



The BREWERIANA COLLECTOR

A publication of the

*National Association
Breweriana Advertising*

"America's Oldest National Breweriana Journal"

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**Eastern Region:
Yuengling's Little Known
Big Apple Connection**

**Western Region:
Hoppy Trails:
1800th Brewery
Visit**

**Poth: The
Jewel of
Brewerytown
Pt. 3**

**Indianapolis
Convention
Coverage**

**Appreciating &
Dating a Pre-Pro Litho**



NABA #46 - 2017

Kalamazoo • July 26 - 30



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President's Message

Greetings again!

First off I would like to thank all of our members who made the drive to NABA's yearly Convention held this year in Indianapolis/Carmel Indiana. Most would agree that the Renaissance Hotel provided excellent service at their superior facility. I would like to mention the breweries whose products were available in our hospitality room: Mike Miller and his associates from Noble Order in Richmond, Indiana made the special Convention beer can (pictured below), gave the beer

for the Brewmaster's dinner, and donated some kegs; Mashcraft Brewery in Greenwood, Indiana donated not only kegs but also growlers; Bier Brewery's beers were available in kegs and at the tasting; Blind Owl sent kegs and hosted our bus trip luncheon; Hoosier Brewing gave kegs and growlers; and Oaken Barrel in Greenwood, Indiana sent 2.5 barrels for our enjoyment. Other beers were available for tasting during Indiana night and not a drop was left after dinner! In my next president's page I will give a bit more information on our Convention brewers.

Of special note I would like to extend NABA's thanks to Dave Yount, Chuck Kaiser, and Gene Judd who opened up their homes for us bus trippers to view their collections. I heard nothing but

high praise for their collections and hospitality.

Running a NABA Convention is not such an easy task. I had to rely on Greg Gerke, Chip Veiring, Steve Paddack, Derrick Morris, Jim TenEyck, Todd Morton, Dave Alsgaard, George Baley, Helen Haydock, and others, to see that all matters were taken care of. If I forgot anyone in particular (and I am sure I did) I will correct the list in the future. I was fortunate in getting Jerry Connor, part owner of Bier Brewery, to talk about the beer business after our Friday night dinner. I thank you all.

The Capital City Brewing Company beer pitcher was won by Toby Zwick. The raffle brought in a nice bit of change for NABA's Convention fund.

We have gained a few new members and reclaimed a few old ones in the past few months. Once again I ask the membership to do a bit of recruiting. Our bigger and better than ever magazine is part of the reason for the increase. Thank you, Lee!

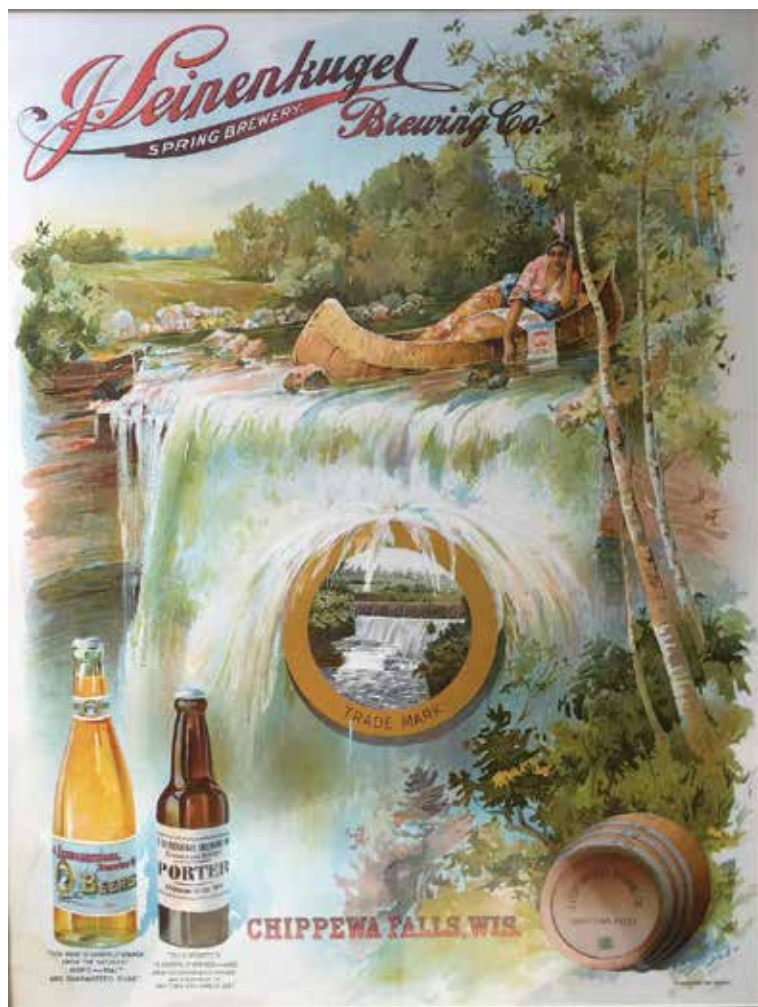
We welcome two new board members, John Bittermann and Paul Cervenka, and thank Bill Norton, Pat Stambaugh, Jim Massey, and Larry Bowden for their years of service.

The next board meeting will be at Belleville, Illinois. Perhaps the weather will be cooler and less rainy by then.

John Ferguson



Appreciating and Dating a Pre-Prohibition Litho



By Chad Haas

I purchased the J. Leinenkugel Brewing Co. pre-Prohibition lithograph (above) in September, 2012 from the auction of the collection of Adolf Grenke, a long-time NABA member who is well-known in our breweriana hobby. This was one of the excellent pieces Grenke amassed over more than 40 years of collecting, and as I am a Leinenkugel collector, I was extremely happy to add it to my personal collection. Its framed size is 32½ x 27 inches.

This litho is one of the earliest known examples of Leinenkugel beer advertising, having been printed sometime between 1891 and 1898. Manufactured by Wilmanns Brothers Litho Company of Milwaukee, Wisconsin, the beautiful graphics of this advertising litho feature an Indian maiden in a canoe going over a waterfall. It is truly a stunning example of late 19th century lithography.

The scarcity and limited quantities associated with an original hand-drawn lithograph make them

among the most coveted pieces of breweriana collecting. Several decades ago the company released a decent recreation of this rare Leinenkugel's litho in poster form. It is not too difficult, however, to readily tell the differences between the original and the reprinted versions.

Dating the original lithograph

There are several ways to confirm that the original lithograph was printed sometime between 1891-1898. The use of 'Spring Brewery' and 'J. Leinenkugel Brewing Co.' indicate a production date of no earlier than 1883 and no later than 1898, which is when the company used these trade names.

There are also photographs of framed lithos appearing in saloons that are dated to this time period (see photo below).

Lastly, research on the original printer, Wilmanns Brothers (see sidebar) indicates it could be no earlier than the incorporation of that company in 1891.

Comparing a contemporary poster to an original lithograph

Although the modern poster is of decent quality, it does not compare to the original hand-drawn lithograph, which involved much more technique and artistry. Collectors can quickly tell the difference between an original litho and its contemporary counterpart (which was photographically and mechanically reproduced). It starts with looking at the print under magnification, then at the type of paper that was used.



This photo (courtesy of the Jacob Leinenkugel Brewing Company website) shows a pair of framed lithos above the back bar similar to the original. This also helps date the litho.

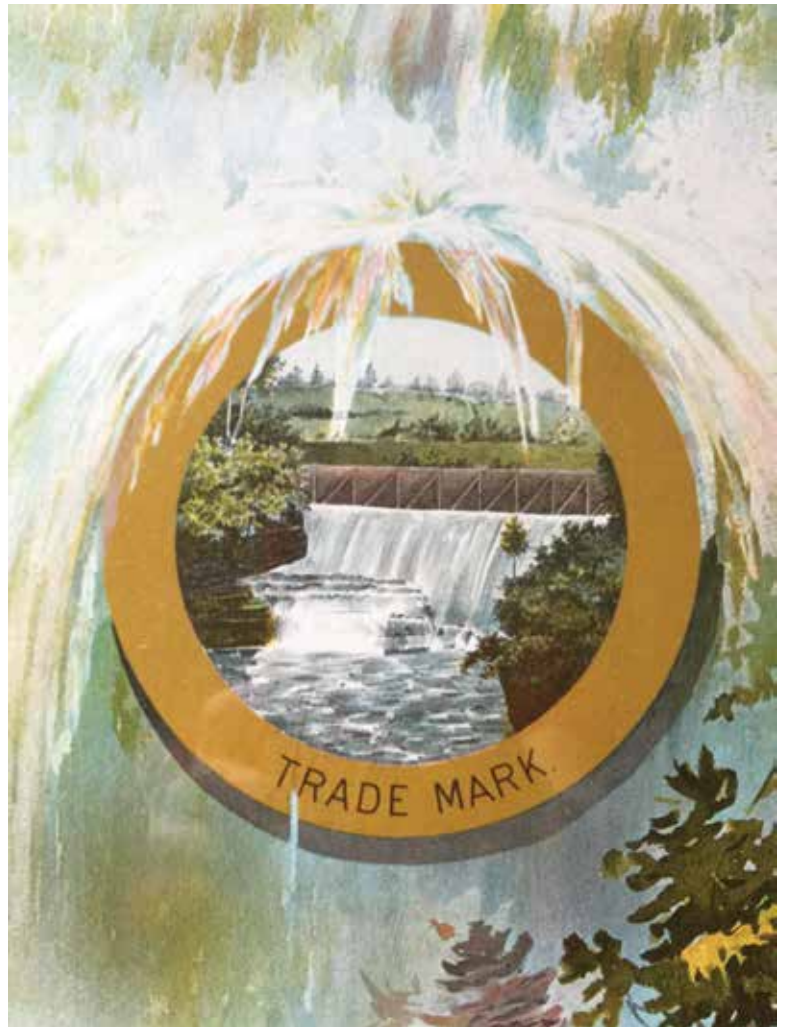
A modern poster is a copy created by either photographing or scanning the original. This photographic copy is then printed on a commercial printer to reproduce a copy in quantity, which like all photocopies creates and superimposes a mechanical line or series of dots in a grid-like pattern to print out the image. If you examine the modern poster closely under magnification, you will immediately see that the entire surface of the print is composed of a series of small dots that appear aligned in a grid, row after row. The dots are made up of only four basic colors (red, yellow, blue and black). These photo-mechanically spaced dots have an appearance that is visually similar to a newspaper comic. If you can see dots lined up in perfect rows it is a sure sign that your item is a modern creation.

Ink and Paper Differences between Old & New

Conversely, if you look closely at an original hand-drawn lithograph under magnification (below and right) you will see solid ink. Note how the printing here is random and is also made up of solid colors (*not* dots) to create a rich look.

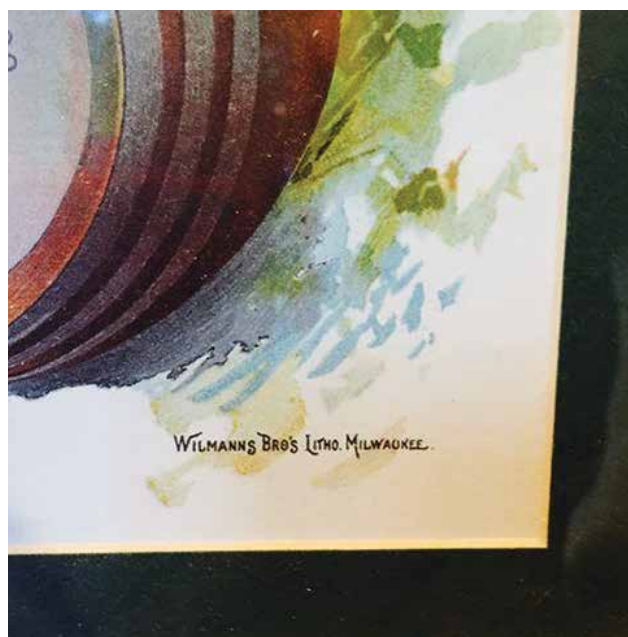
The paper used in the modern poster is also different and has a high sheen. This is unlike the original paper used, which is matte. If you can see a reflective surface on the paper it is certain to be a modern poster, not an original lithograph. The paper stock of the original litho is also thicker, and if you examine any tears under magnification, you can actually see paper fibers, which would not be found in a modern poster.

The other major visual difference in this particular litho is that the contemporary version has a self-framed wood border, which the original litho does not have.

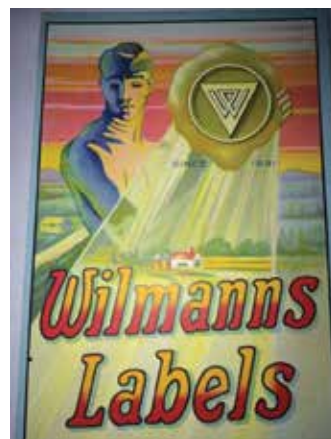




The Leinenkugel bottles and their labels are rendered beautifully in the litho (above), as are the iconic Chippewa Falls (pg. 6).



The Wilmanns Brothers identifying signature can be found in the lower corner of the litho.



Wilmanns Brothers Company

The Wilmanns Brothers Co., lithographers, was founded on August 17, 1891 by Hugo Wilmanns (along with his brother Adolph) with one press, one cutting machine, and 16 employees. Fancy stationery was the main line in the early days with an order for checks from Joys Brothers Co. being the first customer (still in business as Lacke & Joys, selling sporting goods).

In a 1941 article published in the Milwaukee Journal, the company was running two shifts of 75 employees turning out labels for canners and brewers, including Pabst Brewing Company, which was a client for over 40 years. When Prohibition came, the firm increased its output of labels for canners. The firm was one of the first printers in the United States to change from lithographing stones to aluminum plates and then, eventually, to offset printing.



These highly detailed letterheads from Oshkosh Brewing Co. and Walter Brewing Co. of Appleton, WI are examples of the many intricate letterheads printed by Wilmanns Brothers Company.



Photos courtesy of the Wisconsin Historical Society.

