



The **BREWERIANA** COLLECTOR

*A publication of the
National Association
Breweriana Advertising
"America's Oldest National Breweriana Journal"*

Volume 145

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SPRING 2009



*Minnesota Brewery
Stock Certificates*

*Brooklyn Brewing
Part 2*

*Collector's
Bookshelf:
Images of America*

*Back Bar:
Original v. Restored*

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The BREWERIANA COLLECTOR

SPRING 2009

#145

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COVER:

Front: This Schmidt Malta sign is a curved Vitrolite sign, and was a Prohibition product. It is the only known one of its kind.
Back: C & J Michel Tin Factory Scene (33 x 24 in.), Lacrosse Wisconsin, by The Meek Company, Coshocton, Ohio ca. 1905. This stunning tin litho factory scene is titled "A Stranger in his Native Land," and shows a Native American standing high on the bluff across the Mississippi River (Minnesota side), witnessing the encroachment of the Europeans. The historical subject and the slogan are classic turn-of-the-century advertisement at its best. There are fewer than five quality examples known.

www.nababrew.com



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JOHN BRANDT ESTATE
 KEWASKUM, WI

Sunday, May 31, 9AM
 Inspection: Sat., May 30, Noon-3PM & Sun., May 31, 8AM

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 Approximately 40 miles NNW of Milwaukee.

AUCTIONEER'S NOTE: John was nationally known for what is generally regarded as the benchmark collection of Miller Brewing Co. items. When Miller Brewing Co. ran an advertising campaign featuring some of their earliest bottles, they had to go to John for examples because they didn't have them in their own collection. About 5 years ago I sold off the flea market items and sale stock. Now the core collection is coming to auction without minimum or reserve. John's collection has it all and he wasn't just an accumulator; most of his collection was put together with an eye to rarity and condition. Mark your calendar now for this exceptional offering. To allow you ample time to inspect these fine pieces, I will be holding an early inspection on Saturday, May 30. The following is a partial listing only and touches on some of the major highlights. A full listing and additional photos will be available prior to the sale date. I will continue to post photos at www.paulauction.com as we progress.

MILLER BEER advertising includes: RARE RPOG corner, porcelain & porcelain corner, neons, RPOG, various lighted, tin-over-cardboard, self framed tin, die cut cardboard, pre-pro framed lithos, various cloth & other signs plus possible one-of-a-kind pub chair, several pie plate trays, ball tap knobs, bottles & labels, plaster statues and much more.

OTHER BREWERIES advertising includes neon, RPOG, lighted, tin over cardboard, porcelain, corner and die cut signs; clocks, pie plate and other trays; ball tap knobs, many pre & post pro labels & labeled bottles, letterheads, calling cards, coasters & much more.

NON BEER ADVERTISING & items include: Early 1900's back bar w/marble columns; Porc. Pegasus; Kissel Car Moto-Meter and catalog; Coke trays, Other soda adv.; Reference books; Much more.

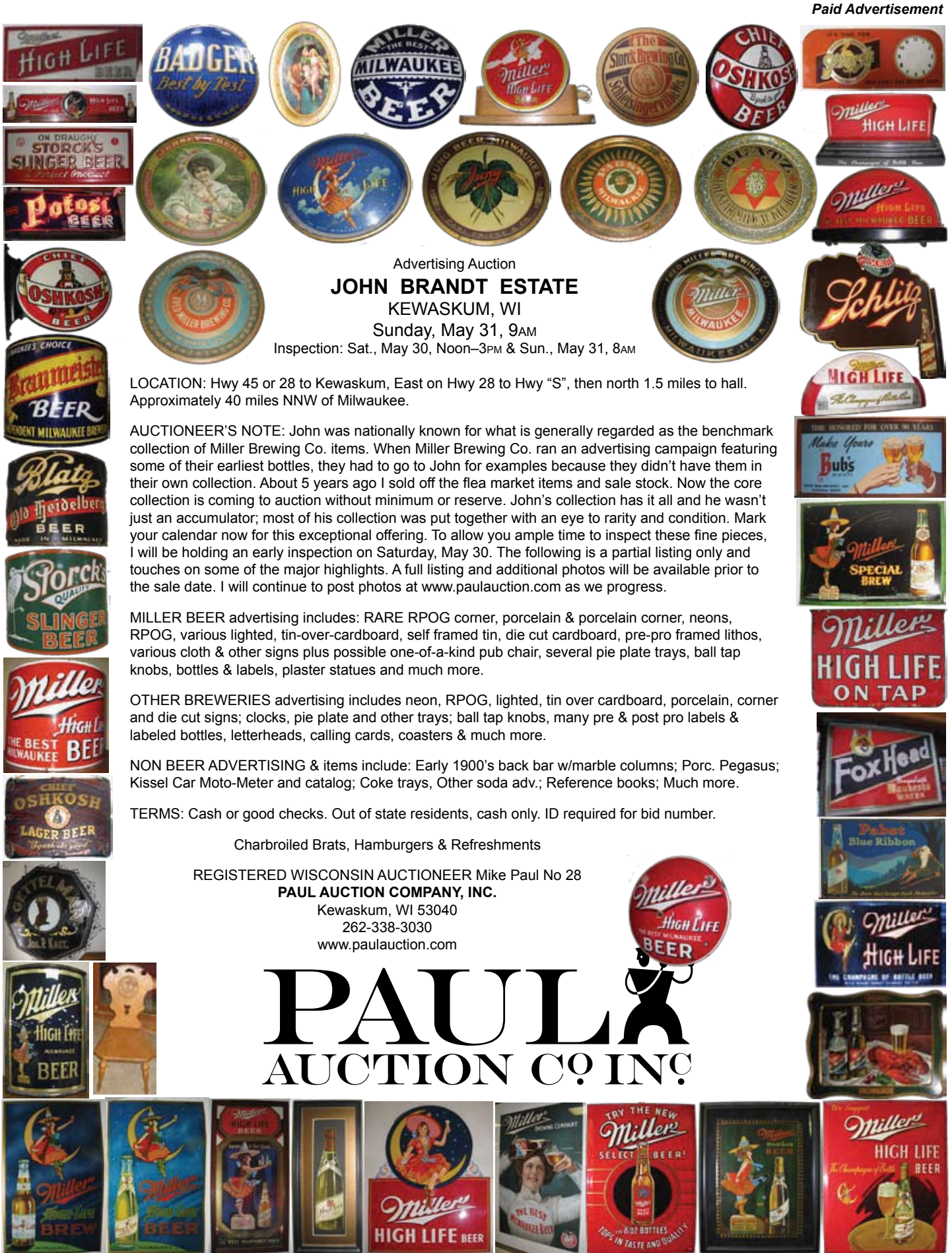
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President's Message

Greetings from Virginia on a cold late February night! Alas winter still lingers this late in February. Last week was the Blue Gray show and the weather was in the 60s & low 70s. It was a real pleasure to wear shorts and a T-shirt for most of the week. I definitely needed some sunshine on the old exterior to revive dry, pale, skin. Sunshine always seems to warm the soul and melt the winter blues. Today, my first daffodil bloomed at the farm. Yes, Virginia, there is a God.

The Blue Gray show seemed to have more people in attendance, more rooms sold, more beer, and more merchandise "moved." There were many NABA members in attendance from around the country. I heard from numerous members/folks that it was a good show for moving the 'ole merchandise. I would note, there is not a severe recession for moving what member Jody Farra calls "Da Good Stuff" (Jody had plenty of Da Good Stuff at the show).

As usual, the microbrew was outstanding. Fred Clinton brought a keg from the Michigan Brewing company and Joe Wilson brought kegs from both Bell's (Comstock, Michigan) & Founder's Brewing Co. (Grand Rapids, Michigan). I don't know how many kegs were donated

but it must have been in the 50-60 range as per past years. All the clubs/people sincerely appreciate the brewer's support for our events. The Blue Gray is almost as much a beer festival as a beer collectible show. One thing to note was Rayner Johnson (aka Blue/Gray Ray), arguably the "main man" promoting the show, was presented with a plaque denoting his election to the BCCA's prestigious "Hall of Foam." Rayner had been unable to attend both the NABA & BCCA Conventions due to what can be characterized as a minor health (cancer) issue.

I can attest to the fact that it was minor since every weekend this summer I was out and about at outdoor antique shows, events, malls, etceteras, and I found the "not slowed down" Rayner beating feet looking for the "Da Good Stuff"—often at a very early Sunday morning hour, sometimes even before me. Activity, determination, and a positive mental attitude (which Rayner illustrated) may be the best cure.

The Board met and discussed the normal business. NABA always needs new members so please be a NABA Ambassador of Goodwill. Please contact John Stanley at naba@mindspring.com if you would like some membership application forms for future shows. New membership is the lifeblood of any organization. Please positively promote NABA within the hobby.

The Minnesota crew is working hard on New Ulm. It is shaping up to be an outstanding show and I would urge your attendance. New Ulm is a very picturesque town. If you have never been there and to the historic August Schell's Brewing Company, now is the time to attend.

On a closing note, at Blue Gray, the Presidents of the four major clubs got together to conduct what I would characterize as win/win business items. The four major clubs are ABA, BCCA, ECBA, & NABA. I believe most everyone recognizes the acronyms. The Presidents respectively are Len Chylack, Pat Cornils, Bob Gornall (renowned as Beer Baron Bob), and yours truly. Len, Pat, and Bob are leaders and gentlemen devoted to our hobby. Each club committed to placing an "exchange ad" in their forthcoming magazines for their respective counterparts plus promoting their Annual Conventions in each other's magazines. The clubs have much in common though each has its unique identity. The clubs are committed to working together for the betterment of the Hobby.

Time to say Adios. See you in New Ulm (dreams of Schell's pils, Schell's dark, Schmalz's alt, Grain Belt Premium—plus Bratwurst). Life will be good!



Let's Talk Breweriana

By Rich La Susa

With help from collectors, there is more to the story

"And now for the rest of the story."

That was the most memorable line created by the late radio icon Paul Harvey. He knew, like most good journalists, that there was more to a story than was apparent.

The story behind the story can excite even the most implacable. And, thanks to the generosity of NABA members, we are able to provide you with additional details about breweriana we have talked about in recent issues of *The Breweriana Collector*. Experts in sign painting and pre-Prohibition mugs and steins have come forth, offering keen insights and expertise to enlighten us all.

Information I received from one such expert has shed much needed light on the Topaz painted wooden sign I wrote about in the Autumn issue (Vol. 143). Jeff Lang, a NABA member from Pittsburgh, is a sign maker, collector, and historian. (The name of his company is priceless: Olde Lang Signs!) And from what he told me, there is an excellent chance the sign is an authentic pre-Prohibition piece of advertising from the Fortune Brewing Co. that has been restored, based in part on a 1909 sign painting guide book.

Jeff told me he read the Topaz item in my column and knew quite a bit about it. "I have had my own sign company since 1985. One of the things that I have been interested in collecting relating to my work is old sign painting books, cata-

logs, ephemera, and miscellaneous items.

"I recognized the design of the Topaz sign right away as a plate from an old book I have called *Atkinson, Sign Painting - A complete Manual Self Educational*, first edition 1909. As you can see (from a page in the book), this was printed in Chicago, where Fortune Brothers was located." The book was published and copyrighted by the Frederick J. Drake Co., a Chicago publisher. Another edition was published in 1915.

He explained more about the book. "[It] was considered one of the leading texts for apprentices and journeyman alike for many years and contains many how-tos and examples for learning the trade, and...many alphabets and examples of good layouts and designs."

The "how-to-paint" instructions for the Topaz sign—which are full of sign painters' argot—can be found on page 181. And here is what they said (see illustration next pg.):

"Top panel Tuscan red ground, gold letter, black outline. Oval panel get deep chocolate ground, medium tone of terracotta for border and gold leaf for beads. 'Topaz' wide outline of gold, saffron yellow for center, and heavy edge of black. Scroll in medium old gold, detailed in deeper tone of same

color. Ribbon at bottom, solid gold leaf. Letter in black. Main ground deep olive green. Matt line pale blue. Matt in medium olive green. Silver bevels."

You can't get much more "ground floor" or "behind the scenes" than that for a sign design from the early 1900s. Curiously, however, the illustration that accompanies the instructions is in black and white.

But how would someone have access to what may be considered a fairly scarce 100-year-old book? "It was reprinted in 1983 by Signs of the Times Publishing in Cincinnati," Jeff said, "and found an eager audience: a group of sign makers called 'Letterheads': sign professionals starting a renaissance of turn-of-the-century designs and techniques. A color plate does appear as panel No. 63 in the 1983 reprint.

"In 1987, the heyday of the Letterhead movement," one such Letterhead—Gary Anderson of Bloomington Design, Bloomington, IL—helped organize his fellow Letterheads to





No. 65 PANEL.

M. D. PRICE, CHICAGO.

Top panel tuscan red ground, gold letter, black outline. Oval panel get deep chocolate ground, medium tone of terra cotta for border and gold leaf for beads. "Topaz" wide outline of gold, saffron yellow for center, and a heavy edge of black. Scroll in medium old gold, detailed in deeper tone of same color. Ribbon at bottom, solid gold leaf. Letter in black. Main ground deep olive green. Matt line pale blue. Matt in medium olive green. Silver bevels.

