



The BREWERIANA COLLECTOR

A publication of the

*National Association
Breweriana Advertising*

"America's Oldest National Breweriana Journal"

Volume 176

Founded in January 1972

WINTER 2017

**Eastern Region: Member
Profile, Keith Belcher**

**Midwestern Region:
Where Water Boils
& Beer Flows
Kalamazoo,
Michigan**

**Is Beer
Really Good
for What
"Ales" You?**

**Elder Brau -
Underrated
and Scarce:
Western Region**

**The Incredible Story of
America's FIRST King of Beers**



NABA #46 - 2017

Kalamazoo • July 26 - 30



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President's Message

Greetings one and all!

2016 is fast coming to a close and I am looking forward to the new year and especially, next summer's **NABA Convention in Kalamazoo, MI, July 25-19, 2017**. Beer in quantity, quality, and variety will be available and I believe Larry Bell and his brewery will be pulling out all the stops to make our visit well worth remembering. Stay tuned for more information on the many festivities planned, from Convention chairman George Baley and his cohorts.

The board has been working to build our membership by employing a few different strategies. For example, NABA set up an information booth at Kalamazoo's BeerFest (see article pg. 30) ably manned by NABA treasurer Jim Kaiser and Executive Secretary and former president George Baley. This was a strong first attempt to attract the craft beer drinker/collector to the benefits of NABA. We made our presence known and showcased the benefits of NABA membership, with copies available of our fine *Breweriana Collector* magazine as enticement.

Speaking of the *BC*, NABA board member and writer Ken Quaas has recruited some talented writers like NABA newcomers Chad Campbell and Chad Haas as well as veteran

members Scott Brown and Ron Small, who have been providing some great features of their collecting interests. This group joins our valued, veteran contributors like Rich La Susa and Larry Moter, in helping to make our magazine the best in the business.

Some very special thanks also go to Bob Hajicek, whose new job responsibilities have forced him into retirement from writing his highly popular "Auction Hysteria" column, which he has manned for more than 10 years. But don't worry, Bob's fine work will be continued (see *A.H.* pg. 40). As you've noticed, we expanded our excellent magazine from 40 to 48 pages and we are always looking for contributors. Writing about your areas of collecting expertise is fun and easy and we encourage you to contact our editor Lee Chichester (falconer@swva.net) or Ken Quaas (ken@consumertruth.com) for help with writing an article about what interests *you*. Be a published author and make writing for the *BC* a fun part of your hobby!

If you belong to a local chapter of NABA, your magazine is available for you to promote activities and membership in your chapter. The *BC* devotes space for chapters to review past shows or to promote future events. Please contact Lee Chichester to take

advantage of the opportunity to promote your chapter. We want to see the relationship between NABA and its chapters grow over the next year.

So, what does a collector do in the winter months? There are local shows to attend, so check out the NABA website and make your plans. And of course, there's one of the biggest shows of the year – the annual Blue & Gray show, organized by NABA board member Rayner Johnson, always with the able assistance of NABA member Lisa Allen. This year's show will be held February 15-19, 2017, at the Hilton Washington Dulles Airport. Not only is this a convenient location for those who fly in from across the country, but it also is a lovely hotel with very large rooms that will accommodate tables for selling – so no need for a trade floor.

The late Bill Mitchell, a well-respected and long-time NABA member, had a terrific St. Louis breweriana collection. This will be auctioned in March, 2017 through Andre Ammelounx and The Stein Auction Company. Check out the ad in this issue to find out more.

Well, gather by the fireplace, stoke up the furnace or head south or west for the winter months. Make plans for Kalamazoo, write an article for the *BC*, join a chapter or attend a local show!

See you in 2017.

John Ferguson

The St. Louis Breweriana Collection of Bill Mitchell will be offered at auction.