About the author

Chad Haas is a new NABA member from Beaverton, OR. He has been collecting breweriana for 34 years, mostly from Wisconsin and Minnesota breweries, with an emphasis on pre-1960 breweriana from the Jacob Leinenkugel's Company of Chippewa Falls, WI.

He also collects items Chief Oshkosh (Oshkosh, WI), August Schell (New Ulm, MN), Grain Belt (Minneapolis, MN), and Gluek's (Minneapolis, MN) and is actively interested in adding to his collection. Chad can be reached via email at leinenkugel-collector@gmail.com or by phone at 310-622-4477.

Please join us in
raising a frosty
beverage to
welcome our New
& Re-joined
Members!



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All Ft. Wayne breweries**

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**All breweriana, books, bottles, cans,
clocks, lamps, leaded windows, match
safes, neon signs, reverse on glass,
signs, tokens, toy cars/trucks; dealer
of all breweriana, collects mostly cans**

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10185 Grubbs Rd
Wexford, PA 15090

Jeff DeGeal (Debbie)
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**All breweriana; Warsaw Brg,
Reisch Brg, cans**

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EXECUTIVE SECRETARY'S REPORT

What a nice way to make the quarterly membership report by noting 28 new members and 8 rejoining members for the past quarter. A great deal of credit goes to our Editor, Lee Chichester and the staff of *The Breweriana Collector* for the input in making the *BC* the top journal in the Breweriana hobby.

When we were kicking around the idea of bumping the size of the *BC* up to 48-pages, we wanted to be certain that only quality stuff was being presented. The desire was not to add the 8-pages and then simply filling with reprint material or using the old publishing technique of making the photographs bigger to fill the pages. The nature of NABA members' interests is such that we do not have vast types of breweriana coming out each quarter to fill the pages with 100s of new items.

Past surveys of our membership indicate you like the older stuff and that is what we work to bring you in each issue. To keep the "pipe full," it will be helpful if you would take a minute to look around your own collection and see if there is an unusual or special item that you might photograph and send to Lee for inclusion in a future issue.

I know we often hear from some: "I can't write articles—that's not my expertise." We respect your expertise and offer our magazine's expertise to help out: Lee and others helping with the content are excellent writers and editors and will gladly help by creating a short article of your choosing about items you might like to share. Just give us a brief about your item(s) and we'll put something together and run it past you for your approval before it goes into print. Give it a try.

The 45th Convention in "Indy" (Indianapolis) is now history as we move forward to #46 in "Kazoo" (Kalamazoo) next July. We have mentioned before that the **2017 Convention is being held a week earlier** than our usual time (wrapping up our gathering the first Saturday of August). The reason for this change is that Kalamazoo is the site of the Boys National Tennis Tournament at Kalamazoo College, which starts the first weekend in August. We have tried for many, many years to get our feet in the door with this hotel (the Radisson, see ad on the inside front cover) but always hit the roadblock that our very favorable room rate doesn't work when they sell rooms to caring tennis tourney parents at \$80/night higher than our target rate of about \$100 or less.

We hit our goal for Convention lodging next year at a rate of \$105/night with free parking (normally an additional \$10/night at this location). Next to the hotel is the parking garage, which serves hotel patrons with a covered walkway. The Radisson is right up there with the finest hotels ever for a Convention.

With more than a dozen micros in and around Kazoo, this should be a craft beer drinker's paradise.

Next issue, we will begin telling you all about plans for 2017.

George Baley

The Stein Auction Company

We have been selected to offer

The St. Louis Breweriana Collection of Bill Mitchell at auction.

The auction will take place in March, 2017 in the Chicago area.

Lithographs, Trays, Knives, Beer Glasses, Beer Steins and more.



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Email: AAPO136@aol.com
Website: TSACO.com

NABA Breweriana Detective

Family History Triumphs over Money by Rich La Susa, brewery historian

This Detective saga began with a Let's Talk column by La Susa that appeared in the Spring, 2011 BC, Vol 153, p. 10. This addition represents "the rest of the story."

*Do you have an idea for a future NABA Breweriana Detective?
Please contact Lee Chichester: falconer@swva.net.*



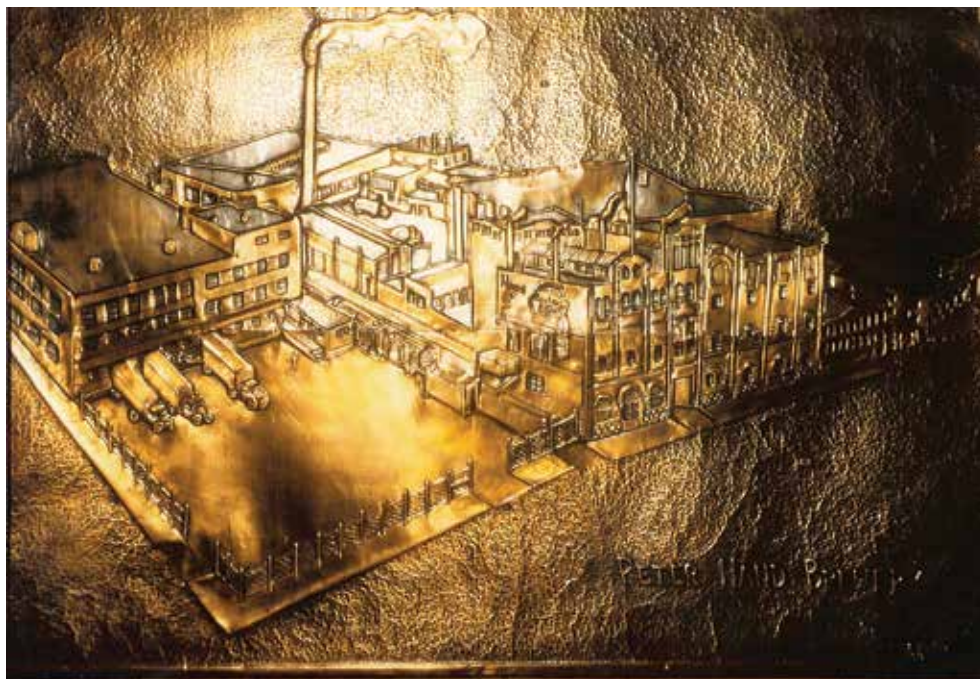
Obtaining "inside" information is a valuable asset for a writer, especially when a knowledgeable member of a once-prominent US brewing family is providing the juicy details.

During a visit with collector Don Hardy to an elegant old lakeside house in Powers Lake, WI in November 1986, we learned more about the Peter Hand Brewery Co. of Chicago in seven hours than in a decade of research. Hardy is a Peter Hand/Meister Brau breweriana expert.

We also viewed a most unusual piece of breweriana. First, some background.

The Powers Lake house was once owned by Harry P. Heuer Sr., the grandson of Peter Hand, who founded his namesake brewery in Chicago in 1891. Harry Sr., who died on October 1, 1986, was the brewery's president from 1937 to 1967, when it was sold and the name changed to Meister Brau, Inc. (Heuer Sr. created a stir among his relatives when he decided to take an early retirement and sell the brewery.)

The purpose of our 1986 visit was to interview his son, Harry J. Heuer, for a brewery history project. Harry J. regaled us with stories about his father and great-grandfather, the brewery, and about racing cars. (In the 1960s, the young Heuer drove the famous Meister Brauser Scarab road racing cars—for a division of the Peter Hand brewery—with Augie Pabst of the Pabst Brew-



ing Co. family.) *Editor's note: see Summer 2016 BC, Vol. 174 for a Let's Talk column about the preservation of elements adorning the garage in which the Meister Brauser Scarab race car was housed.*

At the time his father decided to retire, Heuer Jr. said he was not prepared to succeed him in running a brewery. But he showed us family heirlooms and artifacts, including breweriana. As the commercial says, the experience was "priceless!"

The kind of value measured in both dollars and historical significance, however, was displayed securely on a wall in the basement—a magnificent, one-of-kind pounded-copper ("repoussé") relief of the Peter Hand brewery, exhibited in a way that bathed it

in light, enhancing its rich patina. It demanded your immediate attention.

The 34 in. wide x 21 in. high piece, he said, was constructed from two thin sheets of hand-hammered copper plate by Avril Hadfield in 1959. Heuer Sr. had displayed it in his office at the brewery and then moved it to his Powers Lake home.

We not only came away with a new perspective on the Peter Hand brewery, but also a bountiful photographic record (maintained by the brewery) of advertising pieces they had used (or prototypes planned for use) since the 1930s, and a few pieces of breweriana. The copper relief was not among them. It was not for sale in 1986.

Heuer Jr. eventually moved

west, and we lost contact with him. Hardy often wondered what had happened to the relief; it had captured his imagination. Then, quite suddenly in 2002, it appeared in an eBay auction, creating instant excitement within the Chicago collecting community.

In the item's description, the seller—Heuer Jr. or an agent—without exaggeration, left little doubt about its importance and desirability. “You will never see another. A special item for the serious Meister Brau-Peter Hand collector. Don't miss out!”

Every bidder did miss out, as it happened.

Although Hardy and at least one other Chicago breweriana collector offered bids, none met the hefty \$10,000 reserve.

Not all stories have happy or even satisfactory endings. The whereabouts of the relief since 2002 wasn't known to us until after Hardy reestablished contact with Heuer Jr. within this past year.

When the relief didn't sell in the auction, Heuer Jr. explained, he decided it should remain in the Heuer family. So he gave to it his cousin, Pat. It is now on a wall at Red's Steak & BBQ Richmond, IL (formerly Heuer's Restaurant & Lounge) for all collectors to enjoy.

The relief's value transcended money.

THE QUEEN CITY CHAPTER OF THE
Brewery Collectibles Club of America and the National Association of Breweriana Advertising

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VISIT OUR WEBSITE
www.queencitychapter.com
for additional info and a printable flyer and map.

IN MEMORIAM

We are distressed to acknowledge the passing of three NABA members of long-standing. They will be missed.

Ken Bassett
Dave Kaso
Bill Mitchell

**Our condolences are extended
to their families and friends.**



This 1892 Welde & Thomas lithograph (left) has tremendous detail that tells quite a story about "The Quaker Brew," while paying tribute to William Penn, for whom the beer was named. It is difficult to photograph head-on because of reflections caused by the wavy, hand-blown glass that still sits in the original oak frame.

Americans, the scene depicts a puzzling historical impossibility. The bottling of beer did not come into play until the mid-1800s and the brewery, a partnership between a German immigrant, John Welde, and Philadelphian John Thomas, was not formed until 1887. The artist who dreamt up this scene and created it some 200 years after it couldn't have happened must have had quite an imagination!

A Tall Tale from a Short-lived Brewery

The "Quaker Brew" depicted on this 1892 litho didn't last long. Even though Welde and Thomas successfully increased their brewing capacity to 50,000 barrels per year, the company was consolidated, along with five other breweries, under the name Consumer's Brewing Company in 1897, just 10 years after its founding. The combined breweries under the Consumer's name were able to produce about 300,000 barrels a year to slake the seemingly endless thirst of Philadelphians for beer. But the Welde & Thomas name soon disappeared forever.

Suddenly, about 100 years later

Here is where our NABA member narrates his story:

"Some 40 years ago, my wife and I used to make a Sunday morning habit of visiting the antique flea market, in Lambertville, NJ, always hoping to score some significant brewery artifact. On an early spring morning in 1986, we were wandering through the aisles when one of the pickers approached us and asked if we'd like an item he had just acquired from two retired elderly school teachers from Philadelphia. They told him

BEER-TWISTED HISTORY

Rare 19th Century Litho Humorously Reimagines the Past

by Ken Quaas

One of the great things about writing for this magazine is hearing tales from veteran breweriana collectors about some of their favorite pieces. A case in point is a story related by a fellow NABA member who wishes to remain anonymous, but was kind enough to give permission for us to tell this intriguing tale, chiefly in his own words. It is the story of an extremely rare and fascinating lithograph from an obscure Philadelphia brewery that lasted only about 10 years – and how the brewers employed a bit of humor by re-inventing history to advertise their beer.

Depicting an historically impossible scene

This beautiful and intricately-detailed litho promotes the Welde

& Thomas Brewing Company and what seems to have been its two flagship brands: Penn (likely a lager) and Sanitas (a malt tonic made for "medicinal" purposes). The litho pictures the two beer brands and also depicts a rather amusing and fantastical scene: a group of Quakers, including William Penn (the flagship brand's namesake) trading cases of Welde & Thomas beer with Native Americans.

The scene is clearly supposed to portray the late 1600s, when Penn was trading with the natives in what would become the territory he founded—Penn's Woods—more formally, Pennsylvania. And even though Penn himself was a brewer, and was known to sometimes trade beer to Native

A close-up of "Penn's Treaty with the Indians" painted by famed artist Benjamin West in 1782. The painting commemorates the 100th anniversary of the founding of Pennsylvania in 1682.



Right: Detail from the central focus of the lithograph, in which the artist amusingly re-created Benjamin West's commemoration with a Welde & Thomas twist.



they had used the print in their history classes.

"We accompanied the picker to his beat up old pickup truck and he opened up the back and slid out this framed lithograph. Its size amazed us. Generally, lithos are about 27 x 24 inches or so. This one was a giant by comparison, 39 x 30 inches, and was horizontal instead of the usual vertical format. I could only imagine the size of the limestone blocks that were needed to print it. They must have weighed a ton! We soon became the happy owners of what we believed was a one-of-kind piece.

"When we got the litho home, we became even more excited about this treasured find. It was almost 100 years old—dated 1892—and despite some minor water stains on the white borders, the image was otherwise mint. We had the frame and original glass professionally cleaned and added a museum grade mat with spacers, to keep the print separated from the original wavy glass. We thought it was clever how they had inserted bottles and cases of the Welde & Thomas beer into what was clearly an historical scene, and wondered about the scene's inspiration.

Discovering the scene's "real" origins

"A few years later, we happened to be visiting the Philadelphia Museum of Art. An exhibit of well-known Philadelphia artist Benjamin West's

paintings occupies one of the rooms. We were astounded to see an original painting of the scene—or at least its more realistic and historically-accurate inspiration—shown on our litho. It turns out that West had been commissioned by none other than William Penn's own son, Thomas, to paint "Penn's Treaty with the Indians," which was the key event in 1683 that led to the founding of Pennsylvania. The scene showed Penn trading trinkets and wampum (but not cases and barrels of beer!) as the landmark treaty was signed.

