

STEIN COLLECTORS INTERNATIONAL

PROSIT



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The Beer Stein Magazine

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Meet Bartmann

by Dave Lowry



Rare Characters

by Dave Lowry



Photos From the Road

by Ron Fox

Operation Vittles

by Phil Masenheimer



Were steins "PC"?

by Les Paul

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A Message from Executive Director David Lowry

Wishing everyone a nice spring and summer!

In the absence of a V.P. of Membership, our President Justin Pimentel has been stepping forward and helping with membership renewal reminders. Thanks go to Justin for doing this.

Steve Bruening of the Michesteiners has stepped forward to take on the Chapter Development Officer position. I will work with him to develop Chapter & Verse again so that regular communication can be maintained between the chapters and the SCI Executive Committee. He will also get in contact with the chapters to see how he can assist you in chapter maintenance and building.

Again, that leaves only the V.P. of Membership that is still open. Please consider doing this to the benefit of us all.

I always mention the subject of the Speaker Program. But, there is a reason for this : A very small minority of chapters take advantage of this program. It enables your chapter to have good & informative out of area speakers on many varied subjects. Take advantage of it. Try it. You will not be disappointed.

Please also check on your chapter's contact info on the chapter page of the website (steincollectors.org). Our Secretary John Kelly will be in touch with each chapter to see who will be your chapter rep. at the Board of Trustees meeting at the convention. This is important; especially now, because our convention will be here soon! Please ensure your chapter rep.'s name and email address at least are given so we can easily contact your chapter.

George Felty has agreed to maintain our Facebook page. Some information has already been added there regarding some articles and information for interested ones to get in touch with SCI or the chapters. If you have any ideas for additions to this site, please get in touch with George. Thanks, George!

I would also now like to thank those that are doing a great job on behalf of all of us as they serve on the Executive Committee.

Thanks go to Sue Fox, who is doing a great job as our V.P. of Conventions. She is the engine behind last year's convention in L.A., this year's convention in Pittsburgh, PA. and next year's convention in Orlando, FL. Thank you, Sue!

CONTINUED ON PAGE 12



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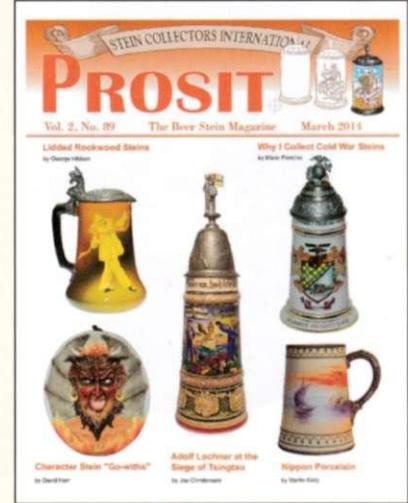
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A book review on "Deutsche Reservisten-Bierkrüge"

by Spencer Wessling

During my 25 years of Stein collecting of primarily Regimental steins, I have studied many regimental stein books for sale of which I have purchased several. Most of these books have added to my Stein education but a number of them have been repetitious or a disappointment or written only in German.

When the book "Deutsche Reservisten-Bierkrüge" was advertised I was very dubious of the value for me. The advertisement presented impressive photos but did not mention any regimental historic and educational information. I was concerned it would be primarily a picture book. However, despite my doubts I ordered the book.

I received the book and I am thoroughly enjoying this fascinating publication which is printed in both English and German. As I read the book I have found that many of the excellent descriptive captions accompanying the Stein photographs point out additional important and interesting information about each Stein. This information is immensely valuable to a serious collector of regimental steins in relation to desirability and uniqueness.

The book itself is of high quality. The first 39 pages are informational and educational on the various regiments and on regimental steins. The following 729 pages are filled with Stein photographs. Each page generally shows multiple views of each Stein along with descriptions and special characteristics. Also included are accompanying souvenir plates, flasks, and go-withs.

Finally, the last few pages are advertisements for auction houses which might be of interest to the collector as well.

Although "Deutsche Reservisten-Bierkrüge" does duplicate some information that advanced collectors will likely already know, other information will be new to them. For the new regimental collector this book offers fantastic and interesting data.

In my opinion, this book is absolutely phenomenal. The impressive quality, the detailed information, the close-up photographs, and the extensive descriptions completely justify the purchase cost.

Zeitzeugen der Kaiserzeit von 1871 bis 1918

Deutsche Reservisten-Bierkrüge

German Regimental Beer Steins

Siegmund Schach

Deutsche Reservisten-Bierkrüge
Zeitzeugen der Kaiserzeit von 1871 bis 1918

Raritäten und seltene Objekte

- 6 Krüge aus Deutsch-Südwest-Afrika
- 10 Ölkannen der Luftschiffer
- 11 Krüge von Bekleidungshämmern
- 4 Krüge aus Tschingau (China)
- 60 Maschinengewehr-Krüge
- 21 Objekte von Eisenbahn-Regimentern und Bataillonen
- 3 Krüge zu Flieger und Seeflieger (1 Krug mit 1 Liter Inhalt)
- 1 Krug der Festungs-Telegraphen-Abteilung
- 1 Krug der Festungs-Maschinengewehr-Abteilung
- 2 Krüge bayrischer Jäger zu Pferde
- 20 Krüge der Telegraphen und Funker
- 2 Ammunitions-Bataillons-Krüge
- 53 Objekte verschiedener Schiffe und Marine-Einheiten
- 3 Krüge der Kraftfahrer
- 8 Krüge von Torpedobooten
- 2 Krüge „Seiner Majestät Yacht“ S.M.Y. Hohenzollern
- Pionier-Krug eines Scheinwerferzuges
- 3 Glässchen als Reservistenkrug
- 9 verschiedene Kronen als Deckelfiguren
- 1 Krug einer 13. Inf.-Comp. bei einem Infanterie-Regiment!
- Reservisten-Glas vom Eisbahn-Bataillon Nr. 4 von 1914
- Krug mit dem Helm eines pommerschen Train als Deckel
- Marine-Reservistenkrug, 1910 auf australischer Station
- Krug der S.M.S. München, Unterseeboot-Abteilung

Raritäten und seltene Objekte

- Marine-Reservistenkrug der U-Boot-Abteilung
- 6 MG-Krüge mit Bedienungsmannschaft
- 1 Infanterie-Figuren-Reservistenkrug
- mehrere Fassreiter-Marinekrüge mit 1 l Inhalt
- Marinekrug mit einem sitzenden Neptun als Deckelfigur
- Krug von Dienst beim Militär
- mehrere Krüge mit großem abschraubbarem Kaiserkrone
- Telegrafen-Krug mit Afrika-Szene
- Krug mit Bajonettschluss an der Deckelfigur
- Krug mit einem militärischen Automobil als Deckelfigur
- Krug von Pferdewärter, Büchsenschmied, Waffensteinmeister, Schießlehrer, Fahnenmeismied
- 2 Krüge mit Deckel-Soldat, der durch eine Mauer zielt
- Krug eines Kürmperkutschers beim Militär
- viele Krüge mit 2-fach abschraubbaren Deckeln
- Krug eines Maschinengewehr-Zuges beim II. Seebataillon
- 6 ungewöhnliche Glas-Reservistenkrüge
- 2 Krüge bayrische Militär-Radfahrer (Jäger und Infanterie)
- Reservisten-Glas einer bay. Radfahrt-Comp. beim I. AK
- Krüge von Militäräcker in Backstufen und Feldbläckchen
- Helme als Zinn-Deckel von Infanterie, Train und Artillerie
- 11 Regiments-Jubiläumskrüge (100 – 150 – 200 Jahre)
- 1 Reservistenkrug komplett aus Zinn
- Deutscher Reservistenkrug mit der amerikanischen Flagge
- Krüge mit dem Roten Kreuz und vom Sanitätsdienst
- 2 Seiten mit 48 Lithophanien

Raritäten und seltene Objekte

- 1 „Fernglas“ als Schnapsflasche aus Porzellan
- 1 verzielter, graviert Eisenbahn-Schwellenmagazin
- 2 Reservistenbilder, aus Süd-West-Afrika und China
- Rote Kreuz-Mütze, Aschenbecher (Porzellan) u.a.
- Reservisten-Gläser: Rote Krutz, eines Tambour, Radfahrer-Comp., Maikäfer-Regiment, Leib-Garde-Husar, Infanterie
- Reservisten-Flaschen von MG-Abteilungen, Marine u. a.

Reservisten-Erinnerungsstücke

- 1 „Fernglas“ als Schnapsflasche aus Porzellan
- 1 verzielter, graviert Eisenbahn-Schwellenmagazin
- 2 Reservistenbilder, aus Süd-West-Afrika und China
- Rote Kreuz-Mütze, Aschenbecher (Porzellan) u.a.
- Reservisten-Gläser: Rote Krutz, eines Tambour, Radfahrer-Comp., Maikäfer-Regiment, Leib-Garde-Husar, Infanterie
- Reservisten-Flaschen von MG-Abteilungen, Marine u. a.

A Shoulder Board Study on Regimental Steins

by Peter Meinlschmidt

In the following presentation not the rare and expensive regimental steins will be examined, but specific ones associated with "run-of-the-mill" Prussian infantry and field artillery regiments (without Bavaria) which sport, as part of their center motif, the regiment's shoulder board. During the period under review relevant for the emergence of regimental steins (1890 - 1914) the shoulder board does indeed form part of the center motif or even constitutes the center motif on most regimental steins with the appearance of the shoulder board presented on the steins precisely matching the type of shoulder boards that have actually been worn on the tunic of the respective unit.

The shoulder board itself was colored in a certain basic color and provided with an "insignia" (i.e. numeral in most cases, a ruler's or Honorary-Colonel's initials or a symbol). These insignia were applied in red color on white, yellow, blue and green shoulder boards, but were yellow on red shoulder boards. A specific color code was prescribed for the shoulder boards' basic color (as far as the Prussian Infantry and Field Artillery was concerned), which depended on the Army Corps affiliation of the respective unit. (The Army Corps area was at the same time also the geographic origin and/or recruiting region of the respective unit.)

During our above-mentioned period under review, the following Army Corps (which used to be referred to by Roman numerals) were newly established:

- * In 1890 the XVI and XVII AC
- * In 1899 the XVIII and (Saxon) XIX AC
- * In 1900 the (Bavarian) III AC
- * In 1912 the XX and XXI AC

(Note: For our subsequent study, the Bavarian III Army Corps should be disregarded.)

As a consequence of the organizational changes resulting from the introduction of the above new Army Corps and, eventually, in a few individual cases, certain specific infantry and field artillery regiments experienced an Army Corps change which, as a rule, also entailed a change in the basic color of their shoulder boards.

Affected from this were the infantry regiments numbered: 14, 17, 18, 25, 30, 44, 59, 60 70, 129, 131, 137, 138, 146, 147, 148, 150, 151, 152, 166, 171, and 172 (with a few of them even experiencing several Army Corps changes), and Field Artillery Regiments numbered : 8, 15, 19, 25, 27, 31, 32, 35, 66, 67 und 73.

Now, this has a special particularity for regimental Stein collectors, as a regimental Stein from one of the aforementioned units may differ with respect to the basic color of the shoulder board (provided, of course that the shoulder board is displayed as part of the center motif) from another regimental Stein of the same unit (but with different service dates) so that at least two variants of a regimental Stein from the same unit may be found in the hands of regimental Stein collectors. Possibly, little attention has thus far been paid to this special feature.

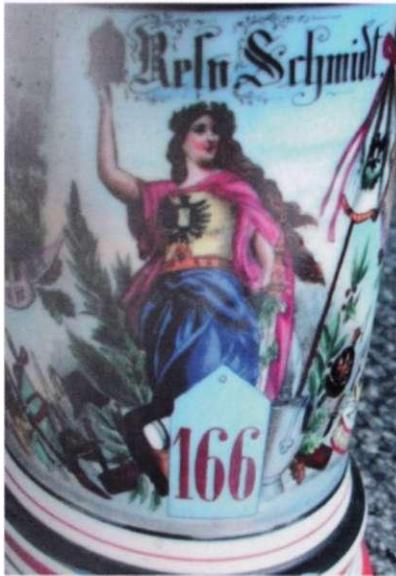
Due to understandable reasons, I only had a very limited number of pictures at my disposal and it would be very interesting to receive photographic evidence of as many Steins as possible that fall into this category from fellow Stein collectors. Perhaps in this way this article could develop into some sort of "interactive article", which would be highly welcome.

Below, I present some examples based on the pictures that have been available to me.



Shown here are two regimental Steins from Infantry Regiment Baron Hiller von Gaertingen (4th Posen) No. 59 (Infanterie-Regiment Freiherr Hiller von Gärtringen (4. Posensches) Nr. 59) with shoulder boards of different basic colors. This regiment was one of those few which even experienced three Army Corps changes and only the picture of a third Stein with a white shoulder board (and red numeral "59") is missing. This latter Stein would have to have service dates until 1902. Starting from 1890 the regiment had been assigned to I Army Corps (white shoulder boards). In 1902 it became part of XVII AC (yellow shoulder boards) and starting from 1912 it was reassigned to the (newly established) XX Army Corps (blue shoulder boards).





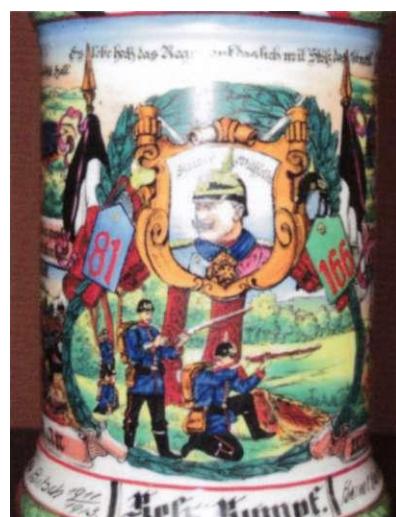
The infantry regiment Hessen-Hornburg No. 166 (established in 1897) initially belonged to the XI Army Corps (red shoulder boards) - see the stein on left page bottom right with service dates (1897 - 99) ~ transferred in 1899 to the VIII Army Corps (blue shoulder boards, see stein top of column), was again transferred to the XV AC in 1909 (wore again red shoulder boards) and was, in 1912, finally reassigned to the XXI Army Corps (light green shoulder boards). It, thus, changed the (basic) color of its shoulder boards a total of four times.

(The picture just above, which I did not want to withhold from our readers, seems to suggest that white shoulder boards would have been worn by the regiment. However, this has NEVER been the case.

As can be seen from the service dates (1901 - 1903) on this stein, the final decorator has, in this special case, either failed to apply the blue basic color to the shoulder board or - what is more likely here - he has consciously done so (being well aware that this would deviate from the correct color of the shoulder board) because it would have "conflicted" with the same (blue) colored robe of the pictured Germania.)



The (artificially) colored studio photograph from the regiment's garrison town of Bitsch clearly shows the red shoulder boards again which had been worn again due to the regiment's relocation to Bitsch in Alsace in 1909 (and associated Army Corps change). From the Kaiser prize marksmanship badge * worn on the right upper sleeve of the soldier's tunic (which the 5th company captured in 1910), the photograph can be dated to 1910 and/or 1911.

