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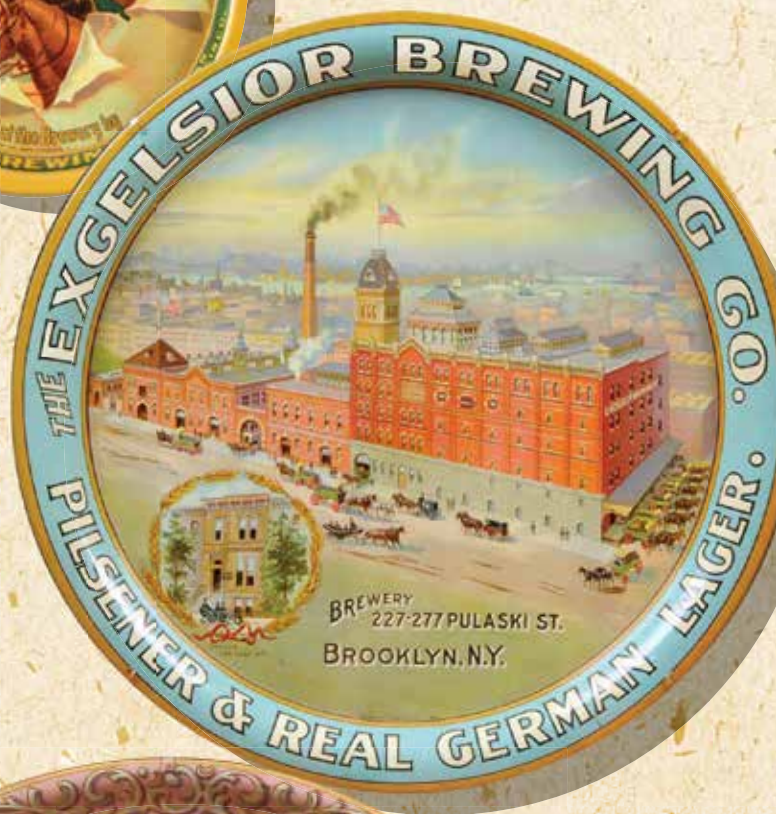
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President's Message

Greetings one and all.

I hope everyone has had a fairly mild winter and that the New Year finds you in good health!

Over the past few months I have visited shows in Orlando and at the newly relocated Blue-Gray show in Fairfax, Virginia—ably directed by Ray Johnson and his cohorts. It was good to see the collectors from down South and to promote NABA, the hobby in general, and to stir up interest in attending our August Annual Convention to be held just a bit north of Indianapolis, in Carmel, Indiana. George Arnold and others attended both shows, also—I guess you just never know who is going to show up!

At the time of this writing, I'm looking forward to March, when the promotional tour continues! The very well-promoted and highly popular Buckeye show in Toledo is first up and then on to Potosi for their Eleventh Annual Breweriana Collectibles show, bundled with our spring Board of Directors meeting. Perhaps a trip down to the Luck o' the Irish mini-Convention show in Cincinnati can be squeezed in, too. I hope to see a good many of our friends at these events. Be sure to check the event calendar on the website for happenings in your area (nababrew.com).

It is not too early to make plans for the summer. ABA, ECBA, NABA, and then the BCCA each hold annual conventions throughout the summer months, so check the calendar and see what is on the breweriana menu for you.

NABA's annual Convention will offer plenty of things to do and see in central Indiana. Besides the obvious Indianapolis 500, the Circle City contains many historic sites and muse-

ums. As an added bonus, Indiana has countless micro-breweries to visit—an up-to-date list of such establishments will be included in your Convention packet and will be available on our website. You will find these beer makers throughout Indiana, no matter what direction you are coming from!

Local bottle and glass collectors will be attending our trade show—many have amazing beer signs and collectibles. NABA's IBC Chapter is planning to have at least 2 nice collections for viewing before the Saturday dinner, and the micro tasting should be quite an event this time, as it always is. See page 20 of this issue for the schedule of events, and p. 21 for the registration form. On page 19 of this issue is the info about the Convention Hotel—The Renaissance Indianapolis North Hotel—so you can make your reservations today!

While there are many talented individuals involved with putting together a successful Convention, I would like to extend special thanks to the fertile talent of Barry Travis, who has once again created an eye-catching poster and image to market our biggest annual event.

If you have any questions or comments regarding NABA, the organization's board, or anything that concerns you, please contact me or any board member. Your concerns are NABA's concerns.

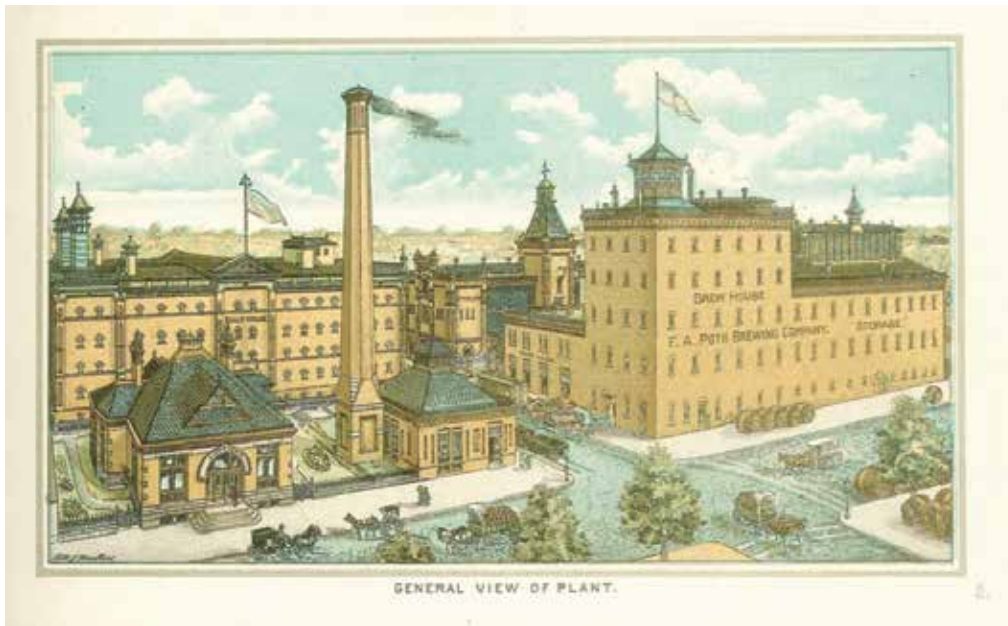
Now, on with the show.....

Best wishes,

John Ferguson

THE JEWEL OF BREWERYTOWN: PAST, PRESENT, AND FUTURE AT THE POTH BREWERY PART 1

BY MARY ELIZABETH FEITZ



The Poth Brewery as it looked around 1890, illustration by A.M.J. Mueller.
From the F.A. Poth Brewing Company Souvenir Album, published 1891.

INTRODUCTION:

Philadelphia has perhaps the richest industrial history of any US city. Once nicknamed the “Workshop of the World,” its factories produced everything from saws to hosiery to trolley cars. Of all these industries, brewing was one of the largest in scope, giving a name to an entire community: Brewerytown. This neighborhood, located on the eastern banks of the Schuylkill River approximately two miles north of Center City, was not the only place in the city where breweries were located; but it was home to an especially dense cluster. Of all these breweries only the former F.A. Poth Brewery, at the corner of 31st and Jefferson Streets, stands as a relatively intact example of the architecture used in Philadelphia brewery construction during the 19th and early 20th centuries. In particular, it showcases the work of Otto C. Wolf: a Philadelphia-based architect who specialized in Rundbogenstil-esque brewery design. It is the only Brewerytown brewery that is still standing [2015] and has not been converted into another use. Once a vast complex, the site has been significantly reduced in size since its heyday. Several of its most architecturally and functionally distinctive features, however, still remain and the surviving parts of the brewery retain their general 19th century form.

Editor’s Note: This series has been excerpted from a Thesis in Historic Preservation, Presented to the Faculties of the University of Pennsylvania, in partial fulfillment of the requirements of the Degree of Master of Science in Historic Preservation, 2015, by Ms. Feitz: Advisor, Aaron Wunsch, Assistant Professor; Program Chair, Randall F. Mason, Associate Professor. Excerpted here with permission of the author, and with supplemental photos from various sources. As an important study of the history of brewing in America, Ms. Feitz’s research, we feel, is worthy to share with NABA members and the Breweriana Collector readership, to both archive and make more widely available the photographs and context of this thorough study in the pages of the BC magazine.

The entire text of this thesis is available at
Scholarly Commons:

http://repository.upenn.edu/hp_theses/582

(Introduction Continued)

The surrounding neighborhood has been gradually gentrifying over the past two decades, with nearby industrial buildings being demolished or converted into apartments or condominiums. With these development pressures threatening the site, a thorough study of its current state and preservation potential is essential.

The Poth Brewery site is significant for larger reasons as well. In the first years of the 20th century, the brewery gained national recognition for employing innovative brewing technologies. It was one of the first breweries in the city to adapt to a new type of malt house technology—the Saladin Box. Poth was also at the forefront of brewery construction technology, being one of the first breweries in Philadelphia to use reinforced concrete slab floors.¹ Furthermore, it was one of the largest breweries of its day, with an annual output of over 180,000 barrels at the height of its success. While such figures pale in comparison to those of today’s megabreweries, Poth’s brewery achieved its peak production at a time when most breweries produced under 50,000 barrels a year.

In the following excerpts, we shall review the history of the F.A. Poth Company from the 1860s to the 1930s in the context of national trends and events in the brewing industry.

reflecting British drinking habits of the day. Drinking was seen as a healthful means of hydration.³ Most water at that time was considered unsafe. Therefore ale and other liquors were seen as a more hygienic drinking option.

Physicians recognized that excessive drinking was harmful to health, but the first treatments for “delirium tremens” were not developed until 1813.⁴ Some individuals concerned with the “moral health” of the young nation advised against overconsumption of alcohol.

One of these early temperance advocates was Benjamin Rush. In 1790, he published a pamphlet titled *Inquiry into the Effects of Spiritous Liquors on the Human Body* in which he argued that excessive drunkenness would corrupt the young Republic, “destroying the youthful vigor and virtue of the American people,” the qualities that distinguished the United States from “depraved and decrepit Europe.”⁵ Included in this pamphlet is a chart titled “A Moral and Physical Thermometer: Or, A Scale of the Progress of Temperance and Intemperance.”⁶ Water, milk, and “small beer” (that with low alcohol content) appear at the top of his chart as beverage choices that would lead to “health, wealth, and happiness.”

Rush’s belief that spirits were far more dangerous than almost-benign beer was common to the time—an attitude that would later shape the 19th century lager beer industry. Rush became disillusioned with American drinking habits later in his life. He began to realize that it would be easier to “arrest the orbs of heaven in their course” than to “suddenly change the habits of a whole people.”⁷

Still, the burgeoning white middle class in the 1820s and 30s began to value temperance, piety, and industry, blaming excessive drinking for a host of social ills including “urban poverty, epidemic disease, and social



CHAPTER 1: THE POTHS BREWERY IN CONTEXT

1) The Brewing Industry Before 1870

On August 30, 1871, a deed officially granted Frederick August Poth ownership of a small brewing operation at 31st and Jefferson Streets in Brewerytown.² This was the former site of a brewery owned by Jacob Bentz and Jacob Reilly, which was in operation for less than three years. By 1870, Bentz and Reilly had been forced to shut down, and the property was taken over

by the City. George W. Tryon, a representative of the City, deeded the property to Poth for the sum of \$2,900.

This key event in the life of the brewery came during a time of great change in the US brewing industry. Trends in alcohol consumption varied by region, but generally reflected the immigrant demographics that settled there.

Prior to the mid-1800s, the most common alcoholic beverages in the United States were ale, whiskey, rum, and cider,

disorder.”⁸ For entrepreneurs of the early Industrial Revolution, temperance was an attempt to mold “a more industrious male workforce” for the new capitalist economy.⁹

Most breweries in the early 18th century were small, family-run affairs, alcohol production being a fragmented industry due to poor transportation networks and the inability to preserve the product over long distances. Some of these home operations evolved into “ordinaries.” In comparison to the later evolution of the local tavern, ordinaries were small establishments that did not provide the same social environment that later taverns did. Taverns were much larger and became social and political gathering spaces, as well as places where travelers could procure a meal and a bed. In colonial Connecticut, for example, it was said that no man was “more than three miles from a tavern.”¹⁰

By the end of the 18th century, Philadelphia had 35 taverns and a street known as “brewers’ alley.”¹¹ Still, brewing remained largely a private endeavor well into the 18th century. In 1796, Samuel Child published *Every Man His Own Brewer*, which was aimed at tradesmen who viewed a daily ration of some form of alcoholic beverage a necessity and who wished to learn how to home-brew their own.