March 26, 2017

Preview March 25 & 26, 2017

Embassy Suites, Abriter Ct., Naperville, IL

The Stein Auction Company

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The catalog will be available by mail and on our website around March 1, 2017

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welcome our New
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EXECUTIVE SECRETARY'S REPORT

By the time you receive this issue of the *Breweriana Collector*, 2016 will be in the rear view mirror and 2017 is upon us. If you are planning to come to Kalamazoo for the 2017 NABA Convention, check the date on the rear cover of this issue to verify that your membership will be active July 26-29, 2017. If your date on the label is March 31 or June 30—you will need to renew soon, or you can do so with your Convention Registration form, which you will find in the Spring issue.

We continue to offer members the option of renewing their memberships for more than just the upcoming 12-month period. While we discontinued the five year plan, you can still choose to renew for more than one year at any time. So why not do two years for \$60 or three years for \$90 or even four years for \$120? This not only eliminates that pesky

task of writing a check each year, but also helps us with our bookkeeping. We will adjust the membership date shown on the mailing label attached to your copy of the *BC* following your renewal.

We'd like to thank Ken Quaas, Dan McShane, and John Ferguson for their recruiting efforts in the past quarter. It would be great if every member could get just ONE new member during the next year! If that could happen, we would look at adding more pages to the *Collector* and bring even more great stuff to our membership.

Can you help? How about just one new member as your New Year's resolution? I look forward to helping in any way I can.

George Baley

Where Water Boils & Beer Flows



The history of Kalamazoo begins back in the first millennium. It was the home of the Native American Hopewell culture, followed by the Potawatomis. Today it is the site of more craft breweries than any other city in America.

“The place where water boils” goes back to a variety of theories dealing with numerous Indian activities, including foot races. More logically, the identification is seated in steam rising from the Kalamazoo River. Regardless, today’s Kalamazoo is the home of 14 craft brewed beer houses. Many (six on the walking route) are located within strolling (or post-enjoyment crawling) distance from our Convention Hotel, the Radisson Plaza in downtown Kazoo.

Kazoo? What’s that all about? Kazoo is the short call or nickname for the city, kinda’ like Chi-town for Chicago or Indy for Indianapolis.

Kalamazoo history includes the first pedestrian shopping mall in the US, and it was the home of Gibson guitars, Checker Taxi Cabs, and The Upjohn Company. Of course, it is famous for its celery fields (its original nickname was Celery City). With a population of just under 75,000 the city measures about 25.11

sq. mi., and is the home of two universities (Western Michigan and Kalamazoo College). People in tennis circles also know it as the location of the annual Boy’s 14-16 USTA Tournament, always held the first week in August. This major tourney is well-known among NABA Convention organizers as the reason our 2017 Convention will be a week earlier than usual.

That is a short view of the 2017 NABA Convention location. What about the activities you can expect at the event?

Glad you asked. While the final activities’ details are being worked out, we do know a few details at this point. Members will begin arriving on Tuesday evening (July 25, 2017) for some early action and Room-to-Room set-up. The traditional bus tour will start off on Wednesday morning, July 26. This year we have at least two home tours—Bill Norton and Tom Legeret—a tour of the Bell’s Craft brewery, and a visit to the Gilmore Antique Auto museum. Interspersed during Wednesday will be lunch at Bell’s Eccentric Brewery and probably a stop at a couple of micros to round-out the day.

Wednesday evening will feature the annual Brewmaster’s Dinner, followed on Thursday (July 27) with seminars, Hospital-

ity, Room-to-Room, and free time. Friday will kick off with the traditional members-only auction, to be followed that evening by micro tasting, Annual Business Meeting and dinner with guest speaker, and of course, more Hospitality.

The final events during the 2017 Convention are Saturday’s Public Breweriana Show and the wrap-up banquet Saturday night.

Our hotel features 340 rooms and suites with free Wi-Fi, flat-panel TV, iPod/MP3 connections, work desk, and great room service. Our room rate is \$105, which includes free parking in the attached garage. Within the hotel are a number of shops and a great drinking site—the Burdick—just steps from the front desk. We believe this Convention will offer not only a great city, but also one of the best hotels ever, plus an abundance of craft-brewed beers to enjoy.

For more information on Kalamazoo, go to DiscoverKalamazoo.com/drink/beer – or call 1-800-888-0509.

The deadline for making hotel reservations is July 11, 2017. An application for the Convention will be included in the spring issue of the *BC* and on the website early in 2017. Once again, registration will be handled by Dave Alsgaard.