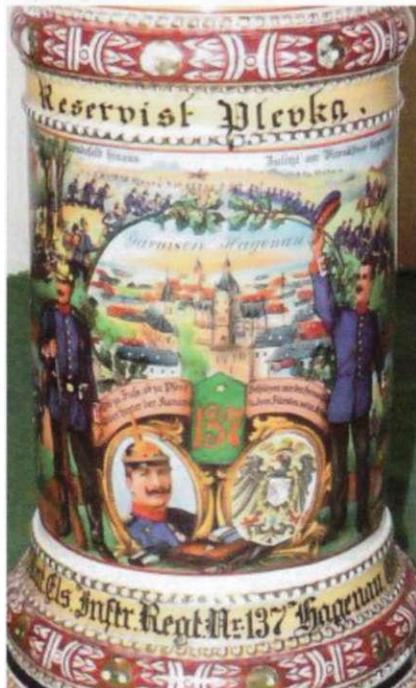


With the final Army Corps change in 1912 to the newly established XXI Army Corps, the regiment received light green shoulder boards, as shown on the stein. (The fact that the stein's center motif also has a second shoulder board displayed on the left, i.e. that of Infanterie-Regiment Landgraf Friedrich I. von Hessen-Cassel (1. Kurhessisches) Nr. 81 points to the fact that elements of this regiment had been used to form the 3rd battalion (i.e. Companies 9 - 12) of Infantry Regiment No. 166, which was implemented as late as 1913 at the Bitsch training area.)

* Information about Kaiser prizes captured, name changes of units, Honorary-Colonels (and related changes), nicknames and garrisons and their changes can be found in my German language documentation "Kompaktübersicht über die Truppenteile der Alten Armee (1870- 1914)."



The center motif of this stein of 2. Lothringisches Infanterie-Regiment Nr. 131 includes two differently colored shoulder boards (onto which the same regimental number has been inscribed). During the period under review, the regiment was, from 1890 to 1912, a part of XVI Army Corps (yellow shoulder boards) and then changed over (in 1912) to the XXI Army Corps (green shoulder boards). The service dates inscribed on this stein (1911 - 13) exactly reflect this period of the Army Corps change.



Extending my study even further, I would also like to point out the following particularities, using related illustrations.



Nr. 24 with service dates 1897-1899. This regiment has never experienced any Army Corps change, for it has always been part of IX Army Corps. However, starting from 1 October 1899 the previously uniformly red shoulder board color of the Field Artillery was to be adapted to the color code applicable to the respective Army Corps. Since the Field Artillery Regt. No. 24 belonged to the IX Army Corps, the basic color of the shoulder boards was white. Also, starting from the same above date, all Prussian Field Artillery Regiments had to wear the symbol of their service branch (i.e. "flaming grenade") in addition to the regimental number on the shoulder boards.



On this stein from the 2. Unter-Elsässischen Infanterie-Regiment Nr. 137 we also see the red shoulder board, which had initially been worn during the period of the unit's affiliation with XV Army Corps (top picture) and on another stein from that same regiment the light green shoulder board which was adopted in conjunction with the changeover to XXI Army Corps in 1912.

When looking at the shoulder board applied onto the stein top of this column, one would, at the first glance, be inclined to believe that it was an infantry stein. However, when taking a closer look and reading the inscriptions (particularly the slogan "Kanonendonner ist unser Gruß" ("Cannon thunder is our greeting")), it becomes clear that the stein had belonged to a gunner from Holsteinsches Feldartillerie-Regiment

The previous statements also apply here for two steins from 2. Badisches Feldartillerie-Regiments Nr. 30, where the red basic shoulder board color was retained and only the grenade symbol added on the shoulder board.

This picture shows the red shoulder boards of two Baden Field Artillery Regiments with the numbers 14 and 50, respectively. The regiment with the lesser number was the more senior or older regiment named 1. Badisches Feldartillerie-Regiment Nr. 14 (Note: Only on 20 Sep 1906 did it adopt the name retained until 1914, i.e. Feldartillerie-Regiment Großherzog (1. Badisches) Nr. 14. Elements from that regiment were used to form the 3. Badisches Feldartillerie-Regiment Nr. 50 which was established by decree on 25 Mar 1899 and officially raised on 1 Oct 1899. This coincided with the date when the flaming grenade was to be worn in addition to the regimental number on the shoulder boards of all (Prussian) field artillery regiments. With the service dates being 1898 - 1900, Fahrer Deissler (Driver Deissler), the original stein owner, started his military service with FAR 14, wearing the shoulder boards depicted on the left side of the stein (without the flaming grenade symbol). When FAR 50 was established, its personnel would wear the red shoulder boards with the regimental number and the flaming grenade, as is shown on the right side of the stein body. As a point of interest, both regiments were based in Karlsruhe, the capital of the Grand Duchy of Baden.



On that same historical date, 1 Oct 1899, the 1st Baden Field Artillery Regiment No. 14 was also awarded a crown on the shoulder boards (as a substitute for the regimental number) as a special distinction. (Note: It was the only Field Arty Regt sporting a crown on the shoulder boards.) The service dates were 1900-1902.



On this stein we see again two shoulder boards with the flaming grenade on each of them. The one with the numeral "66" relates to the 4th Baden Field Artillery Regiment No. 66 (based in Lahr) and the interlaced cypher "FAS" refers to the „Feldartillerie-Schießschule“ (or Field Artillery Gunnery School) located at Jüterbog near Berlin. The service dates on the stein are 1912—1914.

Note that on the FAS shoulder board the flaming grenade has been applied beneath the cypher.

References relating to TDY assignments at training institutions, such as the above Field Artillery Gunnery School, are occasionally found on regimental steins. The opportunity to attend such a special training course was considered a great distinction for the selected candidate (from the enlisted ranks) and added a special value to his stein.

(Overall Note: Since we have been looking at Baden Field Artillery steins here, it is to be noted that all 5 Baden field artillery regiments (i.e. FAR 14, 30, 50, 66, 76) wore red-colored shoulder boards.)



The basic shoulder board color has also been retained on these steins from Infanterie-Regiment Markgraf Ludwig Wilhelm (3. Badisches) Nr. 111 (where no Army Corps change took place). However, on 24 April 1902 (see stein at bottom of column) the regimental number was replaced by the Honorary-Colonel's initials or cypher, which had been awarded to the unit as a special distinction. (In this case, the cypher was "LW" for Ludwig Wilhelm).

Note: During our period under review, a similar change affected 12 Prussian infantry regiments and just as many field artillery regiments, though at different dates.

(Overall note: Apart from this, cyphers were also used in the Bavarian Army, Prussian cavalry and "training units".)





As regards the 6. Badisches Infanterie-Regiment Kaiser Friedrich III. Nr. 114, it is to be noted that - since shoulder boards of different colors were worn by the (Grand Duchy of) Baden's XIV Army Corps - this unit has been the only one wearing green shoulder boards since 1871, onto which the Honorary Colonel's cypher was applied as of 18 August 1888. (Note: This is not to be confused with those regiments that became part of the newly established XXI Army Corps as of 1912.)



With respect to Infanterie-Leibregiment Großherzogin (3. Großherzoglich Hessisches) No. 117, it is to be noted that initially, while belonging to XI Army Corps, red shoulder boards with the numeral "117" were worn and, as of 1899, when changing over to XVIII Army Corps blue shoulder boards. From 1897 to 1902, the regiment's 1st owner was Grand Duchess Victoria Melitta von Hessen und bei Rhein, whose crowned cypher "VM" had been awarded to the regiment's shoulder boards on 4 September 1897 (i.e. yet on the red shoulder boards). Due to the divorce of the grand ducal couple (in 1901), it was decreed that, starting from 15 Feb 1902, the regiment was to wear the crowned cypher of the Grand Duke's deceased mother, Grand Duchess Alice (i.e. the letter "A") "for all future times" on the shoulder boards. This is a case where the basic color of the shoulder boards remained unchanged, but the regiment owner's (or Honorary Colonel's) cypher changed.

Unfortunately, this author could only obtain a black-and-white photograph of a stein (with service dates 1897 - 1899) sporting the above cypher "VM", which is visible in the middle of the center motif. This cypher has yet been worn on the red shoulder boards and, after 1899, for a short time also on the blue shoulder boards.



The probably best known change in the basic color of the shoulder boards was implemented on 30 June 1911 with the so-called Technical Troops (Verkehrstruppen), which included Railroad, Telegraph, Balloon, Motor Transport and Aviation units. Starting from that date, the basic color of the shoulder boards was changed from red to light grey (with numerals and symbols being retained, as applicable). For the Bavarian Army, this change was to be enacted only as of 24 April 1914.

Representative for the above statements is the stein from the Prussian Eisenbahn-Regiment Nr. 1, shown on left page top right, with service dates 1911 - 13. The stein below it sports the old red shoulder board of a Luftschiffer unit.

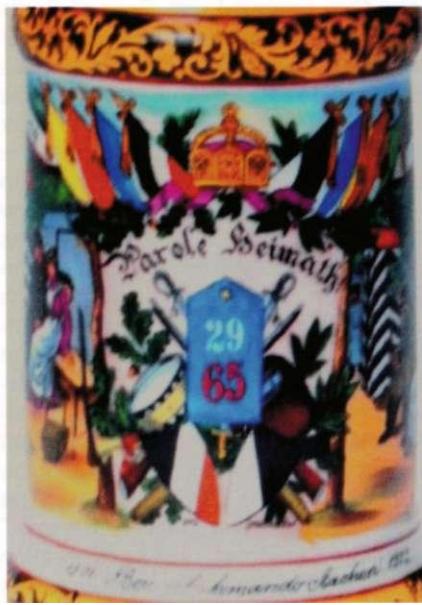


Furthermore, I would also like to point to the shoulder boards of steins from Clothing Depots (Bekleidungsamt). These shoulder boards displayed the basic color prescribed for the respective Army Corps and the number of that Army Corps in Roman numerals. (The basic color of the shoulder boards of the three Bavarian Army Corps was invariably red.)

Stein from the Clothing Depot of the (Royal Württemberg) XIII Army Corps located in Ludwigsburg.

Stein from the Clothing Depot of the II (Royal Bavarian) Army Corps located in Würzburg

Finally, I would like to address the shoulder boards of steins from the so-called Bezirkskommandos (Recruiting Bureaus), where enlisted personnel detached as „office clerks“ continued to wear the infantry uniform of the respective Army Corps and the insignia number of the corresponding infantry brigade. This number was red on white and yellow shoulder boards and white on red, blue and green shoulder boards.



A stein from the Bezirkskommando of the 84th Infantry Brigade (of Baden XIV Army Corps) located in Lahr. The soldier served there in his second year (1903).

The blue shoulder board in the stein center sports two different numbers, the red number "65" and the white number "29". From this, it can be derived that the soldier served in his first year with the 5. Rheinisches Infanterie-Regiment Nr. 65 in Köln and in his second year (1902 - 1903) with the Bezirkskommando of the 29th Infantry Brigade (of VIII Army Corps in Aachen). (Note: The shoulder board shown in the center motif was, of course, never worn with two numbers on it. The blue shoulder board with the red (regimental) number ("65") was worn by the soldier during his 1st service year (with infantry regiment 65). While the blue basic shoulder board color was retained, the white number "29" was worn, when the soldier served with the Bezirkskommando during his second year of service in Aachen.)

TABLE FOR SHOULDER BOARD BASIC COLORS

The following color code was (with very few exceptions) uniformly used in the whole Prussian Infantry and Field Artillery with respect to the basic color of the shoulder boards.

I. Armeekorps	white
II. Armeekorps	white
III. Armeekorps	poppy red
IV. Armeekorps	poppy red
V. Armeekorps	lemon yellow
VI. Armeekorps	lemon yellow
VII. Armeekorps	light blue
VIII. Armeekorps	light blue
IX. Armeekorps	white
X. Armeekorps	white
XI. Armeekorps	poppy red
XII. Armeekorps (Saxony)	- (disregard)
XIII. Armeekorps (Wurtb)	- poppy red
XIV. Armeekorps (Baden)	- (light blue, white, poppy red, lemon yellow)
XV. Armeekorps	poppy red
XVI. Armeekorps	lemon yellow (except IR 145)
XVII. Armeekorps	lemon yellow
XVIII. Armeekorps (Hesse)	- (light blue, white, blue, lemon yellow)
XIX. Armeekorps (Saxony)	- (disregarded)
XX. Armeekorps	light blue
XXI. Armeekorps	light green



"Operation Vittles" Cold War Steins

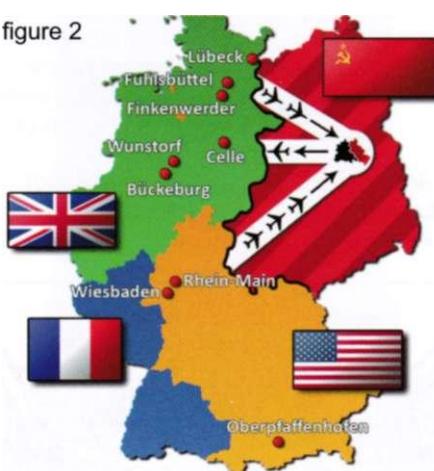
by Phil Masenheimer
SCI Master Steinologist



As a young Air Force lieutenant, a year out of school and with only a semi-remote tour in the wilds of upper Michigan under my belt, I found myself transported to Berlin, Germany to serve at Tempelhof, in the American sector. Whoa! In the early 60's my focus was finishing college and entering the Air Force via Officer Training School. I certainly gave no thought to post-war Germany and its capital city. Yet, in 1964, the giant concrete monument the Berliners fondly called the "Hunger Fork" greeted me each day as I reported for duty. (Fig. 1) What was it all about? I would soon learn the fascinating and inspiring story.

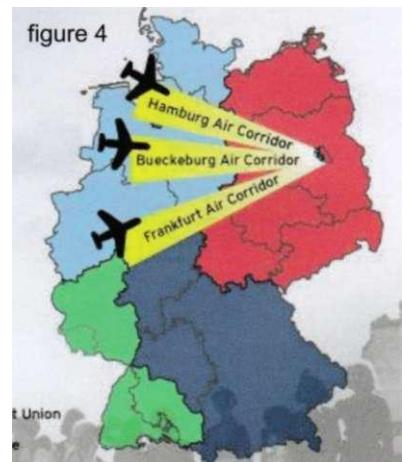


After Germany was defeated by the Allies in World War II, it was divided among the victors: the United States, the Soviet Union, Great Britain and France. (Fig. 2) The Soviets took the eastern half of Germany, while the other three Allies split the western half. Berlin, the capital city, stood smack in the middle of the Soviet's eastern half, so it, too, was parceled out into four portions, one for each ally. (Fig. 3) A four power provisional government was established to control and rebuild Berlin.



What started out as a great plan soured quickly! The Soviets and the other three Allies, United States, France and Britain, had major differences on how to proceed. The issues were currency, German unification, Soviet war reparations, and a huge conflict of ideology. Stalin, refusing to compromise in any way, decided the three Allies had to go. In a bold move, Stalin shut down all land and water access to West Berlin, so no supplies from the west could be transported in to support the three Allies or the people of Berlin. He wanted to create a monopoly on the delivery of needed food and fuel to Berlin and thus gain practical control over the city. He wanted the three other allies out of Berlin. To accomplish his goals, on June 24, 1948, Stalin initiated his Berlin blockade, topped off by shutting off all electricity to the city, claiming technical difficulties.