Well before the nation’s founding, colonial authorities regulated the number of licenses available to liquor dealers and set limits on excessive drinking. The first tax imposed by the federal government on a domestic product was on distilled spirits. This tax caused outrage among farmers in the western part of the country who distilled their surplus corn or grain into whiskey. These farmers protested the tax by using violence and intimidation to deter tax collectors: a period infamously known as the Whiskey Rebellion.

The tax was imposed only on distilled spirits, not on beer, which was considered a safer and less intoxicating beverage. Less than a generation later, during the War of 1812, a similar excise tax was passed, again excluding malt liquors. Despite this tax, consumption of rum and fermented cider increased from 3.5 gallons per capita in 1770 to 5 gallons in 1825.¹²

The national taste for distilled spirits began to change, however, beginning in the middle of the 19th century. Between 1840 and 1860, over 1,350,000 Germans immigrated to the US. During that same twenty year period, per capita beer consumption tripled nationally. Beer—specifically lager beer—was the traditional beverage of choice in the German-speaking provinces. (*Lager* comes from the German word for “kept in store,” and reflects an important aspect of the lager brewing process).¹³

The immigrants brought their brewing techniques and drinking habits with them and began to permeate mainstream American society.¹⁴ John Wagner of Philadelphia was the first recorded lager brewer in the US, opening a small home brewing operation in 1840.¹⁵ Large Midwestern cities were centers of German immigration and as a result, the focus of the burgeoning lager beer industry moved west. Among the most prominent brewing cities were St. Louis and Milwaukee.

Not everyone was happy with these changes. Notwithstanding the temperance movement—which began in New England around 1813 and reached an antebellum peak during the 1840s—anti-immigrant Nativists were unhappy with what they deemed a “foreign influence” infiltrating their culture. Liquor license fees increased and Sunday blue laws were strongly enforced. Many German brewers felt unfairly targeted by these tough new regulations. In Chicago in 1855,

tensions escalated between German and Irish immigrants and the police, leading to the wounding of a police officer, and a young German man was shot.¹⁶

Prior to this incident, public sentiment was generally in favor of the stricter regulations. But after the “Lager Beer Riot,” people became more sympathetic to the cause of the immigrants.

Combined with the social and political turmoil leading up to the Civil War, public sympathy for immigrants caused the influence of the fledgling Prohibitionist movement to decline for more than two decades.

It was into this environment that Frederick A. Poth’s brewing company was born.



2) The Brewing Industry in the Heyday of Poth: 1870 - 1920

In 1862, the Lager-Beer Brewers’ Association was established in New York, to fight the federal laws taxing their product. They succeeded in repealing a lager tax in 1863, the same year they began to admit non-German members. In 1864, the name was changed to the United States Brewers’ Association.¹⁷

The organization’s main focus expanded to issues of competition, price, and temperance. As technology improved, brewers began to see themselves as “scientists” who had to stay on top of innovation—if not inventing their own improvements, then being the first to use others’ innovations.

Throughout the second half of the 19th century, brewers established trade journals (*The Western Brewer* and *The Brewer and Maltster*) and published books. Included were general brewers' trade information (market reports such as the prices barley and hops) as well as more technical articles about the newest advancements in brewing, from refrigeration techniques to storage innovations.¹⁸ The publications advertised brewery machines and supplies; and products such as the "Kaestner Patent Fire Proof and Self-Cleaning Iron Elevator Boost," the "Automatic Barrel Hoister," and "Howard and Morse Brass, Copper, and Iron Wire Cloth."¹⁹ They also served as a platform through which contractors and professionals of allied fields could advertise their services.

Otto C. Wolf, the main architect for the Poth complex in its first decades, advertised regularly in these publications and his business boomed. In all brewer's publications, the major theme was the healthful quality, and safe character of their product, and they contrasted theirs against other types of alcoholic beverages, claiming that "morality follows in the wake of malt liquor."²⁰

Frederick William Salem argued in his 1880 tract *Beer: Its History and Its Economic Value* that, when properly brewed, lager beer is "hardly intoxicating."²¹ He describes it as "the universal medicine for the healthy as well as for the sick,"²² a sentiment echoed in *One Hundred Years of Brewing*, published in 1903 by *The Western Brewer* on the occasion of their 25th anniversary: "It may be asserted unhesitatingly that he [the brewer] believes in the manufacture of beer as an incentive to temperance and that his constant aim is to put forth a beverage as pure and nourishing, and yet mildly stimulating, as can be procured by the use of the best

materials and the most advanced methods and mechanisms."²³ Furthermore, the specified aim of the book is to "prove that the most enlightened peoples of the earth are gradually abandoning their intoxicating distilled spirits in favor of the purer, more wholesome, and less alcoholic malt liquors."²⁴

There is certainly an element of defensiveness to these assertions as the Prohibition movement gained momentum across the nation. In 1881, Kansas was the first state to enact Prohibition into its constitution, although many other states (famously including Maine) had already passed statutes limiting the sale and consumption of all alcoholic beverages.²⁵

In 1879, there were an estimated 22,640 people employed in trades related to the brewing industry. Many adjunct laborers were needed, including builders, drivers, maltsters, firemen, engineers, wagon/harness makers, coppersmiths, and machinists.²⁶ The majority of laborers were unskilled, mostly "ethnic" immigrants—at this time, most hailed from Germany.

Workers would often spend up to 18 hours a day in the brewery, with some even sleeping on the premises.²⁷ They were paid an average wage of \$350 a year in 1860. The work was grueling and often dangerous, involving extreme temperatures and heavy loads.

Brewery workers unionized for the first time in 1886. The International Union of United Brewery Workers (UBW) was one of the first industrial unions given a charter by the AFL. In that same year, the UBW staged a boycott of the Peter Doegler Brewery in Brooklyn, successfully negotiating a contract that raised wages from \$15 to \$18 a week and reduced working hours to 10 hours a day, 6 days a week.²⁸

The UBW soon spread to other cities including Philadelphia.

Union leaders were committed to socialism. Their main publication, the *Brauer-Zeitung*, declared that "the abolition of classes and class government is our object." These views were outside the contemporary mainstream and caused considerable controversy.

Saloonkeepers were very much a part of the brewery workforce, and it wasn't just brewery workers' union members who met in saloons. Many industrial union members became intimately connected to various saloons.

Not all union leaders approved of this connection; many wanted to promote temperance in their workers and viewed the saloon as a corrupting influence. They were not against all alcohol, nor even against its production or consumption. In fact, they did not support government-sanctioned Prohibition, as they viewed it as an unnecessary federal intrusion in their private lives. Instead, they saw the alcoholism rampant in the working classes as a symptom of an exploitative capitalist structure that oppressed workers and led to social strife.²⁹

In 1910, the UBW published *The Brewing Industry and the Brewery Workers' Movement in America*, by Hermann Schlüter. In socialist-influenced language, Schlüter described the appalling conditions faced by brewery workers and offered a justification for the actions of the union. Prior to industrialization of the industry, "the relation of the brewer to his workmen corresponded to the relation between the craftsman and the apprentice."³⁰ He described the ways in which this change in labor relations affected the workers: "The wages paid were the smallest possible...the working time confined only by the natural limits of human endurance."³¹

He clearly implicates brewery owners in violence against their workers: "when the brewery owner developed into a great capitalist, he transferred to his foremen the privilege of beating the men."



An advertisement for two varieties of beer produced at the Poth Brewery, plus a listing of their bottlers. In addition, note that between January 1, 1890 to January 1, 1892, Poth reports sales of 100,836 barrels of beer. Illustration by A.M.J. Mueller.

From the F.A. Poth Brewing Company *Souvenir Album*, published 1891.

Despite the wholesome image the lager brewers wanted to create for their product, working conditions in the breweries drove many into alcoholism and the brewery owners were fully supportive of the consequences. After all, Schlüter asserted, “sober workmen would not submit to the hard treatment, the inhuman hours of labor, and the low wages that prevailed... [the brewery owners] promoted drunkenness among the men and sought to degrade them in order that they may exploit them.”³²

3) Frederick August Poth, Brewer

Like many brewers of his day, Frederick A. Poth was a German immigrant. He was born on March 20, 1841 in Walhoben, Rheinpfalz Province. From a young age, he had made an impression on others in his hometown, gaining the nickname “Raritache” or “Little Rarity.”³³ He was a Roman Catholic, but unlike thousands of his fellow countrymen, he had no need to flee religious persecution in his homeland. His motives for immigrating to the US were careerist: he wanted to make money.

He arrived in Philadelphia around 1861, at the age of 20. He apprenticed himself to the brewers Vollmer and Born, beginning by shoveling mash out of copper brewing vaults and hauling heavy bags of barley from delivery wagons.

After two years of apprenticeship, Poth bought his first brewery at Third and Green Streets in what is now the Northern Liberties. He produced approximately 500 barrels a year.³⁴

In 1870, seeking a larger space for his growing business, he purchased the former Bentz and Reilly Brewery on 31st Street between Master and Jefferson, in what is now Brewerytown.

By this time the neighborhood was a hub of activity for the brewing industry. Prior to the middle of the 19th century, it had been a relatively undeveloped area, which allowed rapid expansion.

Furthermore, its geographic proximity to the Schuylkill River and river ice—an essential commodity for lager brewers—was very attractive to brewery entrepreneurs: Some of the first structures erected in the neighborhood were icehouses and storage cellars for beer.³⁵

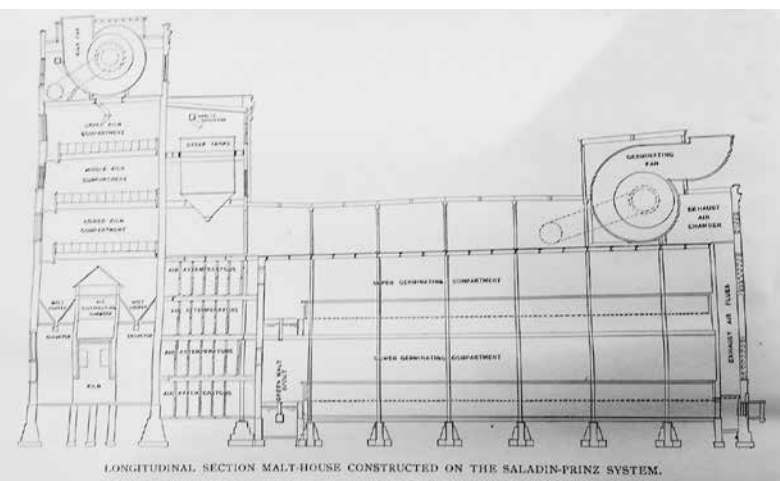
Some of the first breweries to open in Brewerytown later became the largest breweries in Philadelphia, among them, Bergner and Engel, which began operations in 1857 and by 1878 was producing 125,000 barrels a year, making it the third-largest brewery in the nation.³⁶

Other large Brewerytown breweries included J&P Baltz, Henry Mueller’s Centennial Lager Beer Brewery, and the American Brewing Company. These, combined with others from around the state, helped make Pennsylvania second in output only to New York, with over 957,000 barrels per annum.³⁷ This figure represents approximately 10% of all output in the US for the year 1879.

Frederick Poth and his wife, Helena, had six surviving children—two daughters and four sons.³⁸ Their sons eventually became partners in the company and after their father’s death, owners. By 1877, Poth’s brewery had reached an annual output of 18,000 barrels.³⁹ Throughout the next two decades, output increased as the partners could afford better technology and space expansion. In 1887, the brewery was incorporated as the F.A. Poth Brewing Company, and in 1898, the name was changed to F.A. Poth and Sons. By 1905, the company also had operations and offices in Trenton and Camden, New Jersey.

In the first years of the 20th century, the brewery was operating at its peak of success. Two popular varieties of beer produced under the F.A. Poth label included Poth’s Special Pilsner Beer and Tivoli Export.⁴⁰ Both were advertised in publications of the day, including *The Western Brewer*.

Because the second edition of *One Hundred Years of Brewing* (1903) became available the year the Poth Brewery was at its peak of production and success, it is a valuable source as a snapshot of what the complex looked like in



A longitudinal section of an ideal malt house built on the Saladin System and representing what the Poth malt house may have looked like around 1900. From *One Hundred Years of Brewing*, 1903.

its heyday. *One Hundred Years* describes the brewery as “modern in every respect...with a storage capacity of one hundred and twenty thousand barrels.” Thus, the brewery was producing over its capacity, since one hundred and eighty thousand barrels had been produced in the previous fiscal year (1902). The publication also notes that production figures represent home consumption only: a fact particularly notable, as much of the profit of large breweries of the era (Schlitz, Anheuser-Busch, Pabst) came from the partnerships they forged with saloons and other establishments.