181

render all 96 layouts in color. In 1994 the signs were published in another book by Signs of the Times called *Atkinson's Plates Reproduced in Color*.

"The original Letterheads are a group of seven sign painters from the late 1970s who would gather often to help educate each other on lost or forgotten techniques of the trade, and books like this one were one way for them to discover some of those techniques," Jeff explained. He said the reprint allowed most sign painters access to a book "that they probably would never have had a chance [to see]. Many consider this book to be the best educational aide of its time."

Anderson enlisted Letterheads to reproduce the plates, "using the colors suggested, or what might have been used at that time. He started the project in 1987 and by 1993, all of the plates were completed and they were included in the new book, published in color. Only the reproduced plates are in the new book, none of the alphabets, or tips and tricks," Jeff said.

How does this relate to the Topaz sign? "Topaz was...designed by M. D. Price of Chicago," he explained. And Jeff has a solid

theory about the provenance of the sign.

"I would guess that the sign you showed in the article was one a sign painter may have created as a lesson of learning design and fabrication and was probably used as a showroom sample.

"I believe the modern reprint is of the 1915 edition, which had many of the beer ads, and the Topaz plate was in both. If you read the description below the plate, you will see it describes the

colors M.D. Price...suggested. The complete book was black and white (with) no color chips, or samples, but a description in nearly every plate."

Suddenly, the fog of mystery that had enveloped the Topaz piece has thinned some, and we are starting to see a picture almost as brilliant as the colors on the sign.

I am most grateful for the information Jeff provided and told him we have many knowledgeable members in NABA who are willing to share their wealth of knowledge with us, and he certainly proved that.

Perhaps we will be able to shed more light on this sign in the future. We can't say for sure if it truly was an academic exercise for future commercial use or a production sign; but we do know something about its heritage and that it is old. It also may transcend the brewery advertising genre. Some very well may consider the Topaz sign to be a piece of Americana, making it far more important than just a nice, vintage piece of brewery advertising.

As for the bright colors on an item so old, one can reasonably assume it has been restored, perhaps by a sign painter, based

on the description provided in the book, or through experimentation. The latter is a possibility because the colors on the sign I wrote about differ from those prescribed in the 1909 book and displayed in all their glory in the 1980s reprint.

Even if the sign was decorated by a novice sign painter many decades ago—or restored more recently than that—and never used in a pre-Prohibition drinking establishment, it is a piece of art certainly worthy of inclusion in a collection. Restoration is an important part of the preservation of antiquity, but that is a story for another time.

Historians, including me, like to deal in certitudes, but often they have to settle for sound theories and assertions based on fact. And that isn't necessarily a bad thing, particularly when an attractive piece of brewery advertising is involved.

"This book was intended to be an educational text, assisting the practicing sign painter," Jeff said. "It included designs from many established...top designers in the country. It is still used today in its reprint form as a learning tool. I suspect many of the black and white designs have been reproduced, not with the intent to fool or scam collectors but to further their skills in the craft of old-style sign painting."

Was Topaz the only beer sign in the early editions?

"There are many old beer advertisement designs in the 1909 and 1915 editions...but not in the 1929 edition," Jeff said. "When I started collecting sign painting related books I remember someone referring to the 1929 edition as the 'Prohibition edition,' as the beer ads were gone." And that makes sense because national Prohibition was in effect in the US from January, 1920, to late 1933.

"In the Sign Division of the book, almost all of the 96 designs were listed from the Chicago area, done by a Chicago designer, or even from the Superior Sign School, which I believe was located in Chicago," Jeff said.

Among the beer-brand advertising in this section were Ye Olde Inn Ale, Keeley Brewing Co. Chicago; Hop Gold Lager, Star Brewery, Portland, OR; and Frank Kellar, Gambrinus Beer, no city listed.

"The Billboard or 'Display' section was missing in the 1929 edition. There were Schlitz, three Seipp's Extra Pale Ale, two Anheuser-Busch; even one non-intoxicating ad from AB, Bevo. Many of the billboards did not have a city name, usually just street addresses."

Jeff thanks, again. You and others who are willing to help enlighten make my job easy, and our readers better informed. If you want what Jeff describes as "some great information" about the Letterheads, he recommends going to www.theletterheads.com/lhparts/atkinsonmain.html.

The rest of the story

"Page two"

A NABA member shared his personal experiences and knowledge about large glass pre-Prohibition mugs similar to the Gambrinus Beer mug I described in the Winter 2009, issue of *The Breweriana Collector* (Vol. 144). And another offered his well-formed opinion about the possible origin of this fascinating piece of brewery advertising.

"In response to your question asking if this mug was over or under priced, I would answer that the appraiser was right on," said Jim Crampton, along-time collector and NABA member, from Elk Grove, CA. Jim has had personal experience with

this type of beer mug, and is familiar with the Gambrinus version.

"These were back bar mugs, meant for display. I had one from the Jacob Ruppert Brewing Co. that had a few condition issues that I sold at auction for \$1,500, plus a 15% buyer's premium."

Now that should get a collector's attention! And fortunately these were display pieces. I can't imagine someone guzzling beer from such a gargantuan mug.

"In November, 1992, in an auction held by James D. Julia...in Byfield, MA, two of these mugs sold," Jim said. "The first was from the Enterprise Brewing Co. of San Francisco; it sold for \$3,150 plus a 15% buyer's premium. The other mug was from the Consumers Brewing Co., no city known, [and] this mug sold for \$4,500 plus a 15% premium."

"I don't remember for sure, but I believe my mug was twelve inches high," Jim said. "I have only seen these four examples in forty-five years of collecting. I hope this answers some of your questions."

What about the brewery of origin? This has not been established as of this writing, but expert collector Bryan Anderson of Portland, OR, offers an interesting and plausible theory.

He believes this mug may have something to do with a bottling company in San Francisco, where the mug resided at the time of the televised appraisal, and, indirectly, to a brewery in Oregon.

Bryan specializes in collecting pre-Prohibition and early post-Pro breweriana from Oregon and Washington, including vintage glassware from the late 19th and early 20th Centuries.

The motif on the large mug in question is similar to that

on three small beer glasses he has in his collection, particularly a 3-3/4 in. high painted enamel glass that bears the image of King Gambrinus holding a shield. The beer advertised is Select, a product of the Gambrinus Brewing Co. of Portland, OR.

Of more significance, however, is a firm that most likely issued the late 1880s glass. Beneath the image of the revered king are the words *Gambrius Bottling Co. 316-318 Tenth Street San Francisco, Cal.* The bottling company was owned by the Gambrinus brewery in Portland.

Did the mug also come from the same bottler or the brewery? Bryan was not able to confirm this. "I can't say absolutely, but there are too many similarities to be just coincidental."

Bryan also owns two common early (1905 to 1915) etched glasses from the Gambrinus brewery that have images of the same king in center and the Gambrinus Brewing Co. and Portland information on both in script writing.

If anyone has information about the Gambrinus mug, the bottler of the same name in San Francisco or the brewery in Portland, please share it with us. And let Bryan know.

Jim and Bryan, we are grateful for your valuable contributions to the body of knowledge we try to build in every edition of *The Breweriana Collector*.

A mammoth sighting

While we're on the subject large and unusual beer mugs and similar vessels, let us turn the page and provide additional information about a mug issued in the 1940s by the Dick Bros. brewery of Quincy, Illinois. This piece ranks as one of the more unusual in the super-sized genre.

It is so large it actually is

called a mammoth mug. And it also is a back-bar display piece, most likely never intended to hold beer. If it had been designed for such use, a few fill-ups would have put a major dent into a half-barrel of draft beer.

About 10 days after I submitted my column for the Winter issue, I was in Tucson, Arizona, for an annual breweriana and beer cans show sponsored by the A-1 Chapter, of which I am serving my second term as president.

The show was held on Sunday—outdoors, in December! Saturday was occupied with visiting antiques malls and shops, and brewpubs. It was during my tour of one large mall that the very beer mug I had briefly mentioned in my Winter column was spotted as I perused the mall's many offerings. There it was, the Dick's mammoth mug, sitting among dozens of vintage desk-top telephones. It was totally out of context, a large splash of color in a sea of black. It was the only beer-related item in the display.

And it was the first one of these oversized 1940s mugs I had seen since I visited a mall in Decatur, Illinois, in 2002. Given the number of pieces of breweriana

I have seen in unexpected places, this sighting should not have surprised me. But it did. I couldn't wait to tell the news to my wife and long-time collector Marcia Butterbaugh, both of whom were looking for treasures elsewhere in the mall. I also had to borrow my wife's small digital camera so I could take photos.

This mug had seen considerable use, as the paint on the large lettering was significantly worn. Given its less than pristine condition, the asking price of \$265 seemed considerably out of line. I suspect the seller was somewhat more familiar with lines—as in telephone lines and equipment—than in pricing breweriana.

But Barry Kessell, a Quincy brewery historian and breweriana expert of the first magnitude, tells me the price would not be out of line—if the condition was top-grade.

"I have seen them sell for \$225 to \$300. I have had a few of the mugs through the years [but] they are very slow sellers and I don't like paying very much for them for this reason."

The one I had seen in Decatur was in excellent condition and carried a mammoth \$340 asking price. A \$275 price tag dangled from the handle of a

Dick Bros. mug in superb condition I saw a year earlier. It was in a display in the monthly antiques show at the fair grounds in Bloomington, IL.

The mugs were made by the Western Stoneware Company in Monmouth, IL. Items made by this company often were called "Monmouth Pottery." My notes that describe the mug I saw in Bloomington say nothing about a music note motif. Either there is more than one design or I didn't describe the Bloomington mug accurately.

What do we know about this mug and where does it fit in the scheme of things among collectors of vintage beer mugs and steins? Pottery collectors like the mug not because it advertises beer but because it is pottery. "It is a cross-over type of piece," Barry said, "since it is a brewery piece and pottery."

Where does the mug rate on the rarity or scarcity scale? I asked.

"I would rate them a 6 on a scale of 10 for rarity," he said. "I have seen a lot of them in the 20-plus years I have been collecting the Dick's items." It is likely that people who do not collect Dick Bros. breweriana—or this particular type of pottery—wouldn't rate the piece so highly.

Paul Harvey remembered

Those of you who lived in the Chicago area and have long memories, may recall Harvey doing radio commercials for Edelweiss beer in the early 1950s. His staccato delivery was priceless, particularly when he intoned in his deep, authoritative voice the brewery's classic slogan for its flagship Edelweiss brand.

Harvey would say, "Drink Edelweiss...a case of good judgment." It often would be followed by his famous line "Page 2."

And like Harvey, I offer you a "Good day!"





The Back Bar

by John Bain

Original v. Restored

Okay, all of you attorneys and justices out there, you can stop searching the *Westlaw*® database. This article is not about a case history involving a plaintiff named Original and a defendant named Restored. Instead, I'm going to talk about the pros and cons of restoring early lighted breweriana; when restoration makes sense, and when it does not; who should do the work; the impact on value; good practices and ethics; and how a restored item should be regarded in its new life.

Before I begin, be aware that the information herein may not apply to other forms of breweriana (lithos, trays, cans, and such). I don't know what restoration, if any, is acceptable or ethical among collectors of those items; nor do I know how restoration would affect their value. If you need guidance with those items, seek advice from someone who is well experienced in collecting and restoring them.

In this article, when I use the word "original" with respect to an item or its parts, I mean *as produced at the factory by the authorized manufacturer*; I do not mean original in the context of new ideas, new creations or designs. Later you'll see how important this

distinction is.

When I use the word "restore" in any tense of the verb, I mean *repair an item or replace its parts with original parts or acceptable substitutes to return the item to its original state, or as close as possible thereto*.

When I use the word "indicia" (pronounced in-`di-shee-a) I mean *the etched, embossed or painted images, symbols and typeface on the advertising panel of an item, which are intended to identify, illustrate or describe the advertised product, or create an impression about it*.

A lighted item usually has many parts. The part that is most important and often most susceptible to deterioration or damage (and, therefore, it is likely to be more in need of restoration) is the advertising panel. So I will talk a bit more about it and a bit less about the other parts: the cabinet, trim, finishes, electrical apparatus and such.

Finally, I will not be talking about items that are in a condition such that they can only be identified by their dental records. They are automatic candidates for a trip to the landfill; therefore no deliberation is necessary.

The Fork in the Road

Perhaps you've been offered an item; let's say it's a small, early, lighted back bar sign that has a reverse-painted glass ad panel and a gas "neon" tube border, installed in a painted metal cabinet with a chrome-plated metal strip of decorative trim. Now let's say the paint on the cabinet is stained, dirty, and worn away in several areas, and the metal underneath has rusted; the plating on the metal trim has delaminated; the gas

tube is okay. But the reverse-painted indicia on the glass ad panel have suffered and are not quite perfect: there are fine cracks throughout the indicia ("crazing"); they are lifting away from the glass ("loss of adhesion"); they're peeling and partly missing ("paint loss"); and the light is showing through where it shouldn't. (All right, let's just say the ad panel looks as if it was used for home base by the *Cincinnati Reds*.)