The Allies would not stand for that. Under General Lucius C. Clay, military Governor of Germany, a plan was forged to organize the Berlin airlift to rescue the people of Berlin. General Clay arranged with General Curtis LeMay, commander of the United States Air Forces in Europe, to start flying food supplies into Berlin. Shortly after the Berlin blockade started, the Berlin airlift was launched. Air crews from the United States Air Force, the British Royal Air Force, the Royal Australian Air Force, the Royal New Zealand Air Force and the South African Air Force joined forces to provide food, fuel and medicine to the Berliners each day. The reason the French were not included in the effort was the language barrier. On the first day of "Operation Vittles," 26 June 1948, 32 C-47 aircraft carried 80 tons of supplies to Berlin. The British contingent called their efforts "Operation Plane Fare." The West Berliners called it the "Air Bridge." Other names include "The LeMay Coal and Feed Delivery Service," and, during Christmas, 1948, "Operation Santa Claus." The main artery of supply was Frankfurt am Main. Being the fifth largest city in Germany and Europe, it was the hub of air, rail and highway transport. Frankfurt was the logical staging base for "Operation Vittles."



In the beginning the main aircraft used was the C - 47, Gooney Bird, which had to fly into Berlin using three 20 mile wide corridors across the Russian zone. (Fig. 4) It was soon evident that the C - 47 was not large enough to haul 4,500 tons a day, the estimated tonnage to keep the city alive. By late July, the Lift expanded to include 105 C-47s Gooney Birds (Fig. 5) and 54 C-54 Skymasters (Fig. 6) from the United States Air Force and Navy, along with 40 Yorks and 50 Dakota aircraft from the British Royal Air Force. Eventually, a fleet of 200 to 300 C 54's formed the backbone of the Lift.



The Soviets were not ones to sit idly by while all this was happening. They capitalized on the erratic German weather hampering Berlin landings by harassing the pilots in the air. Between 10 August 1948 and 15 August 1949 there were 733 incidences of harassment of air lift planes in the corridors. The Soviets' tactics included buzzing the pilots, flying too close, shooting around the planes, releasing balloons into the corridors, using flack, shining searchlights in the pilots' eyes and using radio interference. Despite these efforts to halt the airlift, the Allies persisted for 482 days in delivering life-saving supplies to Berlin. At the peak of the lift, the April 1949 Easter Parade surge set a record of 12,490 tons carried by 1398 flights in 24 hours.

figure 6



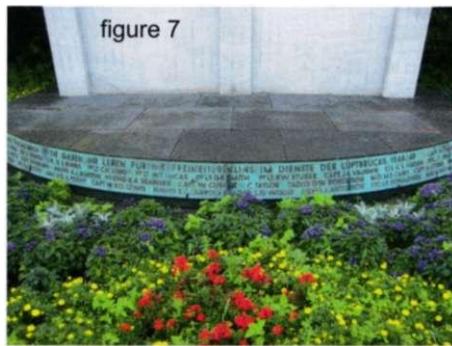
While the air crews labored above, the West Berliners suffered below. Starvation was somewhat mitigated by citizens rummaging through garbage cans for the precious little that was discarded. They learned which grasses they could use for food. Fuel from industries was limited and sparse for home heating. Consequently, they chopped down the city's trees to keep warm. However bad as all these circumstances were, the Berliners knew their current suffering was better than being under Soviet control. They had experienced maltreatment from the Soviets when they first arrived in Germany. Stealing their valuables, stripping the industries of their equipment and shipping it back to Moscow, forcing German scientists and engineers to Moscow where they were compelled to reveal Germany's technology secrets, and perhaps most tragic of all, raping and abusing German wives and daughters were just some of the terrors the Soviets rained down on the Berliners. Having suffered mightily under Soviet control, and enduring fuel and electrical rationing, the Germans decided it was worth it to work and sacrifice to make the Lift succeed. As one airlift saying went, "It's cold in Berlin, but colder in Siberia."

One touching part of the Lift was "Operations Little Vittles," originated by 1st Lieutenant Gail Haverson, one of the Lift pilots. One day, on one of his excursions around the city, he saw some children watching the planes fly in. Taking pity on them, he gave them two sticks of Wrigley's gum he found in his pocket. He told them if they would not fight over the gum, he would drop some candy to them the next day. The children agreed, and shared the gum, even if some only received part of the wrapper. Before he left, one child asked him how they would know it was he flying over. Lt Haverson replied, "I'll wiggle my wings." The next day, Lt Haverson rocked his plane and candy in handkerchief parachutes fell over Berlin. Word spread fast as more and more chil-

dren chased after the sweets dropped during the following days' flights. Soon letters addressed to "Uncle Wiggly Wings," "The Chocolate Uncle" and "The Chocolate Flyer" were delivered to base ops. These, along with a published photograph of the plane in flight with a trail of tiny parachutes behind it, caught the attention of the Berlin commanders. At first, they frowned on the operation, but later decided it was good press for the Lift. Thus, "Operations Little Vittles" grew by expanding to many other pilots' participation. By the end, over 3 tons of candies were dropped over Berlin, and Lt Haverson became the most beloved pilot of the Lift.

By the spring of 1949, the Lift was clearly succeeding, and by April, it was delivering more cargo than had previously been transported into the city by rail. Not only that, it showed the Soviets that the West Berliners had not rejected the Allies in the West, and that the blockade had not prevented the creation of unified German state. (The Federal Republic of Germany was established May 1949). The success of the Berlin airlift brought embarrassment to the Soviets, who had refused to believe it could make a difference. On May 12, 1949 the Soviets lifted the blockade and reopened the roads, canals and railroad routes into the western half of the city. The Allies continued the airlift until September, however, because they wanted to stockpile supplies in Berlin just in case the blockade was reinstated.

figure 7



For a 25-year-old transplant to Berlin, who served his country in the shadow of the Berlin Airlift Monument, "The Hunger Fork," the effect was awe-inspiring and heartfelt. 31 Americans gave their lives to save the Berliners during that fateful year, June 1948 - September 1949. Inscribed on the monument is this memorial - "They lost their lives for the freedom of Berlin in service for The Berlin Airlift 1948/49." (Fig. 7)

Figure 8

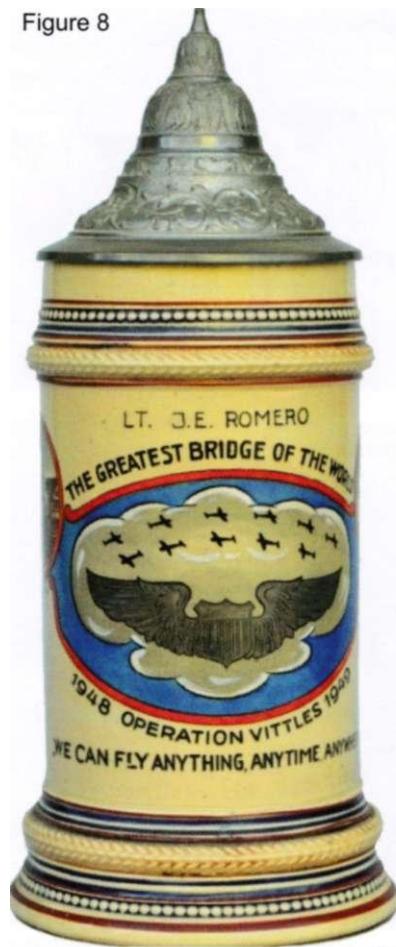
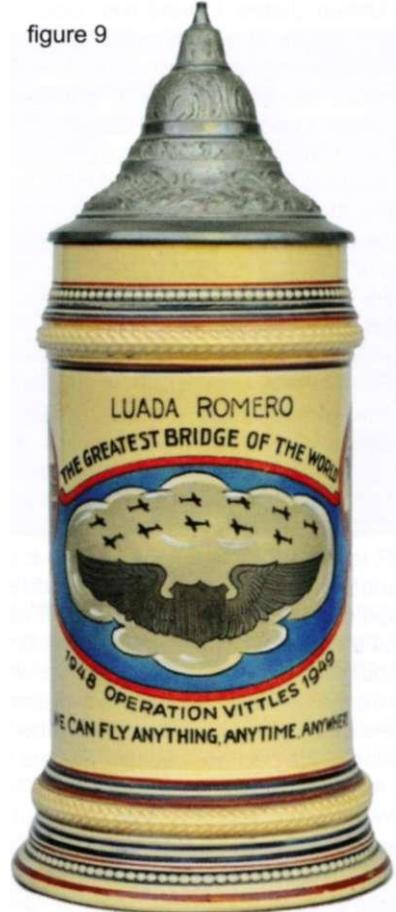
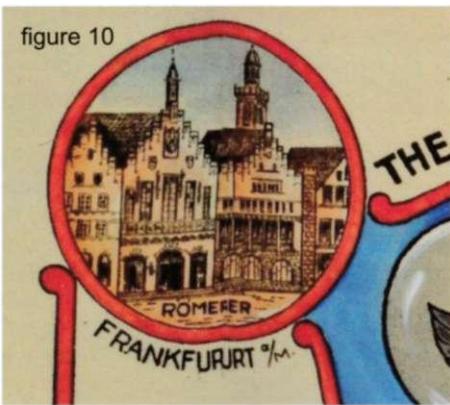


figure 9

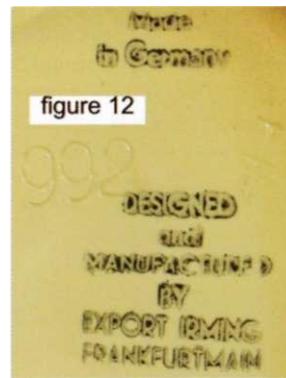




Having learned all of this history years ago, imagine my surprise when, much later, in the United States, I found two "Operation Vittles" steins at a local antique show. I hadn't known they existed! One stein bore the name "LT. J. E. Romero," (Figure 8) and the other "Luada Romero." (Figure 9) On the front of each stein is a design commemorating The Air Bridge and Operations Vittles, 1948 - 1949. The saying for the air crews and support personnel is displayed - "We can fly anything, anytime, anywhere." Also featured is a picture of Frankfurt, the supply hub for the operation. (Fig. 10) On the other side is the Brandenburg TOR, (Fig. 11) one of the most famous landmarks of Berlin. It is one of the Berlin's original city gates, built in 1791. It marked the entry to Unter der Linden Avenue as part of the ceremonial Boulevard that led to the Prussian monarch's royal seat. The TOR is further distinguished by its top, a chariot driven by a winged goddess. (Napoleon liked it too, and carried it off to Paris for a while). Perhaps why the Brandenburg TOR appears on the stein is when Germany was divided into two separate states after World War II, marking the beginning of the cold war between Russia and the Allies, no one could leave or enter East or West, until Germany was reunified 42 years later. It became a beloved symbol of the reunification. The bottom of each stein is stamped: Made in Germany, designed



and manufactured by EXPORT IRMING, Frankfurt Main. (Fig.- 12) They both have an incised number 992 on the bottom. I believe the maker of the steins is Marzi Remy.



Why were the Romeros' names on the stein? What roles did they play in Operation Vittles to earn this distinction? My guess is they were involved with logistics either in Frankfurt or Berlin. It could be that Lt. Romero was one of the Lift's pilots. We may never know.

The steins are especially meaningful to me because, having lived and worked in Berlin, a bond formed between me and the city and its history. Cementing the personal alliance is my last name Masenheimer, which certainly isn't Irish.

CONTINUED FROM PAGE 2

We also thank Carolyn & Martin Estep as they always help very well in the registration dept. for the conventions. Thank you, Martin & Carolyn!

Ron Fox is doing an exceptional job as our Prosit Editor. Very good, informative, and fun issues are put out quarterly even when problems occur. Thank you, Ron!

Lyn Ayers is a superior Librarian who keeps our publications in order and is always helpful when members contact him. Thank you, Lyn!

Bernd Hoffmann is doing a great job as our Database Manager. There is a lot of work in updating regularly the database. Thank you, Bernd!

Bruce Burner is in my opinion an expert CFO. He knows what is required and works well with others. I have learned many things from him. Thank you, Bruce!

John Piet is very good at maintaining and adding to our website. Keep up the good work John. Thank you, John!

Justin Pimentel is a very caring President. As mentioned above, when someone was needed to help with membership renewal reminders, he did not hesitate to step forward. Thanks, Justin!

John Kelly is doing great as our Secretary. He takes his duties seriously and is ready to send out the email packages for the convention. That process is starting as we speak. Thank you, John!

Steve Bruening is new to his position as Chapter Development Officer but we are fully confident that he will do a great job. Thanks, Steve!

Thanks also to Roy Kellogg as our Standing Rules / Bylaws Chairman, Fred Ellis as our Ethics Chairman, Fred Irtz as our Parliamentarian, Wolfgang Gult in serving as our Master Steinologist Chairman this year, and Martin Estep as our Photographer. They all do a great job and it is greatly appreciated.

An organization is only as good as its members and we can truly say that we have a GREAT club and organization because of those members mentioned above and the job they are doing in our behalf. Give thought to serving as the VP of Membership or replace some of those mentioned above when their terms expire. It's informative and fun - give it a try!!

Until the convention in Sept., Prosit!

Meet Bartmann alias Bearded Man

by Dave Lowry

Did you enjoy school? More specifically did you enjoy history class? I did and do. I guess that's why my major in university was history.

I also am sure that this is why I have enjoyed collecting beer steins and learning constantly about them; not only their manufacturing but what can be learned by their shapes and/or what is depicted on them.



For consideration here is a 2L Bartmann Krug by Dumler & Breiden (See Fig. #1). This is the blue saltglaze version but it was also available in the cream two color and the full color versions. It is mold #156 in the original D&B catalog. The text he is holding on the front is "O trink solang du trinken magst", which translates to "Oh, drink as long as you like".

The Bartmann Jug or stein (Bartmann meaning "bearded man" in German) was a decorated stoneware that was manufactured in Europe during the 16th and 17th centuries, especially in the Cologne region of Germany, including also Altenrath, Siegburg, and Frechen. In fact, the heraldic shield for the city of Frechen shows a lion holding up a Bartmann jug (See Fig. #2).



figure 2

Different mold techniques were used to produce varied relief decoration. In many cases, the decoration was just on the neck of the piece. In this case, it is the entire stein that incorporates the Bartmann character.

Why this character? The bearded face is believed to have originated in the mythical wild man creature, popular in folklore of the 14th century. It also appeared on manuscript illuminations and metalworkings. This bearded face is the only constant part of a decoration that lasted through the years. On many other later pieces, popular floral or oakleaf and acorn motifs were used. Heraldic medals or medallions were often used on later pieces also to denote the arms of royalty, towns, or aristocratic families.



figure 4

Popularity of the Bartmann on different vessels is also proven by archaeological finds throughout the world. Bartmann jugs have been found on English sunken vessels, in Australia and in graves in the US states of Rhode Island and Virginia.



figure 3

As we see in this D&B version, it is highly detailed on every surface of the stein (See Fig. #4 for a side view). His face is very detailed along with his beard (See Fig. #3). Around the entire bottom of the piece above the base are small dancing figures (See Fig. #5). This is what results when we were to follow the text on the front, drink as much and as long as we like??

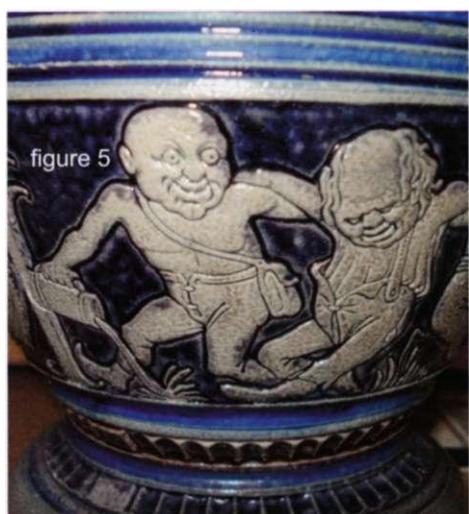


figure 5

Whether you are a history person or not, we all can learn so much from our steins and related vessels. So keep searching and adding to your collection. Who knows, you may run into a Bartmann that you can fill up with your favorite beer and step into a dance!!