Another significant and modern aspect of the Poth Brewery: Its malt house was “constructed in the Saladin System.” This system of malting barley was the most technologically-advanced method of its day, developed by Jules Alphonse Saladin of France in the 1880s and introduced to the US by Ambrose Plamondon in 1887.⁴¹ The “Saladin Box” consisted of a large, rectangular metal container approximately 50 meters in length. Its square footage was enough to hold a layer of barley about 60 to 80 cm. deep.

Two to three times a day, a crossbar holding large protruding screws moved mechanically

though the barley layer, turning and aerating the germinating grain. Saladin’s System solved a problem that had plagued brewers for centuries: Early masters of the craft learned quickly that if barley was not turned regularly, it would grow intertwining roots that formed tough

mats impossible to use.

Traditionally, malt house floors were built so a layer of barley could be turned manually. The Saladin System eliminated the need for this job and as a result, radically changed the architecture of malt houses.

Modern breweries still use a version of the Saladin System, with the addition of perforated floors for more efficient cooling, ribbon screws rather than closed screws, and circular vessels rather than rectangular basins.

Poth’s brewery complex went through many incarnations over the decades as the owners adapt-

ed to new technologies. During the 1890s, major renovations resulted in a new brewhouse built in 1891, a new stockhouse in 1892, and new stables in 1895. An 1896 publication by the United States Brewers’ Association on the occasion of its thirty-sixth annual convention in Philadelphia describes the Poth complex in detail. This publication was meant to promote local breweries and also to inspire brewers who traveled to Philadelphia to upgrade their own plants. The USBA’s publication praises F.A. Poth, writing, “Their new brew house is certainly a model and striking structure in every way. It is 5 stories in height...and absolutely fireproof.”⁴²

As imposing as these new buildings might have been to visiting USBA members, they could not have been built without the designs of Otto C. Wolf, who served as the architect for all of Frederick A. Poth’s major projects.

Watch for the rest of the story in upcoming issues, including Otto Wolf’s legacy, the brewery after A.F. Poth’s death, and the evolution of the Poth Brewery site and buildings.





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Footnotes: Part 1 of The Jewel of Brewerytown: Past, Present, and Future at the Poth Brewery

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² Philadelphia Deed Book JAH 180, pg. 29, 1871.
³ Elise Lathrop, *Early American Inns and Taverns* (New York: Robert McBride and Co., 1926), viii.
⁴ Matthew Warner Osborn, *Rum Maniacs: Alcohol Insanity in the Early American Republic* (Chicago: The University of Chicago Press, 2014), 2.
⁵ Ibid, 22.
⁶ Ibid, 31.
⁷ Ibid, 33.
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⁹ Ibid, 6.
¹⁰ Amy Mittelman, *Brewing Battles: A History of American Beer* (New York: Algora, 2008), 10.
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¹² Ibid, 16-17.
¹³ Edwin T. Freedley, *Philadelphia and Its Manufactures: A Handbook of the Great Manufactories and Representative Mercant Houses of Philadelphia* (Edward Young and Co., 1867), 187.
¹⁴ Stanley Wade Baron, *Brewed In America: A History Of Beer And Ale In The United States* (Little, Brown, 1962), Chapter 20.
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¹⁷ William L. Downard, *Dictionary of the History of the American Brewing and Distilling Industries* (Westport, CT: Greenwood Press, 1980), 197.
¹⁸ Ibid, 252.
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²¹ F.W. Salem, *Beer, Its History and Its Economic Value* (Hartford, CT: F.W. Salem and Co., 1880), 61.
²² Ibid, 67.
²³ *One Hundred Years of Brewing: A Complete History of the Brewing Industry of the World* (Chicago, H.S. Rich & Co., 1903), iii.
²⁴ Ibid.
²⁵ Craig Miner, *Kansas: The History of the Sunflower State, 1854-2000* (University Press of Kansas, 2002), 12.
²⁶ *One Hundred Years of Brewing*.
²⁷ Mittelman, *Brewing Battles*, 56.
²⁸ Ibid, 56-57.
²⁹ Mittelman, *Brewing Battles*.
³⁰ Hermann Schlüter, *The Brewing Industry and the Brewery Workers Movement in America* (1910; repr., New York: B. Franklin, 1970), 89.
³¹ Ibid, 89.
³² Schlüter, *The Brewing Industry*, 92.
³³ "Frederick August Poth," Philadelphia: Pictorial and Biographical. (Philadelphia, PA: S.J. Clarke and Company, 1911).
³⁴ Rich Wagner, *Philadelphia Beer: A Heady History of Brewing in the Cradle of Liberty* (Charleston, SC: The History Press, 2012), 43.
³⁵ Ibid.
³⁶ Ibid, 46-47.
³⁷ Salem, *Beer, Its History and Its Economic Value*, 69.
³⁸ Sources vary on this—some say the Poths had five children.
³⁹ *One Hundred Years of Brewing*, 201.
⁴⁰ The F.A. Poth Brewing Company, *Souvenir Album of the F.A. Poth Brewing Company* (Philadelphia: A.M.J. Mueller, 1891).
⁴¹ Downard, *Dictionary*, 165.
⁴² *Souvenir of Philadelphia Prepared for the 36th Annual Convention of the United States Brewers' Association* (Philadelphia: 1896).

Please join us in raising a
frosty beverage to welcome
our Newest Members!

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EXECUTIVE SECRETARY'S REPORT

It is April and Spring has finally sprung after all the wild weather swings we seemed to have this Winter.

In this issue of the *BC*, you will find the Indianapolis Convention program. This year's Convention (#45) will be held at the Renaissance Hotel in Carmel, Indiana: the city touching Indianapolis to the North. Carmel is convenient to anyone traveling via the big roadways. Be sure to mark August 2-6 on your calendars.

This is the time of year most members will renew, to be sure they can attend Convention 45. Please check the back cover to verify your due date. As presented in the last issue of the *BC*, we modified membership dates to end the last day of each calendar quarter (March 31, June 30, September 30 and December 31). This allows for a more organized paper flow and fits better for those with June 30 dates to renew when they send in their Convention registrations.

If you see you have the old May 31 date printed on the back cover, rest assured, you now are a June 30th person. If you have an email address, you should be receiving an automated email on June 1 with a reminder to renew. You can renew via PayPal or you can add your dues payment to your Convention registration. If you would like to adjust your membership date to December 31 (year's end), you can do so as described on page 39 of the **WINTER** edition (Volume 172) of the *BC*.

It's also time for those members who wish to be considered for a position as a Board member to place their names (or that of another member) on the ballot. You can send the name(s) to me either by email or snail mail, postmarked by June 1,

2016. If you nominate someone else, make sure he or she knows and agrees to serve. Our Board meets three times each year with one of the meetings being at the annual Convention and the other two usually in October/November and February/March at a Breweriana show.

THE NABA WEBSITE IS HERE!

For everyone who has not tried to access the website, please go to nababrew.com and find the log in area in the upper right corner. Put your email address in the box. Since you do not have a password at this time (or if you've logged in before but forgot your password) simply click "I forgot my password." The system will take you to a place where you can create one for future visits. The system is fully automatic so you can forget or change your password as often as you wish.

To access the Member Directory, go to the Tab on the left side labeled "Member Directory." You can search for virtually anything you want. If you do an Advanced Search you will see the list of possible selections.

If you do not have an email listed with the Membership Chairman, please send a note to: nababrew@comcast.net and register your email address with us. We will add it to the system so you can gain entry. New members joining via the website will have their email addresses automatically added. You can now very easily pay your dues online. Also, the ability to register for the Convention is "live." Just go to the Convention Tab.

We encourage you to visit the site from time to time to see what else is new. If you would like to participate in helping with the website, please let us know.

George Baley



Let's Talk Breweriana

By Rich La Susa, Brewery Historian

Anderson achieves balance with a super collection

Before visiting Bryan and Laurie Anderson's house in Happy Valley, Oregon, for three days in January (2016), I was warned by other collectors that I would be overwhelmed with Bryan's beer advertising collection. Their well-intentioned advice was inadequate.

One look at the size of the house as I drove up the long driveway was a clue that I was in for something really big. And special!

Cursory glances at gorgeous breweriana on walls near and just beyond the entryway told me that I would need a bushel-basket full of adjectives to describe this private museum of beer advertising. So, let's get a bunch of superlatives out of the way. Unbelievable. Awesome. Terrific. Excellent. Superb. Marvelous. Magnificent. Spectacular. Fantastic. And huge!

Everything is arrayed in living color. Seeing it made me feel like a kid looking at Disneyland for the first time—but this isn't Fantasyland. It's real!

Although Anderson displays breweriana in rooms on the first floor, most is expertly arranged in two large, high-ceilinged rooms in his basement. As you descend the steps, your heart rate rises.

You stare wide-eyed, mouth agape, at elegant 19th century lithographs with images of beautiful women smiling at you; majestic early 1900s oversized painted reverse on glass signs; rare 1930s/40s light-up/neon signs in all colors, shapes and sizes; tin tackers and tin-over-card-board. One wall fiercely competes with another for your attention. Beckoning are cabinets and shelves full of chalks and bottles, display cases with rows of ball knobs and go-withs.

Most items are adorned with the names and logos of well-known Pacific Northwest breweries: Rainier, Olympia, Blitz-Weinhard, Old Heidelberg—and others from the less famous: Bellingham Bay, Everett, Gambrinus, Salem, and Whatcom.

A small but strong selection of vintage advertising from California and other Western states is dispersed among them. But these are not Anderson's priority.

This extensive collection started quietly and humbly in 1972. The Andersons lived in a small house where Bryan's beer advertising "collection" was a single piece: a 1950s Heidelberg Beer bar-scene chalk statue his father-in-law gave him. It



remains in his collection. Heidelberg became his favorite brand.

As his collection grew, Anderson made friends with people in the beer industry, including employees of Stein's Distributing Co. in Portland, which distributed Heidelberg, the flagship beer of the Columbia Breweries, Tacoma, WA. (Collector Pete Magnuson, Oregon City, OR, was one of them.)

"I had people finding Heidelberg advertising for me," he said. He acquired many 1950s-1970s pieces, but eventually tired of collecting items from that era and sold most to a friend. His attention quickly turned to vintage—1940s and earlier—advertising from Oregon and Washington breweries.

Anderson set his sights quite high—he has always been a stickler for top condition—and enjoys competing for rare or hard-to-find items. But that's his nature. Anderson also is a competitor on the softball field, where he has been a pitcher for many years and acquired the nickname "Coach."

In his search for quality pieces to create this magnificent collection, he attended breweriana shows, including one in Las Vegas in the 1980s (when it was in its heyday and was an annual gathering place for serious collectors). "It was fun. I met Dick Tucker and Harold Mann, who talked me into to joining NABA," Anderson said.

In 1981, he joined the Cascade Chapter of the BCCA, although he did not collect beer cans. Later, in part to achieve balance and symmetry in his displays, he said he "reluctantly" began acquiring top-grade Northwest flat-top and cones (and 12-pack can boxes).

“I went to my first Cascade show, but Jerry Hyatt wouldn’t let me in because I only wanted to buy breweriana,” he said with a smile. “So I’d buy stuff in the parking lot. Tony Alminiana eventually invited me to these shows as his guest; he became an early mentor.”

Anderson’s reputation for being an astute master collector is legendary—as is his deep knowledge of breweriana and its history. His dedication to artfully displaying and carefully preserving it is obvious.

Visitors aren’t the only ones who are enthralled. “I enjoy looking at my breweriana. So many pieces tell stories,” he said with emotion. Anderson has an uncanny ability to recall when and from whom each piece was obtained. He fully appreciates what he has and its historical importance.

It would not be an exaggeration to call him a completist. Just ask his friends—he has many. It is obvious from watching Anderson interact with other collectors in their homes that he is well-liked and respected.

He is addressed as “Coach” by many of them.

Anderson is organized to the nth degree and a firm believer in symmetry; it is how his mathematician’s mind works. An obsession with balance is the hallmark throughout his collection: He sometimes purchases two of the same item, regardless of cost, to achieve it. A display of Rainier statues and bottles with figural toppers, and one with Alt Heidelberg statues are prime examples (shown below).

This adherence to balance is the source of friendly needling by fellow collectors. “He drives me crazy with this balance thing,” said long-time friend and collector David Farah, shaking his head in mock dismay.

Choosing my favorite pieces from the collection would require more space than I’m allotted, so I simplified the process: I asked Anderson to make the selections. His list follows.