To one group of collectors,

a sign like this is a corpse; to another group, it's just another piece for their collection; to a third group, it's a project; and to unscrupulous folk, it's an opportunity for something else—you'll see what I mean later.

If you're wondering where to draw the line between corpse and project, you're not alone. If you buy the item, should you leave it as-is or restore it? If you decided to restore it, should it be from the ground up (completely done over) or should only

certain parts be restored?

Unfortunately there aren't many hard and fast rules for answering these questions. But there are some facts and prevailing views about them. If you consider those facts and views carefully, they may help you decide the best way to proceed. Here they are.

When an item is found in its original state, tangible evidence of its age and life in service (wear, damage, oxidation, dirt) are often intact; so you can look at that item and be reasonably confident that it is authentic. If the item or its principal parts have been substantially restored or completely redone, the item's history may be permanently erased and the age reset to zero; in that case, the item can *never* be returned to its previous original state, and doubts about its authenticity are likely to be raised by other collectors and prospective buyers. Therefore, depending on rarity and condition, an item in its original state may be more desirable to collectors and it may maintain a higher resale or trade value; whereas an item that has been restored—especially if the restoration is poor or amateurish—may *lose* value if there isn't much left to distinguish it from an item of recent or cheap manufacture.

Items that are one-hundred percent original and in good condition are always desirable because they are much rarer and harder to obtain than their siblings that have started to deteriorate or have undergone restoration. When you think about how old some of these items are [up to seventy-six years (!) for post-Prohibition, and ninety years or more (!!) for pre-Prohibition] you can

appreciate just how remarkable it is that any have survived the gauntlet of threats: blistering sunlight; flying beer bottles [or frying pans]; the surprise basement wading pool; 200-watt light bulbs; inadequate packing followed by that pesky thing called "gravity"; and the eager "do it yourselfer."

On a competitive level, collectors strive to include items in their collections that no other collectors have; such as items that are one-hundred percent original and in good condition. Having these items enhances the overall quality, value, and allure of a collection, and makes it extraordinary. Adding poorly restored items, unauthorized reproductions, or copies will have the opposite effect: it will degrade, devalue, and dull a collection, and make it less interesting to you and other collectors.

Next, there are economic considerations, such as the cost to buy and restore an item versus the restored value. If it will cost \$1,000 to buy and restore an item, but the item will be worth around \$500 to the market as a restored item, it doesn't make sense to restore, unless you're:

- a) in the mood for wasting your money;
- b) adept at finding people who like wasting money;
- c) madly in love with the item;
- d) thinking you'll try to pull a fast one on another collector down the road—you'll see what I mean later.

Don't kid yourself by thinking that what you put into an item—purchase price, shipping, materials, labor, time, gasoline, vehicle wear and tear, consignment and transaction fees, and so on—is what you'll

be able to get out of the item later on. Think it *all* the way through before you introduce Mr. Hammer to Mr. Piggy Bank.

Don't Burn the Bridge

If an item's condition and economic considerations are in your favor and you decide to go ahead and restore the item, look for an experienced, reputable person working in a professional shop. (Don't go to your friend, Artie, just because you heard he's creative with duct tape and a can of Krylon.) At the shop, speak with the craftsmen who will be doing the work. Ask to see examples of their recent work. Find out if they will use materials that match the original construction, finishes, and color of your item. The best thing to do is use parts from another item just like yours, if you can find one that has the parts you need (if you can postpone the restoration, one may turn up). If the craftsmen can't match certain things, ask to see what they can offer as alternatives. In any event, request that all work, whenever possible, be done in a manner that's reversible. By doing so, you can take advantage of superior restoration materials and techniques if they become available later.

When trying to decide how much of an item to restore, you would do well to restore no more than is absolutely necessary. The more of the item that remains original, the more value it will probably retain when you're done. Since most lighted items are made of many parts, it would be good to know which parts are most important (in terms of originality) to collectors of these items. To find out, I recently presented fifty-three breweriana collectors with

a general list of parts, and asked them to prioritize the parts from most important to least important. Here is the ranking:

- Primary glass ad panel or primary gas tubing
- Visible cabinet
- Frame and decorative trim
- Secondary glass ad panel or secondary gas tubing
- Concealed cabinet
- Hardware, mechanical and electrical apparatus
- Hidden gas tubing

The majority polled said that if the primary ad glass was substantially restored or completely done over (i.e. copied), they wouldn't buy the item for their collection, even if it could be bought at a substantial discount. The balance said their decision would depend on the quality of the restoration work and a substantial discount in price.

For each part on the list above, there are several considerations, listed below in order of importance (highest first, lowest last).

For *glass* ad panels, there are:

- painted, but not etched or embossed
- painted, and etched or embossed
- not painted, but etched or embossed

In each of the above, the ad glass will fall into one of two classes, depending on the indicia: if the glass bears a graphic image and/or slogan or descriptive information and/or the brand name of the advertised product, it is the primary ad glass; if the glass bears only a slogan and/or generic graphic design, but no image or brand name of the advertised product, it is the secondary ad glass. When an item has both glasses, the primary will usually be the larger of the two.

For gas tubing, there is:

- tubing that spells out the brand name or a slogan or depicts the advertised product is primary tubing; it contributes to the item's character in terms of light, color, form, and product recognition
- tubing that is fashioned into a border or other decorative element is secondary tubing; it contributes to the item's character in terms of light, color, and form, but it does not aid in product recognition
- tubing concealed inside the cabinet or base to provide general illumination of the ad panel; the only contribution it gives to the item's character is light and color

For cabinets and bases, there are:

- cabinets and bases that are clearly visible when the item is viewed from the front; they contribute to the item's character;
- cabinets and bases that are not visible from the front.

For frames and trim, there are:

- frames and trim that function as decorative and structural components; they contribute to the item's character, and support or hold some of the item's other parts together;
- frames and trim that are decorative only.

For electrical parts (with the exception of gas tubing) it is absolutely acceptable and wise to repair or replace transformers, motors, wiring, plugs, switches, light bulbs, wire-nuts or other

electrical parts when they stop working or become hazardous—unless you think you'll like the way your collection will look when it's illuminated by fire.

With respect to hardware and mechanical parts (for items that are lighted *and* animated) it is absolutely acceptable and wise to repair or replace screws, nuts, bolts, support hooks, motors, pulleys, cables, linkage, bubble tubes or other mechanical parts when they stop working or become hazardous.

What you should glean from all this is that the more importance given to an item's part, the more you should avoid restoring the part in order to preserve the originality, history and overall value of the item. Here's what I do after buying an item: if the item has a cosmetic issue, I display the item for up to six months, but I don't think about restoring it; if the cosmetic issue bothers me after six months, I have it resolved, or I sell or trade the item; if the item has a mechanical or electrical issue, I fix it immediately after purchase . . . I know I won't like the way my collection will look on fire. So instead of jumping in on a restoration project, try living with your new acquisition for a while. You can always restore; but once you do, you can't always go back.

Good Practice and Ethics

In our hobby, when you say an item is original, virtually everyone will think you are speaking in the context of the first definition I gave at the beginning of this article. If someone tells you that an item is original when he or she knows it is not, and you discover that it is not and you challenge the statement, the owner may try to fall back on the second definition; claiming it to be his or her original idea, original creation, work of art,

etc. This is why it's important for you to make the distinction between the two definitions, and be absolutely clear which one is being used when discussing or preparing for a transaction involving an original item, so "Van Gogh" can't try to get cute when he's busted.

Regardless of whether or not you think an item may be original or restored, and no matter *who* is selling the item or *how* it is being represented, it is good practice to always ask questions *before* you buy or trade. In case you didn't hear me, I said, "ALWAYS ASK QUESTIONS BEFORE YOU BUY OR TRADE." Ask the seller if the item is original or restored; if restored, to what extent, specifically. Asking direct questions and getting direct answers will help avoid misunderstandings, and it will give you stronger recourse later if the item was misrepresented.

Ask the seller if he will reverse the transaction should you discover that the item was misrepresented. If not, decide carefully if you really want to risk your money. For expensive items (\$500 or more) insist on a detailed bill of sale from the seller *before* you leave the table; not one mailed to you after you leave. If the seller refuses, he may not be telling you everything known about the item.

One thing you should *never* do is restore an item (or buy an item that you know has been restored) and then sell it as original, or sell it without disclosing that it or its parts have been restored. Everyone I've spoken to agrees on this. As far as the law is concerned, "a false representation of a matter of fact—whether by words or by conduct, by false or misleading allegations, or by con-

cealment of what should have been disclosed—that deceives and is intended to deceive another so that the individual will act upon it to her or his legal injury," is fraud¹. [Translation: if the seller of a restored item knows that the item has been restored, but the seller does not tell you, so you will buy the item or pay more than it is worth, and you buy the item believing it is original, or you pay more than it is worth, the seller has defrauded you.] Even if the seller offers to reverse the transaction, before or after the fact, the seller is really saying, "I am defrauding you, but I will refund your money if you catch

chapter. The perpetrator's membership can be suspended or terminated by the Board of Directors. If you've been defrauded by another member, you should report it promptly to your local chapter and the Board to protect yourself and other members from further occurrences. In addition, you will be doing your part to keep our hobby enjoyable and viable.

If you're the kind of person who would never try to sell a restored item as original, kudos to you. The problem, however, is that after a restored item leaves your possession, you have little or no control over how it will be represented in

Ask the seller if the item is original or restored; if restored, to what extent, specifically. Asking direct questions and getting direct answers will help avoid misunderstandings

me." It's still fraud under the foregoing circumstances.

Fraud is a crime, and depending on the amount of money involved and the means by which fraud is perpetrated, the perpetrator may be prosecuted by a civil, state or federal court, and may be subject to civil and/or criminal fines and/or punishment, and may be required to pay punitive damages in addition to actual damages.

NABA (as well as other breweriana organizations and local chapters) has a Code of Ethics—in case you missed it, see *The Breweriana Collector*, Vol. 144, pg. 7. Committing fraud is a serious violation of the Code, especially when the perpetrator defrauds another member of his/her club or

future transactions. Other collectors down the line may be unintentionally deceived or intentionally defrauded. If you restore an item, especially the primary ad panel, the panel should be permanently marked and dated (e.g. "RESTORED 2009") in small, contrasting typeface, in a visible location on the panel where it will be unobtrusive but readily visible upon casual inspection (i.e. the mark shouldn't be concealed inside the item). This provides the following benefits:

- 1) it will discourage someone from swapping the restored panel for an original panel in an attempt to deceive;
- 2) it will greatly reduce or eliminate the chance for an unethical person to defraud another collector.

¹. <http://legal-dictionary.thefreedictionary.com/fraud>

When a glass ad panel is restored, here are some additional things to consider. If the panel is etched or embossed, the etching/embossing is the indicia. If the etched/embossed surfaces are painted, the paint is merely a finish, not the indicia themselves. For example, refinishing the etched/embossed indicia is similar to refinishing the cabinet (applying a new coat of paint, not reapplying the indicia). For glass ad panels that are *not* etched/embossed, the paint and the indicia are one and the same; therefore when the paint/indicia is removed, the glass becomes just an ordinary piece of glass. Etched/embossed glass without paint is not an ordinary piece of glass since it still bears the indicia, except it just doesn't have as much "daytime value." These distinctions are important because replacing the paint/indicia on an ad panel that is not etched or embossed means replacing the original with a copy (or fake, if it's not marked "REPRODUCTION").



Fig. 1. Authentic Burger Brau ad panel in authentic green cabinet

Back in late 2003 to early 2004, the glass ad panel from an original Burger Brau lighted sign was copied, and fourteen fakes were reportedly made. A few of the fakes have made their way into shows and collections. I have examined a few of them in person.

Original Burger Brau ad panels come in a green Bakelite (plastic) cabinet (Figure 1).

Because the green cabinets are very difficult to find and they would be very expensive to reproduce, other cabinets were used for the fake Burger Brau ad panels. The Ju-See Beverages sign (Figure 2)—easy to find and cheaper than a beer sign—provided a solution. It was an inferior choice, however, since the Ju-See cabinets are red. (Perhaps the shameless individual who perpetrated the scheme is red/green color-blind, or maybe just "myopic").

All of the fake Burger Brau ad panels that have surfaced have been in the red Ju-See Beverage



Fig. 2. Authentic Ju-See Beverages ad panel in authentic red cabinet

cabinets (Figure 3) or they have been loose. It is very likely that the remaining Burger Brau fakes will surface periodically since the red cabinets can still be found at relatively low cost. Study these photos carefully so you'll remember these ad panels and cabinets. If you see them together, you'll know if you're looking at an authentic ad panel or a fake. As long as the authentic examples can be easily distinguished from the fakes, they should hold most or all of their value; while the fakes will always be worth less, or worthless, depending on your collecting criteria.