Factory Mismatched Character Steins

by Les Paul, SCI Master Steinologist

The mold artist used painstaking care to design the character stein's lid to match the body, but sometimes the steins were assembled incorrectly at the factory. This happened more often than one would imagine. Why, we can only speculate. My guess is they would have some bodies or lids left over from each firing; and they would use up the remaining parts without caring if the design matched up with the stein body, right or not. You would think this would really frustrate the mold maker artist, and it doesn't speak well for German engineering, or any quality control at all.

figure 1



figure 2



The first type that comes to mind, and the most common mismatches are among the famous military figures. The shoulder sash can be stripes on the body and an oak leaf design on the lid, or vice-versa. Sometimes a factory would design a military body that would match several different heads: Bismarck, William I and II, Friedrich III, and Von Moltke heads may all be found on the same matching body. That's fine if the mold artist designed them that way. But often they made a specific body and specific matching head/lid for each soldier. When we find the wrong mismatched parts were assembled by the production workers, that mold maker must be turning over in his grave. See figures 1 & 2.

I guess some of these "pottery" characters were not expensive enough to worry about. Several different factories did this same thing. They put lid/heads on bodies that physically fit, but didn't match in design. I've seen dozens of examples, but didn't buy or keep them, in respect of the artists-work. Mismatches almost always appear in the less expensive "pottery" or stoneware steins. Porcelain character steins were more expensive originally as well as currently, and rarely are seen as mismatches.

The most expensive character mismatch that I can think of is the Berlin City Hall Tower distributed by Martin Pauson in Munich, see figures 3 & 4. He decorated, applied the pewter, and sold his half and one liter porcelain Frauenkirche towers with the pewter onion dome lids. This was a landmark souvenir that had to be very popular in his city. But why did he get a few Berlin city hall tower bodies and add his Munich onion dome lids? Maybe he purchased an overrun on Berlin bodies cheap, and had some left over Munich lids. Who knows? He even tried to make the bodies more Munich-ish" by adding a little Munich Child at the base of the tower's body. That's proof that someone didn't later add the wrong lid, and that it was an original mismatch by Pauson.

Another notable mismatch is almost always seen in a mismatch version, and not the way the mold artist designed it. The Diesinger lady's head stein was designed to have her hair tied up in a blue ribbon, see figures 5 & 6. The hair and the blue ribbon are in the back of both the lid and the body. This correct version is very rare. What we usually find is a carnival hat lid inlay, and they paint over the ribbon on the body with the brown hair color. But you can still see

figure 3



figure 4



figure 5



figure 7



figure 9



figure 6



figure 8



figure 10



that the ribbon is there in relief on the rear rim of the body; again proving that this alteration and mismatched lid was assembled at the factory. This stein has even been seen with another hair style lid without a ribbon. Its ribbon ends in relief on the rear body are also painted over with the hair brown color.

One factory mismatch character stein has never surfaced in the artist-designed correct version. See figures 7 & 8. The collar on this lady's head, does not match the design on the body, but this is the only way the stein has been seen, as of yet. We have been able to find the right lid or the right body to correctly match up all of the other mismatched character steins.

What brought this article to mind, is a stein found in an auction where the lid and body are not even of the same species. The body

is that of a well dressed fox (we have seen the complete stein), but the lid is that of a cat. See figures 9 & 10. Close inspection by experts has determined this stein and many, many other mismatches were factory original products, not later alterations.

I'm sure that if you look carefully at your character steins, many of you may find mismatches within your collection. As I have established through this article, these mismatched steins were the product of the

stein makers of yesterday. Some collectors will find them even more interesting than those properly assembled, while others may not want to add them to their collection. This discrepancy may have never been brought to your attention, before now.



Photos From the Road

Thirty Second Installment

SCI Master Steinologist Ron Fox

While we were in Houston this past February, we visited with Lawrence and Pam Beckendorff. I pointed out a group of steins in his collection I wanted to share in this installment. Lawrence was kind enough to take the photos and email them to me. As you can see, they are interesting steins and Lawrence takes a great photo.

The Beckendorff collection has several themes, and one of them is drinking boots. This first one is made of stoneware relief and features a large bearded face at the top rim. The cobalt decoration gives it wonderful contrast on the grey body.



Glass is another category woven through their collection. This green blown one liter has a nice enameled scene with a matching glass inlay lid. A half dozen prunts around the lower body help to make it even more attractive.

The top row is completed with another boot. This one is made of pottery and was made by the Dumler & Breiden factory.



The middle row starts with a ruby stained glass stein. The lower half of the body has facet cuts around it. The top half is wheel-cut with a stag in the forest scene. It was made in Bohemia around 1860.

The middle of the page is an American souvenir stein depicting the Pavilion Hotel in Corpus Christi, Texas. Lawrence like steins made for the US market, especially anything made for the great state of Texas.

Next is a miniature Diesinger stein made for Denver.

The bottom row is all glass steins. It starts out with an enameled tavern scene. The lower body is decorated with large prunts.



Next is another one liter with circle facet cuts. The center oval is wheel-cut with a building scene from Johannesbrunn, a city northeast of Munich.

We end this page with a one liter clear glass stein. It has a tall facet cut body with a gilded metal finial of the Bavaria monument. It is a real standout.



Another category that Lawrence has added to his collection is student steins. The first two display student fraternal shields. The first is on a pottery body while the second is on stoneware with a matching shield on the inlay lid.

The next stoneware Stein features a dueling student in his club clothing and smoking from a long pipe. You can see notches in the pewter rim, which represents his dueling contest wins. These notches are commonly found on dueling student steins.

The middle row begins with a blown amber glass Stein on a pedestal base. It has colorful enamel depicting a drinking cavalier.

Fraternal shield steins come on glass bodies also. The middle of the page shows an attractive example. It has a faceted body with alternating clear to frosted panels.

There was a tremendous demand for steins here in the United States during the 1900 era. Besides the normal Germanic subject matter, many of the Stein makers decorated some of the bodies with American scenes. This porcelain Stein with an American flag is one such Stein.

The bottom row begins with a blown light amber glass Stein. Besides the detailed enamel cavalier scene, it has a very fancy relief floral base rim.

In 1836, the state of Texas became part of the United States. In 1986, Texans celebrated their sesquicentennial, which was their 150th anniversary of Statehood. The bottom row shows a neat Stein commemorating this occasion. I particularly like the figural lonestar inlay lid.

I finish up with Lawrence's collection with a clear glass 1/2 liter Stein. The body is nicely facet cut, but what immediately grabbed my attention was the stag horn lid and thumbblift. It is not the type of lid you see very often.

Lawrence is always looking for additions to his interesting collection. I will be visiting again next year on our drive back from Miami. I expect that there will be other interesting items to photograph at that time.



Les Paul and I are always kicking around what we can show from his vast collection of character steins. We thought it would be interesting if we showed character steins that were made as a set with both the male and female version.

The first set are made of porcelain from the Arnberg factory. They have been named the Alpine man and woman, but I suspect they could easily be Bavarian. They both come with lithophanes.

The Thewalt factory did not make many character steins and this next set is difficult to find.

As a general rule, it is usually the porcelain characters steins that bring higher prices. Of those made of pottery, Diesinger characters are probably the most sought after. The second row begins with a pair from that factory and depicts both the man and the woman suffering from hangovers.

The next pair is from the Reinhold Hanke factory. She seems to be as happy as he is sad. I know some marriages like that.

The Schierholz firm is known for bringing some of the highest prices, as we have seen in recent years. Mr. and Mrs. Potato head make is super pair. He is more elusive than she is.

The next two steins don't exactly fall into our male-female formula. They are two mischievous boys that created havoc all around them. They are named Max & Moritz. The one photographed is Moritz and was made by the Bohne factory. It is the only one that we know about. The miniature next to it is used in place of Max, who we have yet to find. It stands to reason that he is out there somewhere.

Monk character steins were made by most of the Stein manufacturers and in a wide range of variations. This stoneware Merkelsbach and wick set of monk and nun are not difficult to find, which attests to their popularity when made during the 1900 era.

The last pair on this page is from the HR firm in Feising. They are made of stoneware and then decorated with enamel colors. Because these were painted over a period of time, by different artists, the colors can vary a great deal. This pair of monk and nun are more difficult to find.





This page starts out with another great pair of Schierholz full colored character steins. It is the Dutch boy and girl. These also come in blue and white, but do not come in the usual honey coloring.



This pair of male and female hobos, is one of the nicest the Dmller and Breiden factory produced. They come both in two color as well as full color. The woman seems to have been made in much smaller numbers and is difficult to find.



The second set is another Alpine/Tyrolian couple. Both these sets were made for Joseph Mayer of Munich. Because they are made of porcelain, they all have lithophanes in the bottom.

Large character steins are not common. Of all the firms that made character steins, the Diesinger factory made more of the biggies than the rest. The bottom row starts with a cavalier couple. Diesinger made very colorful steins, unfortunately they cut corners and used thin inferior pewter mounts. If you collect this maker, you have to be willing to accept pewter damage and repairs as it is common to these steins.

We end this group of couples with a set of one liters showing a man and woman seated on a barrel. They both are well dressed for the evening's festivities. Another tough set to put together.

We were able to show 14 pairs of couples in this segment, but that is less than half of what I photographed at les's house. I will try to show many more in a future issue.

This next group is from various collections and they are all relief salt glazed stoneware steins. Most of them are decorated with cobalt glaze, while some also have purple, green or black as well.

The first stein has a scene of Saint George slaying the dragon in the front circle panel. The thumblift is of a dwarf carrying a barrel on his back.

Palmer Cox was a Canadian illustrator best known for The Brownies, his series of comic strips and books about the mischievous but kindhearted fairy-like creatures. These little wide-eyed guys became the rage of that day and began showing up everywhere. The Gerz factory made this next stein featuring these Brownies wearing clothing from different countries. Very cute.

The last stein on the top row is decorated with a young man and woman on each side. What really grabs your attention is the figural inlay lid of a dwarf riding a frog. It almost looks Heinrich Schlitt inspired.

The middle row starts off with a stein decorated in black glaze. It features a well dressed man in a circular panel. A floral clover design goes around the body.

Hunting has always been a passion with German men and it makes sense that stein makers would use hunting scenes often. The middle of the page is a wide one liter depicting men and their dogs involved in a wild boar hunt. The scene is detailed and wraps around the entire body.

Next we see a pretty floral stein. It is decorated with both the cobalt and purple glaze. A simple, but elegant design.

The bottom row begins with a familiar scene, Gambrenus on a barrel. It is missing the usual cobalt and is decorated with black and green glazes.

The middle of the bottom row is from the famous German poem The trumpeter of Säckingen. Prosit has had a couple good articles on this subject.

The last stoneware relief stein is another one liter and depicts an intense battle scene with men on horseback. It is one of the most unfortunate aspects of mankind, we just cannot seem to get along.





While on my May trip to the east coast, I was able to spend a few hours visiting with Cindy and Clarence Riley. I was sorry to hear that Clarence has been battling an illness. He would appreciate your prayers and well wishes. When you get a chance, please drop him a line.

This page shows just a few of his very interesting items.

The top row shows three glass wedding beakers. They are all finely enameled and from the Myers Neffe glass house. Who couldn't make room on a shelf for these beauties?

The Sarreguemines factory made some fantastic stoneware steins. This one with the Munich Child is a great example and seldom seen.

The center of the page is a Mettlach print over glaze. Like the Sarreguemines beside it, it features a Munich Child scene.

The middle row ends with an unusual Lenox stein. It has a hand painted grape and leaf design. The fancy silver lid features engraved initials on the center of the top. The stein also has a lot of gilding to the base and handle.

The bottom row starts with a three liter stoneware stein. It has a wonderful hand painted scene of a barmaid holding a fist full of one liter steins, while she wears her pretty dirndl.

Next is a blown amber two liter glass stein. It is enameled with a country home and verse. The bulbous form is unusual in glass steins.

The last stein from Clarence's collection is a very attractive French faience piece. It has a colorful floral decoration and a faience lid, which is a trait of these French beauties.

I will have more interesting steins from this fine collection in the September installment.



It is generally accepted that modern golf developed in Scotland during the Middle Ages. It did not receive world-wide acceptance until the latter part of the 19th century. Today people play the game in most areas of the world.

This page shows just a few of the many steins that were made depicting the game of golf.

The top row shows three steins from the American O'hara Dial company of Waltham, Massachusetts. The golfer is in different parts of his swing. They all have enamel over copper inlay lids. This factory was most famous for making enameled clock faces and pins.

The middle row begins with a relief stoneware stein made by the Gerz factory. It shows several golfers instead of the usual one.

In the center of the page is an etched stein from the Hauber & Reuter factory in Freising. They made two different versions of a golf stein, one showing the beginning of a swing and the other the completion of a swing. They are not an easy pair to put together.

The middle row ends with a stein made in Trenton, New Jersey by the Ceramic Art Company, or better known as Lenox. They are still in business today and specialize in dinnerware. This stein dates back to the 1900 era, as is also the case with the rest of the steins on this page.

The bottom row starts with another item from the Lenox factory, but instead of a stein, it is a three handled pass cup. There are three different golfers between the handles. Notice the fancy floral relief work on the Gorham silver top rim. A very attractive and sought after piece.

We finish this page with another relief stoneware stein from the Gerz factory. It is 1 1/2 liter in size and has the same figures on it as the one beginning the middle row with a couple additional because of the larger size.

As I said earlier, these are just a few of the many steins made with golfing subject matter. I will cover other sports steins in future installments.





On this page we have a group of steins with 4F subject matter. These were clubs of patriotic health and fitness conscious men. The 4F's stands for Frisch, Fromm, Fröhlich, Frei, which translated means, fresh, pious, happy, free. There are several SCI members that exclusively collect these steins.

The first stein is a Merkelbach & Wick and shows a young man beside a shield containing the 4F symbol.

Mettlach made several steins with this subject matter. This next stein is probably the hardest to find of their group. It has a prominent 4F symbol in the front round panel. That symbol is repeated on the inlay lid.

Friedrich Ludwig Jahn was born in 1778 in Lanz, Prussia and is credited with starting this movement in Berlin in 1811. The first row ends with a parian Stein featuring a relief of this famous man.

These clubs could be found throughout Germany and this next stein was made for a Turner in Munich.

The center of the page shows a one liter stoneware stein, and like the one before it, it was made for a Turner in Munich named Friedrich Richter. It would be unusual not to have the 4F symbol somewhere on the stein.

The middle row ends with a porcelain Stein. It has two shields, one with the typical 4F symbol and the other a pokal and Prussian colors.

Weight lifting was an important element of the Turner movement. All three of the steins in the bottom row shows dumbbells. They also show Father Jahn as well. The first is a Merkelbach & Wick. The second is earthenware by Dorfner, written about in the March issue of Prost by Roy DeSelms. The third is a pottery relief with a large Turner figure.

4F steins were made by all of the stein manufacturers and can be found in a wide variety of materials, sizes and decorations. They make a very interesting theme for a collection.