"We finally understood the inspiration for our litho – it was simply a different 'interpretation' of this momentous occasion, with the artist taking some liberties by inserting Welde & Thomas beer, perhaps to help celebrate! We also recognized why the litho must have been a valuable historical learning tool for the previous school teacher owners from Philadelphia. We just wonder how they explained the addition of the beer! We don't know if there were any other lithos like this produced and suspect it may have been a trial piece. Over the years, it has become the favorite piece in our collection, which we would never sell at any price."

And so concludes another captivating and well-told tale from a long-time NABA member who has in his collection a most

cherished and captivating piece of American brewing history. This litho represents—with an amusing beer-related twist—a critical scene in the founding of America. It is gratifying to know that this rare litho has, after nearly 125 years, been preserved in a collection by hobbyists who appreciate its historical significance – as well as its sense of humor.



Litho detail: one of William Penn's men is shown stacking cases and barrels of Welde & Thomas beer to trade with the natives. In the background, men carry cases of the beer up from ships in the river. Just how much beer did it take to buy Pennsylvania?



Auction Hysteria

by ROBERT HAJICEK



Goenner Enamel-Under-Glass
3.75 in. tall, U.S. Battleship Maine,
Destroyed by
Explosion February 15th, 1898
in Havana Harbor, Cuba
City Brewery, Goenner & Co.,
Johnstown, PA, \$610



Soul Mellow Yellow Premium Beer
Ring Pull Tab Top 12 oz. can
Maier Brewing Co., Los Angeles, CA, \$1,136



Emil Raddant Mug
4.5 in. tall, Mettlach
Emil T. Raddant Brewing Co.,
Shawano, WI, \$430



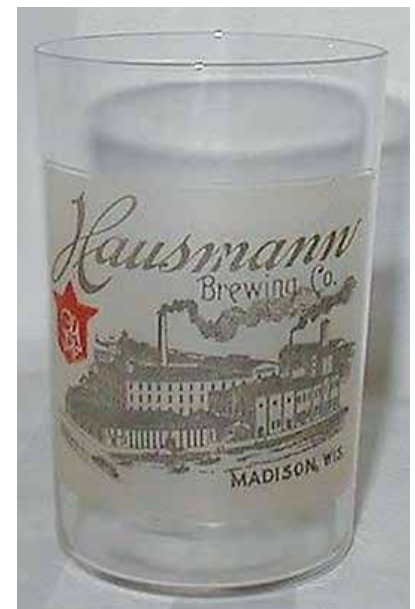
Old Ranger Neon Sign, 24 x 12 in.
Hornell Brewing Co., Hornell, NY, \$610



Lone Star Tap Handle
Lone Star Brewing Co.,
San Antonio, TX, \$239



Kamm's Reverse-On-Glass Sign, 10 x 14 in.,
cardboard backing, Kam & Schellinger Brewing Co.,
Mishawaka, IN, \$333



Hausmann Glass, 3.5 in. tall
Hausmann Brewing Co.,
Madison, WI, \$1,031



Hamm's Door Push: 26 x 4 in w/porcelain push panel; Theo. Hamm Brewing Co., St. Paul, MN, \$810 (NOTE: See BC Volume 170, Summer 2015, for another)

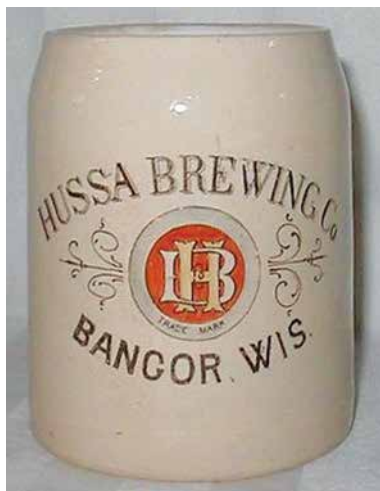




Hupfel Etched Glass, 3.5 in. tall
Compliments of Theo. Young
A. Hupfel's Son's Brewery,
New York, NY, \$208



Blitz Illuminated-Color-In-Motion Sign, 15 in. diameter by 5 in. deep
Blitz-Weinhard Co., Portland, OR, \$900



Hussa Mug
4.25 in. tall, Mettlach, 3/10 Liter
Hussa Brewing Co., Bangor, WI, \$585



Hudepohl Bullet Illuminated Sign
13.25 in. tall, 8 in. wide at base.
Hudepohl Brewing Co.,
Cincinnati, OH, \$1,025



Kato Illuminated Sign, 16 in. square
Mankato Brewing Co., Mankato, MN, \$318



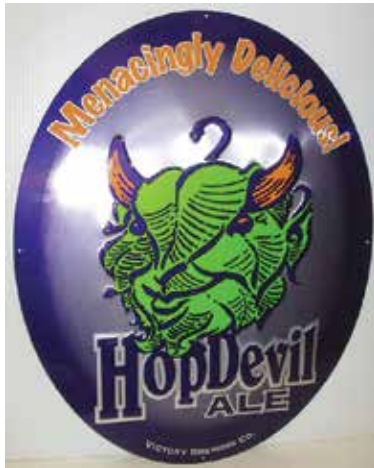
Fleck's Thermometer
12 in. diameter, painted metal face, glass front
E. Fleckenstein Brg. Co., Faribault, MN, \$243



Berghoff Neon-Glass
Panel Sign
24.875 in. x 15 in.
Berghoff Brewing Co.,
Fort Wayne, IN, \$1,901

CRAFT/MICRO

Troegenator Tin Sign
10 in. x 15 in.
Troegs Brewing Co.,
Hershey, PA, \$31



Hop Devil Ale Tin Sign
17 in. x 21 in.
Victory Brewing Co.,
Downingtown, PA, \$39



Tut's Golden Ale Tap Handle
12 inches tall
Wynkoop Brewing Co.,
Denver, CO, \$383



Trestles IPA Tap Handle
11 inches tall
Left Coast Brewing Co.,
San Clemente, CA, \$476



Big Rock Magpie Rye Ale
Tap Handle
Big Rock Brewery, Calgary,
Alberta, Canada
\$314



7 Micro Brewery Bottle Labels
3 shown: Notre Dan Belgian Style Pale Ale,
Griffin Claw Brewing Co., MI
Fugitive Session Ale, Carson's Brewery, IN
Blackcap Raspberry Sour Ale, Cascade Brewing Co., OR
\$37

5 Micro Brewery
Bottle Labels
2 shown:
Scots Ale and Kilt
Shaker IPA
Denovo Beverage
of Monmouth, LLC,
Monmouth, IL, \$27





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YUENGLING'S LITTLE KNOWN BIG APPLE CONNECTION

BY RON SMALL

One of the things I really like about studying old breweries is how closely tied they are to the places they operate. When you think of National Bohemian, you immediately think of Baltimore. When you think Haffenreffer, Boston comes quickly to mind. With Yuengling it's New York City.

Ah ha! You thought I was going to say Pottsville! Well, yes it's true Yuengling is much more closely associated with Pottsville, PA than with NYC, but it's also true that a member of the Yuengling family operated not one, but two different breweries in the Big Apple. Not a lot of breweriana has survived from these two operations, and even a bit of the history is spotty. Here's what I've been able to dig up.

Champagne Ale Brewery

David G. Yuengling, Jr., son of Yuengling Brewery founder David Gottlieb Yuengling, began operation of an ale brewery at 5th Avenue and 128th Street in Brooklyn, New York in 1871. The brewery was located in a part of the Bushwick section of the borough known as Brewer's Row, containing nearly 50 other breweries. This facility exclusively made ale style beer and sold 29,390 barrels in 1879. Unfortunately, due to the rising popularity of lager, this brewery closed its doors in 1884.

Yuengling and Company – Manhattan Brewery

David G. Yuengling, Jr. purchased a second brewery in New York City (10th Ave. and 128th Street) in 1875. Known as Yuengling and Company – Manhattan Brewery, the facility produced a brand called New York Lager Beer. In 1879 the lager brewery produced 58,316 barrels. After his Champagne Ale Brewery closed, David Jr. turned his full



Photos this page, courtesy Les Jones

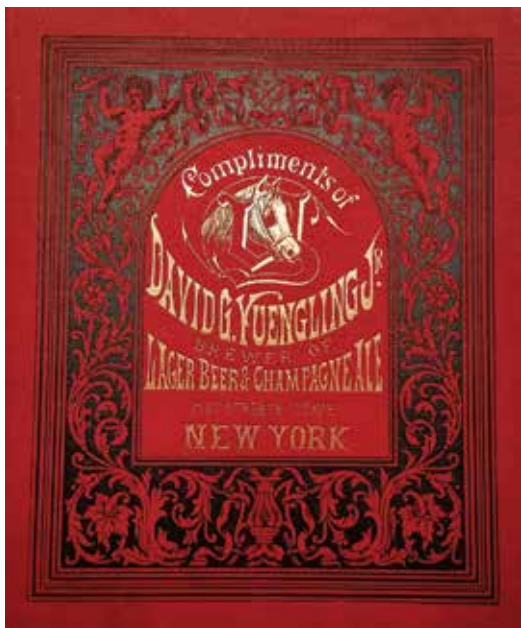
attention to the 10th Avenue lager brewery as he expanded and upgraded the plant.

There doesn't seem to be a hard-set date when the Manhattan brewery closed its doors. Following the Panic of 1893, David Jr. had some financial troubles and business problems that eventually lead to bankruptcy in 1905. John F. Betz operated in the facility from 1897 to 1903. The Bernheimer & Schwartz Pilsener Brewing Co. operated there from 1903 until Prohibition and after Repeal, the facility at 10th Ave. and 128th Street became the home of the Horton Pilsener Brewing Co., which closed in 1941.

To the best of my knowledge, there are very few different pieces of breweriana that have survived from Yuengling's NYC years: 2 signs, a book, 2 different labeled blob top bottles, and miscellaneous ephemera. Several are shown here and on the next page.



Book introducing D.G. Yuengling, Jr.'s
Manhattan Brewery, circa early 1880s.
(Collection of Christopher Watt)



Rare labeled blob top bottle, possibly unique.
(Ron Small collection)



If you have
or know of other
pieces from
this period in
Yuengling's
history, please
let me know!



Many
thanks to
the following
people: Amy
Whitehead,
D.G. Yuengling
& Son, Inc.;
Chris Watt;
Mark Zeppenfeldt; and Les
Jones.

Enamel painted brass sign
mounted on wood, also
possibly unique.
(Mark Zeppenfeldt collection)



The Estate of Jim Foelske, Hartford, WI

ADVERTISING ESTATE AUCTION
— Kewaskum, WI —
SUNDAY, JANUARY 8, 2017 9:00am
8:00am inspection

LOCATION: N131 County Rd S. Hwys 45 or 28 to Kewaskum. North on S to address. 40 miles NNW of Milwaukee between I-41 & I-43.

AUCTIONEER'S NOTE: The Estate of Jim Foelske, Hartford, WI. Jim was a long time collector of Breweriana and well known for his WI ball tap knob collection. As always, all items sell without reserve. Due to deadline constraints this is only a partial ad. For full ad and photos please visit www.paulauction.com closer to the sale date. Many more items will be listed and photographed.

A few of the choice items include: 142 different, WI ball tap knobs including several scarce; Portz & Werner's, Hartford Pre-Pro etched beer glass, believed to be the only one known; 17" Hartig's, Watertown, convex, round, porcelain sign; 18x15 Kurth's Columbus porcelain sign; Gem, Menasha celluloid over cardboard; Scarce Calumet, Chilton TOC; Kurth's paperboard; Kurth's lighted ROG; Kurth's TOC; Kurth's Pre-Pro celluloid; Pre & Post Pro trays include: Star, Reedsburg, Knapstein, Ruhland, Plymouth, Blumer, Walter EauClaire, Kurth, Calumet, Electric City, Peoples, Fox Lake, Wausaw, West Bend, Ziegler, etc.; Esquire Binzel button; Kurth Pre Pro embossed tin sign; All types of bottles, cans, cases, coasters, glasses, & other related items; Embossed Lithia tin signs; Dahlke's ROG sign; Ziegler TOC; Kurth's Root Beer paperboard; Walter's TOC; Old Timer's lighted ROG & numerous other items yet to be uncovered.

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What's Brewing?

by Ken Quaas

What's new at Pabst? Same old, same old

Company pursues “Local Legends” strategy, bringing new life to old brands

There was great excitement among East Coast beer drinkers old and new when the venerable Ballantine brand—the seminal IPA that pre-dated the craft beer revolution—re-appeared in the summer of 2014. Riding the success of its franchise Blue Ribbon brand’s resurgent popularity among a new generation of hipsters, Pabst decided to revitalize Ballantine IPA, whose taste profile was likely an inspiration for some early craft beers. Not lost on Pabst was the fact that IPAs are best sellers in the craft beer category.

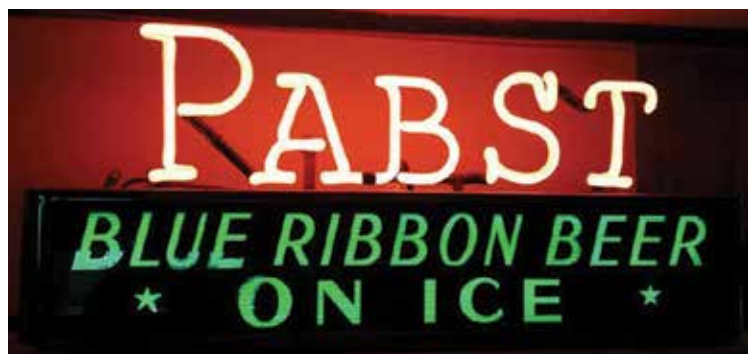
Unfortunately, the original 1878 recipe for Ballantine IPA had been lost. Pabst master brewer Greg Deuhs, formerly of Seattle’s highly-regarded Red Hook brewery, committed himself to two years of brewing forensics to create a recipe that he told *All About Beer* magazine “stays true to the taste of the original Ballantine IPA.” (Ed. Note: See *Summer 2015, Vol. 170 Breweriana Collector*, p. 32 for the details including Pabst’s history and the comeback of this legacy brand.)