Examples of Bryan Anderson’s adherence to balance in the display of his collection.

Bellingham Bay Beer: This 19 in. round, bubble-front, painted reverse on glass pre-Prohibition sign is the centerpiece of Anderson’s collection. “This is my superstar piece,” he said. It was acquired in a 2014 Showtime Auction. “Lori and Michael Eckles (the company’s owners) drove from Woodhaven, MI, to deliver it to my house.” The convex glass is mounted in a metal frame. It was used by the Bellingham Bay Brewery, Whatcom, WA, 1909-1915. (State Prohibition began in 1916 in Oregon and Washington; national Prohibition in January, 1920.)





Weinhard calendar lithographs: Anderson is especially proud of his rare Henry Weinhard Brewery calendar lithographs that feature female images. He has four, 1908, 1909, 1911 and 1913. It is believed that the Portland brewery issued ten, 1906-1915. They were produced by Wolfe Co. of Philadelphia. Anderson's passion for them is obvious: "I love the ladies' style artwork in large pre-Prohibition lithographs."

His Weinhard "girls upstairs" (displayed on a hallway wall on the first floor) receive preferential treatment. "Even my wife, Laurie, lets me have other women in the house," he said with a chuckle. "If I had a goal in my life, it would be to acquire more of the Weinhard's girls' calendar lithos and others from Oregon and Washington breweries," he said.

Another of his rare calendar lithos shows a woman sitting on a wooden beer barrel holding two beer-filled shell glasses. It was issued by the Whatcom Brewing and Malting Co. in 1903, a year before the brewery's name was changed to Bellingham Bay.



Gambrinus Beer: This rare pre-Pro reverse-glass sign was used by the Gambrinus Brewery, Portland, OR. It is similar in style to the Bellingham Bay. Of course, Anderson has two of them! They originally were displayed in the Pantages Theater in Portland. In December, 1915, the signs were given to a young Mr. Carr by the theater's owner because "alcohol prohibition was coming to Oregon the next month," Anderson said. Much later, Carr's grandson, Myron, inherited them and displayed them in his Portland home. "One day in the late 1980s, at a garage sale held by the Anderson family at my father's house, I was approached by Myron," Anderson said. "He asked if I would help him price his signs. I quickly agreed." Carr, however, refused to sell them.

Anderson was determined to own them, but Carr's daughter told him that they were "the family's legacy" and "to never to bother her father again."

"I was very disappointed," he said.

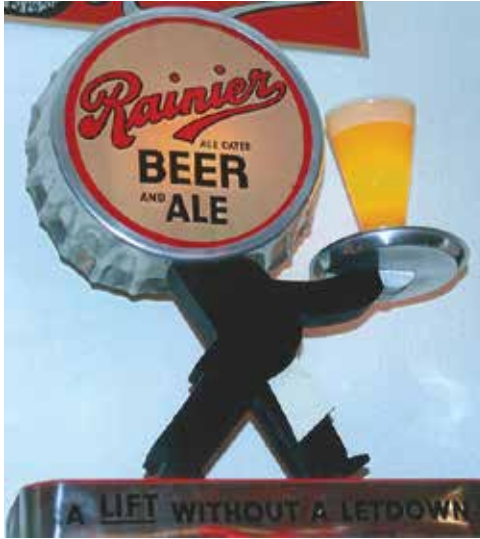
More than 20 years later, after Myron Carr passed away, his daughter asked Anderson if he still wanted to buy the signs. "I happily did, at \$3,000 each!" The frames were added later.



Rainier girl on a swing: As you gaze at this colorful and unique pre-Pro Rainier sign, the smiling young female in European garb sitting on a swing—while amazingly holding four large steins—radiates so much charm that she almost comes alive. "It is the only known complete version of this sign," Anderson emphasized. It is 12 in. x 22 in.; the long hanger is tin-over-cardboard, the girl is tin.

Rainier bottle crown sign:

Only two of these unique 1940 “Rai” pieces are known to exist. A large, lighted aluminum replica of a bottle cap, with a translucent face, forms the head of a waiter. He carries a pilsner glass of beer on a tray. It is the most fanciful piece in the Anderson collection.



Pennants: Anderson owns 11 large (11 in. x 27 in.), rare pre-Pro felt pennants, including two Rainier Bock and an American Brewing Co., Baker, OR.

Although this listing includes the stars of the show (the best of the best), Anderson also appreciates his supporting cast, including pre-Prohibition trays, labels and bottles. High-quality trays are among his favorites. “I enjoy the graphics, the simplicity of beauty. They are not busy with too much artwork or text, like many post-Pro trays,” he said.

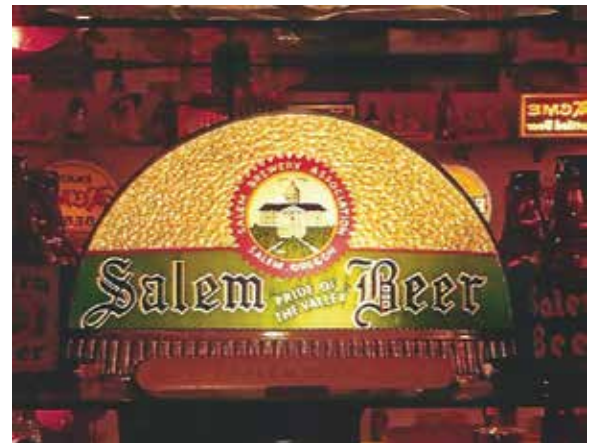
His collection of rare bottle labels from Northwest breweries is impressive; some are one-only-known and highly prized. “I was a regular in Bob Kay’s auctions,” he said. “I started collecting bottles because they were inexpensive and the labels had nice artwork.”

Salem Beer sign: For many years, rare and colorful cab-style, or domed, light-up signs made by the renowned Gillco Glass Sign Co., Philadelphia, played a special role in Anderson’s collecting. “I was attracted to these 1930s Art Deco light-up signs—any brand from anywhere,” he said. “I purchased many in Lynn Geyer and Don Fink auctions.” He later sold some non-Oregon and Washington Gillcos to make room for other breweriana.

One rare Gillco, however, captured Anderson’s imagination: Salem Beer, used in the 1930s by the Salem Brewery Association in Salem, OR. “I just had to own one.”

He acquired the two glass pieces of a Salem dome from Pat Franco, a long-time collector and friend. But they lacked the metal base. He finally was able to mount them when he found a “junkier” non-beer sign that had a base. Anderson now has two pristine versions: “Hop Center of the World” and “Pride of the Valley.”

“Only three Salem Gillcos are known,” he said.



Some of his breweriana was featured in a 2004 episode of *Antiques Road Show* on the Public Broadcasting System. “It was a great experience,” he said.

If Anderson invites you to visit his home, do not hesitate even one instant. Accept. Be advised, however, that viewing his collection can overwhelm your senses. It is vital that you maintain your balance.

Indianapolis, in Brewery Glasses

by John Ferguson

With the upcoming NABA Convention in Indianapolis, I wanted to offer up a sample of unusual glasses from the city, but also a couple from historic breweries located around the state.



The American Brewing (1897-1918) glass is very scarce with only 2 known. The company did produce another glass color, but the beer is listed as A.B.C. and *Indianapolis* just below.



C.F.Schmidt's (1858-1889) *Budweiser* shows a great eagle and shield combination. As most know, the Lieber, Schmidt and Maus (1868-1889) breweries combined in 1889 to form the Indianapolis Brewing Company (1889-1918).



Duesseldorfer, from the Indianapolis combine. Many different, but similar, glasses came from the merged companies. This one is a bit different, and is more revealing than the other look alikes.



The Home Brewing Company (1891-1918) was formed to combat the I.B.C. monopoly. This glass comes in 2 different, but nearly identical versions.



Jacob Bos, Sole Bottler of Home Brewing Company Beers is unique, as I know of no other. I suspect the bottling effort was very short lived.



Evansville Brewing Association (1894-1918) *Rheingold* and *Columbia*. The combine had a few look-alike glasses, differing only in brands being advertised or noting the original branch name (*Fulton Avenue*, for example)



P. Lieber's (1863-1889) *Tafel Beer* glass is a lot harder to find than the very common embossed glass from Metzger, which advertises *Tafel beer*, too. Metzger's bottling plant was next door to the Lieber brewery and they probably bought product to bottle under their own name.



Up north at Crown Point, IN, the Crown Brewing Company (1894-1909) advertised its own *Pure Malt Extract*. I know of no other glass issued by Crown.



Schmidt's *Malt Extract* milk glass cup. A number of United States breweries put out advertising using this form of milk glass. In Indianapolis, Lieber had such a glass promoting *Ozotonic*, another malt product.



Rettig & Alber (1866-1900) *Lager Beer* - Wabash, Indiana. Until Doug Farmer plucked 2 of these glasses off eBay a few years ago, they were unknown.

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www.americanbreweriana.org

**ECBA 44th
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#46
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- **NABA's room rate for the 2016 Convention is \$99.00/night**

- **Rate includes complimentary wireless in all guestrooms**



- **Reservations: Direct to the Renaissance North 1-800-Marriott**
<https://resweb.passkey.com/go/NatlAssnBrew>

- **Cutoff date for the special room rate is July 20, 2016**

Awarded #1 in Event Satisfaction by Marriott International, the only Renaissance Marriott Hotel in Indiana has been unveiled in the charming suburb of Carmel, Indiana. The Renaissance Indianapolis North, an upscale, sophisticated hotel north of downtown truly reflects the vibrancy of the area. Inspired by the neighboring Carmel, IN arts & design district, this new Renaissance Indianapolis hotel boasts a modern, energetic design and creative spaces that blend unique style with advanced technology.

Conveniently situated in the Meridian Corridor, our Renaissance offers easy access to The Palladium, Indianapolis Motor Speedway, the new Lucas Oil Stadium, Monon Trail, Connor Prairie, Indianapolis Children's Museum, fine art galleries, world-class golf courses, attractions, and major corporations.

This hotel is a modern treasure to be experienced; where hospitality is a fine art.



Annual Convention Daily Activities – Indianapolis 2016

Tuesday, August 2

11:00 am to 4:00 pm	Early Bird Home Collection Tours - See Summer 2016 Issue of the <i>BC</i>
4:00 pm to 10:00 pm	Registration and Hospitality - open
All Day/Any Time	Room-to-Room - buy, sell or trade

Wednesday, August 3

9:00 am to 10:00 pm	Registration and Hospitality - open
8:00 am to 4:00 pm	Microbrewery and collections bus tour (ticket required)
6:00 pm to 8:00 pm	Brewmaster's Dinner (ticket required)
All Day/Any Time	Room-to-Room - buy, sell or trade

Thursday, August 4

9:00 am to 10:00 pm	Registration and Hospitality - open
10:00 am to 12:00 pm	Seminars (Topics to be announced)
1:00 pm to 3:00 pm	Seminars (Topics to be announced)
3:00 pm to 4:00 pm	Small Item Sale
4:00 pm to 5:00 pm	Full Micro Beer Bottle Swap
7:30 pm	First timer's event hospitality room
All Day/Any Time	Room-to-Room - buy, sell or trade

Friday, August 5

7:30 am to 12:00 pm	Board of Directors Meeting
9:00 am to 2:00 pm	Registration and Hospitality - open
12:00 pm to 2:00 pm	Auction Item Consignment
2:00 pm to 3:00 pm	View Auction Items
3:00 pm to 5:00 pm	Member Auction
6:00 pm to 7:00 pm	Taste of Indiana - Micro beer Tasting
6:00 pm to 7:00 pm	Indiana Collector Display - ballroom
7:00 pm	Annual Business Meeting , Banquet and Guest Speaker
All Day/Any Time	Room-to-Room - buy, sell or trade

Saturday, August 6

7:00 am to 9:00 am	Setup for Public Show and Sale
9:00 am to 2:00 pm	Public Breweriana Show and Sale
3:00 pm to 6:00 pm	Hospitality - open
6:00 pm to 7:30 pm	Banquet and Convention Adjournment
8:00 pm to ?	Hospitality - open

ATTENTION MEMBERS:

In the hope of enhancing participation in the Friday Auction, the Board of Directors and Auction Committee have **moved the Auction to Friday afternoon.**

Your time for **consignment** of items for the Auction will **begin at NOON**, and will last for 2 hours. The Viewing of Auction Items will begin at 2PM, with the Auction starting at 3PM.

All Auction activities will be completed before Friday's evening events.

—Board & Auction Cmte.