Were steins "PC" (politically correct) ?

by Les Paul, SCI Master Steinologist

By now you are probably aware of the record-smashing sale of a rare character stein. No ceramic character stein from the turn of the century ever broke the \$10,000 ceiling before, but the half Chinese, half German, soldier (figure 1) recently sold for a surprising \$12,000. I have always said that if the Masquerade Lady, also made by Schierholz circa 1900, (figure 2) is ever found in full color; then that would be a character stein worthy of a five figure price. I still stand by that opinion.



figure 1

What does this stein mean, and how does it represent the political or racial concerns of those times? In the prior issue of this magazine, you read that Germany had a colony at Tsingtau in China. Many European countries had colonies in China. The Chinese ended up trying to throw all the Europeans out of their country in the beginning of the century. This event was known as the Boxer Rebellion. By the way, in addition to their military concerns, the Germans established a brewery there that still exports a good beer named Tsingtau, available today in most Chinese restaurants.



figure 2



figure 3



figure 4

We can always debate the value of any stein, and in this case we can also debate the meaning, or the artist's intentions, of this particular stein. Look at the stein's facial features carefully. On the left are the Chinese features of a slanted eye, and the mustache and grimacing mouth pointing down in the Manchurian style. On the right side of the face are the European features of the round eye behind a monocle, and the mustache and mouth corner pointing up. Today these stereotypical features would not be politically correct, but they were in keeping with the feelings of the times.

So back to German soldiers in China: What do you think is going to happen when young German boys meet beautiful Asian girls? This half German, half Chinese, soldier character stein represents the fears and racial biases of the German people, and especially the parents of those German soldiers. They were afraid their grandchildren would be "half-breeds": half German and half Chinese, like this character stein. I've been told that I'm reading something into this stein that the Schierholz factory didn't intend; that I'm too "politically sensitive"; and that this is probably because I have three Eurasian children myself.

figure 5



figure 6



figure 8



figure 7



figure 9



Well, let's look at just how "politically INCORRECT", by today's standards, stein makers were at the turn of the century. How could anyone not see the racial prejudice reflected in the pair of derogatory stereotyped black man and woman steins made by the Reinhold Hanke factory (see figures 3 & 4). Figure 5 depicts a group of African children with exaggerated features belonging to a 4-F Turn-Verein school. Figures 6 & 7 are a pair of miniature steins with black children having unflattering features..

If you need more examples, the well known Dummer and Breiden anti-Semitic steins show Jewish landlords with large noses unfairly controlling the banks and German economy (see figures 8 & 9). People of color and those of Jewish descent are often the big collectors of such items.

You have to remember that all these steins were made over 100 years ago. Fifty years ago I recall the civil rights movement, and I worked at a gas station with separate bathrooms for men, women, and "colored". The word "colored" was changed in time for political correctness to "Negro", and then later to "Afro-American", and "Black". Do you know that the term "Oriental" is now offensive to most of the younger generation who want to be called "Asian", if you don't

know if they are Chinese, Japanese, Korean, etc? Asia is a very specific continent. No one really knows exactly where "the Orient" is.

Yes, political correctness has changed with the times. We have come a long way since the time these steins were made. But to continue that progress, we must recognize, remember, and not deny the past and the feelings reflected in these very "politically incorrect" beer steins.

Rare Characters In Full Color

By Dave Lowry

Do you remember having as your first family television a black and white model? It was exciting to have. Yet, when full color models came out, it was even more exciting because your programs were more attractive to the eye.

When it comes to character steins some collectors will collect by a "rating" system of having a cream two-color version to start with (which is usually cheapest in price in the auctions because they are the most plentiful), then that stein is sold when a blue/purple saltglazed example is obtained. The ultimate or top of the line stein is when a full color version is obtained. On the other hand, many collectors desire to collect all color versions especially if they collect only one manufacturer. I fall into the latter category of collectors. I collect all versions of any and all steins from Dumler & Breiden.

As shown in the Sept. 2012 Prosit issue pages #44-46, Dumler & Breiden produced 10 known character steins. Since it would most probably be true that full color versions would be the most attractive or sought after, this will be the focus here.

Yet, the full color versions of these steins are not plentiful at all. Granted there may be a full color stein in someone's collection that the rest of us are not aware of or may be sitting in someone's home or attic that do not collect steins but was inherited from grandpa or uncle Tom.

figure 1

Dumler & Breiden Character Steins

Name From Catalog

Frog as Roman Commander

Knight's Head

Frederick III

Wilhelm II

Bismarck

Monk

Monk

Hobo

Hobo's Wife

Skull

Note: Skull seen in White or Brown

As the spreadsheet shows (Fig. #1) most were available in two-color, blue/purple saltglaze, and full color versions. Most have been seen but others have not been.

However, since the main theme here is full color versions, in many cases there is only one copy known of at this time. We of course can never say never but they are rare. They are the most attractive but why were they manufactured in much smaller numbers than the other versions? This would seem the most probable reason.

figure 2



Fig. #2 shows the Frog as Roman Commander (Mold #27) in full color. This is the only copy known at this time.

Fig. #3 shows The Knight's Head (Mold #46) in full color. This is the only copy known at this time.

figure 3



figure 4



Mold#	Size	Two color	Seen ?	Saltglaze	Seen ?	Full Color	Seen ?
#27	.5L	Yes	Yes	Yes	Yes	Yes	Yes
#46	.5L	Yes	Yes	Yes	Yes	Yes	Yes
#185	.5L	Yes	Yes	Yes	Yes	Yes	No
#186	.5L	Yes	Yes	Yes	Yes	Yes	Yes
#192	.5L	Yes	Yes	Yes	Yes	Yes	No
#572	.5L	Yes	Yes	Yes	No	Yes	Yes
#654	.25L	Yes	Yes	Yes	No	Yes	Yes
#723	.5L	Yes	Yes	Yes	No	Yes	Yes
#724	.5L	Yes	Yes	Yes	No	Yes	Yes
#852	.5L	N/A	N/A	N/A	N/A	N/A	N/A

I have not seen full color versions of Frederick III (Mold #185) or Bismarck (Mold #192). But again they may be out there somewhere.

Fig. #4 shows Wilhelm II (Mold #186) in full color. This is the only copy known at this time.



Fig. #5 and #6 shows Monk with Radish and Stein (Mold #572) in full color. There have been multiple full color versions seen. The copy (#5) with the parchment held in front is the most common. The copy (#6) with the flag colors were most probably a special order. This version has not been seen as much as the more common (#5).



Fig. #7 shows the smaller (.25L) Monk (Mold #654) in full color. This version also has been seen in multiple copies.



Fig. #8 shows the Hobo (Mold #723) in full color. It is not the only copy seen in full color but it has been seen only rarely in the auctions or other sources.

Fig. #9 shows the Hobo's Wife (Mold #724) in full color. It is not the only copy seen in full color but it has been seen only rarely in the auctions or other sources.

Fig. #10 shows the Skull (Mold #852) not in full color. However the usual examples seen are in the "generic" white versions or in the more rare white regimental versions. The example here is the only version seen in a color other than white, in this case brown.



figure 9



So, we see that the Dumler & Breiden character steins are very desirable in any color variation. But, in the full color versions they are rare and even more desireable because of the varied coloring.

Keep on the lookout for these great steins. The next time you are on the hunt, you may come across a full color version never seen or at least very rare.

NOTE: Please send the author any and all pictures of the D&B steins in full color or other versions not "seen" as shown in the spreadsheet for inclusion in the book being worked on.

I also want to thank Les Paul for allowing me to take pictures of the full color versions in his collection.

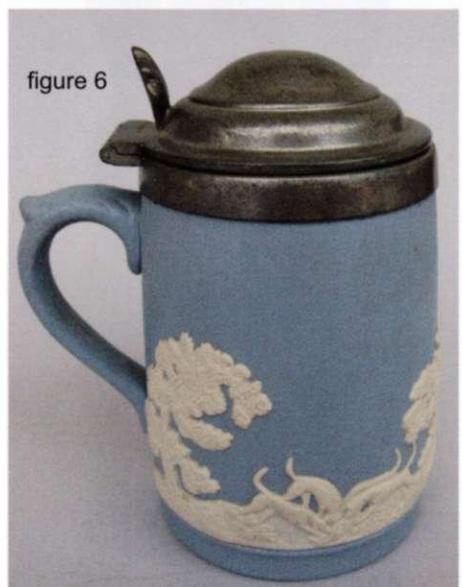
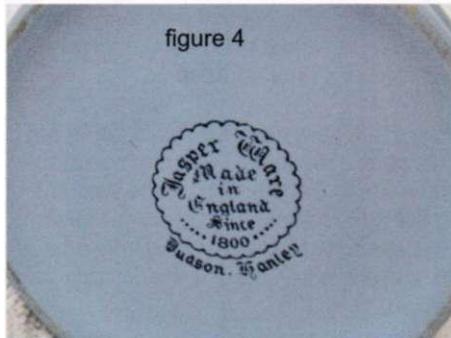
A Wedgewood Stein? - But No

by Lyn Ayers, SCI Master Steinologist

Fig 1. When I first saw this blue and white stein sitting on a table crammed with other antiques, I immediately picked it up. The thought ran through my mind that I had never seen a photo —let alone handled—a Jasperware beer stein made by Wedgewood. Before turning it over to see what—if anything—was on the bottom, I examined its condition: no damage or repairs! Fig. 2. The words "Camden Hall, English Pewter" in tiny incised letters were printed on the pewter lid rim. Fig. 3. This stein so far appeared to be an authentic Wedgewood stein. Imagine how my heart dropped when I turned it over and I saw a different company logo with the words "Jasper Ware, Made in England Since 1800" "Dudson . Hanley" Fig 4. Obviously this was not what I had expected to see. However the price was still reasonable so I spent a few more minutes letting the piece talk to me and convince me it was sufficiently interesting. It told me the pewter work was surely English and based on the characteristics was likely from about mid-20th century. Fig. 5. The handwork had high quality detail and it still looked like Wedgewood Jasperware. So, intrigued by the mystery it presented, I purchased it to add to my collection of unusual & uncommon low-cost steins that I could research on the internet.

When I got it home I checked out the manufacturer on the internet and learned that Dudson was a well-known English ceramics company whose Jasperware is often confused with that made by Wedgewood. It has even been accused of outright copying Wedgewood Jasperware. The company had been in operation since 1800 in Hanley as printed on the stein. The location is Stoke-on-Trent, in the Staffordshire region in close proximity to the Wedgewood factory. The company remains in production and is the oldest ceramics production company in this area of England also known as The Potteries. Today Dudson is one of the world's leading manufacturers of tableware for the hospitality industry.

Through other research I learned that this specific logo had been in use since 1945. I emailed photos of the piece and logo to Chris Wheeler for inclusion on Stein-Marks.com. There is more information about the company there.



As you can see, I learned quite a bit about the company behind the stein so next I needed to research the pewter and its maker. A great surprise: I found nothing/zero/nada on a company named Camden Hall, the name on the pewter lid. As far as I could learn, that company never existed—at least by that name.

I have presented the stein and its history. Now let's examine the scene on the stein. Upon initial analysis it looks like a British hunting scene with horses, dogs, and horsemen. On the right there are two horses with saddles that look like typical British hunting saddles. But the saddles are empty. Fig. 5. Turning the stein to the left, one sees two riders (hunters?) on the ground that look like they may be running after the dogs. Fig. 1. Turn again to the left and one sees several dogs gathered around something—what would they most likely have cornered? Is it a fox, or could it be a rabbit? Fig 6 & 7. Knowing a bit about English hunting, I would guess it's a fox. And the fox is not running. Rather it might be taking a break from running and giving the dogs a rest as well. Upon closer analysis the dogs don't appear to be resting! The scene looks pretty aggressive and the fox is undoubtedly getting the short end of the stick. It is likely the riders are running to capture their prized fox.

After more deliberation as to the provenance of the stein, I sent photos to Ron Fox. I figured that since he handles thousands of steins every year, he might know additional information about it than what I had learned. Sure enough he did know something more: he said he has run across that piece as a mug occasionally but had never seen one with a lid. He would likewise date it to around 1950.

Once more we find something fairly modest in an antiques store, and it turns out to teach us something. Wedgewood and Mettlach weren't the only companies to make Jasperware. Here we have a third manufacturer with a product that looks almost identical to Wedgewood's Jasperware. Just because we have only seen a mug with no lid, doesn't mean a lidded version isn't out there waiting for someone to find. Just because we have the internet, doesn't mean we can find out about companies in business as recently as 1950.

Happy hunting, whether foxes or... steins! Don't be surprised about what you may (or may not) learn when collecting.

SHOW AND TELL OR SHOW AND LEARN

Ralph Joyce

More often than not "show and tell" ends up as "show and learn". The stein below (Figure 1) was presented at the New England Steiners meeting in West Brookfield, MA. The bottom of the stein has the artist initials "J. G. 1890" with Sarreguemines impressed together with the capital letter "N" (Figure 2). I raised the question if anyone was familiar with this artist.



figure 1

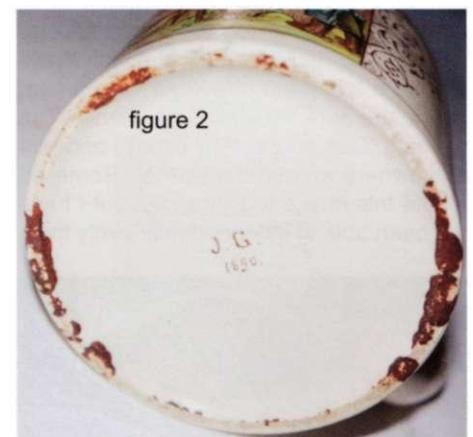


figure 2

Barry Toussant pointed out the capacity mark was Villeroy & Boch. When I got home I looked up the blanks that Mettlach sold and sure enough there it was—mold #1526 (Figure 3). I tried to tie it into the Porzellanfabrik Utzschneider & Cie-Sarreguemines but could not do so until I got a call from John Samuel Coleman who was at the meeting. He put me onto a page in Stein Marks and the illusive J.G. is Jakob Goldschmidt aka Gebrüder Goldschmidt. The impressed "N" is Nurenburg where he was a decorator and supplied pewter (Figure 4) between 1890 and the 1930's He bought molds from several companies but Villeroy & Boch was not referenced.

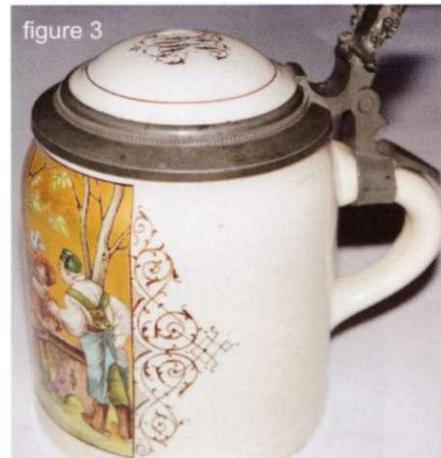


figure 3

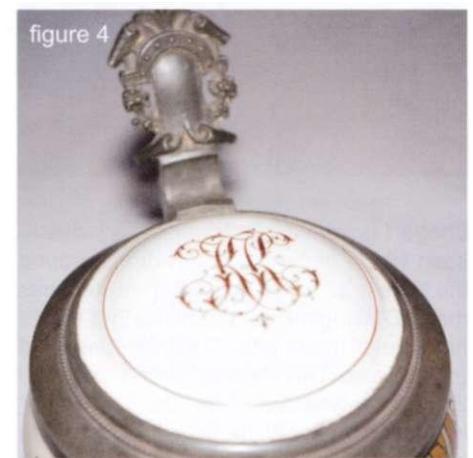


figure 4

However, when you link over to the Utzschneider page in Stein Marks there was my stein. It referenced Christian Warth steins mold #1527 and #1796 and pointed out the cavalier on the Warth steins is the same as on the Utzschneider stein. It all came into focus. A capacity mark from Villeroy & Boch, an artistic relationship between Warth and Utzschneider & Cie, molds supplied to Sarreguemines by Mettlach, with decoration and pewter by Goldschmidt. My question was answered with a lot more information than asked for.