*George Baley
Convention
Chair*



CHASING CABS & CREATING A CAPTIVATING COLLECTION

KEITH BELCHER FOCUSES ON THE GRAPHIC ART OF BREWERIANA

BY KEN QUAAS

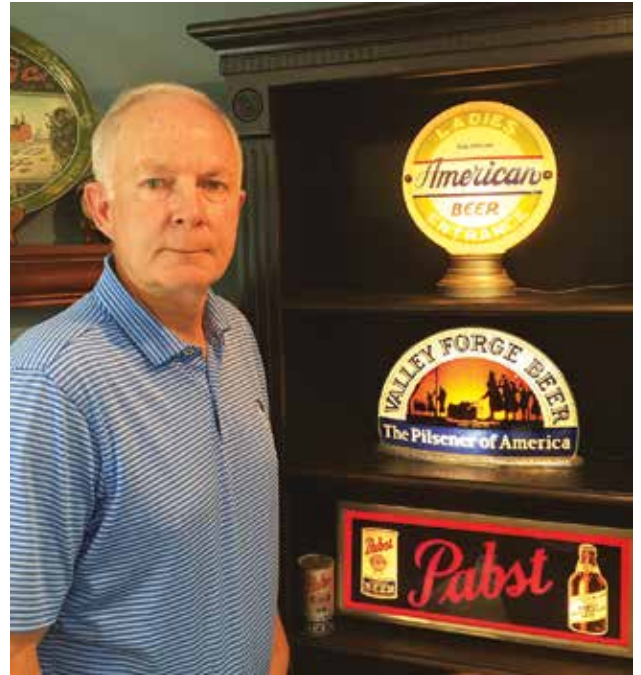
As you descend the staircase to the lower level of Keith Belcher's lovely home, you realize that not only are you about to see a spectacular collection of breweriana, but also one that is artistically displayed in a gallery-like setting. That's because Keith has a passion for both historic brewery advertising with eye-catching graphics as well as artful display techniques for excellent visual appreciation. "I like to display these pieces so each one can be enjoyed on its own, in its own space," he says. "Of course because of that I'm space challenged, so when I add something new to my collection, it usually means I have to subtract something else. That's the hard part."

In fact, much of Keith's striking collection in his Northern Virginia home looks like it could be in a museum, based on its condition, rarity, and sheer beauty. One of his lithographs – in fact the first one he ever bought – almost wound up in one: From Philadelphia's long-defunct Poth's Brewery, it features a rendering of a beautiful young woman garbed in a dress made from an American flag, triumphantly raising a goblet of beer. It is a stunning image that shows how patriotism was used in marketing around the turn of the century.

"I found that one at a show where there was room-to-room trading," he recalls. "I passed a room that was closed but the Poth's litho was displayed in the window. I did a double-take and then camped out until the owner returned. We agreed on a price, but the owner had to confirm that a Philadelphia



Poth's litho detail.



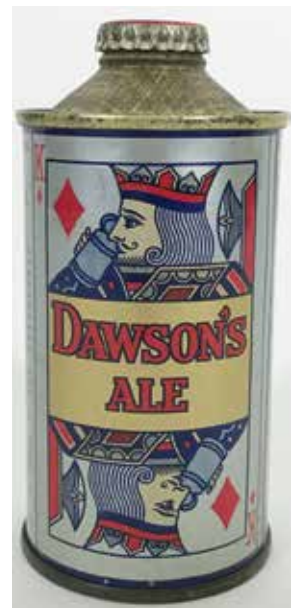
museum was not going to purchase it first. The museum had a Board meeting the next day so I had to anxiously wait before I got word that we had a deal. Sometimes I feel guilty that it is not actually in a museum, because it's a great piece of history."

GRABBED BY THE GRAPHICS OF CANS

Like so many collectors, Keith caught the breweriana bug as a teenager in the 1970s, getting captured by the can craze. He relentlessly hunted cans throughout his native St. Louis, aided by his dad, whom he convinced to come home from his business travels with cans from out-of-state brands.