See you in Kalamazoo for NABA Convention #46 –2016



NABA 45th CONVENTION REGISTRATION

August 2-6, 2016

Renaissance Indianapolis North Hotel

11925 N. Meridian St.

Carmel, Indiana 46032



Member Name _____ Spouse (if attending) _____
Address _____ City _____
State _____ Zip _____ e-mail address _____ Phone _____

Is this your first NABA Convention? Yes _____ No _____ If yes, you and your family are invited to a special Thursday evening gathering to meet your NABA officers. Please accept our invitation. How many will attend? _____. Member registration includes hospitality room beverages and snacks throughout the Convention, admission to the Friday Auction, room-to-room trading, various in-house events, Friday and Saturday banquets, Microbrew tasting and early admission to the Saturday Public Show.

MEMBER AND GUEST REGISTRATION

- Member registration fees: Before July 15 - \$85 per member (\$95 after) \$ _____
- Spouse/Adult Guest registration fees: Before July 15 - \$85 per guest or spouse (\$95 after) \$ _____
Spouse/Adult Guest Full Name _____
- Children pre-registration fee: Before July 15 – Under 12 free. \$35 per child age 12-18 (\$45 after) \$ _____
Children's names _____
- Wednesday Indy Brewery & Home Tours plus lunch Tickets _____ @ \$35 per person \$ _____
- Wednesday Brewmaster Dinner (limited seating) Tickets _____ @ \$45 per person \$ _____
- Saturday Trade Show Table - Qty _____ @ \$10 per CENTER table Qty _____ @ \$20 per WALL table \$ _____
- Saturday Trade Tables (w/o Convention registration) Quantity _____ @ \$25 per table \$ _____
- NABA Membership Dues \$30 if dues have expired. Check your last BC for expiration date \$ _____

Note: Your membership must be beyond the date of the Convention **TOTAL** \$ _____

Enclose check payable to 2016 NABA CONVENTION and mail this pre-registration form and check to:

NABA Convention 45

577 E. Chippewa River Road

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Phone: 989-631-7239

email: nababrew@comcast.net

Use this code: <https://resweb.passkey.com/go/NatlAssnBrew>

See www.nababrew.com or The *Breweriana Collector* for a summary of Convention Times and Activities.

See www.visitindy.com for other Indianapolis activities.

Please Circle: I plan to arrive on Mon Tue Wed Thu Fri Sat and leave on Tue Wed Thu Fri Sat Sun

Please Circle: I will stay for the Friday Dinner I will stay for the Saturday Dinner

See you in Indy! And don't forget we will be in Kalamazoo in 2017

A 'Flight' of Indianapolis Breweries

(from visitindy.com>What's On Tap: Indy's Best Breweries)



Books & Brews: When you want to read, drink, and converse, join the crowd at this unique half bookstore/half brewpub. Reading material is priced low, beers have literary tie-ins like *A Clockwork Orange* Wheat and *A Man For All Seasons*, and food is fresh and locally sourced.



Flix Brewhouse: Flix Brewhouse is a movie theatre with a full-scale menu and beer brewed in-house. You can sit back and enjoy a movie while waiters bring you beer and snacks at the push of a button. Flix serves a variety of local beers as well as 6 of their own options. Not in the mood for a movie? There is pub-style seating in the front of the brewhouse, so you can stop in for just a quick drink and a bite to eat, and it is well worth it.



St. Joseph Brewery and Public House: If you're looking for a truly unique experience, nothing can beat sipping on a brew in what was once a catholic church. The large and beautiful space of St. Joseph's church has been turned into a brewery and restaurant for diners and beer connoisseurs alike. Floor-to-ceiling windows give you a little something extra to look at while you try some cleverly-named brews, like the slightly-spiced Sanctuary Saison and the Confessional IPA.

MashCraft Brewing Company: A high-quality variety of hand-crafted beers is brewed and served in the Greenwood tap room. Whether you want big hops, maltiness, or something crisp and clean, you'll find a brew with a balance of the finest ingredients. Regulars include gold, red, and IPA.



Blind Owl Brewery: A family friendly gastropub just east of Broad Ripple, Blind Owl has 26 taps (six of their own) and a variety of comfort food using items from the next door garden. On-site beehives produce the honey flavoring the browns. Enjoy a pint on the outdoor patio while playing bocce ball and corn hole or warm up next to the cozy fire pits.



GRAIN BELT MONUMENT

WILL SHINE AGAIN

**75-YEAR-OLD
OUTDOOR SIGN
WILL ONCE MORE
ELECTRIFY
MINNEAPOLIS**



The historic Grain belt sign survives into its 75th year and faces a bright future, with plans to re-illuminate it in 2017.

Courtesy of Minnesota Historical Society

BY KEN QUAAS

Like a long-lost old friend that has suddenly reappeared and rekindles happy memories, the giant Grain Belt Beer sign will once again be illuminating the night sky of Minneapolis, perhaps as soon as next year.

And similar to the beer brand it advertises, the rejuvenation of the giant sign is occurring despite several fits and starts over the past few decades. Located in an historic area of Minneapolis called Nicollet Island, the sign has managed to survive 75 years, many of them in neglect. Most recently it has languished in darkness.

At 50 feet wide and 40 feet tall, this enormous piece of breweriana is certainly one of the largest free-standing signs advertising beer that still exists. It also is the lone survivor among three such signs that once served as promotional beacons for Grain Belt in the Minneapolis area. The expansive sign's memorable flashing message sequence (first *Grain*; next *Belt*; and finally *Beer*) became an ingrained feature of the local nightscape for nearly 35 years following its erection in 1941.

In 1950 it was moved to its present location from its original site: on top of an old dance hall, the now-demolished Marigold Ballroom. The new

location offered no competition for visibility and the sign could clearly be seen from great distances. This position also allowed it to be viewed by thousands traveling through the once-busy Great Northern Depot railway station across the river. The station was demolished in 1975.



A view of the huge, well-placed Grain Belt sign, as seen across the Mississippi River from the Great Northern Railway station in 1953, where it could be seen daily by thousands of travellers.

Courtesy of Minnesota Historical Society

SCHELL SAVES THE DAY

In recent years, the August Schell Brewing Company has given new life not only to Grain Belt beer (see next pg.), but also has become the savior of this unique sign. Schell bought the long-struggling, 120-year-old brand in 2002. The sign, however, did not come with the brand purchase. It was neglected for more than 20 years before Schell finally acquired it in 2014, purchasing both the sign and the land it stands on. The brewery plans to donate it to the Preservation Alliance of Minnesota, not only to protect it, but also to seek designation for the sign on the National Register of Historic Places. Schell's president, Ted Marti, has pledged to "make it accessible for future generations to enjoy."

FALLING ON HARD TIMES

When the declining Grain Belt Brewing Co. was sold to G. Heile-

man Brewing Co. in 1975, the brewery was closed and production moved to the former Schmidt brewery in St. Paul, also then-owned by Heileman. Almost symbolically, the iconic sign—even then in need of expensive repair and updating—also went dark. Heileman had no plans to invest in the Grain Belt brand.

ON AGAIN

The first restoration effort began in 1983 through the persistence of the Eastman family, who own the property under the sign. They worked in partnership with the Minneapolis Heritage Preservation Commission, and finally convinced a resistant Heileman to invest in restoring the sign. According to a *Minneapolis Star Tribune* article of the time, squirrels had chewed through the old cloth-covered wiring in the bottle cap, and the entire sign had become a colony of nests for squirrels and birds alike.

Most everything that allowed the sign to be illuminated had to be replaced, including all 1,400 incandescent lights, 800 feet of

exposed neon, and 3,000 feet of extra wiring. Unsightly graffiti also had to be removed.

Finally, in 1989 (14 years after it had gone dark) the sign was lit again amid much fanfare.

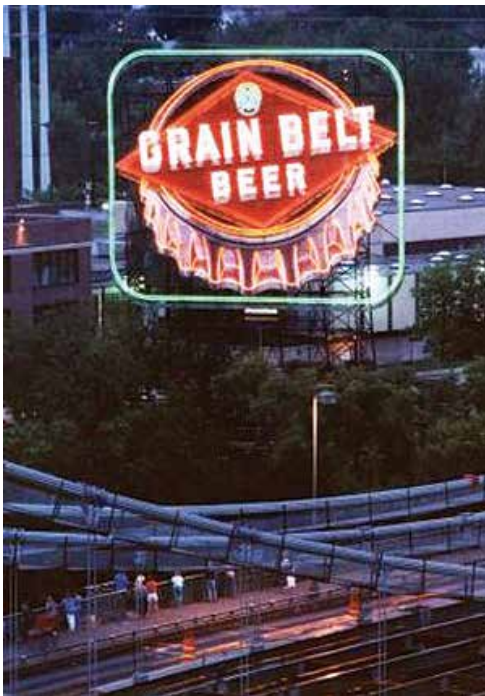
OFF AGAIN

Just one year later, Heileman filed for bankruptcy and ceased producing Grain Belt beer. The sign went dark again.

It was relit in 1992 by the new Grain Belt owner (and newly-formed company using an old name): Minnesota Brewing Company. This time, the sign stayed lit until 1996, when it experienced a slow fade-out from neglect. As the sign went, so (eventually) went owner Minnesota Brewing Company, which declared bankruptcy in 2002.

This set the stage for Schell to rescue this monumental piece of breweriana. Yet we're not quite there yet. Re-lighting could come at a significant price. Planned for 2017, 15 years after Schell brought Grain Belt beer back from the brink, preservation and refurbishment costs are esti-

imated at \$750,000. This may include conversion to more energy-efficient LED lighting technology.



A picture taken at dusk of the Grain Belt sign, after it was re-lit in 1992 (as seen from behind the Hennepin Avenue Bridge). With the lights on, the bottle cap logo looks 3-dimensional.

Courtesy of Land of Sky Brew Waters blog



The sign as it appears today, with the Hennepin Avenue Bridge at right, which spans the Mississippi River to Nicollet Island.

Courtesy Minnesota Historical Society

Author's Note: Special thanks go to NABA members Bob Hajicek and Doug Hoverson, (author of *Land of Amber Waters: The History of Brewing in Minnesota*) for their guidance and contributions to this article.

THE DEMISE AND REVIVAL OF GRAIN BELT BEER

1893-1970: From local to regional

Grain Belt Beer first appeared on the scene in 1893 as the flagship brand of the Minneapolis Brewing Company under the moniker, *Golden Grain Belt Old Lager* ("Grain Belt" refers to the brand's origins in the area of the country known as "America's Grain Belt"). By Prohibition, the brand had grown to be the second largest (by sales volume) in the state, trailing arch-rival Theodore Hamm Brewing in neighboring St. Paul.

After Prohibition, Grain Belt recovered quickly, developing its famed slogan, "The Friendly Beer with the Friendly Flavor." The beer thrived after the introduction of Grain Belt *Premium* in 1947, which had the smoother taste preferred by the Post War generation of beer drinkers.

Grain Belt enjoyed enough popularity to expand distribution into several upper Midwest states. Since most people associated the Minneapolis Brewing Company with the Grain Belt name, the company changed to Grain Belt Breweries in 1967. By 1970, it was the eighteenth largest brewer in the United States.

1970-1990: sale and struggle

Like so many regional brands struggling with the onslaught of nationals with deep pockets (especially

Anheuser-Busch), Grain Belt was choked by constant broadcast advertising and cut-throat discounting. In April, 1975, local businessman Irwin Jacobs purchased the besieged brewery and sold it eight months later to the G. Heileman Brewing Company of Lacrosse, WI. Although it was still being brewed, Grain Belt had left town, and was nearly destroyed. Heileman made and sold it cheaply with virtually no promotion. It became an afterthought in the mixed bag of fading brands in the cluttered Heileman portfolio.

Grain Belt staggered into bargain-priced, bottom-shelf oblivion, like Heileman itself, and sales declined precipitously through the 1980s.

1991-2001: New hope with the old look

Help arrived with community interest in reviving regional breweries and the craft beer movement of the 1990s. In late 1991, investors bought the old Schmidt Brewery in St. Paul as Heileman was about to dismantle and scrap the equipment. They resurrected the Minnesota Brewing Company name, purchased the Grain Belt labels, and changed the packaging and formula back to the pre-Heileman originals.

Two years later (1993) Grain Belt beer was able to

celebrate its 100th Anniversary back in Minnesota where it all started. A year later, it attained wide recognition by winning the gold medal in the American Lager category at the Great American Beer Festival in Denver, CO.

Unfortunately, like many start-up breweries of that time, Minnesota Brewing could not sustain financial viability. By 2001, they were out of business after just 10 years.

2002-Present

Happily, another historic and even older Minnesota brewery, August Schell Brewing Company of New Ulm (founded in 1860), saw the potential in Grain Belt. They purchased the brand in 2002.