So bring a stein to "show and tell." Ask a question. Who knows—you might learn more than you tell.



Diesinger Design Mileage

By Arvid Frende

Companies that made Beer Steins used many methods to procure their designs. Whether inhouse designers, contract designers, or outside acquisition from magazines, artwork, or other media, once a company had a design they milked it for all it was worth. One design that many companies used depicts a scene of individuals around a table and offering a vacant seat to you the person outside the scene. The wording "Geh setz di her" usually appears somewhere around the scene. Some attribute this image to Defregger, but I have not been able to independently verify that.



Image 1 is from a 2 liter Steinzeug Industrie Stein which depicts six individuals around the table in an indoor scene. This stein has many Diesinger characteristics but would have been made after Diesinger went out of business. This stein falls into a category that I sometimes consider "the big picture" in that it probably depicts the complete image of the original artwork. I don't have that image on a Diesinger stein; they probably made one, but this article shows how Diesinger made 12 different molds using parts of the scene.

Diesinger mold number 16 is a one-half liter stein which depicts the hiker in the rear of the scene in a cartouche. Mold number 17 is a one-half liter stein which depicts the couple in the middle of the image also in a cartouche. Mold number 34 depicts the same couple with different side decorations. Mold number 38 is a one-half liter



stein which depicts the four people seated on the right side of the scene with an outdoors background. Mold number 46 is exactly the same design as mold number 34 and demonstrates that there is no consistency to Diesinger's method of assigning mold numbers. Mold number 51 is exactly the same as mold number 38 with the removal of a star above the mountains on #51. Mold number 97 is a one-half liter stein which adds the man seated on the far left of the design. The wrap around indoor



scene allows for the additional room to add one more person. Mold number 194 is a one-half liter stein with the three people in the center of the scene. Since this scene includes the woman offering the seat, the wording "Geh setz di her" is included. Mold number 195 is a 1 liter stein which has five people. Since the one liter size adds additional height to the stein they could add the hiker in the background on this indoor scene. Mold #196 is also a one liter stein with five people in a slightly different design. Mold number 200 is a one-half liter stein where they managed to squeeze five people into the indoor scene. Mold number



200 is also a one-half liter stein with the five people indoors in a different design.

So here we have seen 12 different Diesinger steins derived from the same design. Keep in mind that all of these are from my Diesinger collection, which is by no means complete, so there are probably other steins that Diesinger made using this design that I don't yet have.

St. Hubert's Representation on German Beer Steins: A Critical Examination

By Steve Breuning

Sometimes I will read about a stein I have and learn something I never knew; sometimes I will stare at a one of my steins with all my focus on trying to see something I never saw before, and now for the first time I walked by one of my steins and out of the corner of my eye I caught a glimpse of something that totally shocked me. My reaction was an instant, "What the heck?" And so began my detailed study of St. Hubert and his representation on beer steins.

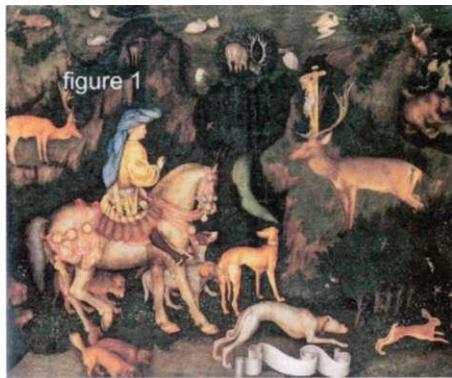


figure 1

St. Hubert (St. Hubertus) is the Patron Saint of Hunters and Marksmen and several other groups. He has broad representation on German beer steins. This spans hunting themes, shooting themes, military themes, and regimental themes. His representation on a beer Stein can be the main theme, an accent to the main theme, portrayal on a lid, and/or portrayal as a thumb lift.

A quick search of the Beer Stein Library shows 14 listings of steins pertaining to St. Hubert. In addition to these there would be all the unmarked steins and unlisted steins across all the categories. Prosit has four excellent articles pertaining to St. Hubert (please see June, 1971; March, 1993; March, 2010; and December, 2011).

In any detailed discussion of St. Hubert, there must also be a discussion of St. Eustace (St. Eustaceus), the other patron Saint of Hunters.

While there are many variations on the legends of St. Hubert and St. Eustace, the following are the most consistent and best documented (as sparse as that still is). Also, keep in mind that St. Hubert's legend is dated in the late 600s AD and St. Eustace's in the early 100s AD, yet, the ma-

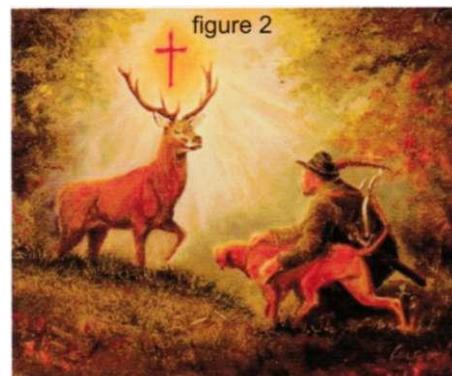
jority of the written accounts did not begin until the late 1200s.

St. Hubert was born about 658 AD, probably in Toulouse France; and died in 727 near Brussels, Belgium. He was the first Bishop of the city of Liege in Belgium and became the Patron Saint of hunters, archers, dogs, and people of the forest. All-in-all, a pretty handy guy to have with you on the hunt.

As a young man Hubert was smart and charming. He became grand-master of the household in the court of Austrasia (now Austria). Here he met and married Florianne. They had a storybook romance which suddenly ended when she died giving birth to their son. Hubert was devastated.

He withdrew from the court, disavowed the church, and then entered the forest and devoted himself entirely to hunting. Soon after his commitment "to the chase" a spiritual revolution known as The Miracle of Hubert occurred.

On Good Friday morning, when all the faithful were crowding the churches, Hubert stayed in the forest and was soon pursuing a magnificent Red Stag. After a diligent pursuit the stag suddenly turned and rushed at Hubert through an opening in the brush. As legend has it, Hubert was astounded at the sight in front of him.



The stag stopped, facing Hubert. There was a brightly glowing cross suspended between its antlers. As Hubert stared in awe, he heard a voice, loud and deep, say: "Hubert unless thou turnest to the Lord, and leadest a holy life, thou shalt quickly go down into hell". Hubert bowed before the stag and said "Lord, what wouldest thou have me do?" He was told, "Go and seek Lambert, and he will instruct you."

St. Lambert was the senior Bishop located in Belgium, he became Hubert's spiritual advisor and Hubert's road to sainthood had begun.

Approximately 450 years before the birth of St. Hubert there was the legend of St. Eustace. This legend begins with a Roman Military General named Placida. There are no specific dates of birth and death. Everything refers just to the early 2nd century AD. One report says the year might have been around 118 AD.

During a hunting excursion near Tivoli, Italy, Placida was separated from his troops and encountered a stag with a crucifix glowing between its antlers. As did St. Hubert, he heard a loud, deep voice which told him he was to suffer for Christ. He instantly converted to Christianity and when he returned to Rome he was baptized and changed his name to Eustachius (Eustace).

After his conversion, St. Eustace did indeed suffer. He lost his property, his wife and children were imprisoned by the Roman army because he wouldn't return to battle, he refused a sacrifice to the pagan gods and was arrested by the Romans and reunited with his family where they were all roasted to death inside a brass bull.

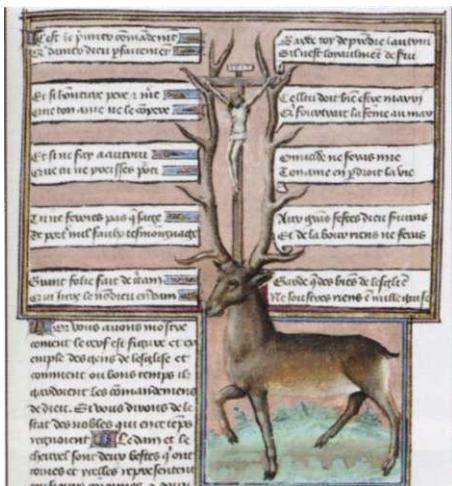
He is also considered a Patron Saint of Hunters as well as a Christian Martyr, Soldier Saint, and one of the 14 Holy Helpers (please see Prosit, March, 2009).

Many scholars believe one or both of the legends are fictitious. Regardless, they, especially St. Hubert, have teeth. They are lasting stories that have had an impact on art, storytelling, military morale, shooting, and hunting.

What they looked like.

The earliest drawings and paintings of St. Hubert and St. Eustace have some distinct differences. St. Hubert is usually presented as a common looking man, a hunter; while Eustace appears as a warrior or nobility. St. Hubert is almost always kneeling in front of a Red Stag, dog at his side, with an illuminated cross between its antlers. St. Eustace is often on a horse in front of a Red Stag with an illuminated crucifix between its antlers. Two of the earliest pieces of art can be seen in Pictures 1 and 2. Picture 1 is of St. Eustace. It was done by the Italian Renaissance artist, Pisanello, around the year 1438. It is based upon a description of St. Eustace which appeared in the medieval text "The Golden Legend" (1275 AD). Picture 2 is of St. Hubert. It is believed to have been done in the mid-1300s. The artist remains unknown.

figure 3



There are three main issues to discuss in the vein of accuracy. These are (1) It wasn't really a Stag. (2) Did they see a cross or a crucifix? And (3), what color was the deer?

If it wasn't a Stag what was it?

Today's society refers to a male Red Deer as a Stag. Technically this is not accurate. Back as far as the early 1300s the nomenclature for a male Red Deer was as follows: Year 1 - Calf, Year 2 - Bullock, Year 3 - Brocket, Year 4 - Staggard, Year 5 - Stag, and Year 6 - Hart of 10 (five antler points per side). Less than a Hart of Ten was not to be hunted (not "Warrantable") and a Hart of Ten also held strong religious connotations. In one of more detailed accounts of St. Eustace, in the 1370s, Henry of Ferrers wrote *Les Livres du Roy Modus et de la Royne Ratio*, an allegorical tale of the King and Queen and their teachings. Queen Ratio shows St. Eustace's deer with the glowing crucifix between the antlers. She then explains in detail how each of the Hart's ten points relate to each of the Ten Commandments (Picture 3). On a side note, this picture does show a Hart of Ten. Today's scoring of a Red Deer's antlers would have this as an 11 point (6x5). Beginning in 1300s the custom was to only score antlers using even numbers. This deer would have been classified as a Ten of the Greater. A straight 5x5 would be a Ten of the Lesser). It would then go to a Twelve of the, etc. However, it was rare for a deer to live past being a Hart of Ten because of the hunting pressures. It can even get more complicated as the deer in Picture 2 would have been considered a Hart of Ten. If one of three lower tines ("The Rights") was small, broken, or missing it would be counted if all the upper tines ("Troches") to get to ten were there.

Did they see a cross or a crucifix?

Was it a cross or was it a crucifix is an interesting question. All of the early writings and paintings have St. Eustace seeing an illuminated crucifix (image of Jesus on a cross) and St. Hubert seeing an illuminated cross. Later writings, especially the Catholic texts, only use the word crucifix for both St. Eustace and St. Hubert. More modern writings seem to use the words cross and crucifix as having the same meaning and being interchangeable in use. Early on the difference in word use was likely due to St. Eustace being an Italian Catholic story and St. Hubert being Belgian and Northern European. This geographical separation is also why St. Hubert became the focus of the German steins.

What color was the deer?

The earliest text and paintings of both St. Hubert and St. Eustace have the deer as being reddish brown in color. Later writings and paintings often discuss the Hart as being bright white. This emphasis seems to have grown out of later Catholic writings. Probably to make a stronger religious point. Historically, the Red Deer is the most sacred animal throughout the Bible. Throughout the scriptures Christ would appear in the form of a White Stag and walk the earth.

So, for the purist, or one following the principles of Historicism, St. Hubert should be kneeling, with his dog close by; he should be facing a Red Deer (commonly but incorrectly called a stag) of reddish-brown color; and the deer should be a Hart of Ten. Otherwise, just enjoy it for the spirit intended.

Obviously my intent is not to critique every St. Hubert stein there is. Hopefully you will enjoy examining your own. The following is a look at what I found with my own steins.

Pictures 4 and 5 show two stoneware shooting steins from the early 1900s. The first (Picture 4) is an unmarked stein which shows two Red Deer. First, and foremost, is a Red Deer's antlers with an illuminated cross in the center. The other is a full bodied leaping deer with no cross. Neither of the Red Deer is a Hart of Ten. Also, the full bodied deer is of a grayish color. There are two side panels of a hunter shooting. To me, this stein appears to have been designed strictly for visual impact as a contest prize or keepsake with minimal intent of historical accuracy.

Picture 5 shows a shooting stein by Reinhold Merkelbach (not numbered) and possibly designed by Franz Ringer. The stein is not signed and the bottom is marked with the Merkelbach logo and the letter F. The Red Deer displayed is a perfect illustration

of a Hart of Ten. There is no cross and I do not regard it as a St. Hubert stein even though it was listed as such on the estate sale auction it came from. The visual of the Hart of Ten is very similar to those seen on other Franz Ringer/Merkelbach steins.



figure 5



Merkelbach #1272 from c1900 has a St. Hubert theme and is inscribed "Sankt Hubertus gib uns ein fröhliches Gejaid." (St. Hubertus gives us a happy hunt). The front scene (Picture 6) gives us St. Hubert, with dogs, knelling in front of a Red Deer skull. A large decorative set of antlers is presented (wildly beyond a Hart of Ten) but there is no cross. To the left side is a Hart of Ten, whitish in color, and an illuminated cross between the antlers (Picture 6A). Upon closer look, (Picture 6b) this is likely the deer St. Hubert is kneeling in front of (i.e., take out the center Skull with antlers).



figure 6



figure 6a



figure 6b



figure 7a

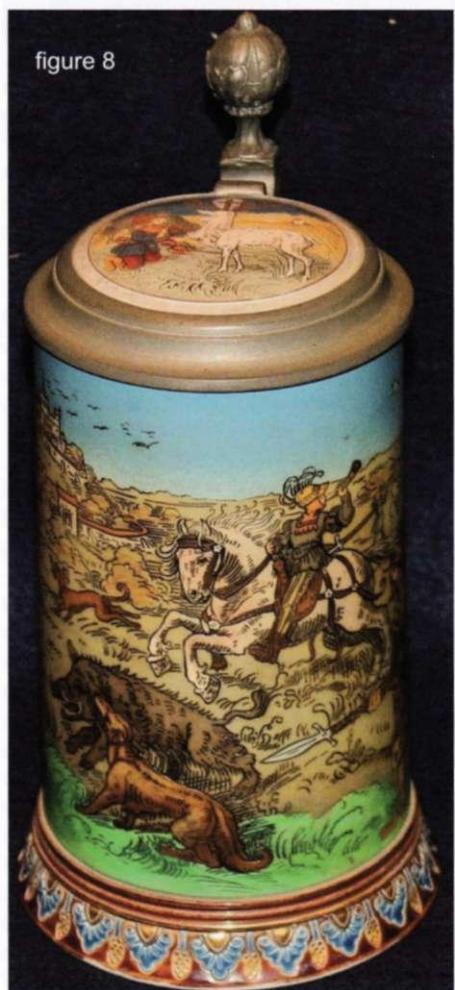


figure 8



figure 7

Picture 8 is of the well-known Mettlach stein often referred to as The Boar Hunt (Mettlach 2083, dated 1892). St. Hubert appears on the inlaid lid (Picture 8a). Hubert is kneeling before a proper Hart of Ten. He is dressed in his common man hunting wear, no dog is present, and there is an illuminated cross is between the antlers. In this portrayal the Hart is bright white.