If you have questions, suggestions or comments related to the subject of this article, or questions about early lighted breweriana, e-mail me at the-back-bar@earthlink.net, or write to me at PO Box 610253, Bayside, NY 11361-0253.

~ Cheers!



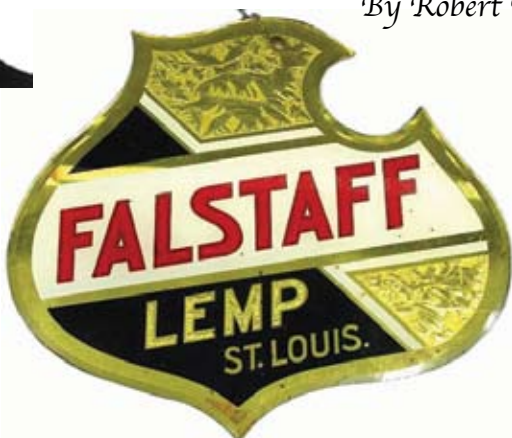
Fig. 3. Fake Burger Brau ad panel in authentic Ju-See Beverages red cabinet



Auction Hysteria

By Robert Hajicek

Falstaff
Pre-Pro ROG
Beveled
edges,
9" x 10"
Wm. J. Lemp
Brewing Co.,
St. Louis, MO
\$7,250



Heil's Extra Bottled
Beer Tray
14" x 16-1/2", J. Meek,
Coshocton, OH, No. 57
Casper Heil Brewing
Co., Burlington, IA
\$4,050.
Buyer failed to pay,
relisted and sold for
\$2,025



Blatz ROG Lighted Sign 15" x 20",
mfg by Allison Sign Co., Milwaukee
Blatz Brewing Co., Milwaukee, WI \$510



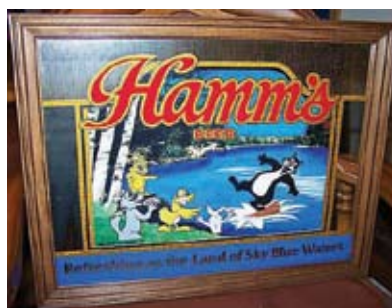
Pfeiffer's Famous Beer Can
WWII, UNRRA Supply
Pfeiffer Brewing Co., Detroit, MI
\$1,650. Reserve not met,
relisted and sold for \$1,700



Hamm's Lighted Sign
17" x 9-1/2" with box
Olympia Brewing Co.,
St. Paul, MN \$182



Schmidt's City Club
Cardboard Stand-up Display
34" x 46"
J. Schmidt Brewing Co.,
St. Paul, MN \$785



Hamm's Mirror, 18" x 14"
Pabst Brewing Co.,
Milwaukee, WI \$244



Fuhrmann & Schmidt Tip Tray
4-1/4" diameter
Fuhrmann & Schmidt
Brewing Co., Shamokin, PA
\$303

Continued next pg.



Hamm's Glass,
8-1/2" tall
T. Hamm
Brewing Co.,
San Francisco, CA
\$129



Franken-Muth early Tap Top
International Breweries, Inc.,
Findlay, OH \$1,725



G. Fleckenstein Etched
Glass, 5-3/4" tall
G. Fleckenstein & Son,
Faribault, MN
\$445



Mitchell's Glass
(design/print in red)
Harry Mitchell
Brewing Co.,
El Paso, TX \$132



Above: Yale Lager Pre-Pro ROG
37" x 29" including frame
Yale Brewing Corp.,
New Haven, CT \$1,801



Right: E. Fleckenstein
Etched Glass, 4-3/4" tall
Ernst Fleckenstein Brewing Co.,
Faribault, MN \$1,526



Trophy Glass (design/print
in red), 7-1/4" tall
Birk Bros. Brewing Co.,
Chicago, IL \$201

Talking Chalk

By George Baley

How the West was Won (or Where Did the Cowboys Go?)

With the winter storms almost over for this year, it is time to get back to work and begin columns for the upcoming year. One interesting area is the variety of themes used by breweries to entice their customers to drink more beer via their POP (point-of-purchase) advertising through the use of beer statues.

As I began tallying the various themes, I was surprised about the use of America's greatest symbol of the past: the cowboy. There were many versions of animals, bartenders, women, patriotic characters, Indians, and Royalty of various

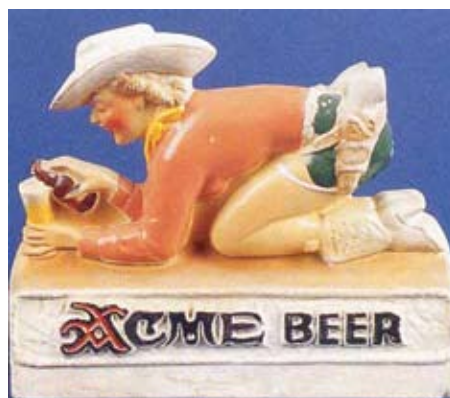
make sense based on location. And we all know that the three keys to any business are Location, Location, and Location.

The Arizona Brewing Company used a "Sleeping Cowboy" theme for its A-1 Beer starting in about 1948. The slogan *The Western way to say Welcome* was used widely by Arizona Brewing until their demise in 1964 when purchased by Carling Brewing of Cleveland.

Later, this depiction became re-titled as "The Cowboy's Dream." The artist, Lon Megargee created this (Figure 1) as the first of a seven-part Western series. You can see the cowboy dreaming of the nude woman riding a horse in the sky. He is lying on his saddle with his hat cov-



Figures 1 (top)
and 2 (below)



Figures 3 (top)
and 4 (below)



persuasions. But only three of cowboy-related themes (one cowboy, one cowgirl, and a sheriff). Wow. How did we win the West? The number of American Indians are quadruple the cowkids.

So why is this? Perhaps looking at the three beers in question, it becomes obvious that all three are Western Breweries. The use of a Western theme by the rest of America probably did not

ering his eyes. A branding iron is shown under his saddle with the A-1 brand. The chalk statue was manufactured by M.J. Golden of Pittsburgh, PA, and was issued in 1953. It is the only chalk statue that contains a clock (several Blatz pot metal statues do). The statue is about 11 in. high and has brought in excess of \$1000 in eBay auctions.

Figure 2 shows "The Cowboy's Dream" as it appears in print. The prints measured 21.5 in. X 34 in. and had a 1 in. border for matting.

The Acme Breweries employed a kneeling cowgirl as shown in Figure 3. Standing about 7

in. tall, this was introduced in the early 1940s. It came in two versions. The chalk is shown here, but there was also a very rare latex rubber version that is not often seen. I have found samples of the chalk statue with a paper label across the bottom. I am not certain that it was used with all issued statues. The manufacturer of this statue is not identified on the statue itself. If anyone out there knows who made it, I would appreciate you dropping me a note at gbaley@comcast.net. This statue generally sells in the \$150 range on eBay.

The Acme cowgirl also appeared in traditional print advertising (Figure 4). This was part of a group of three that Acme commissioned George Petty to paint. Petty was noted for his pin-up girl style pictures and was a contemporary of Alberto Vargas—famous for many *Playboy* pictures.

The Gulf Breweries' Grand Prize beer depicted a Sheriff adoring a bottle of their beer. The character known as "Pale Dry Pete" (Figure 5) stands 10 in. tall to the top of the bottle. Relatively difficult to find in decent shape, it typically sells in the \$400 range on eBay. In gathering info on this item, I was surprised to see all the color variation available. Most of the "Petes" that show up are

in rough condition and have undergone various levels of restoration. This statue was manufactured by Plasto of Chicago and dates from the middle 1950s.

I intentionally did not include any of the Lone Star FAKE statues shown in my book. These were all manufactured in Mexico and were never issued by the brewery. While cute, they are just a novelty.

I am working on the statue restoration story and hope to have a go at it for the next issue.

Happy Collecting!

Figure 5



From the NABA Officers & Board Members

Your NABA Board of Directors will soon begin a long range planning effort to help guide the organization over the next several years. To develop the plan, we need to have an updated idea of what the membership would like NABA to look like, in terms of what it gives back to you, the members.

Toward that end we will be conducting a multi-faceted survey. Since it is well known that mail-in surveys generally only get about a 15% to 20% response rate, we are going to make an extra effort to increase that rate. Over the next two or three months many of you will receive a phone call from one of the board members. All who are called will be asked the same set of questions and then you will be given the opportunity to comment on any facet of NABA. You may bring up things you like or don't like about the organization, things you would like to see NABA undertake or not—really anything pertaining to NABA and its mission. Those receiving phone calls will be selected randomly.

If you are not called you will still have the opportunity to let your opinions and concerns be known, either by email or by snail mail. We sincerely hope you will take advantage of these opportunities. The same set of questions posed over the phone will be published in the Summer edition of the *Collector* and of course you will be free to add comments on other aspects of NABA. In addition, your Board Members and Officers are always available for you to speak with to voice concerns or offer ideas. Please help us by letting us know your thoughts.

Collector's Bookshelf

Reviewed by Larry R. Moter, Jr.

Images of America Narragansett Brewing Company By Hazel B. Turley Arcadia Books (2007) www.arcadiapublishing.com

Somehow this book slipped under the radar screen. I do not remember seeing a book review, advertisement for sale, or any other promo for it, though there may have been marketing materials calling our attention to it.

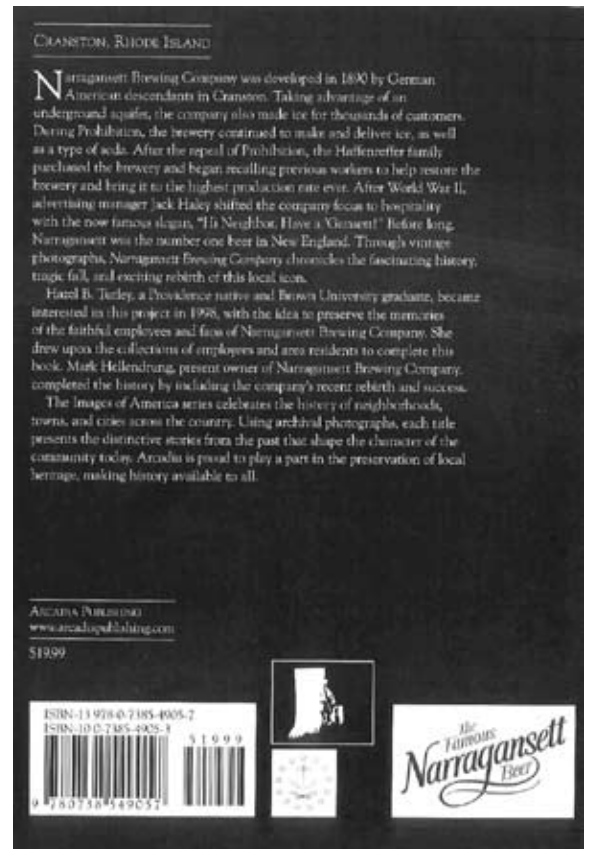
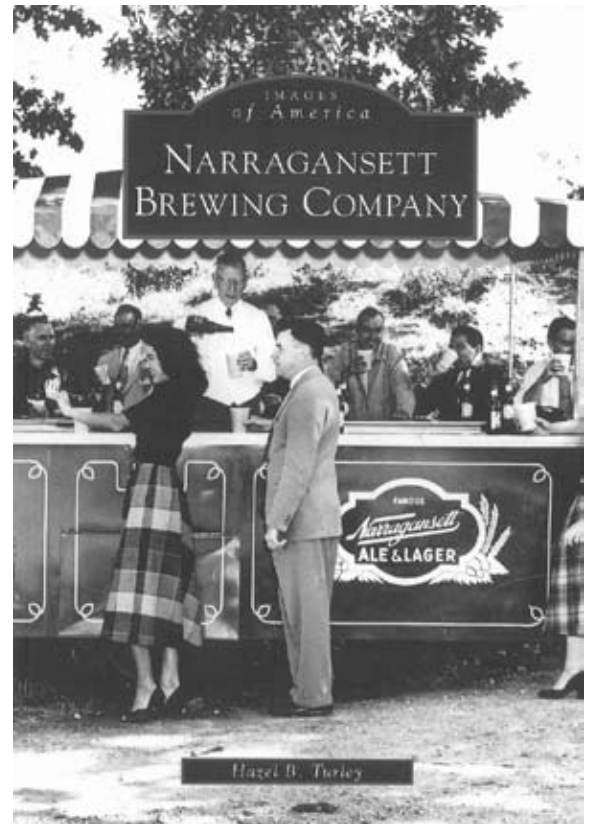
Arcadia Publishing has produced several brewing history books including: *Brewing in New Hampshire*, *Brewing in Cleveland*, and one on the Straub Brewery of St. Mary's, PA. Many of their local history books have pictures of breweries with a little brewing history. When Jim Wolf and I traveled to one NABA Convention (South Bend?) we went through Titusville to visit a short-lived brewpub as well as the Drake Oil Well Museum. At the museum bookstore, I discovered several local history books with pictures of local breweries, including Warren, Oil City, Titusville, and others.