A new life for Pabst

The relaunch of Ballantine was well-received among beer drinkers, chiefly because it was more than just a gimmick. Ballantine was back and it was not only good – some argued that it was better than ever. The same could also be said for the Pabst Brewing Company, whose executives decided that reviving long-dormant regional brands might be a growth strategy with high potential. They market this strategy under the moniker, “Local Legends.” It relies on a two-pronged approach: to resurrect old labels; and also to breathe life into existing brands via new premium varieties.

The Pabst Company seems to have a promising new life with this sensible strategic direction. The news in 2014 that Pabst had been sold to a Russian company (Oasis Beverages) came as a result of a press release issued by Pabst, however, according to the *New York Times*, two weeks later the company issued a correction. In fact, long-time beer exec Eugene Kashper had bought the venerable company with the financial backing of the private equity firm TSG Consumer Partners for a reported \$700 million.

Kashper, just 44 at the time, has an interesting pedigree. When he was a child, he came to the



Blue Ribbon isn’t all that’s on ice these days at Pabst Brewing Company, which put out this beautiful neon in the 1930s. Thanks to its launch of legacy brands—once popular local beers re-created for today’s craft beer drinkers—Pabst Brewing Co. is indeed bringing back memories, just as it once touted in this rough, but extremely rare, Prohibition-era tin sign, starring Rip Van Winkle.



US from the Soviet Union as a political refugee. He got his start at the old Stroh Brewing Co. and later co-founded Oasis Beverages, which operates breweries in Eastern Europe. It is from this source that Kashper (who speaks fluent Russian) reportedly made millions, and this is also how the “Russian takeover” news appears to have originated.

With Kashper at the helm, Pabst has been reinventing itself as a distinctly American company.

Mining the assets of a troubled past

When Pabst was bought by Kashper, it had two key assets: its flagship Blue Ribbon brand, which had become popular among hipsters; and a bevy of more than 70 beer brand names, most



Pabst Brewing Co. chairman and CEO Eugene Kashper stands at the massive Pabst brewery complex in Milwaukee in 2015. In back is a former church, later used as an employee training and conference center by Pabst Brewing. Pabst plans to house a small pilot brewery for some of its new/old “Local Legends” there. Kashper, who took ownership in 2014, is delighting both breweriana enthusiasts and American beer drinkers across the country by artfully resurrecting many of the lost brands in the Pabst portfolio. (Photo courtesy of Milwaukee Journal-Sentinel)

of which were out of production. These brands were once icons of regional American brewing before the big national brands took over, and are readily known to breweriana collectors. They include Ballantine, Falstaff, Old Style, Jax, Lone Star, Pearl, Piel’s, Primo, Olympia, Rainier, Schaefer, Jacob Schmidt, Stag, and two others that went national for a while but ultimately failed: Schlitz and its acquirer, Stroh.

This conglomerate of once-thriving local brands—long consolidated under the one crowded, corporate roof of the Pabst Brewing Co.—provides sad evidence of the brutal consolidation that befell the beer industry after World War II. The low point came in 1978 when there were only 78 breweries left in the US, and the Top 10 brewing companies accounted for 92% of all beer sold.

Leveraging a local approach

As beer enthusiasts know, the craft beer revolution has forced a delightful reverse of the monopolistic trend. There is now more high quality brew made in a wider variety of styles by a greater number of breweries than at any

time in American history. A big part of this shift is the so-called “locavore” movement in which American consumers are increasingly buying products not only made in America, but also made near their homes.

Pabst CEO Kashper gets it. Quality products that have artisanal attributes *and* are also made locally are achieving high popularity and acclaim. This has been the hallmark of the explosive growth of the craft beer industry.

Kashper also understands that he has a potential treasure trove in his portfolio. He told *USA Today*: “I felt our biggest focus should be innovation and bringing back some of these historical, local styles to be brewed.” He went on to say that Pabst would seek to “keep up with new craft trends through old traditions,” a reference to the revival of legacy brands like Ballantine.

The “virtual” #5 brewer

Although Pabst is American-owned and its locally-brewed products account for a collective market share that make it the fifth largest “brewer,” the company itself owns no breweries. After a painful slide through the 1970s and 80s, Pabst was sold to Paul Kalmanovitz, a beer entrepreneur from California. Many believe Kalmanovitz contributed to the demise of what had been the American brewing industry prior to its craft beer makeover. A Polish immigrant, Kalmanovitz first built his brewing empire with the 1950 purchase of the Maier Brewing Co. in Los Angeles. In 1970, he purchased Lucky Lager (also in LA) and merged it with Maier to form the General Brewing Company (“S&P Corporation” was the parent company).

S&P then went on a shopping spree, purchasing other struggling regional brands, many of which had already acquired or merged and consolidated with their neighbor breweries. These included Falstaff, Stroh’s, National Bohemian, Olympia,

Pearl – and Pabst in 1985, just before Kalmanovitz died, forcing the company into a trust. Kalmanovitz’s acquisition strategy was severe and controversial. He specialized in leveraged buy-outs (taking over businesses to sell the parts for profit, closing plants, and laying off employees) milking breweries for cash.

In 1996, Pabst infamously ceased brewing in Milwaukee. Its entire beer production was contracted to Stroh, which later sold to Miller Brewing Company, which now (as MillerCoors) has been contract brewing Pabst and some of its various brands ever since. Pabst languished until it caught on with the hipster “anti-corporate” crowd, a revitalization encouraged by billionaire investor Dean Metropoulos who acquired it from the Kalmanovitz trust in 2010. Today, Pabst and its trove of once-famous national and regional brands are under the stewardship of Kashper (and equity firm TSG Consumer Partners) following their 2014 purchase from Metropoulos.

From virtual to reality

It seems as much as Kalmanovitz did to brutally ride the Pabst-owned brands into the grave, the new Pabst is striving to compassionately resurrect them. And the fact that Pabst is “virtual” in that it owns brands but no breweries allows the company to find craft breweries—located in the same cities as these brands were once made—to contract-brew them. Thus, they are once again “brewed locally.” This in turn has helped these various craft breweries by supporting their growth and increasing their capacities.

After the success of Ballantine, Pabst re-launched the long-dead Old Tankard brand. Once again, they called upon the creativity of brewmaster Greg Deuhs to leverage the 1937 recipe originally used for the English-style amber ale. The big news in Milwaukee is that Pabst actually plans to brew there again, and is

creating a small, 4000-barrel “innovation brewery” within the confines of the old Pabst complex: now a multi-use facility known as The Brewery.

But wait, there's more

Brewmaster Deuhs continues to plumb the recipe archives of many breweries and brands that Pabst has amassed over time. Other recent legacy brand introductions have created a positive stir in their local markets. They have been revived with a craft beer spin and brewed at local craft breweries: Rainier Mountain Pale Ale, Stroh's Bohemian Style, and Heileman's Old Style Oktoberfest.

What's next for the revitalized and re-imagined Pabst Brewing Company? In April, 2016 Pabst held its first national convention for its distributors in nearly 30 years. Appropriately, it was held at the Pabst Theater in Milwaukee. There, plans were announced for a Ballantine line extension called “Brewer's Gold,” as well as revival plans for more regional brands in 2017, featuring “Local Legends” Lucky Lager, Pearl Lager, Jax Beer, and Falstaff Beer. Perhaps it won't be long before breweriana collectors can drink many more of the long-gone beers whose signs, trays, cans, bottles, openers, and coasters adorn their walls and shelves.

Pabst gets a new old brew



The two can photos show the similarities between the new Old Tankard Ale and its legacy, a 1930s-era can (collection of Dee Lander).

Old Tankard Ale was first introduced after Prohibition and was available through the 1950s. Pabst claims that at its peak, it was America's #2 selling ale behind Ballantine.

In March, 2016, Old Tankard Ale was rolled out nationwide following a successful trial run across the Midwest. This new old brew was based on a recipe from Pabst's



The classic-style tap knob of the era, from the brand's introduction, perhaps before it acquired the Old Tankard brand name (collection of Lisa Allen).

1937 brewer's log that the company is marketing as a craft beer. Like the original Old Tankard, the beer is being brewed in Wisconsin, but this time by craft brewer Wisconsin Brewing Company, of Verona (near Madison), itself a new venture in 2013.



Pabst produced some beautiful advertising in the 1930s to promote Old Tankard, including this arresting tin-over-cardboard sign (left) with reverse embossed lettering; and this spectacular “cab” light from Gilco (above).



All show the trademark silhouette of the Old Tankard “Swashbuckler” character, which, like the brand itself, has made a welcome reappearance. (These two photos Courtesy of Ed Scoglietti)



This scenic 1909 tray, like much of Rainier's imagery through the years, features its iconic namesake, the majestic Mt. Rainier.



This gorgeous die cut tin hanging sign, measuring about 15 X 10 inches, features intricate color lithography of a German girl on a swing, holding branded steins of Rainier. Not surprisingly, the brewery was founded by German immigrants in the late 19th century.

In Seattle, a new Rainier is back on the local frontier

Pabst obtained Rainier in 1999 through its acquisition of Stroh's (Stroh's bought Heileman, which had acquired Rainier in 1977). The beer's production was later moved to the old Olympia Brewery in Tumwater. After that plant closed in 2003, it was (and is still) contract brewed by MillerCoors at its Irwindale, CA plant.

Despite its move away from Seattle, the long-beloved brand still retains its Pacific Northwest foothold, recently boosted by winning the Gold Medal in the American Style Lager category at the 2016 World Beer Cup (ironically besting Miller High Life).

In the meantime, a Rainier beer is once again being brewed in the Seattle area, thanks to the launch of another of Pabst's legacy beers: the new **Rainier Pale Mountain Ale**.

Pabst employed Redhook/Craft Brew Alliance in Woodinville, WA, to produce it – the same place where current Pabst brewmaster Greg Deuhs originally honed his craft. "In developing Rainier Pale Mountain Ale, we mined Rainier's archives for post-Prohibition pale ale recipes and worked hard to stay true to the authenticity of the brew," Deuhs was quoted as saying in a press release.



Pale Mountain Ale is Rainier's first new beer in nearly 20 years. It is offered in unique 16-oz. bottles (locally known as "Pounders"), in six packs, and on draught. It is available in five states: Washington, Oregon, Idaho, Montana, and Northern California.

The new Pale Mountain Ale label takes design cues from its forebear (below) Rainier Pale Beer.



Rainier has a rich legacy of bold and colorful breweriana featuring its classic script logo. One of many examples is this beautiful pre-Prohibition curved reverse-paint-on-glass sign, framed in brass.



The new Stroh's Bohemian Pilsner comes in a specially-designed 12-ounce bottle in very traditional packaging reminiscent of the Stroh's of old.



Stroh's Bohemian Style Beer was once the star of the Stroh's portfolio, as can be seen by these two pre-Prohibition trays, both manufactured by the Meek Co. in Chicago.



Stroh's cruises back to the Motor City

The Stroh Brewery Co. sold its labels to Pabst and Miller in 1999 when the family-owned firm bailed from the beer business. The once-proud Detroit brewer had been crushed by the weight of debt from its bold acquisitions in what proved to be a failed attempt to gain more critical mass, in the hope that it could then compete with The Big 3: Anheuser-Busch, Miller, and Coors. Stroh's fatal missteps during its last 20 years are so extensive that a book (*Beer Money*) was written about it.

Although the purchase of Joseph Schlitz Brewing Co. in 1982 catapulted Stroh's to its pinnacle as America's #3 brewer, it fell quickly down the mountain. This slide was hastened by still more debt inherited with the acquisition of Heileman in 1996. Stroh's did, however, obtain some 30 beer labels from that purchase – labels that have now passed to Pabst for consideration as "Local Legends."

Sadly, Stroh's 135-year-old Detroit brewery was closed in 1985. Since its 1999 surrender, the brand has had limited sales and distribution under Pabst's ownership as a bottom shelf bargain brand. Having long ago left Detroit, it has been contract brewed by Miller at its Trenton, Ohio plant.

Today there's a new Stroh's and it's back in Motown: **Stroh's Bohemian-style Pilsner**, which debuted in August, 2016. According to Pabst the brew is based on a recipe from the late 1800s. Happily, it is being made in Detroit at the Brewtown Detroit craft brewery.

Positioned as a craft line extension of Stroh's, the beer is all malt (meaning no cheaper grain adjuncts, like the corn found in Stroh's regular beer) and appropriate to its Bohemian name, uses Saaz hops from the Czech Republic.

This elegant tap handle (next page) for the new brew captures many of Stroh's historical graphic elements and promotes its "made in Detroit" claim. It also marks the first time in more than 20 years that a draught beer has had the Stroh's name on it.



The new Stroh's Bohemian Pilsner label (above) uses many classic design elements of the original (below).



Old Style has long leveraged its Germanic heritage. The German Musketeer appeared on its advertising and packaging for many years. This 1950s era portrait was one of many given to Midwestern taverns to help them promote Old Style sales.



The Oktoberfest packaging uses playful 1950s-style cartoon graphics. The traditional Oktoberfest blue and white checkerboard theme (taken from the Bavarian flag) is a visual cue reminding customers of the world's largest beer celebration.



A new Old Style for Oktoberfest

G. Heileman Brewing Co. of La Crosse, WI remained independent as long as it could, but finally caved to the pressure of industry consolidation by selling to Stroh Brewing Co. in 1996. Founded in 1872, the company introduced what would become its flagship, Old Style, in 1902.

Just like Stroh and Pabst, Heileman had tried to grow by acquisition. From 1959-1980, Heileman absorbed 13 local breweries and acquired an impressive collection of once-popular brands, including Black Label, Blatz, Blitz-Weinhard, Drewry's, Falls City, Grain Belt, Gluek, National Bohemian, Olympia, Rainier, Schmidt's, and Wiedeman. Many of these remain in Pabst's hands through its Stroh acquisition.