Pictures 9 and 9a show a beautiful Mettlach Brimming Pokel (#2063, dated 1896) designed by Otto Hupp. It shows a detailed scene of St. Hubert, in non-noble medieval hunting wear, kneeling before a proper Hart



of Ten that is bright white. An illuminated cross appears between the antlers. Hubert's dog is not by his side but is presented in the scene above.



figure 9



Both of these Mettlach steins have a true representation of St. Hubert with exception of the Hart of Ten being bright white. We will never know if the Hart being white is a religious statement, just visual appeal to the decorator, or belief that it is accurate. Knowing the beliefs and practices of Mettlach (Villeroy & Boch), the reputation of Hupp's fastidiousness, and the fact that by the mid-1800s most writings described the Hart as bright white, it might have been believed that the Hart was indeed bright white.

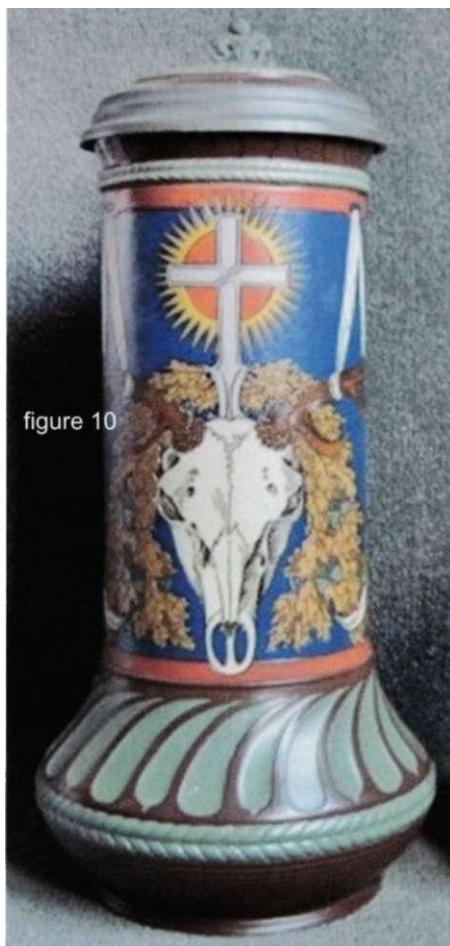
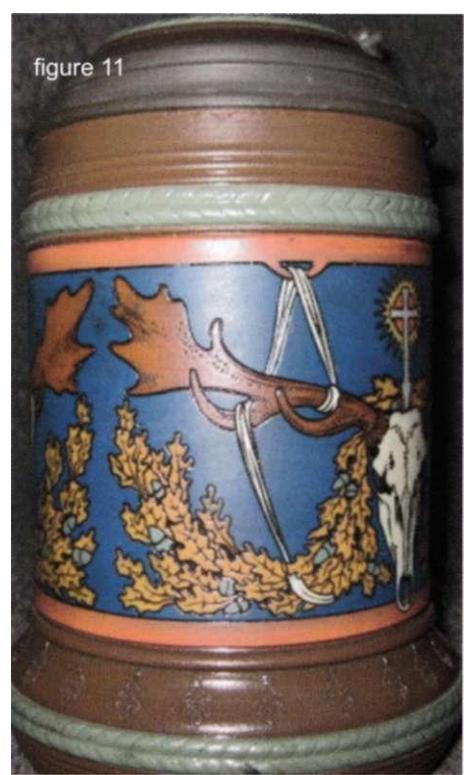


figure 10

Finally, the two steins that got me thinking about this whole thing. Pictures 10, and 11 show two Mettlach steins - #2812 (Master) and #2813. They are both dated 1903. Visually, these are two of my favorite steins. I had them set aside to show a friend and as I walked by I took a double take at the deer used to depict St. Hubert. I had never noticed that it not only wasn't a Hart of Ten, it wasn't even a Red Deer. It is an European Fallow Deer. Picture 12 shows a side view of a Fallow Deer.



The Mettlach Museum tells me that the ar-

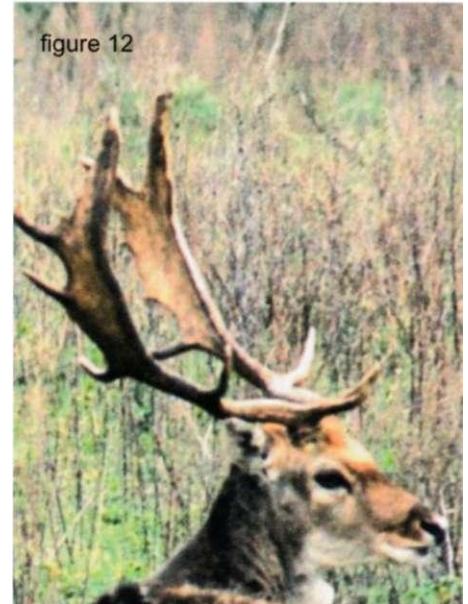


figure 12

tisan/decorator of these steins is unknown. These two steins are considered to be Art Nouveau steins. Maybe that explains such a dramatic departure from the long-standing German historical accuracy approach to beer stein design.

I believe we all know that many of the artisans/decorators had a primary concern with historical detail. Preserving culture and accuracy was very important. In my own research I gained tremendous respect for the amount of study Christian Warth must have done to provide the accurate detail on two Mettlach steins (#1154 & #1695, Prosit, December, 2013). I think we see the same dedication with some of the St. Hubert steins but not all. Maybe with more research we can figure out why.

While I only intended to look at steins I have collected, I did try to look at the St. Hubert Stein pictures in the Beer Stein Library. While I cannot be sure due to the size and resolution of the pictures, it did seem as though most of these steins were very close to being as I believe history says they should be (i.e., Hart of Ten). If you have one of these steins (or others) please take a look and let me know. I would like to continue to assess this.

As I was doing my research on St. Hubert I happened to come across Lyn Ayers' recent article in Prosit (December, 2013). He concludes by saying, "I never cease to be amazed with the historical background behind so many of the steins that make up our hobby — The next time you pick up a Stein study it to see what questions it raises you to pursue."

I doubt if Lyn remembers, but several years ago he and I had a brief correspondence where he said something very similar to me. In my years of Stein collecting nothing has had a bigger impact on me than those comments. Since then I have been looking at all my steins with a curious eye as I simultaneously recall Lyn's warning about how captivating this may become. I'm still not sure if I should thank Lyn or curse him. But I was warned and it has added a great enhancement to my Stein collecting.

A few selected references:

Acta Sanctorum (Acts of the Saints; 68 folio volumes of documents examining the lives of Christian saints published by the Bollandists (Jesuits). Data collection over centuries beginning about 759 AD with its first formal publication in 1643 AD.

Les Livres du Roy Modus et de la Royne Ratio by Henri de Ferrieres, c1370 AD, Les

Archives de littérature du Moyen Age (AR-LIMA).

Medieval Hunting by Richard Almond, The History Press, 2011.

The Archaeological Journal, The Royal Archaeological Institute of Great Britain and Ireland. Volume XXXV, 1888.

The Golden Legend (Lives of the Saints). Compiled by Jacobus de Voragine, Archbishop of Genoa, 1275 AD. First Edition Published 1470 AD. Put into English by William Caxton, First Edition 1483 AD, Edited by F.S. Ellis, Temple Classics, 1900 (Reprinted 1922, 1931.)

The Hound and the Hawk by John Cummins, St. Martin Press, 1988.



Wartburg

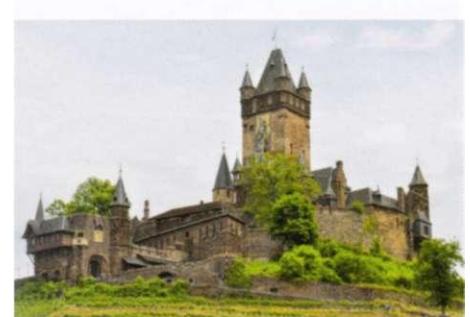


Ehrenbreitstein

Famous German Castles



Burresheim



Reichsburg



Heidenreichstein



Colditz



Neuschwanstein



Marienburg

The Silver Beaker

By Marty Cameli

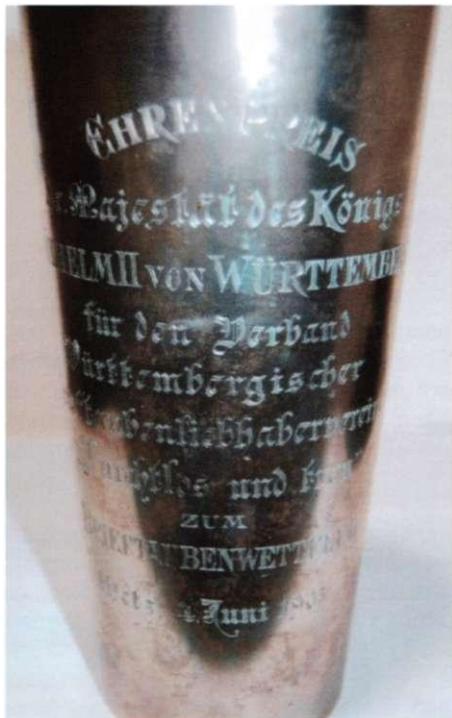
No it's not part of a malted machine or something you would see in an ice cream parlor or restaurant. It's a silver 8" tall presentation beaker and is marked 800 on the base.

Sterling silver is 92.5% silver content and in the United States, the word, "Sterling", is applied by the manufacturer to sterling pieces. In a few cases, the manufacturer might apply the number, "925", instead, representing 92.5%, or the fraction, 925/1000.

Many silver pieces have been made over the years that do not conform to the sterling standard. A common example is 80% silver content. Such pieces may be marked with the number 800 to represent the fraction, 800/1000. This is quite common in other countries such as Italy and Germany.

I have owned and raced pigeons since I have been a young man. When I found this beaker and learned it was given to a fellow pigeon fancier, I had to have it. The engraving is very well done and the translation reads:

*Reward of Honor
His Majesty King Wilhelm II of
Württemberg for the Union of the
Carrier Pigeon Enthusiast
Fearless and Loyal
Carrier Pigeon's Competitive
Flight - Metz June 4 1905*



Metz is a city in France, which was part of Germany prior to the war. It is south of Mettlach in the Saar region.

On the side of the beaker is a beautiful engraving of a pigeon in flight. Not initially understanding the engraved verse, it was the pigeon artwork that first grabbed my attention. Good thing it was there, as I could have easily just passed this wonderful piece, not knowing it had anything to do with my interests in pigeons. It proudly sits within my collection of pigeon steins.

Stein Exchange

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

Wanted: Early faience steins of good quality. Contact Bill Hamer at 518-399-8364 or email william_hamer@msn.com

Wanted: Any steins from unusual manufacturers. Send info to Ron Fox, P.O. Box 4069, Vallejo, CA 94590 or 631-553-3841 or foxauctions@yahoo.com

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

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

Wanted: JW Remy steins; stoneware steins marked with initials A.R., A. Roeseler, P. Neu; blown glass steins with set on lids (mid 1800's); and full-body Schaefer & Vater porcelain liquor bottles (around 1900). Email Lyn Ayers layers@wanet.com or phone 380-693-0025 or cell phone 360-609-1389

Wanted: Antique leaded or slag glass lamps. Tiffany, Handel, Pairpoint, Duffner & Kimberly, and other good quality early 20th century lamps. Contact Ron Fox at foxauctions@yahoo.com or 631-553-3841

Wanted: Always buying old steins. Mettlach - Glass - Porcelain - Character - Occupational - Silver - Regimental - Ivory - etc. Bob Groebner 847-401-3399 or email rgroebner@comcast.net

Wanted: 1/2 liter baby stein with 7 babies hanging from line. Also Mettlach #2050 with slipper inlay lid. Contact Martin Jahn at mdjahn@comcast.net

Wanted: The fairytale Reinemann Character steins designed by Franz Ringer. Prefer mint, but minor flaws will be considered. Email Andreamulgrew5@earthlink.net

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

Wanted: Articles for future issues of Prost. If you have an idea and need assistance, contact the editor today. We will help you turn that idea into an interesting article. foxauctions@yahoo.com

Wanted: Stein collectors wanting to have an enjoyable, educational time. Come to the Pittsburgh SCI Convention in September

Adolf Lochner as a Prisoner of War

by Joe Christensen

This beautiful pottery regimental stein has a story that began to take shape in the last issue of Prosit. I was lucky enough to discover some of the history of its original owner, Matrosen Adolf Lochner. When we left off, in the previous issue of Prosit, Reservist Lochner and an estimated 4,000-5,000 German soldiers were just defeated by enemy Japanese troops. The Japanese had invaded Germany's colony in Tsingtau, China and the Germans were forced to surrender. The fate of these German soldiers was now left to be decided by their enemy.

Germany's enemy in the Siege of Tsingtau wasn't just the Japanese. Great Britain also played a small role in the siege. Despite their limited involvement with the attack, they still wanted to show that they were in control. The British requested that the Japanese turn over some of the German prisoners to them. In total, 4,043 Germans were taken prisoner during and after the Siege of Tsingtau. Included in this number, were the governor general, 201 German officers, and 3,841 non-commissioned officers and men. The Japanese complied with Britain's request, but only turned over injured POW's or ones that they considered burdensome.

During the siege, Adolf had received an unfortunate injury to his hand. The injury may have taken place during one of the artillery exchanges with the enemy or possibly when the Germans destroyed their own artillery pieces. The real story and specifics regarding his hand injury remains a mystery. Fortunately, after the siege, he received treatment for his injury at a hospital camp in Tsingtau. However, due to his injury, Adolf was one of the men that the Japanese considered burdensome and he was turned over as a prisoner to the British.

On February 14, 1915, 77 POW's from the battle of Tsingtau (including Adolf Lochner), were ushered onto a transport ship, known as the Tannenfels. The ship's destination was Hong Kong, to a prison camp known as Hunghom. Amongst the POW's destined for the camp, were the following: 2 Vizefeldwebel der Reserve (named Weidel and Sahnwald), 17 Unteroffiziers and Sergeanten or Maate and Obermaate, 56 Seesoldaten and Gefreite or Matrosenartillerist and Obermatrosenartillerists of the III. See-bataillon, East Asian Marine Detachment, the Marosen Artillerie Abteilung Kiautschou, and several from ships of the Imperial Navy.



In addition, there were two Austrians from the SMS Cruiser Kaiserin Elisabeth.

Upon arriving, Lochner likely first noticed the thick, musty air that settled onto the palm fronds that surrounded the Hong Kong camp. The camp was situated between a railway and a large seawall. To the east was the port of Hong Kong and to the south were large warehouses. To the north, the hammering of a shipyard disturbed any night's rest.