Today, Grain Belt has regained its foothold in Minnesota and other prime Midwest markets. In 2010, Schell released a line extension called Grain Belt Nordeast. In 2015, the retro style 50s labels and once-popular "Friendly Beer" advertising were revived. Like the giant sign advertising it, Grain Belt beer looks ahead to a bright future.



Grain Belt became a part of the Minnesota scenery not only with its giant signs, but also by emblazoning its colorful logo on helpful outdoor directional signs. These two 3 x 5 foot wood-framed painted tin signs can be dated by their logos: Island Lake Tavern is from the late 1940s; Dahlen is from the early 1950s.

Collection of Bob Hajicek



The brand also created some beautiful indoor tavern signs, capitalizing on its distinctive bottle cap logo. At top is a lighted reverse-on-glass painted face plate, metal back, on wood base from the early 1950s.

Below that is a stunning round 1940s reverse-on-glass painted sign with heavy paper back and string hanger.

Collection of Bob Hajicek



Collector's Bookshelf

Reviewed by Larry Moter
accneca@aol.com

Brewing Beer In The Queen City A Pictorial History of the Brewing Industry in Cincinnati, Ohio

Volume VI: Northern Cincinnati and Craft Brewers—Part of the Brewing Beer In The Buckeye State Series by Robert A. Musson, M.D.

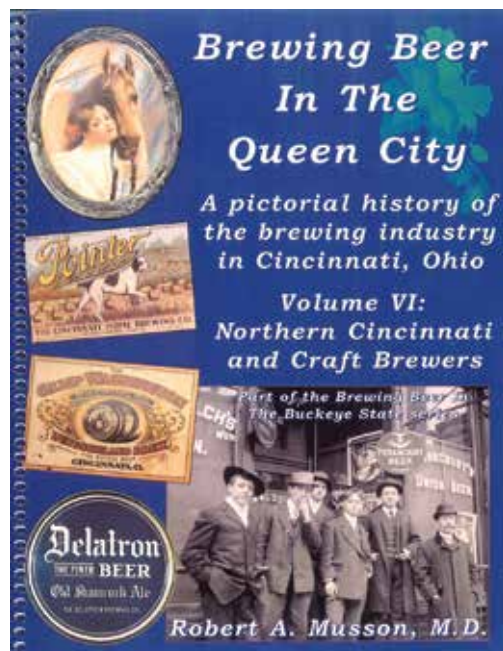
One of my favorite pastimes over the decades since my college years, is to partake in what has become (alas) a semi-regular game of skill and fortune known as “nickel, dime, & quarter poker.” I undertake this indulgence with a core group of friends and a rotating cast of “extra” characters.

The battle is intense for stakes so small. Craft beers flow and the insults fly, along with many statements that are subsequently revealed to be patently untrue. In the South, it is well known that there are only two professions in which one can practice lying and deceit, and still remain a “gentleman:” the first is poker and the second is politics.

In our game, an aggressive bidder who is on a hot winning streak is known as “Big Daddy from Cincinnati.”

I mention this because, as previously stated in this column, Dr. Rob Musson is the most prolific writer of quality breweriana books of our day. And the future of the Musson historical series is bright: Dr. Rob has advised me of plans for a Cincinnati Volume VII to feature post-Prohibition Hudepohl & Schoenling; of potential Volumes VIII & IX featuring Wiedemann and Northern Kentucky within Greater Cincinnati; and of his plans for other Ohio books, plus one on Virginia’s secessionist westernmost counties (representing themselves as the state of West Virginia).

I just realized that Musson has been writing books since 1997—I found a letter (pictured) from him pertaining to my order of *Brewing Beer in*



the Rubber City (aka Akron, Ohio). Truly, with six Cincinnati Volumes plus three planned for future release, Dr. Robert A. Musson is aggressively on a winning streak of Cincinnati brewery book writing, and therefore is the Cincinnati Brewery Book world’s “Big Daddy from Cincinnati.”



The newly released Cincinnati book, which is the prime subject of this column, is another impressive addition to the Buckeye State Series. It tells the story/pictorial history of famous local breweries well known to the collector community: Herancourt (pre-Pro), Bruckmann (both pre-Pro and post-Pro and its short lived

post-Pro successor, Condon), Camp Washington Brewing Co. (pre-Pro), Fairmount (pre-Pro), Fairmount (non-producing post-Pro as both Fairmount & the Community Brewing Co.).

The Ohio Union Brewing Co. (pre-Pro) is an interesting story related in the book. Ohio Union reorganized in 1915 as the Cincinnati Home Brewing Co., and again, in 1919 as the Prohibition era Cincinnati Beverage Co. After Prohibition, this “rare survivor to the Prohibition era,” rather than returning to production, sold out to Bruckmann and was operated as Bruckmann Brewing Co. Plant 2 until ceasing operations in 1949.

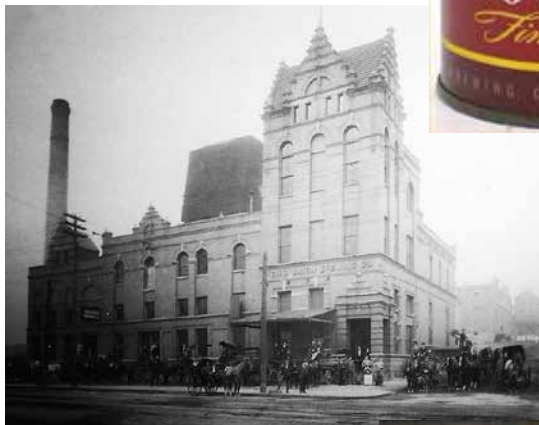


Image courtesy Marvin Gardner



Delatron Brewing Co. has another interesting story: Founded in 1934 in a brand new plant by George Delatron who had extensive experience in the Industry (including serving as a Master Brewer for Moerlein & Wiedemann) Delatron was sold in 1949 to a group that renamed it Cincinnati Brewing Co. Alas, that business expired in 1950 but bequeathed to the hobby some interesting breweriana including the beautiful Gotham Cone Top can.

The book's photos of the brands of these breweries are outstanding. I have always liked Bruckmann and Delatron post-Pro breweriana. Referenced in this volume, there are many beautiful labels, cans, signs, coasters, trays, etceteras created by many breweries and coveted by collectors. The author has graciously emailed pictures of "da good stuff" so you can see a sampling of what's included, and will be inspired to see the rest.

But the "big ones" aren't all that Musson has included. There are short lived pre-Pro breweries referenced in this book as well, including Weiss Beer Breweries. Musson has also included an extensive section on both defunct and new micro-breweries/brewpubs.

It's a great book and great read. Dr. Rob's books are always well organized, excellently edited, and with great pictures to illuminate the text.

Ordering information: www.ZeppPublications.com, grossvater@zoominternet.net.

Cincinnati is well known to the collector community for its rich history as one of the top cities for American brewing. I have heard collectors debate whether Cincinnati or Milwaukee was the top city for breweries, particularly in the pre-Pro era.

Many notable modern (defined as post-1970 in this case) books have been written over time and I would like to recognize some of these older books for those collectors seeking in-depth historical Cincinnati research.

The first of note is from 1973 and, unfortunately, tough to find. It's from the late Professor William L. Downard: *The Cincinnati Brewing Industry, A Social and Economic History*. The rather plain, unassuming cover shows the Windisch-Mulhauser Lion Brewery (later Burger). It is an Ohio University Press book and long out of print. I remember I got lucky in 1986 by calling the college bookstore and purchasing their last copy. As I did so, I heard nice stories about the late professor.

NABA writer and former editor "Fil" Graf referenced it in one of his articles and gave me the tip to find myself a copy. Downard also wrote the *Dictionary of the History of the American Brewing and Distilling Industries*, another book worth seeking. Both are available for online review via an Internet search.

Continued next pg.

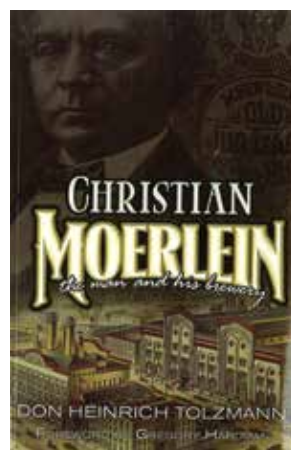
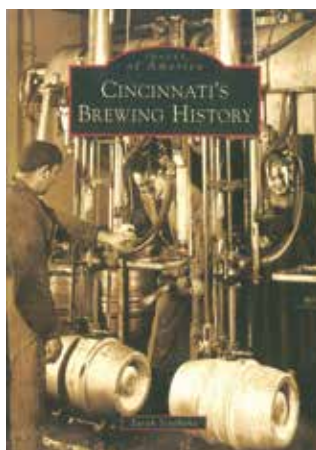
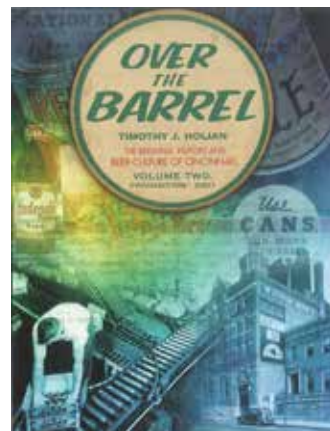
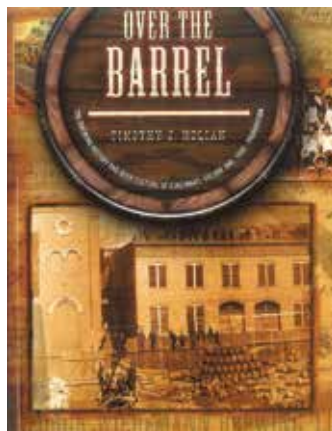
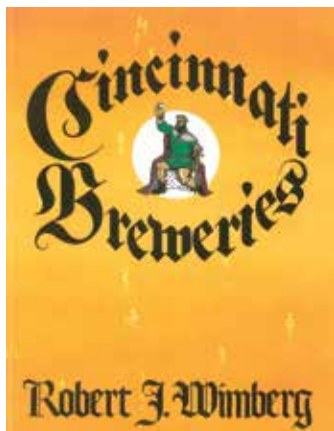
The second book to note is Robert J. Wimberg's 1989 publication titled *Cincinnati Breweries* published by the Ohio Book Store, 726 Main Street, Cincinnati, 45202.

The third book, *Over the Barrel – The Brewing History and Beer Culture of Cincinnati* is an outstanding two-volume set by NABA member, Timothy J. Holian, published by Sudhaus Press. Volume 1 covers 1800-Prohibition and Volume 2 covers Prohibition-2001. My correspondence indicates Volume 1 was published in 2000 and Volume 2, 2001.

There is an Arcadia book in the Images of America series I'd also recommend: *Cincinnati's Brewing History* written by Sarah Stephens in 2010. It has a ton of cool images from well known NABA members' collections, among other photos of note.

Last but not least is a recently published (2012) Cincinnati-related book by the Little Miami Publishing Co., Milford, Ohio. *Christian Moerlein, the Man and his Brewery* by Don Heinrich Tolzmann. The Moerlein biography is a "phenomenal story" about Cincinnati's premier "Beer Baron."

If there are any other modern Cincinnati brewing historical books, please share with me and our readers, your fellow NABA members. There are earlier books from the United States Brewer's Association



tion and the Master Brewer's Association featuring an annual Association meeting—but they are outside the scope of these modern book reviews.

In closing, we have Queen City Volumes 7, 8 & 9 to eagerly await from Dr. Robert A. Musson! It will be difficult for me to be patient.