His collecting then went into a 20-year hiatus, due first to sports, girls, and college; and later, to work and a growing family. He relocated in 1996, and decided to revive his collecting hobby by adding to the hundreds of tab top 1970s cans that he dusted off after his move.

He started with "bid-by-mail" auctions and then discovered the annual Blue & Gray breweriana show. Next came eBay and his first auction win: A group of about 90

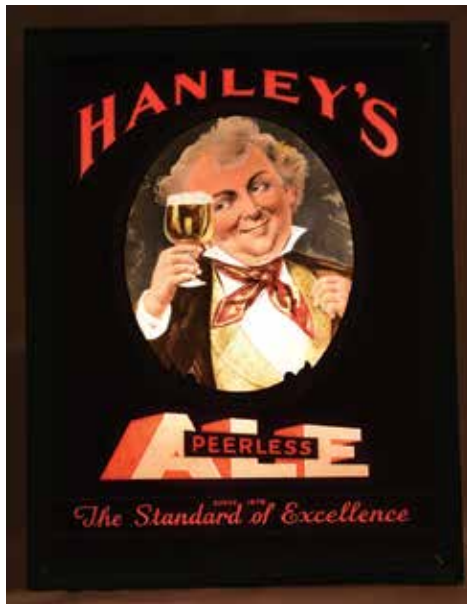


cans that included some colorful Dawson “card” cone tops from a New England barn. With their striking “King of Diamonds” design, those coveted cans proved to be easy to trade and sell. Keith says, “I realized it was really the eye-catching graphics that I enjoyed most. So rather than specialize in a particular brewery or region, I decided to concentrate on cans with great graphics that really appealed to me.”

CAPTIVATED BY THE BEAUTY OF BREWERIANA

As he expanded the quality of his can collection he noticed breweriana at shows and on eBay that he found equally captivating. “I was struck by not only the quality of this early advertising, but—like with my favorite cans—so much of it had graphics that really intrigued me,” he recalls. Keith also joined NABA, enabling him to tap into a network of like-minded collectors of quality breweriana with whom he could buy, sell, and trade.

“One of my first purchases, around 2003, was a reverse-glass Hanley’s sign. It was about 13 inches by 17 inches, and had a thin wood frame with an



odd metal flap attached to the top of the frame, in the back.

I didn’t think much about it and just hung it on the wall,” Keith remembers. “Eventually, I got curious and it dawned on me that the metal piece was actually the top of a lighted shadowbox. I had a box made for it and when I first lit it up,

it was just so spectacular that it started me on the path of collecting lighted signs.”

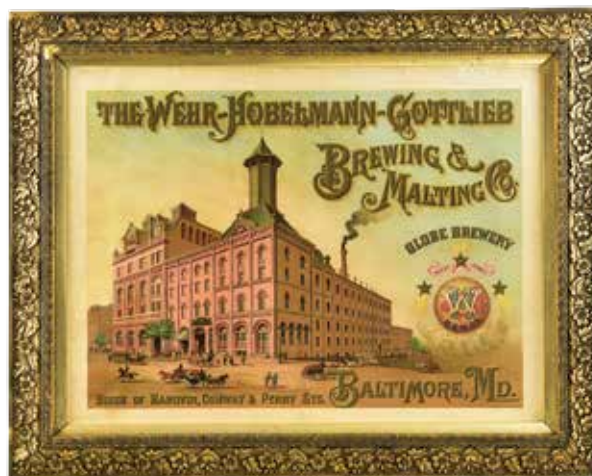
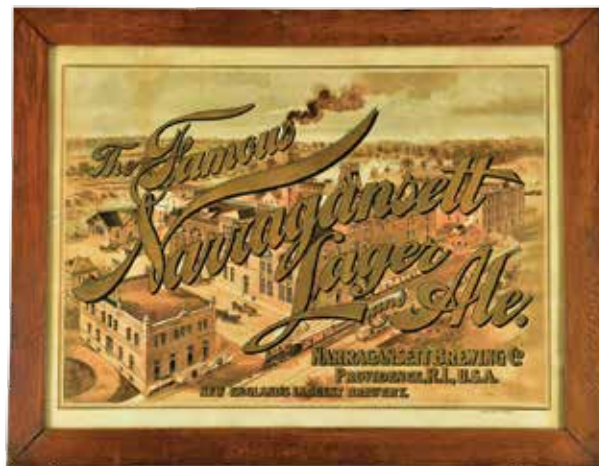
CATCHING CABS, LITHOS AND TRAYS, TOO