But the brand that remains synonymous with Heileman is Old Style, which still enjoys a regional following in Milwaukee and in its adopted home town: Chicago. Pabst hopes to capitalize on this legacy by producing another "Local Legend" with the August, 2016 introduction of a "limited release" called **Old Style Oktoberfest**.

Although Old Style is contract brewed by Miller at its Milwaukee and Trenton, OH plants, this specialty beer, in the traditional Märzen-style, will be brewed in the same building that originally produced Old Style in La Crosse, now owned by City Brewing Co., a craft brewer. Pabst has said that Oktoberfest will be "made with classic German malts and hops that give this brew a complex, full body with a clean finish."

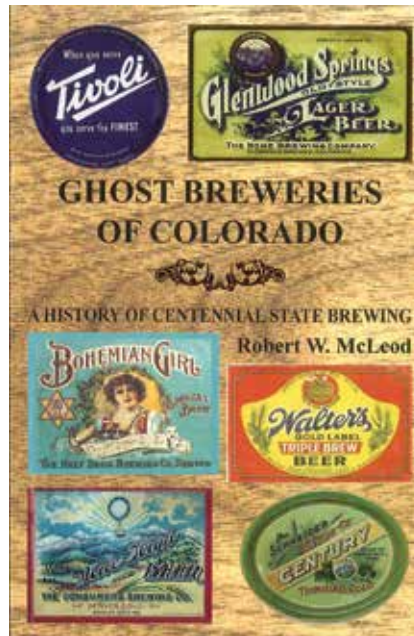
It will be the first new Old Style product in more than 15 years and available only in Illinois, Wisconsin, Indiana, Minnesota, and Ohio.



Collector's Bookshelf

Reviewed by Larry Moter
accneca@aol.com

Every time I think of Colorado, I reminisce about the trip of a lifetime I took during the summer of 1976. My Dad let me and two friends take his 4 speed 1967 GTO convertible (which I currently own and have restored) on a camping trip in National Parks from the Grand Canyon to Glacier. The first stop was to pick up my cousin at "Outward Bound" and then drive up Pikes Peak. Next was the Grand Canyon via Telluride and the Four Corners—a spot where we pulled off in the



Ghost Breweries of Colorado

A History of Centennial State Brewing

by Robert W. McLeod (2016)

desert on a moonless/cloudless night, with no man-made lights, rolled out our tarp, and slept under a magnificent, starry sky at peak brilliance.

During that trip, on the GTO's tape deck, we repeatedly played Linda Ronstadt's "Colorado" (worth an easy YouTube search to listen – it's one of Linda's country rock classics written by Rick Roberts of the Flying Burrito Brothers, for all you rock fans). I can still remember the opening lyrics:

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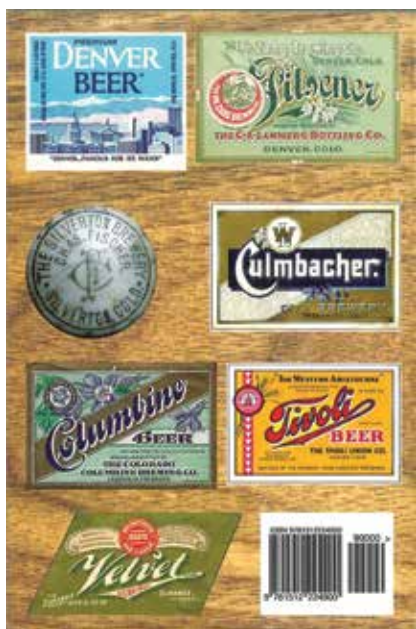


Photo courtesy Bill Frederick

Hey Colorado
It was not so long ago
I left your mountains to try life on the road
But I'm tired of that race
It was much too fast a pace
And, I think I've found my place
Colorado, I want to come home

Of course for us, one of the pleasures of that camping trip was the evening meal washed down by strange regional beers that held great mystique. We drank Coors, Rainier, and Olympia with the consensus that Olympia was the best (it was

The back cover is full of cool labels also.



the water). Little did we know of Colorado's rich brewing history beyond the exotic Coors, which was a cult beer in Virginia due to its lack of distribution (allegedly) east of the Mississippi.

To more thoroughly understand and appreciate Colorado's brewing history, we are now blessed with this new outstanding Colorado book by Robert W. McLeod. I must give Mr. McLeod a hell of a lot of credit for this well researched book. The Foreword is most revealing—all about his source material—and it is fascinating. He says that “were it not for the opportunity presented by the efforts of the online Colorado Historic Newspapers Collection, this book would not exist.” Another “indispensable source” he cites is the “Denver Public Library’s Western History Collection” for numerous pieces of source material. Many individuals at county libraries, county historical societies, and county museums/archives are also acknowledged. In short, Mr. McLeod spent a lot of time in the trenches for this book.

He states in the Foreword, “For most of my life I have been fascinated by Colorado history and genealogy – I find historical research a fascinating challenge and very much enjoy reading original documents and sources that were produced by writers of the day.” Frequently collectors provide a lot of source material for brewery history books but the only collector sourcing I saw in the Foreword were prominent ABA Colorado label collectors, Neal Hatgi and Jack Sosebee, who provided the labels on the covers.

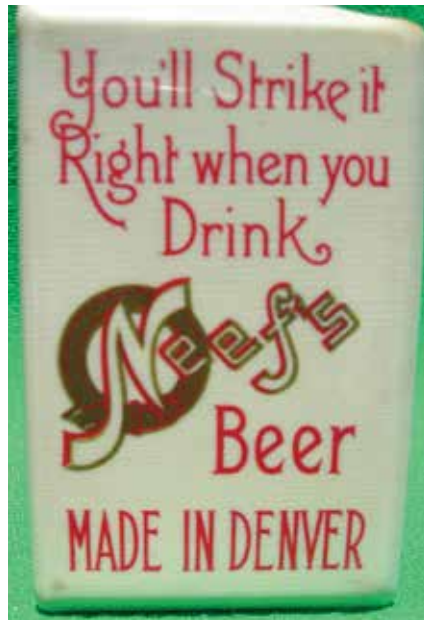
There is a brief three page Introduction. He writes, “The generally accepted date for establishment of the 1st brewery in what became Colorado is November 10, 1859, when the Rocky Mountain Brewery opened in Denver.” He also says, “Another brewery was

more likely earlier (circa 1857) founded by Richard Charles Deus near the San Luis Valley.” He cites statistics: “In 1874 per the *Colorado Springs Gazette* and the *El Paso County News* there were 16 breweries,” the same number “in 1880 F.W. Salem’s book entitled *Beer: Its History and Its Economic Value as a National Beverage*.” He also discusses Colorado Prohibition, which commenced midnight on December 31, 1915, noting that “when Colorado breweries reopened, only four remained: Schneider at Trinidad, Tivoli-Union in Denver, Pueblo’s Walters, and the Coors Brewery in Golden (Telluride reopened briefly in 1934).” McLeod does not delve into the rise of the craft brewers, likely because it is a voluminous subject always in a state of constant change due to the rapid growth in the industry – especially in Colorado.

The main body of the book presents a history of Colorado breweries alphabetically by geographic location from “Auraria – Denver-Highland” to “Sterling.” The breweries in these various geographic locations are illustrated by brewery photos, artist renditions, Sanborn (insurance) maps, photos of prominent brewers, etceteras, and (a fascinating subject for me) pictures of the mansions of brewery magnates. Adolf Zang’s mansion, placed on the National Historical Register in 1979, is on my list to visit the next time I am in Denver.

McLeod is to be commended for this outstanding, well-researched, and accurately sourced archive of brewery history. It is a welcome addition to the library. Found on Amazon and eBay. Author’s email: booktrain@gmail.com

At the end of this review, (page 32) please check out a listing of other Colorado brewing history books that I recommend.



A post note on my prior review (*BC-Summer, Vol. 174, p.30*) concerning my remarks that the small brewers listed in a 1944 War Time Conference publication of the small brewer's committee of the US Brewers Association was a list of the "soon-to-be-doomed:" I had torn apart my magazine collection searching for an article with statistics to bolster my statement with evidence. Alas, I did not find it in a timely manner for that

publication, but want to share it now (next page, top). It is from an April, 1942 *Brewer's Digest* in an article entitled "The Small Brewer – How He Fits Into the War Effort" by Allan E. Beach, Eastern editor and manager of the *Digest*. Mr. Beach uses a 1940 "Breakdown of Brewery Costs" published by the US Brewers Association. It illustrates the economies of scale the medium/large brewers had over the small brewers.

It would be interesting to see the same chart for 1950, 1960, & 1970. I would imagine the cost disadvantages accelerated over time, continuing to favor the larger brewers over the small/medium brewers.

The chart says it all. The "soon-to-be-doomed" were at a big cost differential and could not cover their overhead. The bigger brewers could budget more money into sales/advertising to gain market share at the expense of their smaller competitors.

BREAKDOWN OF BREWERY COSTS—1940
(Copyright 1941 by the United States Brewers' Association)

The Cost Item	Small under 100,000	Medium 100,000 to 300,000	Large over 300,000
Brewing costs per barrel (contains share of general overhead).....	\$3.076	\$2.483	\$2.350
Racking costs per barrel (contains share of general overhead).....	0.909	0.751	0.546
Bottling costs per case (all cases reduced to 12/24 equivalent) contains share of general overhead.....	0.227	0.219	0.192
Canning costs per carton 12/24 equivalent (contains share of general overhead).....	0.749	0.710	0.634
General overhead expense—per barrel produced.....	1.994	0.520	0.692
Selling costs—per barrel sold.....	1.141	1.152	1.044
Advertising costs—per barrel sold.....	0.679	1.027	0.979
Administration costs — per barrel sold.....	0.873	0.752	0.680

The foregoing table should be carefully and thoughtfully studied by those interested in the trend and future of the Brewing Industry taken as a whole.

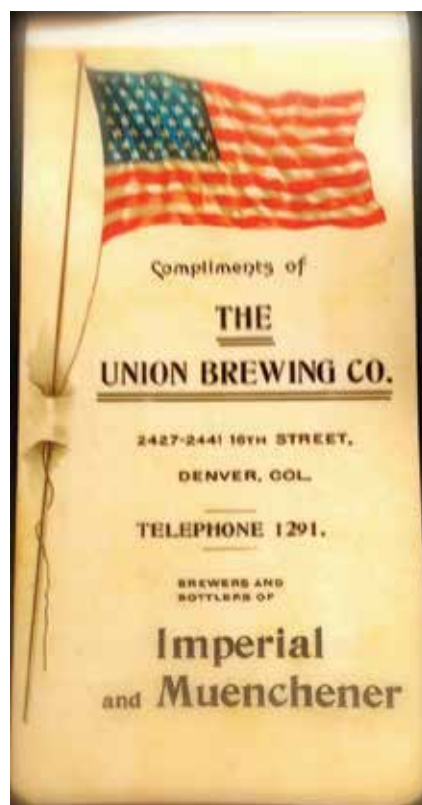
In practically every cost item listed, with the outstanding exceptions of advertising and brewing materials, the small brewery runs high in costs compared with the larger brewery. The small brewery is especially handicapped with General Overhead Expense.

This group of breweriana photos courtesy Paul Rahne



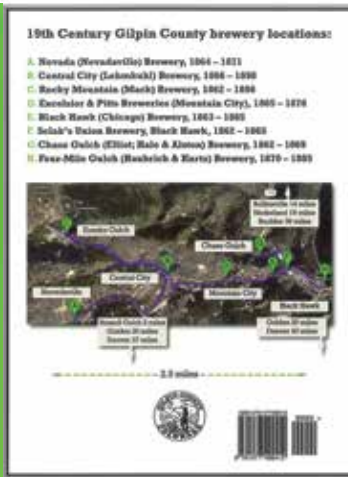
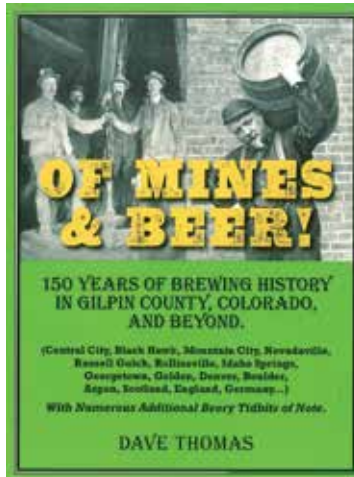
Nine inch Coors globe, only one known.

All of that said, it is time to listen to Linda Ronstadt sing "Colorado" and contemplate an article for the next NABA Journal. It should be an article that is "ap-Piel-ing" to readers and collectors.



Celluloid note pad, front and back. Union Brewing Co. merged with Denver Tivoli in 1901.

More Colorado books of note:



Of Mines & Beer! 150 years of Brewing History in Gilpin County, Colorado, and Beyond
by Dave Thomas (2012).

I never got around to writing a review of this book, however, it is an excellent presentation, primarily focused on mining towns west of Denver. There is a section on Denver but not comprehensive like McLeod's book. This one has interesting beer "tidbits" as per the author description. Found on eBay & Amazon.

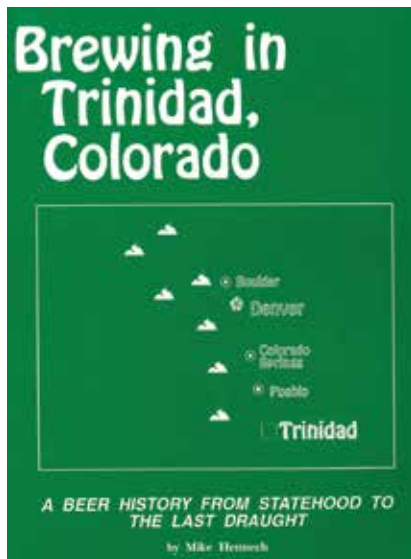
The Tivoli - Bavaria in the Rockies, by Margaret Coel, Jane Barker, Karen Gilleland, from the series, *Discovering Historic Colorado* (1985).

I had long been looking for this booklet and recently found one for a reasonable price. In the early 1990s, I had the pleasure of taking a group for dining at Morton's for the 1st time in the restored Tivoli Brewing Company building. I had read an article on historical preservation of breweries that featured the Jackson Brewery in New Orleans, Bergdoll in Philadelphia, and the Tivoli in Denver. I had never heard of Morton's at that time but used the restaurant as an excuse to go to the Tivoli and take a tour. It was a win-win proposition: a great dinner for the group and a great tour of the restoration. It is a nice little booklet on the Tivoli with historical pictures.