Anyway, while cruising the Internet, I discovered this book and promptly ordered it. It is a little gem with tons of pictures, including pictures of people – all Arcadia books seem to be an oral history told thru pictures and people.

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Many examples of the outstanding Breweriana photographed is from the collection of NABA member Ed Theberge, and his son Greg. Please check out their web site rhodeislandbrewinghistory.com. This web site is an amazing tutorial on brewing history from "Little Rhody" and is highly recommended for a virtual tour.





Southern Influence

By Bob Kay

It's rewarding to know a little bit about the history that prompted the brand names and graphics on beer labels. Perhaps the snowy winter inspired me to zero-in on the southern climate. A simple Google search helped explain these *Southern Influence* labels.



The Chapultepec label pictures a large castle in front of Grasshopper Hill. Both the castle and the hill are prominent in Mexican history as they guarded the Western approach to Mexico City. The castle served as the residence for various Mexican leaders, while the hill was the site of military battles as well as a military training ground. Today both are key parts of Chapultepec Park, a major Mexico City tourist attraction.



Miguel Hidalgo (1753-1811) was a priest with strong liberal views who resented the Spanish conquest of Mexico and became a leader in the Mexican War of Independence.



El Capitan (*the captain* in Spanish), could refer to several different things. The picture of the rock however, leaves no doubt as to the meaning for this label: El Capitan is a 3,000-foot vertical rock formation in Yosemite National Park, one of the world's favorite challenges for rock climbers.



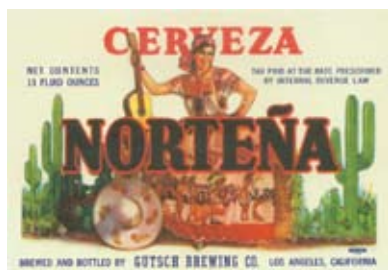
The graphics tell it all: Viuda Alegre translates: *to live happy!*



Chivo means *goat* in Spanish, so this must be 'Bock Beer' for party time.



Hmm — I wonder if this was the meaning behind this label? In bailarina bars, you can rent a girlfriend by the song. For \$40, she'll sit with you for an hour. For \$500, she's yours for the evening. I got the following from an article in *New York* (magazine) about Bailarina Bars (<http://nymag.com/news/features/52013>): "Rosa is a bailarina. For a couple of dollars per song, she dances with strangers in a bailarina bar. It's a job held by many immigrant women in Spanish-speaking New York, filling a need created by many immigrant men . . . her [typical] client . . . [is] in his twenties, doesn't speak English, and immigrated to the United States by himself—no mother, no girlfriend, no wife. He works six days a week at a restaurant and sends his money back home to Ecuador. Most of all, he's lonely."



Norteña or Norteño is a type of Mexican music that is extremely popular in northern Mexico and the Southern US. The most common instruments are the bajo sexto and the accordion. Radio stations that feature 'Tex-Mex' music have had a major influence on its popularity.



Topaz is a gemstone that occurs in several different colors. Yellow Topaz is the traditional November birthstone and denotes a symbol of friendship.



This is one of several Glorieta labels issued by early breweries in Albuquerque New Mexico. The name refers to Glorieta Pass along the Santa Fe trail, and a famous battle there recalls important Civil War history. The Confederates, badly in need of cash, were moving to take over the gold and silver mines in

California and Colorado (as well as the Southern California sea ports), in what was called the New Mexico campaign. The Battle of Glorieta Pass in March of 1862—dubbed the Gettysburg of the West—led to the demise of the campaign. Confederates were able to push the Union forces back through the pass, but had to retreat when their supply train was destroyed and most of their horses and mules were killed or driven off. Eventually, they had to withdraw entirely from New Mexico Territory back into Texas.



Aztecs were an early ethnic group in Mesoamerica, which included parts of modern day Mexico. This group achieved political and military dominance during the 14th through 16th Centuries. Toltecs appear similar to Aztecs but scholars can't agree if they were a separate ethnic group or a mythical product of the Aztec culture. Whichever, these are neat history labels.



Moctezuma was the leader of the Aztec nation from 1502 to 1520. This was when the Spanish conquest of modern day Mexico began. I suspect he was also responsible for the malady that visitors refer to as Moctezuma's Revenge.



Hernan Cortes (1485-1547) was a Spanish Conquistador who led an expedition that caused the fall of the Aztec empire in the early 16th Century. He was also prominent in the Spanish colonization of the Americas.



The Alamo Mission was the site of the most famous battle of the Texas Revolution. The Battle of the Alamo (1836) has been well chronicled and numerous references can be found in movies, written works and, of course, beer labels. While many beer labels refer to the Alamo, the two above contain some of the best depictions of the mission itself.

Label Question

Beer labels often help identify a brewery of origin for a variety of collectables such as crowns, glasses, knobs and so on.

Here's a recent request for help from the label camp.

Is this a beer tap knob?



The face is a metallic gold on a dark green background, apparently embossed, in a black housing. Note the years on the face: 1732-1932. This places the time in the last year of national Prohibition.

If this turns out to be a brewery knob, it's got to be really rare. So far I haven't been able to find a label match for the color or graphics—neither beer nor soft drink labels.

Can anybody help?



Hernando de Soto (1496-1542) was a Spanish explorer and conquistador who led an expedition throughout the southeastern United States searching for gold and a passage to China.



Vasco Núñez de Balboa (1475-1519) was a Spanish explorer and conquistador, who was best known for having crossed Panama to the Pacific Ocean in 1513, thus becoming the first European to lead an expedition that reached the Pacific from the New World.



Juan Ponce de León (1474-1521) was a Spanish conquistador best known for his search for the Fountain of Youth, which was thought to be in Florida.



Gaspar de Portolà i Rovira (1716-1784) was a Spanish soldier and explorer and founder of modern day San Diego and Monterey, California

Label Book News

Label Books for IL, NY, OH and PA are well underway and should be available around mid-year. The cut-off for receiving pictures, copies or scans of 1950 or earlier labels from these states is April 30. If you have labels that could add to these books, please contact me. Books picturing labels from all other US states are available now. Details and ordering information can be found at www.bobkaybeerlabels.com

In Memoriam

Remembering Elliott Gluek ***by Brent Kastler***

The North Star Chapter and all of NABA has been saddened to note the passing of Elliott Gluek, on November 24, 2008 at the age of 81. He is survived by his wife Kathleen; and children, Nancy, Steven, and Cynthia.

Elliott was a direct descendant of the Gluek Brewing family and at one time was the treasurer for the Gluek Brewing Company. He later worked as a systems analyst at Northwestern National Life Insurance Company.

Many of us remember Elliott as a regular attendant at North Star Chapter shows. He had a passion for collecting breweriana artifacts that related to his Gluek family brewing heritage. Although I didn't have the opportunity to know him well, I was aware of his interests in the hobby and his willingness to share Gluek brewing history with fellow members. We will miss his presence in the hobby.



Robert H. Kolb

***(Excerpted from an article by Tim Younkman,
special to the Bay City Times, 2/4/09)***

The last of four generations connected to the West Side pioneer Kolb Bros. Brewing Co. has passed into history with the Jan. 28 death of Robert H. Kolb, 85, of Bay City, MI. The great-grandson of George Kolb, founder of the Salzburg Brewery in 1867, Kolb was employed most of his life in the brewery and beer-distributing business.

"As a young boy he worked for his grandfather (George Kolb II) in the brewery at 603 Germania," said Robert Kolb's son-in-law & NABA member Dan McShane. "He wasn't a brewer, but he would help out around the place, run errands and so forth, for the workers." The Kolb brewery closed in 1936.

Robert Kolb was born in June 1923, the son of Adam Kolb, and graduated from Central High School in 1941 at which time he promptly joined the armed forces, serving during World War II in the US Army Air Corps, stationed at air bases in England as part of the ground crew.

After the war, he and his father started Kolb Sales-Distributors of Quality Beers, and in 1952, they became distributors for Buckeye

Beer. McShane said that for the following 20 years, the Kolbs were known as the deliverymen for the popular Buckeye label all through central and eastern Michigan. "He also handled other beer, but Buckeye was his bread and butter."

In 1972, Miller Brewing Co. purchased the Buckeye brewery in Toledo, OH, and put Kolb out of business. "He never forgave Miller for that," McShane said. "He would have nothing to do with Miller beer; wouldn't drink it. From then on, he was a Budweiser man."

It was one of the reasons he went to work for Max Tru distributors of Saginaw, which handled Anheuser-Busch beer. Kolb retired from that company in 1984. "If you asked him what he did for a living, he'd tell you, 'I peddled beer,'" McShane added.

Kolb and Maryann Urbaniak, who died in 2007, were married in 1948 and were parents of five children: Heidi Kolb, Margaret Thompson, Rebecca McShane, Robert Kolb, and Richard Kolb.

"He was proud to be a driver and distributor all those years. He'd deliver to all of those little neighborhood stores and everyone knew him and were happy to see him," said McShane.



The National Brewery Museum™ & Library

Since the opening of the National Brewery Museum™ and Library in June of 2008, NABA members had an opportunity to take a bus trip from the 2008 NABA convention in the quad-city to visit the Potosi complex.

The great room of the National Brewery Museum™ features the Schuetz collection, which is one of the finest collections of Wisconsin breweriana in the country. Many long time Wisconsin collectors have remarked about seeing items in the Schuetz collection they never knew existed.

The National Brewery Museum™ is a venue for breweriana collectors' to display their prized artifacts in a 21st century world class museum for other collectors, historians and the public to view, enjoy and educate. We encourage NABA members and their chapters to place an exhibit in the museum for a period of 4 to 12 months. Our goal is to continually refresh the exhibits in the museum so if you visit the museum every few months you will see many new and upgraded exhibits. All items in the museum are insured against loss or damage and you lock your items in a quality show case for the loan period. The only condition is that each exhibit be based on a theme.



Bill Stein's illustration of the Hamm's bear in a sport theme.



Herb and Helen Haydock's exhibit of beer advertising with children.

A visit to the Potosi complex provides a total breweriana experience. The complex has one of the finest restaurants in the area. As you enter the restaurant there is a glass insert in the floor for visitors to view the spring flowing under the brewery building. The restaurant and bar serve some of the finest craft beers brewed by Steve Zuidema in the micro-brewery that can be viewed in the restaurant. A Beer Garden is open during the spring, summer & fall months and a great place to sit back and enjoy a glass of "Good Old Potosi" beer with a friend. The brewery cave offers a unique experience featuring turn of the 20th century brewery equipment. The gift shop offers a large selection of brewery related items. The complex also contains a transportation museum along with the Great River Road Interpretive Center.

Future plans for the museums include adding approximately 250 feet of track for three-(3) O gauge model railroad exhibits. One line will be a "Thomas the Tank" line and the other two-(2) lines will feature brewery related cars. The Museum Foundation is attempting to obtain a model of a 1930's operating brewery on loan from another museum.

There is no charge to view the exhibits located on the first floor of the complex or use the research library. There is an entrance fee to go into the National Brewery Museum™ exhibits located on the second and third floors. The museum offers a group rate and has a discounted annual family pass. The library is a research facility with visitors coming from all over the United States to conduct historical research.

Treat yourself and a friend to a museum visit and explore the research library then enjoy what the entire Potosi Brewery complex has to offer. You will not be disappointed.

If you want to exhibit the holy grail of your collection in the National Brewery Museum™, contact Tom Rejmaniak at lonestar161@sbcglobal.net or telephone (214) 705-0975 for more information.

2009 ABA Exchange Page

Minnesota Brewery Stocks

Plus a few from nearby regions

By Larry Moter, Jr.



This photocopy from Grain Belt Brewery shows it issued to Elizabeth Oest, whose husband, Ernst, was a famous brewery investor.

Minnesota, the Land of Lakes, is a state rich in brewing history and heritage. *American Breweries II* lists 209 breweries with numerous corporate incarnations/entities. This bounty leads to numerous possibilities for brewery stock collectors.

Here we'll discuss various Minnesota stocks (plus a few others) from my collection. **[Editor's note:** images are grouped on next page so they could be shown in color]. A few observations: some of the stocks were *unissued* (Schellhas - Figure 1 - & Hauenstein); and a couple are *printer specimens* (both Minneapolis Brewing Co. stocks). The rest are *issued* stocks which escaped destruction.

Unissued stocks usually mean that the "stock book" has survived. The lower numbers of the stocks normally were issued to family members and key

employees/ investors. The later-numbered stocks usually sat dormant in the stock book. The John Hauenstein Brewing Company stock is a prime example. One Minnesota collector told me the stock book had been sold at an auction in New Ulm. Soon the stocks began appearing on eBay with the low numbered stocks—issued to family members and signed by family members—commanding a premium. Every few weeks, more Hauenstein stocks were listed on the 'bay and finally I purchased #265 (Figure 2) & #266 at a reasonable price.

Printer's specimens were presented to the company officials for review. They needed to tell the printer if this was the design they wanted to issue to the public. Two such "specimens" are Figures 3 & 4.