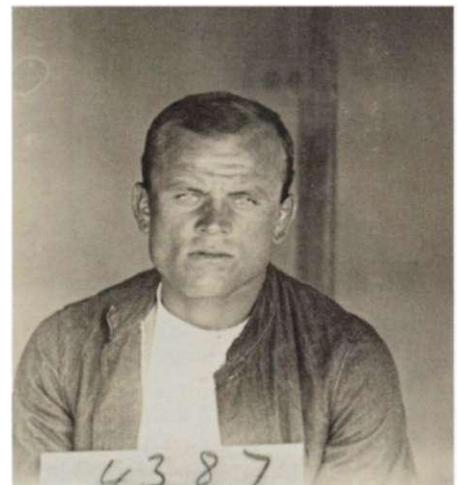
Prior to Lochner's arrival, the camp was just 518 feet by 158 feet and surrounded by three, five and a half foot tall barbed wire fences. It contained a dining hall, a kitchen, a canteen, and a laundry (much later it would receive the addition of two tennis courts and a theater stage). One hundred and eighteen prisoners were housed in an 80 x 17 foot hut that was made of bamboo poles and palm leaves. The floors were bare and would essentially turn into a swamp, due to heavy rainfall and the an-

nual autumn storms. The lavatories consisted of open buckets, adequately protected from view, rain, and storm.

The cabins that housed the men were divided by a wall and would house sixteen men each. Lighting in the cabins consisted of two dim bulbs, that made work or reading impossible. In addition, the cabins provided little escape from the sweltering heat in the summer, when temperatures could reach as high as 110 degrees Fahrenheit. To make matters worse, the men were pestered by the vermin and tropical insects that occupied the area.

In October, just before Lochner's arrival, additional cottages were built and eventually they all received real floors. By November, 1914, the camp's population would double to approximately 250 and would again inflate to over 300 by the time the POW's of Tsingtau arrived. Adolf would spend nearly a year of his life at this POW camp, until he was to be moved once again.

On January 17, 1916, he was sent by a British ship, known as the Empire, to Australia. Lochner was placed in Australia's Liverpool POW camp. By order of the Defense Department, prisoners were to be photographed upon entering Camp Liverpool. Lochner was no exception and even after all of these years, his photograph can still be found at the Australian National Archives. The photo depicts a young man that doesn't look very content with the fate that he is about to face.



Adolf Lochner as he was photographed entering Camp Liverpool in Australia c.1916

Upon arriving at the prisoner of war camp, Adolf and the other internees were read the standing orders of the camp. These basically explained the rules of the camp, what the men were to expect, and what was to be expected of them.

They were then issued clothing that comprised of a suit of blue dungarees, a working shirt, heavy boots, and a white linen hat. For eating utensils, they were issued a plate, a knife, a fork, a spoon, and a mug. For sleeping, they were given two blankets, a set of water-proof sheets, and a straw tick mattress. After receiving these items, the men were then divided and drafted into different companies.

The notes below, from the original standing orders at Camp Liverpool, give a glimpse into an internee's day:

DAILY ROUTINE.

At 6:30 roll call is called by the Company officers superintended by my English Officers. Any man late on parade is fined half a day's pay, namely 6d. At 9 o'clock 1, 2 and 3 Companies fall in for work and are detailed under their section commanders to the various jobs such as grubbing, clearing, trench work, etc. and work until ten minutes to one. At 2 o'clock the other three companies fall in and work until a quarter to six. After tea encouragement is given to the Germans to have as much singing and music as possible, which keeps them in a good frame of mind till they go to bed at 9 o'clock. At 9:30 everything is absolutely quiet.

According to these notes, during non-work hours, men were encouraged to participate in recreation. Lochner was likely organizing his beloved field hockey games, like he had done years previously in Tsingtau. He and the other prisoners could also participate in boxing matches, play football, go swimming, or even skate at the camp's ice skating rink.

One prisoner wrote, "We used to go out swimming every day without guards, until two dam [fellows] run away and it was stopped."

The camp also contained two movie theaters, a play theater, two large billiard tables, and twelve small billiard tables. The men could get a good beer at the Canteen store or spend their time at one of the twelve cafes.

Despite these amenities, the camp was no resort and the conditions were far from ideal. The weather was particularly burdensome for prisoners. During the cold winter months, prisoners complained of not having enough warm clothing. In stark contrast, during the summer months, it would become a hot and either a very muddy or dusty place.

One man wrote, "In dry weather the surface of the ground becomes a fine powder of dust and with a breeze of any strength, the internee has to endure his existence in still another torture which he is unable to escape."

If a prisoner was thinking of escaping from the camp, he was best to think again. The camp was surrounded by barbed wire and was guarded by machine guns and guards. Not all of the guards were known to treat the prisoners fairly either. There were a small amount of reports that guards had mistreated or even injured some prisoners.

Some of the internees were not so well behaved either. There were reports of prisoners organizing strikes and reports of riots. Thirty or forty men even formed a secret gang, known as the "Black Hand Society".

The group allegedly committed assaults on other prisoners and organized blackmail. However, these types of troublesome prisoners were usually dealt with quickly and were disciplined in a high security barrack known as "Sing Sing".

Some of the tensions between prisoners might be attributed to the fact that the camp was, self-admittedly, overcrowded. Men were crammed into their barracks like sardines in a can. The barracks were small living spaces, that contained a tin roof, "fibrous" concrete walls, and a raised wooden floor. The lee side of their barrack had no wall and was exposed to the elements. However, this side contained a curtain should the internees feel the need to close it. No furniture was provided to the prisoners for their barrack, but the internees usually crafted their own. The sleeping quarters were crowded and bunks were usually stacked two or three high.

With such overcrowding, one would think that the sanitary conditions of the prison camp were probably poor. However, despite this overcrowding, most reports indicate to the contrary and that the sanitary conditions were actually, quite favorable. Reports of disease were also low, as there was an abundance of showers and washing stations throughout the camp. If anyone were to get sick, there was a hospital at the camp, that could quickly treat ill patients.

In addition, reports of death were also quite low at the camp. From 1914 to 1917, it's reported that only 16 men had died while being interned at the camp, out of a total of 5,000 or so prisoners.

Adolf Lochner was one of the many men to survive their experience at Camp Liverpool. The camp remained open until the last of its inhabitants were deported in 1920. In total 6,150 people were deported from the camp.

In May of 1919, Adolf Lochner concluded his stay at Camp Liverpool and was released. The now 28 year old Lochner, embarked from Darling Harbor in Australia, aboard the MV Kursk. After spending almost four and a half years as a prisoner of war, he would finally be returning home to Germany as a free man.

He finally arrived in Germany in July of 1919. He reported to the "Matrosenartillerie Stammabteilung Kiautschou" in Cuxhaven, Germany. Before the war, this department originally trained recruits before they headed off to China. Now the department was likely handling the debriefing of the incoming POW's and handing out any



awards that were due to them.

Adolf Lochner would receive several awards for his valor during WWI. He received the Eisernes Kreuz 2. Klasse (Iron Cross 2nd Class), the Dienstauszeichnung 1. Klasse (Service Award 1st Class), and the Ehrenkreuz für Frontkämpfer (Cross of Honor for Combatants). According to his records, he would also receive his final rank, that of Vizefeldwebel der Matrosenartillerie (Vice Sergeant of Marine Artillery).

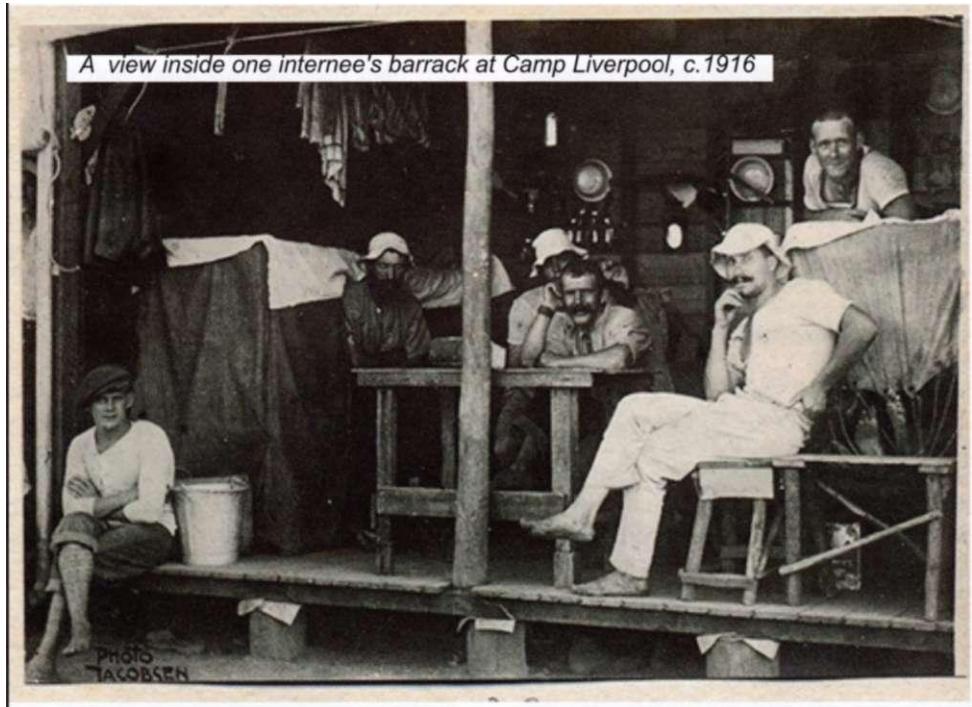
Lochner would conclude his military obligations on January 31st, 1920. He was probably relieved to be finished with and to have survived his adventurous military career. He was also very proud of the time that he had spent in the military. The fact that he had purchased a regimental stein, years earlier, demonstrates his pride. In addition to the stein, at some point, he also got a tattoo to commemorate his service time. This is a fact that he shared with the local Hof newspaper, when he was interviewed much later in life, for his 80th birthday.

After the conclusion of his military service, he went back home to Hof, Germany. He eventually married his girlfriend Anna Möckel, and began the next chapter of his life. He got a job as a clerk at Neue Baumwoll-Spinnerei und Weberei, a textile company. His dedication to his job eventually earned him a position in their payroll department. He would spend the next 40 years working there, until his well-deserved retirement in 1960.

In addition to his accomplished career, he was also accomplished in his hobbies. In 1928, he became an avid hunter and would dedicate 40 years of his life to this hobby. In his home city of Hof, for several years, he held the position of treasurer for the Bayerischen Jagdschutz und Jägerverband (Bavarian Hunting and Hunters Protection Association).

Aside from hunting, his other passion was sports. In the 1920's, he was playing soccer at the highest class in southern Germany. He faced several well known competitors. He also established the Hockey Abteilung (Department) in Hof.

On October 10, 1978, Lochner's amazing life story would finally come to an end. He passed away in Hof, Germany at the age of 87.



Lochner may have passed away, but his story is still linked to his regimental stein. I consider myself fortunate to be in possession of his stein and to have uncovered his tale. It's easy to forget that the steins that we collect have such rich and interesting histories associated with them. I never imagined the amount of depth and detail that I would find out regarding the original owner of my stein. The process wasn't easy, but being able to uncover and share Adolf Lochner's amazing story has made the process well worth it!

Sources:

"Adolf Lochner wird morgen "80" Ein leidenschaftlicher Jäger und Sportler." Hofer Anzeiger/Frankenpost 10 Jul. 1971 Nr 164. Print.

"BLACK HAND IN GERMAN CAMP" The Argus (Melbourne, Vic. : 1848 - 1957) 3 May 1916: 10. Web. 2 Jul. 2013 <<http://nla.gov.au/nla.news-article2101716>>.

Horst Lochner's notes on the Hunghom POW Camp

Dozens of official files and reports regarding Camp Liverpool courtesy of the Australian National Archives



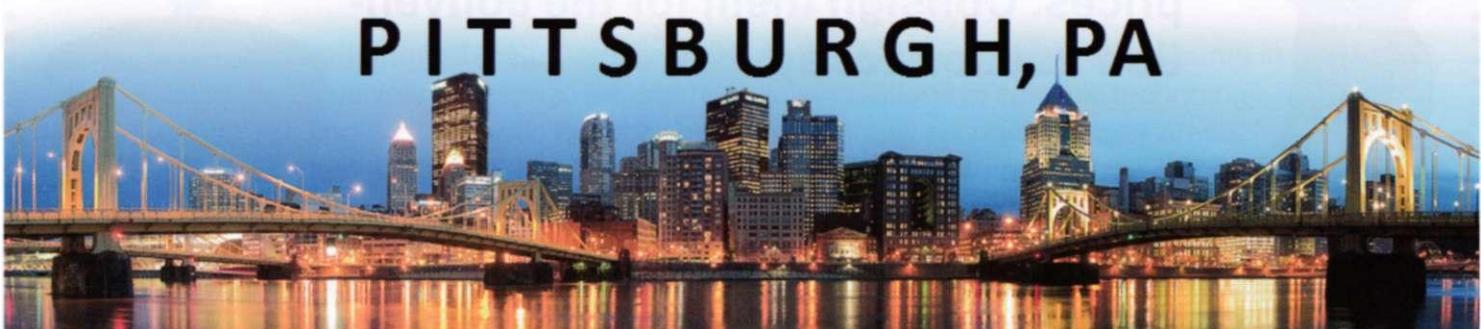
Adolf Lochner at age 80 c.1971



SCI Convention September 5-7, 2014

See detailed convention schedule on the SCI website

PITTSBURGH, PA



We promise to keep you engaged at SCI's 48th Annual Convention. From the beautiful hotel with waterfalls in the atrium, to the Pirate themed closing dinner. Every morning a cooked to order breakfast will start your day, and every evening there is a hospitality service of snacks and drinks to wind down the day.



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Fox Auctions promises to deliver a spectacular auction of tremendous diversity, and many never-seen-before steins. There will be something for everyone's collection and pocketbook.



We have 3 interesting, informative lectures scheduled, along with another segment of Stump the Master Steinologists.

There is also a Stein College that will be discussing the aspects of faience steins. Seating is limited to 20 serious collectors on this subject, so sign up quickly if you are interested.



Talking about steins, be sure to bring yours along for the Member's Stein Sale Room which will be open for two days of dealing, and the fast and fun Members Auction, where you can win a new addition to your collection and at the same time contribute to the SCI Convention Fund.



We have a Saturday luncheon cruise, on one of Pittsburgh's many rivers. We will be travelling on The Gateway Princess. The Princess is a 120 feet long, 35 feet wide all-steel traditional paddlewheel style riverboat. With floor to ceiling windows, the Princess allows her passengers to have a super view of the Pittsburgh skyline.



One of the nicest features of our hotel is a large, spacious atrium lobby, which lends itself to easy, comfortable socializing. Play cards, dominos, board games, or just relax with your favorite friends. No more crowded hospitality room.



The Afternoon Tea has been a popular event at these conventions. Ask anyone who attended last year and you will hear about the great time we had. This year will be no exception, with custom teas, delicious finger foods, decadent pastries, and side-splitting laughs. Pack your hats!



Our farewell banquet will prove to be most enjoyable. Since we are in Pittsburgh, the theme for the convention is Pirates and Wenches. Start planning your best and most original costume for the festivities. Aristocrats who refuse to participate, WILL be forced to walk the plank, *Be Ye Warned....*



Let your great steins bring great prices. Consign them for the convention auction today.



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VISIT - AMOCA

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



Pictured below are some examples of the earliest known versions of Mettlach steins. These were all designed by Ludwig Foltz II and made in the 1850's and 1860's. They are called Proto-Mettlach steins because most evolved thru several generations into those seen in the 1885 and later Villeroy & Boch - Mettlach catalogs. The first two on the left are the only known examples in this category, but you can see them all on permanent display at the AMOCA as well as many plaques, vases and other wares from the 3,000-piece, Robert & Colette Wilson Mettlach collection.



The 2014 SCI Convention will be in Pittsburgh, Pennsylvania

September 5-7, 2014



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