Brewing in Trinidad, Colorado - A Beer History From Statehood to the Last Draught
by Mike Hennech (1992).

This is a pleasant book that primarily features the Phil Schneider Brewing Company. It has a lot of breweriana pix, though they're all black & white. About 6 years ago for business I attended a regional convention at the Broadmoor in Colorado Springs. I decided early Sunday morning to drive to Trinidad to see the magnificent carcass of the Phil Schneider Brewing Company and visit a now defunct brew pub. It was a memorable drive. Along the way I unexpectedly found a historical monument erected by the UMWA for the "Ludlow Massacre" (1914): a sordid affair in American industrial history. I then went to Trinidad and found the Phil Schneider Brewing Company building. It had been built in the Tuscan style of architecture. If anyone knows of any other breweries built in that style, please email me at accneca@aol.com. I believe this book is long out of print since I bought #67 of 100 in 1992. You might try to look for it on eBay/Amazon.

Please note that I intentionally did not address any of the numerous books on Coors. That is a subject matter best covered as a stand-alone.



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1,800TH BREWERY VISIT, AND MANY MORE

“If it exists, we have to visit!” is a mantra common among craft-beer aficionados. Brewery owners are not making it easy for us.

The proliferation of craft breweries extends to just about every nook and cranny in the US. There are more than 4,600 breweries of all types—mostly craft—the highest total in our nation’s history. In California alone, there soon will be an amazing 700!

Wherever they exist, craft beer enthusiasts go in search of good brews. There were many on tap for fellow beer tourist Ron Jones and me in southern California, Colorado, and New Mexico during two jaunts taken in April. I prefer IPAs; Ron likes stouts and porters.

Brewery tours require considerable advanced planning. Routes have to be charted and days & times breweries are open recorded. We bypassed some breweries because we already had visited them or they weren’t open at the time we were in the area. Most were production breweries with tasting rooms, many in industrial settings. Only a few were brew-pubs.

We visited 126 breweries combined – 63 on each tour. We tallied 79 first-time visits for me, 33 in California, 46 in Colorado/New Mexico. (In Colorado, 32 consecutive were first-timers.)

Despite freeway traffic, clogged big-city streets—even a snow-storm—we had a great time. Although beer is the primary reason for visiting a brewery—or at least it should be—collectors of craft breweriana (coasters, business cards, stickers, and labels) also benefit.

California Dreamin’

April 12-17, we visited breweries in four southern California counties: Los Angeles, Orange, Riverside, and San Bernardino, where we had previously visited many breweries.

Although not of “Blues Brothers” magnitude, we were on a mission: to visit every brewery in populous and sprawling Los Angeles County. We came close, thwarted only by a few that weren’t open or were at the other end of torturous two-hour crawls on freeways that made visits impractical. Once, to avoid freeway traffic, we took the Slauson Cutoff that Johnny Carson’s Art Fern character made famous. You laugh, but LA traffic isn’t a joke.

We first tackled the City of Los Angeles. It isn’t near the top of most lists of craft-brewing centers, but the number of breweries and reputations for producing excellent beers are growing.

Angel City and Golden Road have well-established, solid credentials. Arts District, Mumford, and Dry River are fast-rising newcomers.

I celebrated a personal achievement during our visit to Dry River: my 1,800th different craft brewery visited. (Although some have visited more, this was a special occasion for me and we had fun with it. Numbers really only provide reference points and fodder for conversation.)

Dry River is a small production brewery in the Arts District, near the Los Angeles River (a river usually in name only) that specializes in big “slow-brewed” barrel-aged and bottle-conditioned ales with lots of wild yeast. And great flavor. The building’s exterior shouts *OLD*; the interior is surprisingly modern. The hospitality and beer? Terrific!

It doesn’t have a tasting, isn’t open to the public, but if the front door is open...We were greeted pleasantly, after a brief hesitation, by brewer Naga Reshi. We apologized for popping in without an invitation, explained our mission and told him it was a special occasion. To prove what I said, I showed him a sign made with white copy paper and magic marker: 1800.

Reshi said he was impressed – with my 1,800 visits or my “cleverly” handcrafted sign, he didn’t say. Either way, he fetched a large bottle of his brew from a fridge and poured tastings for us. Toasts all around, followed by a photo op.

He offered to open another bottle but I told him moderation was necessary because we had to visit many more breweries that day. He



Rich La Susa, brewer Naga Reshi, and Ron Jones at Dry River Brewing Co.

shrugged. I purchased a souvenir T-shirt. Although we sometimes are treated to freebies, even the most generous brewers and owners are grateful when you spend money for beer and collectibles.

Before departing, Reshi told us “tell Chuey that I sent you” at nearby Boomtown Brewery. It was closed for renovation but beer was brewing. My knocks on a metal door drew attention; Reshi’s advice worked. Chuey wasn’t there, but an employee invited us in. He said he was busy, but pointed to a small service bar in a cavernous warehouse; told us to help ourselves to the beer. We did, in moderation, of course.

We then headed to nearby cities. Master Brewer Brent Meadows and President/Brewer Vic Chouchanian at the San Fernando Brewing Co. (San Fernando) and Sherwin Anthony and Kirk Nishikawa at Brewyard (Glendale) graciously welcomed us—almost like we were celebrities—and of-



Enjoying a beer with the guys at San Fernando Brewing Co., San Fernando, California.

ferred a wide range of well-crafted beers. They made the long journeys worthwhile.

So did the folks at Westlake (Westlake Village); Three Weavers (Inglewood) and Absolution and The Dudes (Torrance, a major brewing center in the South Bay).

Then we travelled south to sprawling Orange County. I had visited most breweries there in February—some with Greg Lenaghan, craft beer enthusiast

extraordinaire—but Ron had not.

Four Sons (Huntington Beach), Back Street, Bottle Logic, Noble Ale Works (Anaheim), The Bruery (Placentia), Valiant (Orange), and The Good Beer Co. (Santa Ana) were our favorites.

During our return to Arizona, we enjoyed beers in re-visits to four San Bernardino County breweries: Dale Bros. (Rancho Cucamonga) and Hanger 24, Escape, and Ritual (Redlands).

At the upscale Stone Church Brewing Co. (Corona) in Riverside County, co-owner/brewer Bill Steinkirchner, a retired Army Colonel, “forced” us to sample his beers in the brewhouse and to accept free souvenir glasses. Stone Church, he said, is a literal translation from German of his last name. His beer (or bier)? *Das gute!*

Good beer and friendly people—owners, brewers, wait-staff, and customers—are a potent combination; essential ingredients in any enjoyable and successful brewery tour.

Rocky Mountain High

Nine days after returning from SoCal—two days removed from our day at the Baja Fresh beer festival in Tucson—Ron and I headed to Colorado for the famous Rush to the Rockies breweriana show in Fort Collins and many brewery visits.

Our April 25-May 1 brewery adventure began and concluded in New Mexico. The Albuquerque area, including nearby Bernalillo and Rio Rancho, has nearly 40 breweries, with more on the way. We made first-time visits to nine. Bow and Arrow, Quarter Celtic, and Sidetrack brew stellar beers. We also revisited others: Boese Brothers, La Cumbre, Rio Bravo, and Tractor. A bit north is the Santa Fe Brewing Co. (Santa Fe) always worth a visit.

In Colorado, our travels extended along the Front Range, from Trinidad north to Fort Collins and included Colorado

Springs and Denver. We had to shorten our Denver tour because a surprise—at least to us—snowstorm along I-25 north of Colorado Springs significantly delayed our arrival. Quality beers were consumed at Cogstone (Colorado Springs) and Epic (Denver).

Our primary objective was to visit all breweries never before visited in the Boulder, Longmont, Loveland, and Fort Collins (and nearby) cities. Honestly, we missed a few.

But our favorites were Avery, Bru Handbuilt, Upslope, and West Flanders (Boulder); Jessup Farm, McClellan’s, Rally King, and Zwie (Fort Collins); Liquid Mechanics, Odd 13, and Post—which serves delicious food (Lafayette); and Wibby (Longmont).

We also quaffed beer at CooperSmith, Fort Collins, Funkwerks, New Belgium, and Pateros Creek (Fort Collins) and at Dodgetown Creek (Trinidad). We have visited all of them many times.

Visits to 21 breweries in New Mexico, Illinois, Kansas, Missouri, and Texas in June—to and from a breweriana convention and a family reunion—brought my total to 1,896. Then, while in California in early July, I reached 1,900 at the Electric Brewing Co. in Murrieta in the Temecula Valley. Owner Justen Faust is friendly and outgoing—and he brews exceptional beers!

My quest to reach 2,000 continues.

Marking #1900 with Justen Faust, Electric Brewing Co., Murrieta, California.



[illegible]



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2016: Indianapolis proves to be a crossroads for great collecting

It was fitting that the 45th Annual Convention was held in Indianapolis, the city known as the “Crossroads of America.” That’s because Indy proved to be a true crossroads for both breweriana and its collectors from all over the country. Along with the expected breweriana from Indiana and the surrounding Midwestern states, intriguing brewery collectibles from all US regions were also represented – as were NABA members themselves.

“I live near Baltimore, but I focus on collecting Newark, NJ breweriana because that’s where I was born,” said member Scott Brown (Phoenix, MD). “I wasn’t really expecting to come to Indy and go home with three great pre-Pro pieces from three different breweries in Newark. But I’m happy to say that’s exactly what happened.”

Among the collectors who traveled farthest to Indianapolis were Jim Wells (Camus, WA); Dan Forbes (Arcata, CA); two Texans – Brent Laswell (Spring) and Jeff Scholz (Houston); and two Floridians – George Arnold (Melbourne) and John Weatherhead (The Villages). NABA Executive Secretary George Baley noted: “The Convention attendees demonstrated the deep commitment so many NABA members have to both the organization and hobby. Members traveled to Indy from across the country to share information, enjoy each other’s company, and to buy and sell a great variety of breweriana.”

In all, almost 200 people registered for the Convention. There were many walk-ins to the Saturday public show that featured 130 tables full of breweriana. In

addition to the Saturday show, registered members also enjoyed seminars, the auction, room trades, the annual banquet with guest speaker (Jerry Connor, part owner of Bier Brewery) and of course, plenty of tasty local craft beer brands and styles in the hospitality room. At the banquet, long-time members John Bitterman (Joliet, IL) and Paul Cervenka (Plano, IL) were elected as new NABA board members.

Dave Alsgaard is a veteran of many of NABA’s annual gatherings. He said, “I always look forward to the NABA Convention because it is a reunion of good friends who share the same passions. Not only that, but the new people you meet at a NABA Convention are great, and with so many experts in their areas of collecting, you can always learn something new! I thought the Indy Convention offered all of this and more – and for me was one of the best in recent memory.”

John Ferguson added Convention chair to his already full plate as NABA president. “Being from the Indy area, I was pleased to host our Convention here and welcome our members to my home city,” he said. “We were so happy with the great turnout and that we could expose the good folks of NABA to all that Indianapolis has to offer, including great breweriana and a wide variety of quality craft beer and breweries in the area.”

Plans are well in the works for **next year’s Convention, to be held in the craft beer hotbed of Kalamazoo, MI, July 26-30, 2017**. Mark your calendars now and plan to attend another great NABA event! —Ken Quaas

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

PART 3

BY MARY ELIZABETH FEITZ

Editor's Note: Part 3 of this series has been excerpted with permission from a Thesis in Historic Preservation by Mary Elizabeth Feitz. Part 2 appeared in the Summer issue of the *Breweriana Collector* (Vol. 174, pg. 13 - 18). The thesis was 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.

The footnotes here have been re-numbered due to design changes in this presentation.

*The entire thesis is available at Scholarly Commons:
http://repository.upenn.edu/hp_theses/582*

The Brewery Site's Evolution

The Poth Brewery complex was in operation for over 60 years, and over that time the layout and appearance of the many buildings on the site changed dramatically. A series of insurance surveys taken throughout the last quarter of the 19th century illustrate the site's evolution.¹

The brewery complex itself was originally situated in the two blocks between 31st Street to the east and 32nd Street/Glenwood Avenue to the west – where 32nd Street turns into the diagonal Glenwood Avenue and forms a triangle before intersecting with Oxford Street. Jefferson Street divides the two blocks and the unusual triangular block north of Jefferson Street would shape the site's distinctive stables, which are still extant.

Like many industrial structures of the era, late 19th century

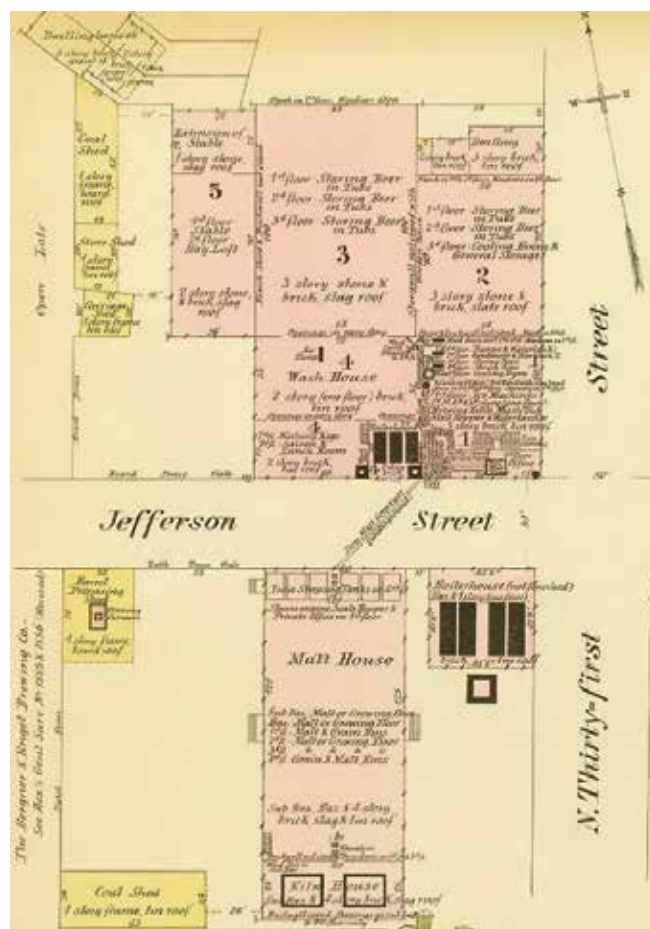
breweries were built to perform as “master machines” with their design and structure aimed at creating the most efficient possible spaces for production.² Manufacturing involved both workers and machines, each of which put different kinds of stresses on industrial buildings and required different accommodations.