Issued surviving stocks like the People's and Engresser's (Figures 5 & 6) tend to be more interesting. They often tell the implied story of a sudden implosion of the company. A planned shut-down is indicated by a "stock buy back" where the stock is redeemed for cash or stock in yet another company. The purchased stock is then normally destroyed.

Sometimes, the company just closes without much notice and cannot afford an orderly liquidation. This is how collectors discover collectible *issued* brewery stock certificates!

I added a few interesting nearby stock certificates to show the regional competition, as well as how interesting the graphics on the certificates could be. La Crosse Breweries (Figure 7) and the Schwenk-Barth Brewing Company of Yankton, South Dakota (Figure 8) are regional examples.

Two stocks from our wonderful northern neighbor, Canada, are also included. The first is from the Regina Brewing Company of Saskatchewan with the vignette illustrating the golden waves of grain grown on the Canadian prairie (Figure 9). The second, Figure 10, is from Shea's Winnipeg Brewery—this stock has a factory scene on top of the family arms!

Two certificates included are photocopies: the Gluek's (stock certificate #2, Figure 11); and the Grain Belt Breweries stock certificate (this page) issued to Elizabeth Oest. In reference to the first, Elliot Gluek mailed me a photocopy of his certificate, which I have taken the liberty to use for this article. Since that time, Mr. Gluek has died, and will be missed in the hobby. **[Editor's note:** see Brent Kastler's "Remembering Elliot Gluek" on pg. 23 of this issue.]

One thing I have noticed as a collector is that I own several long-gone brewery stocks that

Continued on Pg. 27



Figures 1 & 2 - Unissued Stock Certificates



Figures 3 & 4 - Two from the Minneapolis B.C. are printer's specimens



Figures 5 & 6 - Issued Stock Certificates



Figure 7 - Regional Competition Example, WI



Figure 8 - Regional Competition Example, SD



Figure 9 - Our Canadian Cousins, Saskatchewan



Figure 10 - Our Canadian Cousins, Winnipeg



Figure 11 - Photocopy of original owned by Elliot Gluek

Continued from Pg. 25

had been issued to the Oest family, and have seen on the market or in collections other deceased brewery stocks issued to an Ernst Oest, Elizabeth Oest, or Ernst & Elizabeth Oest. All I can conclude is that Ernst Oest was a lousy brewery stock investor whose pursuit of dividends/growth must have been subordinate to collecting the brewery stock certificates themselves. Uncle Ernie, though long deceased, is remembered fondly by me for his bad investments!

Presidents' Meeting @ Blue Gray Show Fredericksburg, VA • February 2009



The leadership of the four major groups in our hobby met in February to discuss issues common to all groups and cooperation that will enhance the hobby. In photo, from left to right: Pat Cornils, BCCA; Len Chylack, ABA; Larry Moter, NABA; and Bob Gornall, ECBA. Included in the discussion were the following points: **(NOTE: all remain pending until approval by each groups' boards of directors and officers)**

a) Each organization's library will be stocked with the others' magazines going forward. Where possible, past magazines will be supplied.

b) Investigation proposed about the feasibility of all four organizations fund-

ing the publication of joint advertising to promote the hobby as a whole (not individual organizations).

c) Investigation proposed about the possibility for a four-organization combined membership structure enabling individual collectors to join all four at a single discounted rate.

d) Continuing the "Exchange Advertising" policy whereby each magazine issue will include an ad from one or another of the sister organizations throughout the year.

e) A telephone conference call among the Presidents was proposed for September/October, 2009.

NOTICE TO *BREWERIANA* COLLECTOR WRITERS, ADVERTISERS, CONTRIBUTORS & COLUMNISTS

Don't forget that, in our effort to make sure the majority of the membership receives the critical summer, pre-Convention issue, we have moved the deadline for receipt of materials to:

MAY 15 instead of the older ~~June 4~~ date. If you have any questions or concerns, please let one of your board members, officers, or me know by calling or emailing.

Lee Chichester can usually be reached at:
540-593-2011 • falconer@swva.net

Thanks to all for everything you do for the hobby.

Brooklyn Brewing Part 2

www.nyfoodmuseum.org/bkbeer.htm

As noted in Part I (Winter 2009 Issue, Vol. 144), just before the American Revolution, New York, along with Philadelphia, emerged as one of the leading brewing centers in America. Over one hundred years later, at the turn of the Twentieth Century, some 78 breweries, four times the number of those before the Revolution, were operating in the recently consolidated five-borough city, with nearly 50 of them locating in Brooklyn.

The tremendous increase in breweries was largely due to the massive wave of German immigrants who came to New York around the 1850s. A large number of these newcom-

ers settled in a two-by-seven-block area of Brooklyn which covered Scholes and Meserole Streets and extended from Bushwick Place to Lorimer Street. This area came to be called "Brewers' Row." The grandfather of William M. Moeller, whom the Brooklyn Brewery commissioned to design Brooklyn Lager, was among those brewing beer in Brooklyn at the turn of the last century.

Part I covered Consumers Park Brewing Company, Peter Doelger Brewing Corporation, Edelbrew Brewery Inc., Nassau Brewing Company, and F.W. Witte Brewing Company.



Ehret's Pub, State Street in Manhattan

Courtesy of Milstein Division of United States History, Local History and Genealogy, The New York Public Library, Astor, Lenox and Tilden Foundations

Every reasonable effort has been made to trace the owners of copyright materials in this work, and to obtain permission for reprint. We and the NY Food Museum would be glad to receive information leading to more complete acknowledgements. In the meantime, we extend our apologies for any omissions.

Rheingold Breweries, Inc.

[36 Forrest Street, Brooklyn]

Samuel Liebmann founded this famous and long-lived Brooklyn NY brewery in 1855. Born in 1799, Liebmann left Wurtemberg, Germany, in 1854, partially for political reasons. Liebmann and his sons, Joseph, Henry, and Charles, built a large brewery. The sons carried on the business after Samuel died in 1872, but changed the name to S. Liebmann's Sons. In 1905 (the fiftieth anniversary of the company), the three sons retired and their six sons took over.

Liebmann Breweries

In 1878 the Hohn P. Schoenwald Brewery was purchased, by Clauss-Lyssius in 1902, and Obermeyer and Liebmann in 1924. After the repeal of Prohibition, Liebmann Breweries, Inc., grew steadily and branched out with the purchase of the John Eichler Brewing Company in 1947; Trommer of Orange, NJ; and then two breweries in California that had been owned by Acme Breweries. Rheingold was the company's main brew dating from the 1880s, and that name was adopted for the company when Pepsi-Cola United Bottlers purchased Liebmann Breweries in 1964. In the meantime, all but the Brooklyn and Orange plants had been sold. After a number of business shifts amid declining sales, Chock Full O' Nuts Corporation bought the brewery



Reedy Press is excited to announce the forthcoming publication of *St. Louis Brews: 200 Years of Brewing in St. Louis, 1809-2009*. Due in the fall of 2009, this full-color, hardbound, 8-1/2" x 11", 300-plus page book is filled with hundreds of historical images. The book is the only comprehensive volume ever published on St. Louis's rich brewing tradition!

This once-in-a-lifetime volume—researched and written by authors Kevin Kiouss, Henry Herbst, and Don Roussin—covers everything from John Coons beginning in 1809 through the Anheuser-Busch InBev merger. A sampling of the breweries featured includes:

American Brewing Co.
Anheuser-Busch Inc.
Cherokee Brewing Co.
Columbia Brewing Co.
Fulstetter Brewing Corp.

Gael Brewing Co.
Green Tree Brewing Co.
Grienslick Bros. Brewing Co.
Hyde Park Breweries Assoc.

Schar-Kalkschneider Brewing Co.
Stieff Union Brewing Co.
Klammann Brewing Co.
Wm. Lamp Brewing Co.
Wainwright Brewing Co.

Full chronology of the city's
200-year brewing history

Fascinating profiles on more
than 125 local breweries

Profiles of the Craft,
Regional, and 19th-Century
Wheat Beer breweries



Foreword by Tim Schlafly,
President, The Saint Louis
Brewery Inc.

Introduction by William
V. Palmer, PhD, retired
Historian, Anheuser-Busch

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BOOKS WILL SHIP DIRECT TO YOUR DOOR IN OCTOBER 2009.

in 1974 and then closed down the Brooklyn plant in January 1976. Two plants, in Orange and New Bedford, Massachusetts, remained open. In October 1977, C. Schmidt & Sons, Inc., of Philadelphia purchased the label and brewing rights for Rheingold.

George Ehret's Hell Gate Brewery

Ehret's was a prominent New York City brewing company founded in 1866 by George Ehret, an 1857 German immigrant. The brewery was situated across from a precarious passage on the East River known as Hell Gate. Ehret chose the name for his brewery. After a September 1870 fire destroyed much of the original plant, Ehret rebuilt and took advantage of the loss by installing more modern equipment and expanding facilities. For example, he added a De La Vergne refrigeration system to his plant.

By 1877, the Hell Gate Brewery was the largest producer in the U.S. although Ehret's marketing area continued to be geared primarily to New York. His ranking as a large brewer dropped to fourth place in 1895 – behind Pabst, Anheuser-Busch, and Schlitz – but the brewery continued successfully into the 1920s. When Ehret died in 1927, his estate was estimat-

ed at \$40 million. The heirs kept the plant open for a few more years but sold out to Col. Jacob Ruppert in April 1935.

The Ehrets reentered the brewing business later the same year with the purchase of Brooklyn's Interboro Beverage Company, which had been the Leonard Eppig brewery until 1920. Louis Ehret headed the new enterprise. In 1949 the company sold its Brooklyn plant to Schlitz, marking that company's first venture in opening a non-Milwaukee plant. The plant was later closed. Meanwhile, Ehret's moved to Union City, New Jersey, but closed in 1951.

John F. Trommer's Evergreen Brewery

[Bushwick Ave @ Conway St, Brooklyn]

The Brooklyn brewery was founded by John F. Trommer, who had emigrated from Germany. He settled first in Maine, then worked in Boston, and finally settled in New York City. After working in a number of breweries, he purchased the recently built plant of Stehlin and Breitskopf in 1896. Known as the Evergreen Brewery, it grew gradually during the next two decades. Trommer died in 1898, but his son, George, continued the business. Somewhat atypically, George Trommer managed to expand business dur-

ing the 1920s by lending money and giving support to potential owners of hot dog restaurants, which, of course, featured Trommer's White Label Near Beer. By 1930 he supplied more than 950 such places.

In 1933, a second plant was opened in Orange, New Jersey, and both breweries proved very successful well into the late 1940s. Furthermore, Trommer's housed one of Brooklyn's most popular beer gardens called the Maple Garden. The New York City strike of 1949 and loss of sales thereafter hurt the company, however, and the New Jersey plant was sold to Rheingold in 1950. In 1951 Trommer announced the sale of the Brooklyn plant to Piel Brothers. George Trommer died on November 16, 1956, at the age of 83.

In Bushwick, the presence of the brewing industry encouraged the dairy industry. Farmers collected spent grain and hops for cow feed. Milk, with close to 4% butterfat, was sold fresh, made into cream, butter, cheese or ice cream, or thinned for drinking. The milk business supported blacksmiths, wheelwrights, and feed stores along Flushing Ave. The Bedford section of Brooklyn (now part of Bedford-Stuyvesant) was agricultural until the 1920s, hosting substantial dairy activity.

Source: *Dictionary of the History of the American Brewing and Distilling Industries* by William L. Downard (Greenwood Press, Westport, CT. 1980). Thanks to Dr. Annie Hauck-Lawson for help. Excerpted from: *Dictionary of the History of the American Brewing and Distilling Industries* by William L. Downard (Greenwood Press, Westport, CT. 1980).

Travels with Brewster

By Fred & Mary Clinton

As the frequent reader of this column is aware, the title of this piece is a reference to our now 11.5-year-old Newfoundland. The excursion we are going to cover in this episode, however, should really be called “Travels with Heikki Lunte.” What? You all don’t know who he is? Well, in the folklore of the far north of Michigan, he is the Finnish god of snow, and let’s just say he visited us in spades on this trip.

As background, we should let those of you in warmer climes know that when we left on this trip, just a few days before Christmas, we had already had snow cover (not just snow fall) continuously since November 15th. (Well, there was a 36 hour period where we had patchy openings of grass.) Now, we don’t want to sound like whiners, but this was excessive even for us!

In any event, this journey began as we were on our way to Minnesota to visit our nephew for Christmas. We had gotten about 15 inches of snow in the five days preceding our departure, and on the day we left it was snowing HARD with wind gusts up to 40 miles per hour. It was like that for the full eight hour trip to Marquette where we visited some long-time friends. Boy, did that first beer at the hotel taste good! By the way, it was a KBC (Keweenaw Brewing Company) amber. We had visited this spot on an earlier trip and they appear to have continued the brewing of good beer, based on this brew. You may also recall that they are among the few micros that cans its beer – look for the Pick Axe Blond in your area.