In Memoriam

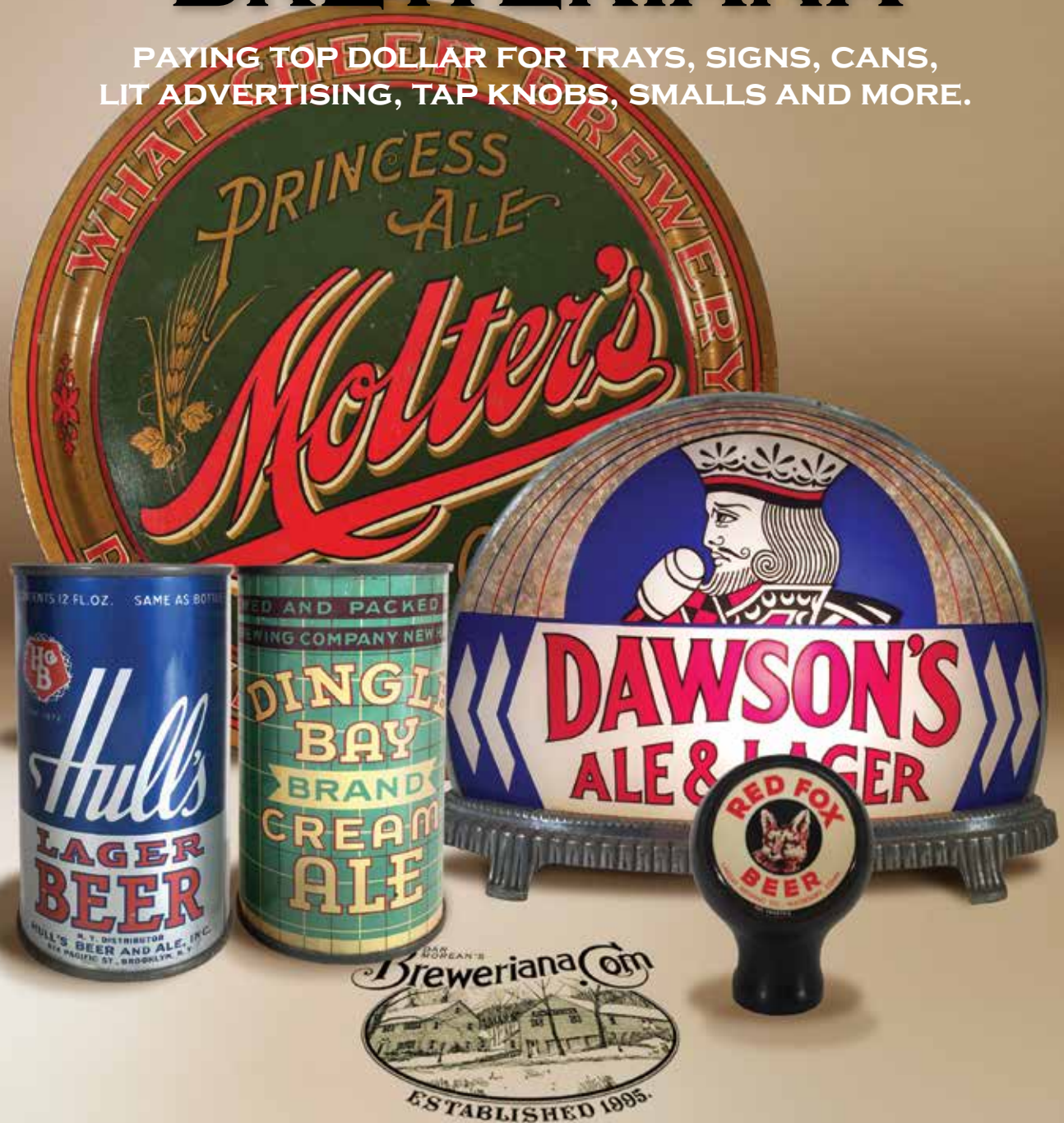
Leon "Bud" Hundenski
July 26, 1944 - January 23, 2016

Bud Hundenski, 71, of Moon Township, PA, was born in Canonsburg, PA, the son of the late Leon & Julia (Ostrowski) Hundenski. He is survived by his wife Barb and their two children; Eric (Moon Twp.) and Jill Ann Hundenski (California). Siblings include Dee Taylor, Joy Plowman, Don Hundenski & Tim Hundenski. In addition to his parents, Bud was preceded in death by his brother Ron Hundenski.

Bud has an extensive resume in the breweriana hobby, and as a leading musician in the polka world with Bud Hundenski & the Corsairs. He will be missed greatly by his fellow collectors. NABA President, John Ferguson said, "I think everyone in the hobby that knew Bud will miss him and his easygoing personality. What a great hobbyist and natural talent."

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Legendary breweriana expo draws 600 participants

by Ken Quaas

The 2016 Blue & Gray Show—for the 37th time—united collectors from North and South, as well as East and West, with a spectacular array of breweriana. Into its fourth decade, BG (the shorthand nickname for the show used by many collectors) remains strong, popular and poised for the future.

A successful venue change

This year's show (February 10-14) moved from the close proximity of one Civil War battlefield to another. Long-held in Fredericksburg, VA, BG shifted north to Fairfax, VA, near the legendary Bull Run, the site of the first major battle of the Civil War.

According to show organizers (NABA members and Virginians Rayner Johnson and Lisa Allen) BG's move north into a newly-refurbished Marriot hotel was extremely well received by the breweriana community. Johnson, who founded the show, negotiates the venue contracts and arranges for the variety of craft beer in the hospitality room. He was pleased with the move, and

reported that there were:

- 600+ attendees
- In excess of 500 room nights sold across the week
- 260 sale tables packed with brewery collectibles at the Saturday trade show
- 20+ different breweries provided beer in the hospitality room (4 different styles at a time throughout the show)

The value of shows

Allen, who manages the hospitality room food and secures the raffle prizes, also was pleased. She pointed out that shows are important to bring collectors together in friendship, sharing of information, and trading. "What I really like best about Blue & Gray is meeting all the people," she said.

Allen's sentiment was echoed by NABA member Scott Brown, from Phoenix, MD. Brown said he greatly enjoyed the show (his second). "There are many things I like about the show, but maybe what I enjoy most is the camaraderie among people who have a

serious interest in breweriana."

Representing the Blue

As always, the "Blue" states from the north were well-represented. Among those who drove considerable distances were NABA president John Ferguson (Indiana); vice president Bill Norton (Michigan); and board member Kent Newton (Illinois). NABA member Chris Amideo trekked south from East Northport, NY. Amideo is a BG veteran and was especially pleased with the quality of breweriana on display and for sale at this year's show. "I had an awesome show and was able to add two great pre-Pro pieces to my collection," he said.

And representing the Gray

NABA members from southern "Gray" states also journeyed north to Fairfax. Jerry Porter (Georgia) offered high praise for this year's BG. "I really enjoyed the show and the new hotel," he said. "It's always a blast seeing old friends and meeting new ones. I'm looking forward to next year and to seeing how the show grows in the new location."

Formerly a northerner from the New York area who now lives in Florida, George Arnold made



In addition to multiple evenings of room-to-room trading, the Saturday show featured more than 260 tables packed with breweriana on display in the spacious atrium of the Fairfax Marriot.



NABA Members Jerry Porter and Kevin Crowl had a room full of vintage tin signs, among other breweriana they had brought to sell at BG.



The extraordinary Pre-Prohibition Ballantine (Newark, NJ) self-framed tin lithograph was being sold at BG by George Arnold, on behalf of Shirley Taylor, widow of Bob, a long-time NABA member with a pre-eminent Ballantine collection. Many years ago, Arnold was with Taylor when he acquired this extremely rare piece. Veteran Newark brewery collector Scott Brown, who purchased the sign at BG, shares Taylor's appreciation for it. The sign still vividly holds the vibrant colors of the relaxing cavalier; measures 30.5 X 22.5 inches; and is dated 1910.

his annual pilgrimage with his wife Julie. Arnold is a seasoned veteran of many Blue & Gray campaigns. "My first Blue & Gray show was in 1985 in Richmond, where we also celebrated the 50th anniversary of canned beer," Arnold recalled. "I went yearly when it moved to Fredericksburg, and it was always a great place to see old friends and make new ones, while sampling a wide variety of beers in the hospitality room. The new location in Fairfax keeps the show's tradition of feeling like a kid in a candy shop, but with a much nicer facility that is clean, spacious and well lit."

The Back Bar will be back

John Bain, from Queens, NY, is also a BG veteran. Bain is well-known for creating and curating *The Back Bar*, an experiential celebration of lighted back bar signs that appears annually at BG. *The Back Bar* not only provides a relaxing space to gather, chat, and listen to period music, but also provides a fitting



Jerry Porter added to his collection from the "Blue" (self-framed tin Esslinger sign, Philadelphia, PA, above); and from the "Gray" (early 1950s neon clock from Pearl Brewing Co., San Antonio, TX, at left).



(Left): George Arnold picked up this rare ball knob for his NYC collection. It is a late 1930s Rubsam & Horrmann (Staten Island) tap knob advertising Würzburger, one of the less-marketed brands by R&H.

Among the items that show organizer Lisa Allen and her husband, Rich acquired during the show is this early 1950s Schoenling neon clock.



Chris Amideo augmented his fine NYC vintage breweriana collection with this pre-Prohibition framed, reverse-on-glass sign in pristine condition.

forum for Bain and other collectors to both display and sell their high-quality, vintage breweriana. Because the show was in a new venue, Bain did not set up the popular exhibit this year. Instead, he took the opportunity to scope out the suite he will be using next year when *The Back Bar* and its vintage cocktail lounge theme move to Fairfax.

"I was really pleased with the Marriot" Bain said. "I anticipate that as word spreads about satisfaction with the new venue, many collectors who stopped going to the Fredericksburg site will return. Next year, I plan to bring at least two dozen lighted signs to sell."

Looking ahead

George Arnold summed up the experience of many who were able to find new breweriana gems for their collections: "As usual, my trip ended with another addition to my collection, this time a NYC



This mid-1930s embossed and reverse-paint-on-glass, lighted sign by Ruppert (NYC) was added to my collection.

ball knob that I have spent years trying to acquire. I'm already looking forward to next year."

In his role as the show's producer, Rayner Johnson is also looking ahead. "I was happy with the way the show turned out," he said, "and we'll tweak a few things next year to make it even better. I'm glad the hotel wants us back, so we'll be negotiating a contract for 2017."

Breweriana collectors will want to mark their calendars for next year's Blue & Gray Show, to be held **February 15-19, 2017.**



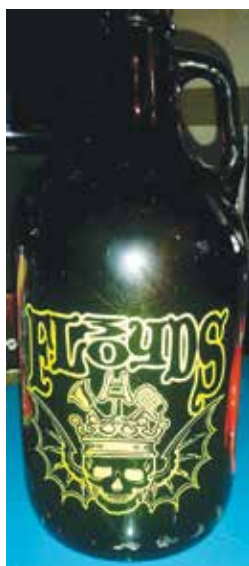
Auction Hysteria

by Robert Hajicek

CRAFT/MICRO



Twelve bottle labels
 Four from Roak Brewing Co., Royal Oak, MI (2 shown, above)
 Six from Port Huron Brewing Co., Wisconsin Dells, WI (3 shown, left)
 Two from Roy Pitz Brewing Co., Chambersburg, PA (none shown)
 All: \$38



3 Floyds Green Growler
 Three Floyds Brewing Co.,
 Munster, IN, \$39



Nine bottle labels
 Five from Emmett's Brewing Co., Palatine, IL (four shown)
 Four from Church Street Brewing Co., Itasca, IL (two shown)
 All nine: \$37



Twelve bottle labels
 Sierra Nevada Brewing Co., Chico, CA, \$28



Three Floyds Growler
 from Hammond location.
 Three Floyds Brewing Co.,
 Hammond, IN, \$43



Three Floyds Growler
 from Munster location.
 Three Floyds Brewing Co.,
 Munster, IN, \$41



Above: Fox DeLuxe ROG Sign 6 in. x 10 in.
Peter Fox Brewing Co., Chicago, IL, \$255.

Right: Peter Schroeder Etched Glass
Peter Schroeder Brewery, Perham, MN, \$585

Below: Williamsville Lager Beer
Metal corner sign with wood frame, 28 in. x 22 in.,
Williamsville Co-operative Brewing Co.,
Williamsville, NY, \$2,325



Luxus Opener
Fred Krug Brewing Co., Omaha, NE, \$265



Genesee Beer & Ale Porcelain 2-piece Sign
91" tall x 120" long
1-inch diameter cat's eye marble reflectors in letters
Genesee Brewing Co., Rochester, NY, \$7,446



Blatz Culmbacher Wood Sign, 6-1/8 in. x 8-3/4 in.
Mft by Wood Art Corp., Detroit, MI
Blatz Brewing Co., Milwaukee, WI, \$295



Holihan's Cardboard Sign
40 in. x 27 in.
Diamond Spring Brewery, Inc.,
Lawrence, MA, \$217



King's Tavern TOC
9 in. x 15 in.
Flint Hill Brewing Co., Flint, MI, \$405



Hamm's Glass
Enamel design is of a
Hamm's outdoor billboard,
depicting typical outdoor
signs that Meyers installed.
Meyers Outdoor Advertising, Inc.,
St. Louis Park, MN, \$105



Above: Schmulbach Opener, Schmulbach Brewing Co., Wheeling, WV, \$325

Below: R & H Beer Lighted Sign
10 in. x 24 in. x 7-1/2 in. deep

Rubsam & Horrmann Brewing Co., Stapleton, NY, \$1,350



Jacob Ruppert Bock Flat-top Beer Can
Jacob Ruppert, New York, NY, \$6,905



Great Falls TOC
6 in. x 8-1/4 in., Great Falls Breweries, Inc.,
Great Falls, MT, \$522



Anheuser-Busch Tin Sign,
10 in. diameter
Anheuser Busch Inc.,
St. Louis, MO, \$2,385



Buckeye Sign
10 in. x 15-1/2 in., wood base, painted die-cut metal face
Buckeye Brewing Co., Toledo, OH, \$2,851



Trent Ale ROG Lighted Sign
5 in. x 12 in. x 3-1/2 in. deep
Brewery not listed in description. Peoples Brewing
Co. of Trenton, but Trenton, NJ ? or is it Trenton
Brewing Co., Trenton, IL ? \$818



The Craft Beer Tap Handle

One of Today's Hottest Brewery Collectibles

by Ken Quaas

In this election year, it is not fashionable to be viewed as part of "big establishment."