Machines grew larger and more powerful as new technologies made production faster. They were often heavy and constantly in motion, creating vibrations that put physical stresses on buildings. Sturdy framing structures and heavy-duty materials were needed to withstand these stresses.

While machines got bigger, manpower was often transferred to other tasks, with employees

operating machines rather than hand-making a product. In many late 19th century factories, the layout of production spaces was determined by the largest area that could be supervised by a single foreman.³

In breweries, while the Saladin System eliminated the need for workers to turn malting barley by hand, manual labor was still needed: barrel cleaning, malt transport, and keeping the boilers stoked. As machines helped increase production, the number of brewery workers grew. In its earliest years, the Poth Brewery



The brewery complex as it looked in 1884, showing alterations to the brewery and new boiler house and smokestack.
From Hexamer General Surveys, Volume 19, Plate 1817

employed just 20-30 workers, depending on the season. By 1900, that number had increased nearly five-fold to 100 workers year-round.⁴

Site Evolution 1873-1890

The 1873 Hexamer fire insurance survey was the first such record to show the Poth Brewery in its early years. It illustrates that the brewery occupied the triangle-shaped block north of Jefferson Street. There were two main building clusters on the site: one for all the brewing operations and the other (approx. 20 feet away) serving as a stable and hay loft. The two story stable measured 36 x70 feet, while the main brewing complex has a 157 foot frontage on 31st Street and 106 feet on Jefferson Street.

The main brewery complex has the form of a central core added onto over time. Each of the sections has a different function, and acts independently, yet is indispensable to the operation as a whole. For clarity here, each section will be referred to as if it were a separate building represented by the numbers 1-8; the truly separate stable building is number 7.

Building 1 was 50x60 ft., 4 stories tall, made of brick and located closest to the corner of 31st and Jefferson Streets. The main section of the first floor was used as a wagon passage, scale, grain box, and delivery room

with the company offices located prominently facing the street at the corner of Jefferson and 31st Streets.

The brewing process most likely began on the third and fourth floors. On the third floor were essential functions of the malting process: the malt mill, malt hopper (which held the malted barley and controlled its flow into the mash tun on the floors below) and another scale. The fourth floor contained hops storage, hoisting machinery, and the main malt hopper. Malted grain would proceed to the second floor, which contained the brewing kettle, mash tun, mash machine, engine, and cooler, all of which converted the malted barley into wort.

Building 2: This was the 54 x70 ft. three story stone and brick building directly to the north of Building 1. Its first floor was beer storage, the second floor was an ice house, and the third floor was for cooling wort to prepare it for fermentation. This floor was topped by a ventilator shaft.

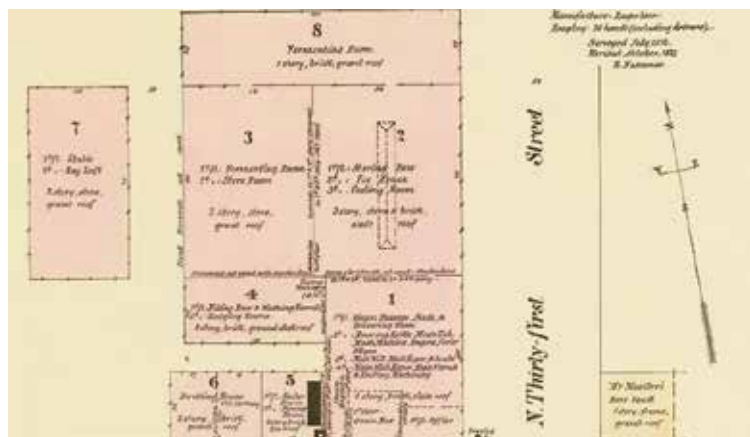
Building 3: This two story 47 x70 ft. stone building was directly to the west of Building 2. Its first floor was a fermenting room in which cooled wort was mixed with yeast in large containers. The second floor was storage. Another fermenting area—labeled with an 8 on its roof (below)—was only one story tall, made of brick, and

located at the back of the brewing complex.

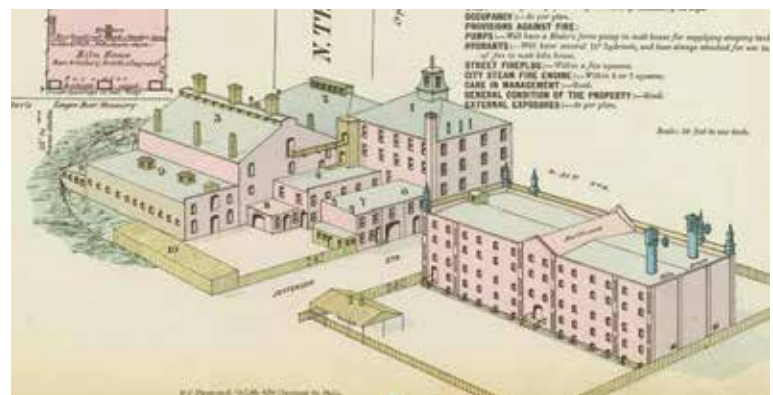
Building 4: This two story 24 x57 ft. brick building was used mainly for the packaging and storage process. The first floor was devoted to barrel prep and filling. Here is where the elevator—or “hoisting machine”—was located, which moved supplies and barrels among the floors. It opened to a narrow exterior passageway leading to a large open yard near the stables. This area was used for loading wagons and/or train cars for transport.

Notably, the second story of this building was used as lodging. The insurance survey notes that “hands employed [live] on the premises” occupying the second story of No. 4. No mention is made of how many people were living there, nor whether this number accounted for all working in the brewery at that time.

Buildings 5 and 6: The 23 x25 ft. Building 5 was attached to Building 1 and fronted on Jefferson Street. Its first floor—a boiler room—provided steam power to operate the entire brewery’s functions. The second floor was a dining room for the brewery workers. Building 6 was labeled as a 2 story “dwelling house” and appears to consist of two row houses combined. (Did F.A. Poth himself live here before his house in West Philadelphia was built?) A cartway ran through the first floor of this building.



The site as it looked in 1873.
Hexamer General Surveys, Volume 7. Plate 601.



The site as it looked in 1880.
Hexamer General Surveys, Volume 16, Plate 1456.

Building 7: Originally, this structure was located around 20 feet to the west of the other buildings. It consisted of a two story stone stable and hay loft. By 1875, No. 7 had been connected to the others by a three story storage room and ice house.

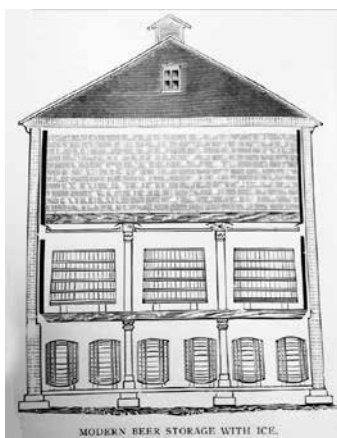
By 1880, with significant expansion, the brewery employed around 30 men. Poth acquired a lot on the south side of Jefferson Street and built a separate brick malt house in 1879. By separating the malting process from the rest of the brewery, Poth was able to keep up with changing technologies and practices. The 60x125 ft. malt house had four floors plus two sub-basements used as malt floors, while the first floor was used for malt and grain storage.

The pattern was repeated on the upper floors, with the second and third floors being used as malt floors and the fourth floor used for storage. The survey notes the presence of “patent self-acting machinery for turning the malt.” A kiln house was located at the south end of the building, complete with three furnaces and two elevators. Also on the south side of Jefferson Street was a bar-

rel preparing shed with pitching furnaces.

The malt mill, however, was still located in the main brewery building complex, even though most malt functions were moved across the street. One illustration shows an exterior walkway connecting the brewery building with the beer storage building. The stables were connected to the rest of the buildings by a 3 story beer storage room and ice house, and then expanded toward the back of the lot.

Also in this addition was a one story brick 16x16 ft. square taproom for providing samples to the public. A kitchen was added to the “dwelling space,” which



Hundred Years of Brewing,” 1903.

An illustration of a beer storage room looking much like the one in the Poth Brewery. Blocks of ice are kept on the 3rd floor and barrels of beer are stored on the lower floors. From “One

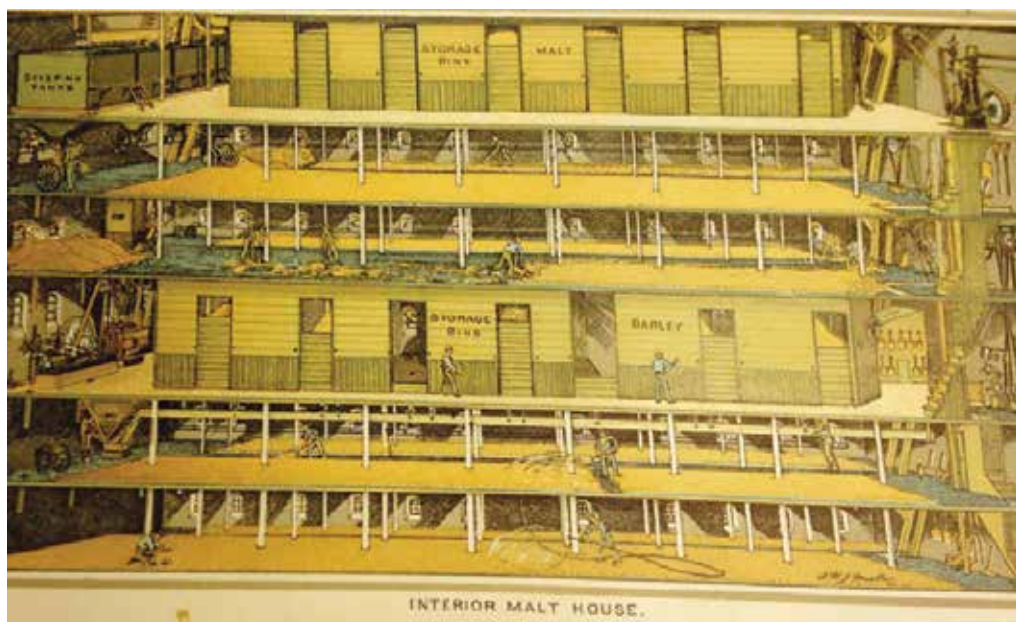
was then divided into two sections – one listed as a “dwelling,” the other as “lodging.” Considering the long hours endured by brewery workers of the day, this space was most likely used for night shift workers.

The 1880 iteration of the brewery shows an expanded company, requiring new buildings and more space. As it turns out, however, it was not entirely up to safety standards. In 1882, the E. Hexamer Fire Insurance Company issued a citation to the F.A. Poth Company, as well as other breweries in Philadelphia, for violations. Their report described the “ideal” contemporary malt mill, including safety recommendations, the first of which was that “the mill should be situated outside of the main brewery (brew house) in a separate building.”⁵

Additional recommendations included: that the grain be thoroughly cleaned before entering the mill, assured free of all iron particles, which cause sparks under the right conditions, leading to fires and explosions in malt mills; that gearing* instead of friction rollers should be used during the milling process; that enclosed lighting, rather than candles or oil lamps, should be used for night work; and finally, that all spaces in and around the malt mill needed to be properly insulated and enclosed so that, should a fire start, it would not spread throughout the building.

On each of these points, the F.A. Poth brewery failed. Not only was their malt mill in the main brewing building, they did not use magnets to remove iron particles; they used friction rollers; and they lit their mill with candles. In fact, there were a total of ten safety categories and the brewery violated each one.

*Gearing rollers were machine operated, running under their own power, while friction rollers operated solely from the force of friction, which generated heat and led to a greater risk of fire.



An interior view of the Poth malt house as it stood from approximately 1879 to 1892. From *A Souvenir Album of F.A. Poth Brewing Company*, 1890. Illustration by A.M.J. Mueller.

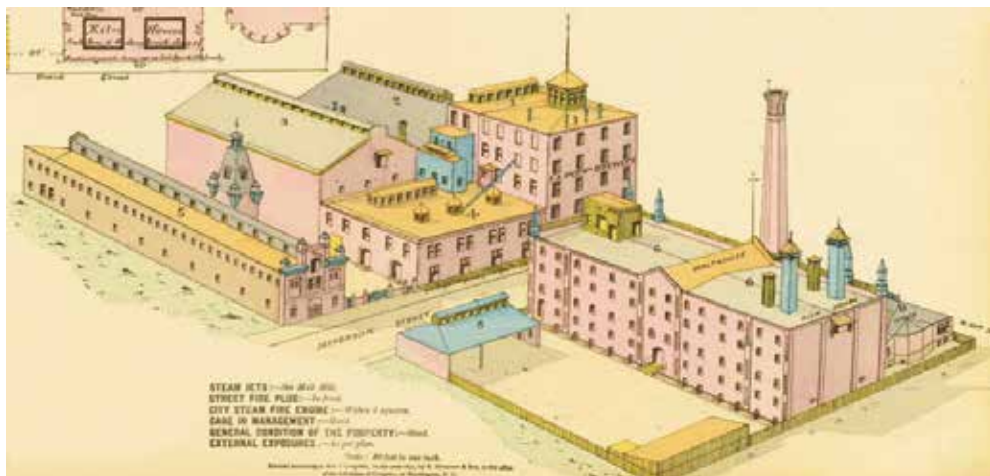
This forced Poth to pay higher insurance premiums but theirs was far from the only brewery in Philadelphia to fall short. Before publication of the survey in 1882, these recommendations had not previously been fully articulated to brewery owners. For example, one of the largest breweries in Philadelphia (Bergdoll Brewery) also had multiple violations along similar lines. The Bergner and Engel Brewing Company, neighbor to the Poth brewery, had the fewest violations of any of the breweries surveyed. But even they had some minor problems (open gas lighting).