Anyway, the actual beer touring and tasting part of the story begins

the following day. We continued our snowy trip further north to see another friend in Houghton. He joined us for lunch at the Michigan House Café and Red Jacket Brewpub in Calumet. The Keweenaw Peninsula (that part of the UP that juts out into Lake Superior) and Calumet are the heart of the old copper mining industry in Northern Michigan – the Red Jacket refers to one of the old mines. (See sidebar next pg.)

We realize that this is an out of the way place for even a Michigander, but if you ever have the chance to visit this area, it is a great combination of natural beauty and fascinating history. It can be the starting point for a visit to Michigan’s signature National Park, Isle Royale and will also reveal an interesting slice of Michigan’s past. Copper was such a big industry, at one time there was a serious push to move the state capital to Calumet. There are still some grand old structures there from the heyday and there are many places to visit including old mines.

Before we actually get to the beer at the Red Jacket, we do have to mention the physical structure. This place is a piece of the great history we mentioned and the wonderful old bar was built by Joseph Bosch, the creator of the Bosch Brewery, the largest ever in the UP. The back bar is a thing of beauty, and prominently displayed at top center is a beautiful Bosch sign that we were told was original. What a great spot for a brewpub!

The actual brewpub operation is small at present, but growing according to brewer and co-owner Tim Bies. (Tim’s wife is his partner.) They have

purchased a new Pico system and hope to be serving additional beers but for the moment have one on at a time and that changes seasonally. When we arrived, they had just run out of their Red Jacket Oatmeal Stout (darn!) and were set to unveil their Christmas Ale at 5:00 that afternoon. When we explained our purpose for visiting, Tim graciously gave us an early sample of the Christmas brew.

The Christmas Ale was not your typical heavily malted and spiced brew. Instead, it

was lightly spiced and had been made with half wheat malt. It was fruity and rather characteristic of many Belgian beers. It was a lighter, easy-drinking beer. Tim also told us he had brewed an Abbey Ale earlier in the year using local hops (see Figure 1, pg. 37), and had on tap another micro-brewed beer from South Shore Brewery, but more on that later.

We had lunch here and we can certainly

Continued on P. 36

After visiting Red Jacket, we emailed the owner to get an explanation of the name. Here is what we got.

Hello Mary:

We were very pleased to receive your inquiry. We did a little scrambling yesterday to access our “research department” on the name Red Jacket. Tim and I know *why* we picked the name “Red Jacket Brewing Co.” Essentially we have been captured by the great historic spirit of this old building and the area.

Joseph Bosch of Bosch Brewing built the building to market his wares and, quite frankly, brewing fits well. We wanted to honor his history and selected the name Red Jacket for this reason: before Calumet Village adopted its name in 1929, it was actually incorporated as the Village of Red Jacket.

We have heard various stories over the years of how this name came about – after your inquiry, we thought we’d better pursue a documented route. Erik Nordberg, Michigan Technological University Archivist, homebrewer, signatory on our Brewers Bond, and friend, did some research for us.

The name Red Jacket came from the Red Jacket Mining Co. that initially began the copper boom in the 1860s. It was closed and absorbed by Calumet & Hecla Mining. The name for the mine shaft remained, however (Red Jacket shaft), and was evidently picked up officially as the location name as well in 1875. The gentleman who initially gave the name

to Red Jacket Mining Co. was E. J. Hulbert in 1867. He was referring to a Seneca tribe Indian Chief, orator, and dispatch carrier for the British during the American Revolution. The reference was to the “dazzling” red coat given to him by the British.

It’s interesting to note that during the early turn-of-the-century years, Blue Jacket and Yellow Jacket were also names of locations and/or mine shafts. Blue Jacket was named after a Shawnee Chief who led battles against Americans in the Ohio area in 1794. It is felt that Yellow Jacket was an effort to be consistent with previous naming conventions. We didn’t pursue the question of why the Village of Red Jacket gave up the name in 1929 and adopted the name of Calumet.

The Seneca Chief, Red Jacket, actually is quite a character in New York’s history—Segoyewatha, who passed away in 1830. It is a little curious that E.J. Hulbert named his mining company Red Jacket as geography and dates are both quite separate and distinct from Northern Michigan in 1860, but we haven’t unearthed any of his thinking as to his choice. And that’s about all we know.

Thanks again for your inquiry. Tim says to say hello and he recalls speaking to you folks.

—Sue at Michigan House



Executive Secretary's Report

By John Stanley

NABA ♦ PO Box 64 ♦ Chapel Hill, NC 27514

naba@mindspring.com

www.nababrew.com

Convention registration, ballots for officer elections, and renewal slips for members are provided with this issue of the *Breweriana Collector*. Please note that three board member positions are up for election. Take the time to vote and note that if you are not happy with any of the candidates, the write-in option is available. NABA is always looking for dedicated members to serve on the board. If you choose to write-in a member's name please notify the person you are doing so. NABA's future is determined by the officers and board members and you can be part of this process. Take the time to become involved with this great organization.

The cutoff date for NABA dues is May 31st. A renewal page is included with this mailing. You only need to renew if your name appears on the back of the form (your mailing label has an expiration date of May 31, 2009). Please take the time to send in your renewal. Dues can be paid using PayPal. Just send the amount you are paying to naba@mindspring.com. (note: Foreign Members can use this option, but please pay in US funds). Also note that a "No Change Needed" box has been added to the renewal form if you want to maintain your Directory listing the same for next year. Minor changes to the directory listing can be made in the PayPal message area.

If any of your directory (esp. address) information has changed please send any corrections to the address above. I would like to welcome the following new members (next pg.). Take the time to correspond with new members who have similar collecting interests as yours. Sharing information and collections is what NABA is all about. To continue being a great club NABA needs new members who are interested in collecting breweriana. Special thanks to George Baley (1), Pat Stambaugh (1), 2009 Convention (1), Rejoins (1) and the NABA Web Site (5) for recruiting these new members.

APPLICATION FOR MEMBERSHIP

FILL OUT, DETACH AND MAIL TO: NABA, PO Box 64, Chapel Hill, NC 27514-0064

I wish to join NABA and payment is enclosed. Annual Membership dues are: US \$25, 5 years for \$100; Canada \$30 (US); and overseas \$40 (US). Dues expire May 31; dues paid after Jan. 1 are valid until May 31 of the following year. Please make your check or money order payable to NABA (please type or print legibly!).

Name _____ Spouse _____

Address _____

City _____ State _____ Zip plus 4 _____

Phone (incl. area code) _____ Amt. Enclosed \$ _____

email address _____ Sponsor _____

Upon receipt of Application, we will send the current Membership Directory, a Membership Certificate, and two recent issues of *The Breweriana Collector*.

Please check the areas of breweriana that you collect. You may select a MAXIMUM of six different listings, including specific brands or cities, for inclusion in the Membership Directory.

- | | | | | |
|--|--|---|---|--|
| <input type="checkbox"/> All Breweriana | <input type="checkbox"/> Clocks | <input type="checkbox"/> Lamps | <input type="checkbox"/> Neon Signs | <input type="checkbox"/> Salt Shakers |
| <input type="checkbox"/> Ash Trays | <input type="checkbox"/> Coasters | <input type="checkbox"/> Leaded Windows | <input type="checkbox"/> Openers | <input type="checkbox"/> Show Promoter |
| <input type="checkbox"/> Barrels | <input type="checkbox"/> Corkscrews | <input type="checkbox"/> Lithographs | <input type="checkbox"/> Paper Items | <input type="checkbox"/> Signs |
| <input type="checkbox"/> Books & Magazines | <input type="checkbox"/> Crowns | <input type="checkbox"/> Matches | <input type="checkbox"/> Patches | <input type="checkbox"/> Statues |
| <input type="checkbox"/> Bottles | <input type="checkbox"/> Dealer | <input type="checkbox"/> Match Safes | <input type="checkbox"/> Photos | <input type="checkbox"/> Tap Knobs |
| <input type="checkbox"/> Brewery Equipment | <input type="checkbox"/> Foam Scrapers | <input type="checkbox"/> Medals | <input type="checkbox"/> Pinbacks | <input type="checkbox"/> Thermometers |
| <input type="checkbox"/> Calendars | <input type="checkbox"/> Glasses | <input type="checkbox"/> Menus/menusheets | <input type="checkbox"/> Pitchers | <input type="checkbox"/> Tip Trays |
| <input type="checkbox"/> Cans | <input type="checkbox"/> History | <input type="checkbox"/> Mini Beers | <input type="checkbox"/> Playing Cards | <input type="checkbox"/> Tokens |
| <input type="checkbox"/> Cases | <input type="checkbox"/> Knives | <input type="checkbox"/> Mirrors | <input type="checkbox"/> Postcards | <input type="checkbox"/> Trays |
| <input type="checkbox"/> Chairs | <input type="checkbox"/> Labels | <input type="checkbox"/> Mugs & Steins | <input type="checkbox"/> Reverse On Glass | <input type="checkbox"/> Watch Fobs |

Specific breweries, brands, cities _____

*Be sure to fill out ALL the requested information. This is used for the Membership Directory.
If you skip an item, you've limited the usefulness of your listing.*

New Members

Akin, Ron (Kenlynn)

2451 Newport Ct
Oskosh WI 54904-7317
920-233-0815
rkakin@sbcglobal.net

**All Breweriana; Oshkosh and
Hortonville WI Breweries**

Crowl, Kevin (Melissa)

1023 S Bouldin St
Baltimore MD 21224-5022
kevin_crowl@comcast.net
**Calendars-Cans-Clocks-Photos-
Reverse On Glass-Signs; esp
Goetz Country Club, Missouri**

Ebling, Andrew

2246 90th St E
Northfield MN 55057-4339
507-645-7396 C507-301-9053
ebling.andrew@gmail.com
**All Breweriana-Brewery
Equipment-History-Neons-
Photos-Signs; Fleckenstein,
Flecks, Hauenstein, Ebling**

Fata, Gregory J

12 Woodhaven Dr
South Barrington IL 60010-9556
847-428-6087
gregfata@yahoo.com
Cans-Signs-Statues-Tap Knobs

Flaim, Chris

2523 S Cherokee Dr
Owenboro KY 42301-5366
270-929-6369
**All Breweriana-Ash Trays-Cans-
Mirrors-Signs-Tip Trays-Trays**

Leeser, Victoria

2979 Brunswick St
Dubuque IA 52001-1213
563-582-3956 C563-590-8108
vjl50@aol.com
**All Breweriana; Potosi Brewery
& Dubuque Star Brewery**

Lohiser, Michael

PO Box 134
East Aurora NY 14052-0134
716-572-4398
mlohiser@yahoo.com
**All Breweriana-Bottles-Coasters-
Glasses-Signs-Tap Knobs-Tip
Trays-Trays; Buffalo NY**

Olsen, Edwin (Sue)

1 Heffalump Rd
Okatie SC 29909-3728

Sanders, Ken

268 South 200 East
Salt Lake City UT 84111-2412
801-521-3819
ken@dreamgarden.com
**All Breweriana-Bottles-
Calendars-History-Lithos-Mugs
& Steins-Paper Items-Signs-
Trays; Utah esp Salt Lake City,
Park City, Becker, Fisher, Henry
Wagoner**

Sears, David (Lori)

8807 Sequoia Rd
Woodbury MN 55125-3501
651-739-2969
dlsears23@comcast.net
**Clocks-Neons-Openers-Signs-
Thermometers**

Stoering, Mark

18309 Tristram Way
Eden Prairie MN 55346-1135
952-949-6886
tsram@comcast.net
**All Breweriana (John
Hauenstein)-Cans (Minnesota)**

Strangis, John

PO Box 3086
Burnsville MN 55337-3086
952-851-8842
**All Breweriana-Bottles-Match
Safes-Signs-Tip Trays**

Wallace, Bernie (Agnes)

8747 Amberleigh Dr
Knoxville TN 37922-9419
865-851-9408
bwallacetrn@yahoo.com
**Signs-Tap Knobs-Tip Trays-
Trays**

NABA 38th Annual Convention

*New Ulm, Minnesota
Holiday Inn*

Tues., July 28 to Sun., August 2, 2009

*Contact John Stanley
naba@mindspring.com
www.nababrew.com*

endorse the burgers. The menu for lunch had a variety of sandwiches and also featured their home-made kettle cooked potato chips.

For the collector, there were T-shirts available, but the real attraction is the historic nature of this grand building. Above the bar was a terrific mural with a beer hall scene. The whole place really looked like you had gone back in time 80 years or more. If you go in the winter, though, be prepared for the snow because Calumet deserves its name as the snow capital of Michigan!

We then came down the Keeweenaw Peninsula and then west across the Lake Superior Shore to Ashland, Wisconsin. This is the home of the aforementioned South Shore Brewery, now 13 years old. The original owner, Mark Gutterer, started the brewpub/restaurant and hired a brewer. The two businesses are now split, with brewer Bo Belanger now owning the brewing operation and Mark retaining the restaurant. But the two operate together as the Deep Water Grill. They also have a less formal restaurant open on Thursdays through Saturdays. The brewery has a 10 barrel brew house and 20 barrel fermenters.