The same has been true of the brewing industry for many years, and there is no end in sight. "Drink Local" is the rallying cry of craft beer enthusiasts across the US, while the growth of upstart breweries continues unabated. In fact, there are now more breweries in the US—over 4150—than at any time in the history of America. Being Bud or Miller is no longer cool and the mega-breweries' losses of both sales and market share to the "little guys," is proof.

A sea of suds competition

For those of us who love craft beer, this has meant the pleasures of a proliferation of beer brands and styles to try and savor. For craft brewers, it has meant tremendous competition at the tavern and store shelf, and the need to jostle for visibility without the benefit of a big advertising budget. Not only do the new breweries and brands need to squeeze past their rivals for consumer awareness, but they also need to convince the bar owner that they deserve a draft line (or several) amidst the sudsy sea of options. This need for visibility means that an eye-catching tap handle is crucial.

Where taverns may once have had 5 or 6 beers on tap, they now have 20+. An increasing number of drinking establishments that tout a craft beer focus must feature 30, 50, and even 100 different drafts. Sometimes a customer does not know what to choose. An intriguing, colorful, and even amusing tap handle can go a long way in shouting, "Pick me!"

Creativity counts

What this means, from a marketing standpoint, is that we're in a place more like the good old days, when creative and beautiful breweriana at each point of sale was the primary marketing tool. The beer business is once again rich with color and flavor vitality, design beauty, and name/slogan ingenuity.



Far Left: This whimsical handle for Gordon Biersch's Winter Bock features a working snow globe. The Broomfield, CO company specializes in German-style beers and has a nationwide chain of brewpubs.

Left: This statuesque tap marker looks ready for the red carpet. She promotes Hollywood Blonde, described as "elegant & sophisticated." It is a Kolsch style brew from The Great Beer Co., Chatsworth, CA, (not far from Hollywood). This handle has become so popular, it is sold for \$85 on the brewery's website (alongside brunette and redhead versions).

A new generation of breweriana

Tap handles of modern craft beers have become highly collectible and are drawing new and younger breweriana enthusiasts. These “craft collectors” appreciate that today’s tap handles express high levels of creativity. The quality of materials conveys both a premium brand image and durability. Both encourage consistent use at the tavern.

In fact, the qualities of today’s tap handles mirror that which we appreciate from the breweriana of days past. In some ways, things have come full circle: Similar to the rare vintage ball knobs that adorn the shelves of veteran breweriana collectors, many modern tap handles are produced in small quantities for local markets. In this way, they have become both rare and desirable, with some selling for hundreds, and even thousands of dollars. The growing interest in tap handles and other beautiful, clever, contemporary brewery collectibles is good news for the future of our beloved hobby.

Dogfish Head has become a nationally-renowned and widely distributed craft beer brand. This intricate tap handle design made from metal is listed by collectors at prices more than \$1000 on eBay. The Milton, DE brewery has released this unusual handle for its equally unusual Analog beer: a dry stout brewed with buckwheat and apple ash. Like the tap handle, the beer is available only in limited quantities.



These hand-carved tap handles, produced by Seattle’s Odin Brewery, are crafted from expensive exotic woods. Each is unique and conveys the brewery’s “Viking” theme for its different beers. Some have sold for hundreds of dollars on eBay. The brewer’s website boasts: “Like the ancient figureheads of Viking Long-ships, these handles are intricately carved and help ward off evil spirits trying to attack your draft lines.”

The venerable Stevens Point Brewery in Wisconsin (the fifth-oldest continuously-operating brewery in the US, dating from 1857) was once known for just two brew varieties: Point Special and Bock. Point now uses its distinct “Nicolas C. Point” character across a more well-developed line of beer styles. Point has even introduced a female cone head (second from left) to promote its Drop Dead Blonde Ale.



Left: The amusing Fat Head character dons a different barrel for each of the many beer varieties the company produces. Fat Head has breweries in Portland, OR and Cleveland, OH with a “saloon” in Pittsburgh, PA.



Above: Sweetwater uses its highly visible trout mascot to promote its line of beers. Some might wonder if the Atlanta, GA brewery is suggesting that its customers drink like fish.

Left: Every tap handle from Cincinnatti’s MadTree Brewing Co. is unique. That’s because each is made from a real tree branch, sourced locally and hand-crafted by artists from the area. These distinctive, one-of-a-kind handles are sold for \$30 on their website.



The humorously-named Blind Pig beer features a porky character with sunglasses and a cane. This English Style Ale is from Champaign, IL and brags that it’s better than the “Champagne of Beers” because it’s “The Beer of Champaign.”

♦Buy♦Sell♦Trade♦Buy♦Sell♦Trade♦Buy♦Sell♦Trade♦Buy♦Sell♦

WANTED: Miniature/Salesman's Sample Edelweiss Maltine Pre-Pro Bottles, Chicago, with complete labels; and Miniature/Salesman's Sample Pre-Pro Ballantine & Co. Export, Newark, NJ. Victor Visalli, 201-845-0463, vicvis067@yahoo.com

rV174

RHODE ISLAND breweriana wanted from Narraganset, Hanely, Providence, Roger Williams, Eagle, Molter's, Consumers, Hand, Rhode Island, Kent, etc. Paying top dollar for pre-Pro lithos and ROG signs and/or unique pieces. Contact Ed Theberge at One Pine Lane, Warren, RI 02885 or ejtheberge@cox.net or 401-245-5037.

rV177

WANTED: Latrobe, PA breweriana. Serious collector seeking items from Loyalhanna Brewing Co. and Latrobe Brewing Co. (Rolling Rock), Latrobe, PA. Also collect western PA memorabilia: tap knobs, neons, signs, box lights. Call Jim Mickinak, 724-539-7941 or email 10easyst@comcast.net.

rV181

MEMBERS-ONLY Sale!

Breweriana Collector special set of 50 issues: Only One Bundle Available. Bundle includes 50 select past issues of NABA's premier *BC* magazine: don't miss 1996 #93: Breweries of Kenosha; 1998 #102: Beer keg revenue stamps; 2001 #114: Fesenbeier of WV; and many more. \$75 postage paid. gbaley@comcast.net

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OR join online via our secure server, using a credit card or PayPal: See NABABREW.COM and hit the "JOIN" button. I wish to join NABA and payment is enclosed. Annual Membership dues are: US \$30, Canada \$35 (US); and overseas \$45 (US); Family +\$5. Please make your check or money order payable to NABA (please type or print legibly!).

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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.

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Specific breweries, brands, cities _____

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Temperance, MI 48182; cadiac500@aol.com

Capital City Chapter

(Washington DC, MD, No. VA)

Contact: Jim Wolf, 9205 Fox Meadow La,
Easton, MD 21601; jwolf@goeaston.net

Chicagoland Breweriana Society

(Chicagoland)

Contact: Ray Capek, 3051 Ridgeland Ave,
Lisle, IL 60532; rbcapck@sbcglobal.net

Craft Brewery Collectibles Chapter

(At Large)

Contact: Dale Miller, 72 Lakeside Dr,
Plymouth, CT 06782;
coasting72@sbcglobal.net

Gambrinus Chapter (Columbus, OH)

Contact: Doug Blegan, 985 Maebelle Way,
Westerville, OH 43081;
dblegan@msconsultants.com

Gateway (MO/IL St. Louis Metro Area)

Contact: Kevin Kious, 908 Daniel Drive,
Collinsville, IL 62234;
whoistheailman@aol.com

Goebel Gang (South Bend, IN)

Contact: James Mahler, 16590 Huron Dr.,
Buchanan, MI 49107; dumper5@sbcglobal.net

Great White North Brewerianists (Canada)

Contact: Phil Mandzuk; philman@mts.net

Hoosier Chapter (IN)

Contact: Mike Walbert, PO Box 6133, South
Bend, IN 46660; mikewalbert@att.net

IBC Chapter (Indiana)

Contact: Mike Pope, 1144 Tuckaway Ridge
Ln, Nashville, IN 47448;
huber1960@sbcglobal.net

Just For Openers (Earth)

Contact: John Stanley, PO Box 51008,
Durham, NC 27717; jfo@mindspring.com

Miami Valley Chapter (Dayton, OH)

Contact: Bob Kates, 2474 Apricot Dr,
Beavercreek, OH 45431; bkates@woh.rr.com

Michigan's Dog-Gone Good Chapter

(Frankenmuth, MI & Detroit area)

Contact: Dave Alsgaard, 577 E Chippewa
River Rd, Midland, MI 48640; 989-631-7239;
dalsgaard@charter.net

Monarch Chapter (Chicagoland, Northern IL)

Contact: Paul Cervanka, 630-379-1522,
cerpaul@aol.com

North Star Chapter (MN, WI, Midwest)

Contact: Brent Kastler; 612-987-8771;
brent@illumineassociates.com

Packer Chapter

(WI & Adjacent States – IA, IL, MI, MN)

Contact: Ken Trembl, 721 E Mission Rd, Green
Bay, WI 54301; barbiken@netzero.net

Patrick Henry Chapter (Kalamazoo, MI)

Contact: Joe Wilson, 3849 Forest Trail,
Allegan MI 49010; 269-355-2715;
upbeers@sbcglobal.net

Port of Potosi (SW WI, Eastern IA, NW IL)

Contact: Larry Bowden, 960 Broadway,
Platteville, WI 53818; listbrew@gmail.com

Queen City Chapter

(Cincinnati, So. OH, No. KY)

Contact: Dave Gausepohl, 8930 Evergreen
Dr, Florence, KY 41042-8713;
859-750-4795; beerdave@fuse.net

Reisch Brew Crew (Central IL)

Contact: Greg Lenaghan, 2507 Huntington
Rd, Springfield, IL 62703;
g.lenaghan@comcast.net

Schultz & Dooley Chapter (New York State)

Contact: Bill Laraway, 627 Kenwood Ave,
Delmar, NY 12054; brew.coll@verizon.net



*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

Advertising Guidelines

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

Place any classified or display ad for four
consecutive issues and pay for three
only. We recommend that display ad-
vertisers supply high-quality .pdf or .jpg
versions sent via email. With text and
photos, however, we can compose. Over-
sized or undersized ads will be changed
to correctly fit your paid space.

PAYMENT

US funds must accompany order.
Make check payable to NABA.

DEADLINES

Issue	Materials Receipt	Publish Date
Spring	March 1	April
Summer	May 15	June
Fall	September 1	October
Winter	December 1	January

Advertising is accepted only from mem-
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and Editorial Staff make no effort to in-
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**Why
Do I
Belong
to NABA?**
Not *just*
because I'm
handsome . . .
There's also:

- **The Quarterly Magazine:** *The Breweriana Collector* is packed full of great articles and pictures of breweriana and the breweries it came from, as well as features on our interesting members and their extensive collections.
- **The Camaraderie:** Stay connected with your fellow breweriana enthusiasts. Keep current with all the news, great shows, and upcoming events in the hobby—and importantly, our Annual Convention that features great beer, breweriana, buying, trading, selling, and conversation. ***This year, It's being held on Aug 2-6 in Indianapolis.***
- **The Membership:** We have nearly 700 members representing 42 states. NABA members are many of the most knowledgeable about and expert in their areas of collecting – some of them literally “wrote the book” about their passion. It's a great group that serves as a source of knowledge and assistance in your own collecting endeavors.
- **The Virtual Museum:** NABA is building a unique and proprietary resource exclusively for our members. It will be a full, online repository of all kinds and brands of breweriana from Pre-Pro through 1960. NABA's VM is a great source of information about what's out there across so many incredible collections!

All of this for just \$30 a year! Stay connected to breweriana collecting through membership in NABA.

Contact nababrew@comcast.net for more information and like us on FaceBook at National Association of Breweriana Advertising! Visit YOUR hobby website today: nababrew.com



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NABA and BCCA



Our 45th Annual Convention

August 2nd-6th 2016

**A celebration of brewery collectibles,
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