The violations were acknowledged by Poth managers, and they had plans to “erect a new and improved mill outside of the main brewery.” By 1884, however, they had not done so, as a regular Hexamer insurance survey noted that the malt mill was still located on the second floor of the main brewery building. They had, however, corrected some of the other safety violations, e.g., began using a powerful magnet to remove iron particles from their malt.

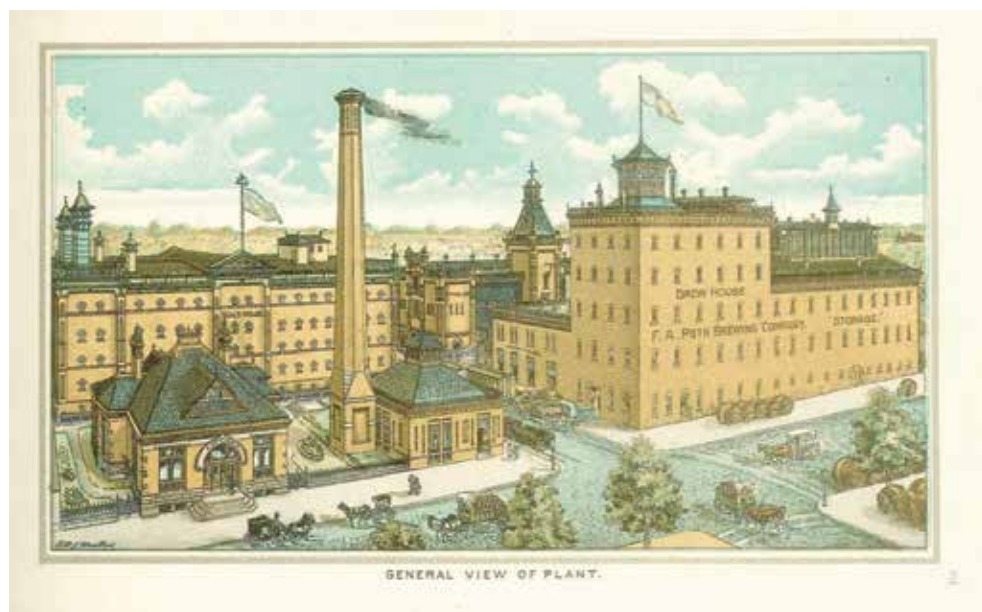
The main section of the brewery building and the wash house were rebuilt in 1883 and a new one story brick boiler house was being constructed on the south side of Jefferson Street next to the malt house. This boiler house was the first project that Otto C. Wolf designed for F.A. Poth, and only Wolf’s fifth listed project overall.

By 1884, the space formerly used as a “dwelling” and kitchen had been replaced with an expanded washing room on the first floor and a saloon and lunch room on the second floor. Thirty to 35 people were employed during that summer and 22 were employed during the winter, so they needed a place to take breaks (it was common practice at the time to provide brewery workers with a daily allotment of beer).

The fermenting room at the north end of the brewery complex and a portion of the former stor-



Above: The site as it appeared in 1890, from Hexamer General Surveys, Volume 24, Plate 2348.
Below: Illustration of the brewery around the same time, from *A Souvenir Album of F.A. Poth Brewing Company*, 1890. Artist: A.M.J. Meuller.



age and cooling building were also removed and replaced with a new “dwelling” area. The small taproom was replaced with an expanded storage facility, although the company offices were still located on the first floor of the brewery building.

A malt conveyer belt made of iron was installed underground, running between the malthouse and the brewery. The three smaller furnaces in the kiln house were replaced by two large ones. Crude wooden sheds for coal and carriage storage were erected around the premises indicating more room was still needed.

Site Evolution 1890-1905

Several major construction projects were undertaken during

the decade of 1890, giving the site the shape and character it has today. Most of these buildings were designed by Otto C. Wolf.

In 1889, a new office building was constructed in the block south of Jefferson Street, next to the malt house. The Otto Wolf-designed office was located at the corner of Master and 31st Streets and was elaborately decorated to give a luxurious and genteel public front to the company. It included a *bierstube* (German for “pub”) where customers could sample some of their popular products, such as their famous Tivoli Export beer.

By 1890, the brewery employed 60 workers in the summer and 70 in the winter—twice

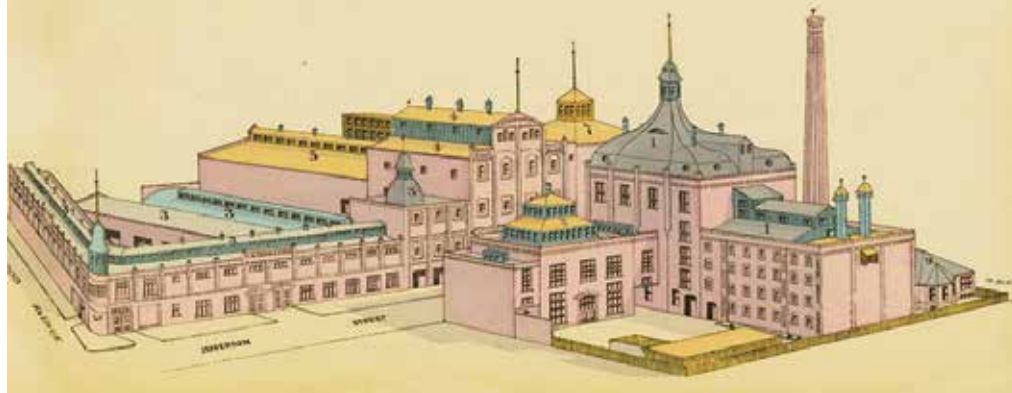
as many as a decade prior—and production was up to 100,838 barrels a year. The increase in output demanded a new shipping department, and a new pitching shed (for packaging lager beer for transport). The large stable and tower built on the west side of the property in 1886 (3 story, 32x 175 ft.) was replaced.

Perhaps the most prominent landmark on the site was the 135 foot tall smokestack that marked the location of the boiler house, and, after the new office was built, guided visitors to the corporation's public front.

The brewery did not keep this form for long, however. By 1894, nearly every building on the site had been replaced or renovated. Being one of the largest and most influential breweries in Philadelphia, Poth (now Poth and Sons) needed to keep up with technological advancements to remain on top of the market. At this point, production was over 150,000 barrels a year and 100 workers were employed. This need to remain at the cutting edge of technology manifested most prominently in the construction of a brand new malt house and brewery buildings.

The new malt house installed the Saladin System (*Ed. note: see Part 1, BC Spring 2016, Vol. 173, p. 10 for illustration and explanation of the System*). In the overhaul of the malt house to accommodate the System, two entire floors were devoted to the large, mechanized germinating compartments or "Saladin boxes." The germinating barley was turned by a series of mechanized screws and ventilated by a huge fan.

While Poth's new malt house was consistent with the Saladin System, its five story structure accommodated other functions as well. Production increased each year until the early 1900s, when the annual output reached over 180,000 barrels. Growth demanded that more and more room be



The site as it appeared in 1894. Hexamer General Surveys, Volume 28, Plates 2751-2752.

allotted to packaging and storage. Most of the buildings in the block north of Jefferson Street, save for the brewery itself, were devoted to storage.

The most striking addition to the brewery complex by 1894, however, was the new stable structure, built to take advantage of all available space on the triangular lot shaped by Glenwood Street. These stables were designed by Otto C. Wolf in 1894, and distinguished the lot from the others around it. The two "legs" of the triangle were three stories tall and made of brick. The second stories of each leg were the stables, while the third stories were hay lofts. The first floor of the Jefferson Street leg was for keg washing, while the first floor of the Glenwood Street leg was wagon storage. The corner where the two legs met was rounded with a cupola-topped tower. This small space was a carriage house on the first floor, grain storage on

the third floor, and the official entrance to the stables on the second floor. The structures remain extant in form, if not function.

Even the stable, a purely functional space, was built with architectural details reflecting the wealth and status of the company. Each building had elaborate arched brick detailing around doors and windows, as well as galvanized iron cornices and towers, in accordance with their Rundbogenstil-inspired design (*Ed. note: see Part 2, BC Summer 2016, Vol. 174, p. 15 for more about Rundbogenstil design elements*).

In June of 1896, the United States Brewers' Association held their 36th annual convention in Philadelphia. They released a souvenir book in honor of the occasion, which highlighted and celebrated the major breweries in the city. During this event, industry leaders and entrepreneurs could most easily learn about cutting-edge technologies and building designs through visiting other facilities that were held up as models for the industry.⁶

The USBA conventions were meant to provide opportunities for brewers from other parts of the country to spend time getting ideas for their own operations from peers



The Poth Brewery as it looked around 1900, looking north at the Wolf-designed malthouse, office, smokestack, and boilerhouse.

nation-wide. F.A. Poth and Sons was given a full spread in the souvenir publication, with the brewery's layout and functions described in great detail. This description gives a good illustration of the way the brewery complex looked during its peak years of operation.

In it, the brew house is described as "a model and striking structure in every way . . . 5 stories in height, 75 feet on 31st Street and 60 feet on Jefferson Street." It was built of brick, iron, and "cement concrete" and noted as being "absolutely fireproof."

It continues:

On the first floor and extending into the cellar are four immense brine tanks set level with the floor and railed off by bronze grills and railings. In the center of this building a fine staircase extends to the full height of the structure.

Upon the second floor the two 400-barrel hop jacks are placed. On an intermediate staging above this floor are the supports of the two 380-barrel kettles, the third floor being on a level with the upper or working half of these immense spherical copper cauldrons. Upon another entresol above the kettles are two mash tubs, and on the 4th floor are two malt hoppers, which are placed upon scales and command the mash tubs on the floor below. Here too, are the conversion tubs, a copper hot-water tub of 750 barrels capacity; while the steel cold water tub is elevated into the dome.

The mill house is in the rear of the brewhouse and is equipped with the most modern appliances, all of iron and steel. This department, like the brewhouse, is a model of practicality and elegance. Next to the mill house on the 31st Street side is the malt storage house, having a capacity of 120,000 bushels of malt, and arranged to automatically receive, store, weight, deliver, convey, and otherwise handle the malt.

A second building adjoining the brewhouse on the Jefferson Street front and to the west is the refrigerating house. On the ground floor of this building are four 100-ton consolidated refrigerating machines, two on each side of the building. Upon the second floor are the condensers. The third floor is surmounted by a lofty hipped roof and contains the surface cooler. This building is absolutely fireproof. A large shed completes the quadrangle of these buildings and is used as a pitch-yard and cooper shop.

Next to the refrigerated storage house on the Jefferson Street front are the stables and wagon storage buildings. These are L-shaped, having a frontage of 145 feet on Jefferson Street and 230 feet on Glenwood Avenue, 3 stories in height . . . the entire second floor is used as a stable and will accommodate 140 horses. The triangular space between these stables is used as a loading space, a platform at one side extending the full length of the storage house."⁷

"One Hundred of Years of Brewing" in 1903 described F.A. Poth and Sons Brewery as "modern in every respect" with "sales having reached one hundred and eighty-thousands barrels." The publication also notes that this number represents home consumption, rather than product sold in saloons. Because large breweries often partnered with saloons to sell their products, having 180,000 barrels in output due to solely home consumption was an impressive feat for a brewery of the era.

Otto Wolf completed two more projects for F.A. Poth after the major construction undertaken in the late 1800s: In 1904, he designed a bandelet and surface cooler housing and in 1905, he designed a new racking room, wash house, storage house, and office. That same year, Frederick Augustus Poth died and his sons took ownership of the company.

Editor's note: *The series, The Jewel of Brewerytown: Past, Present, and Future at the Poth Brewery concludes in the next issue, in which we discuss the brewery as it stands today, and some options for adaptive re-use of the structure to enhance the future of the Philadelphia area in which it survives to date.*

Footnotes: Part 3 of The Jewel of Brewerytown: Past, Present, and Future at the Poth Brewery

- ¹ These surveys were taken in 1873, 1875, 1880, 1884, 1890, and 1894.
- ² Betsy Hunter Bradley, *The Works: The Industrial Architecture of the United States* (Oxford University Press, 1998), 28.
- ³ Bradley, *The Works*, 26.
- ⁴ *One Hundred Years of Brewing: A Complete History of the Brewing Industry of the World* (Chicago, H.S. Rich & Co., 1903).
- ⁵ E. Hexamer, Report on Malt Mills of the Breweries and Malt Houses of Philadelphia, Prepared for a Committee of Philadelphia Fire Underwriters. (Hexamer, 1882).
- ⁶ Bradley, *The Works*, 9.
- ⁷ *Souvenir of Philadelphia Prepared for the 36th Annual Convention of the United States Brewers' Association* (Philadelphia: 1896).

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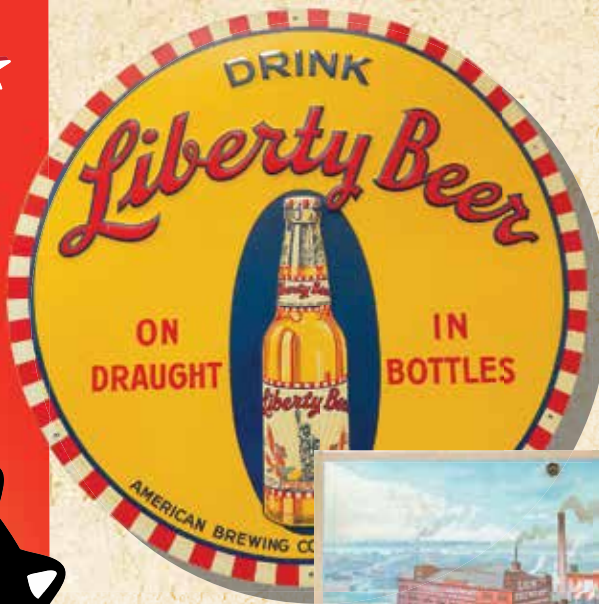
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