When we arrived, there were six beers available to sample. These included a Pale, the Street Corner 40 (a malt liquor), Nut Brown, Cream Ale, and a Coffee Mint Stout. There was also a Brewer's choice selection which was a porter. We started with the Cream Ale which ultimately was our Four Paw**** Pick. It was quite drinkable with just a faint malt sweetness. It had good mouth feel and body, and would be an excellent ses-

sion beer. The Nut Brown was not particularly chocolate-y, but was very crisp, without even a hint of diacetyl: even Mary liked it.

The Street Corner was very similar to the Cream Ale but perhaps a little more carbonated and effervescent. At 7% ABV, it carried its malty sweetness to the very end. The Porter didn't have a lot of roast flavor, but had clear chocolate overtones. This was not a robust porter with in-your-face character, but was a very respectable mild porter. The Pale had a strong, floral, Cascade hop nose, medium body, and an exquisite dry finish: a very good American style pale.

The Coffee Mint Stout was in a league of its own. We must say we have never had this combination before. It had good roast nose and flavor but the mint was clearly there as well. Fred compared it to a peppermint patty in liquid form, and Mary had to agree. All in all, we thought it was much better than we would have expected.

We ate dinner here and the food was quite good. For the collector, there was a large selection of T-shirts, caps, and glasses. Also of note for the brewery history buff and collector is the fact that the operation is in its second location (since 2002) after having a devastating fire. They also bottle beer and it is available throughout Wisconsin, northern Michigan, and the Minneapolis/St. Paul area.

Speaking of "the Cities," our nephew introduced us to a spot that we HIGHLY recommend, although it is neither a brewery nor a brewpub. Heritage Liquors in Maplewood is the best that can be hoped for in a

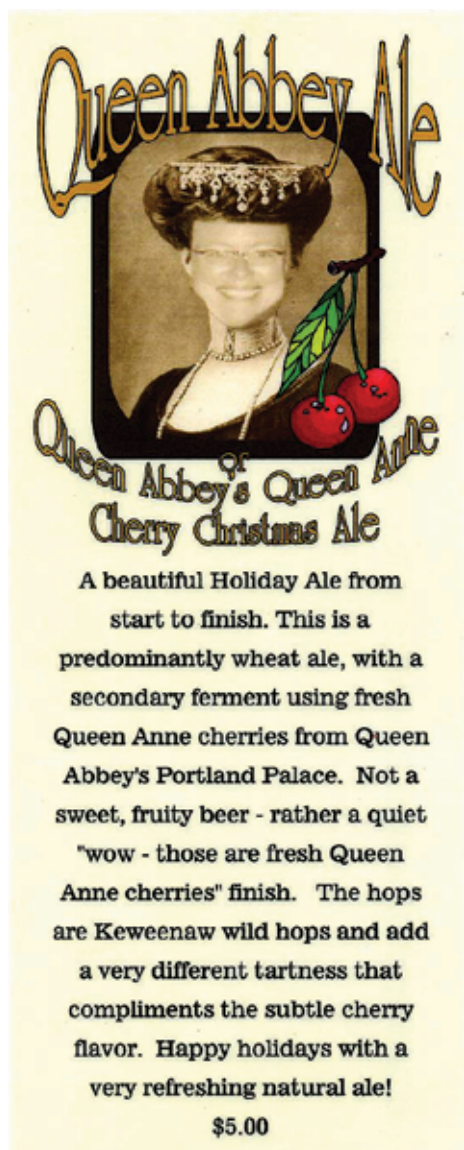
beer/package liquor store. We had first gone there on one of our prior trips to Minnesota and were really amazed at owner Ed's enthusiasm for beer. Since that first trip, his enthusiasm has translated into an ever increasing variety of single bottle beers, and includes both a domestic and an imported section. There are liquors and a limited selection of wines to choose from as well.

On this subject, let Mary rant just a little about the unwillingness of some stores to provide single bottle sales. For Christmas, she had been shopping for some Imperial Stouts and Barley wines for the co-author of this piece. She found a decent selection in an unnamed store in Ann Arbor but was told that all but a very few number of beers were for sale by six pack only. For those of us not in the Millerweiser crowd, we do not always want quantity and like to sample some beers and then select our favorites. Also, for the higher octane brews, one may be enough. Anyway, all this is by way of "thanks" to those places that allow the customer to try one bottle before buying big.

Going back to Heritage Liquors: Ed knows his product and can easily recommend a beer for whatever your taste may be. One of our nephews was looking for some Belgian brews, and before we could say "Brussels," Ed was pointing out all of his favorites and the ones that would best match his customer's tastes. He was a regular dervish, wheeling around the store, answering questions and making recommendations. We tried several of his choices and enjoyed them all.

Well, we didn't cover many brewpubs for the number of miles we traveled, but it was an enjoyable trip in spite of the snow. And just one last thing about winter in Michigan – it's really not all that bad. Even as we speak, we're planning another trip north this winter to go snowshoeing. I guess we just can't get enough!

Until next time, Cheers!



Queen Abbey Ale

Queen Abbey's Queen Anne Cherry Christmas Ale

A beautiful Holiday Ale from start to finish. This is a predominantly wheat ale, with a secondary ferment using fresh Queen Anne cherries from Queen Abbey's Portland Palace. Not a sweet, fruity beer - rather a quiet "wow - those are fresh Queen Anne cherries" finish. The hops are Keweenaw wild hops and add a very different tartness that compliments the subtle cherry flavor. Happy holidays with a very refreshing natural ale!

\$5.00

Figure 1 - ad panel for Tim's (Red Jacket) Abbey Ale.

POSTSCRIPT:

March 1, 2009

Well, we survived the snowshoe trip, including a 10 mile trek in the Seney Wildlife Refuge. Unfortunately, our Newfie Brewster, for whom this column is named, is no longer with us. He was diagnosed with bone cancer just after Christmas and succumbed quickly. He was an extraordinary dog, and there will never be another like him.

NEAR THIS SPOT

**ARE DEPOSITED THE REMAINS OF ONE
WHO POSSESSED BEAUTY WITHOUT VANITY,
STRENGTH WITHOUT INSOLENT,
COURAGE WITHOUT FEROCITY,
AND ALL THE VIRTUES OF MAN WITHOUT HIS VICES.**

**THIS PRAISE, WHICH WOULD BE UNMEANING FLATTERY
IF INSCRIBED OVER HUMAN ASHES,
IS BUT A JUST TRIBUTE TO THE MEMORY OF
BOATSWAIN, A DOG
WHO WAS BORN AT NEWFOUNDLAND, MAY, 1803,
AND DIED AT NEWSTEAD, NOV 18TH, 1808.**

**INSCRIPTION ON THE TOMB OF BOATSWAIN,
A NEWFOUNDLAND DOG,
BY LORD BYRON, HIS OWNER.
—NEWSTEAD ABBEY—**



Advertising

Classified Ad Guidelines

All advertising materials and inquiries should be directed to:

Lee Chichester
The Breweriana Collector
PO Box 878
Meadows of Dan, VA 24120
540-593-2011
falconer@swva.net

CLASSIFIED ADVERTISING

NABA members may advertise up to six lines (about 50 words) in the **Buy-Sell-Trade** area for \$5.00 per issue. We are unable to provide proof copies or tear sheets of Classified ads.

DISPLAY ADVERTISING

Full page.....\$150
 Half page.....\$ 80
 Quarter page.....\$ 40
 Eighth page.....\$ 20
 Business card (3.5 x 2 in.).....\$ 15

Color increases above prices by 50%. Place any classified or display ad for four consecutive issues and pay for three only. We recommend that display advertisers supply camera-ready copy. Materials that are oversized or undersized will be changed to correctly fit your paid space.

PAYMENT

US funds must accompany order. Make check payable to NABA and send to address above.

DEADLINES

Issue	Materials Receipt	Est. Publish Date
Spring	March 1	April 1
Summer	May 15	July 1
Fall	September 1	October 1
Winter	December 1	January 1
Memb. Direc.	December 1	January 1

Want ads are accepted only from members of NABA. The Officers, Directors, and Editorial Staff make no effort to investigate the value or authenticity of any item offered for sale or trade, or of the business reliability of the persons placing advertisements. NABA and its Officers and Directors disclaim responsibility for inaccuracies that may occur in its publications, as well as any liability for any transactions to which it is not a party.

Buy ♦ Sell ♦ Trade

WANTED: 9" Round Button Signs from any US breweries. Must be in excellent condition. Email with photo and price to: barrymgd@aol.com or write with same info to: Barry Hunsberger, 2300 Meadow Lane Dr., Easton, PA 18040. V145

WANTED: Pre-Pro Items from any Nebraska breweries. Grand Island, Hastings, Crete, Columbus, West Point, Wilber, Fremont, Gehling, Otoe/Mattes, Storz, Metz, Krug, Jetter, Willow Springs, Etc. Call Phil Cahoy: 308-379-9320 or email: cahoy6@msn.com V147

BACK ISSUES of the *BC* for sale: Issues 87; 91- 94; 97 & 98; 100 - 102; 104 - 109; 111 - current. Issue 110 is \$10. Others are \$6 each and five for \$25. Shipping is \$1 for one issue and free for 2 or more. Make check payable to NABA and send to PO Box 64, Chapel Hill, NC 27514. NABA

Major Club Conventions

ABA 28th Annual Convention

June 16- 20, 2009

Radison Hotel
Madison, WI

Jeanne Teigs, 715-623-4960
jeannelt@aol.com

37th Annual ECBA Convention

July 15 - 18, 2009
Crown Plaza, Reading PA

Larry Handy
 610-439-8245 • ohhugol@aol.com

NABA 38th Annual Convention

New Ulm, Minnesota
 July 28 to August 2
 2009

Contact John Stanley
naba@mindspring.com
www.nababrew.com

BCCA CANVENTION #39

SEPTEMBER 9 - 12
2009

THE HILTON
SPRINGFIELD, IL

CONTACT:
DAVE GAUSEPOHL
beerdave@fuse.net

Events of Interest

Goebel Gang
33rd Annual Show
May 3, 2009
 American legion Post #357
 9 A - 3 P
 Sandy Wacunas 574-287-4948
 sandy7up@sbcglobal.net
 Jim Mahler
 269-695-5953

Just for Openers
31st Annual Convention
April 22 - 26, 2009
 Hilton Detroit/Troy MI
 John Stanley
 919-419-1546
 jfo@mindspring.com
 www.just-for-openers.org

Dog Gone Good
CHAPTER (NABA)
SUPER SUMMER SWAP
AUGUST 22, 2009
 VETERAN'S MEMORIAL PARK PAVILLION
 Bay City, MI
 Rick Schmidt
 989-326-2876
 RSA19@CHARTERMI.NET

32ND ANNUAL
PATRICK HENRY
BREWERIANA SESSION
MAY 16
 BELL'S BREWERY
 KALAMAZOO, MI
 JOE WILSON
 616-896-1051
 UPBEERS@SBCGLOBAL.NET

MIAMI VALLEY (BCCA) Ohio
35th Mini-CONVENTION
July 10 & 11, 2009
 WAYNESVILLE OH
 Overlook Park
 DAVE REED
 513-248-4464
 wolfe1985@fuse.net

2nd Annual Fall Fest
Beer Collectibles
Show
Sept. 10 - 12
St. Mary's Country Club
St. Mary's PA
Bud Hundenski • 412-264-5540
oldmonarch@atlanticbb.net

Rush to the
ROCKIES
May 7 - 9, 2009
 Ft. Collins (CO) Marriott
 Bill Besfer
 303-527-3565
 abamrhill@comcast.net

Canadian Brewerianist
Convention XXIX
August 5 - 10
 Viscount Hotel
 Winnipeg, Manitoba
 Allan Dodd or Dave Platt
 613-289-0465
 triumphald@hotmail.com

6 BCCA Chapters Present:
All New Brewery Collectibles Show
October 2 - 4, 2009
 Holiday Inn "Holidrome," Suffern, NY
 Dee Lander • 508-627-6652
 deeland@aol.com

Tri-State Show
(BCCA Hawkeye &
North Star Chpts.)
June 5 & 6
 Eagle Pt. Park
 Riverfront Pavillion
 Dubuque, IA
 Mike England, 513-360-3865
 mike.england@bcca.com

Queen City
Breweriana Show
August 9 2009
 Blue Ash Banquet hall
 Blue Ash, OH
 Debbie Dowers 859-371-2233
 Dave Gausepohl 606-371-4415
 beerdave@fuse.net

Collectors Carnival
Antiques & Collectibles Show
August 8 & 9
 Vanderburgh Co. 4-H Center
 Evansville, IN
 Brent Pace • 812-471-9419
 bpace@evansville.net

FOR MANY MORE SPECIAL
EVENTS OF INTEREST, SEE
NABABREW.COM>EVENTS

Gambrinus
Chapter (NABA)
King's Spring Fling
April 26
 Makoy Center
 Hilliard, OH
 Doug Blegan
 614-890-0835
 dblegan@columbus.rr.com

*A Stranger in
his Native Land*



NEW HOME OF C. & J. MICHEL BROS. CO. LA CROSSE, WIS.