Keith’s path has led him to some of the finest lighted signs ever made, including the highly-collectable Gillco versions, with “cab lights” (named for their resemblance to the lights atop old-fashioned taxi cabs) being his favorite. “My very first cab light was for Old King Beer from Oklahoma. I traded several incredible cans for it in 2004. I hated to lose those cans, but the Old King has become perhaps my favorite piece of breweriana and I believe it is the only one known.” He has since added numerous cab lights and other Gillco lighted

signs, and says he is always on the hunt for more cab lights.

Given his passion for captivating graphics, Keith also has a deep appreciation for lithographs. He is especially enamored of those with intricately detailed and almost fantastical factory scenes; or vibrant, colorful patriotic imagery (examples next pg.). A stickler for detail, he has sometimes gone to great lengths to match an appropriate vintage frame that will better complement the image and age of a lithograph he has acquired.





Not surprisingly, Keith's fervent pursuit of breweriana with engaging graphics also extends to trays, which, like his lithos, date from the pre-Prohibition era. One of his favorites trays is from Claussen Brewing of Seattle—it has a backstory that shows the lengths Keith will go to acquire breweriana that captures his eye. "It's amazing what we nutty collectors will do to pick up that one special piece of breweriana," he says with a laugh. "The Claussen tray was part of a large collection that included all types of cans, signs and trays. I only wanted to keep about 10% of the collection and had to spend hundreds of hours on eBay and at shows selling off the rest. But in the end, it was worth it."

DOWNSIZING THE DISPLAY

As his collection has grown in quality and count, Keith has painstakingly finished his basement to suitably display it. He is especially fond of a corner cabinet that he designed to create an interesting presentation housing cans and different types of breweriana together, that he believes would appeal to everyone.

As fate would have it, that display, like much of his collection, will soon be downsized. Keith is moving to another house that unfortunately doesn't have a basement. To address this, he plans to put a considerable

amount of his remarkable collection into an online auction that will be conducted by www.breweriana.com during this year's Blue & Gray show in February, 2017.

Although he feels some sadness in parting with many of his prime pieces, Keith says he will continue to collect and especially, "chase cabs" as he likes to say about the lights he favors. It is also fair to say that when his collection goes to auction, other collectors will be chasing some of the pieces he has garnered during his pursuit of beautiful breweriana.



HOPPY TRAILS

by Jim Wolf

The possibility of a cross-country road trip first entered my mind when the BCCA selected Portland, Oregon as the site for the 2016 Convention. The problem was that I was still working full time. There was no way I could be out of the office long enough to do a road trip. During the fall of 2015, however, I decided the time was right to retire. That decision, by the way, was reached in a brewery.

Soon, fellow NABA member Robert Fondren and I began planning the trip. I mapped out an approximate route, and Robert's wife, Ann began lining up National Park lodging. By December, we had a plan, I was retired, and had acquired a new Toyota Sienna van that would be large enough for the four of us, our gear, and a little room left over for acquisitions.

This trip would be a bit different from our usual "brewery hopping" adventures. We often work in something historic or cultural en route, but this time we planned the trip around visits to National Parks and Monuments, historic sites, and travel through sections of the country that we had not previously visited. In other words, "Bucket List" items.

And, we wanted to accomplish these visits and still stop at as many craft breweries and brewpubs as possible. I calculated we could visit everything on our list and still hit about 75 breweries. I seriously underestimated.

Anyway, what follows is an account of our trip, the places we visited, some of the interesting brewers and breweries, and the experience of integrating beer and general travel.

Coast to Coast

After attending the 2016 NABA Convention in Carmel, IN, we had less than a week before leaving for our cross-country adventure. Jane and I left home on Maryland's Eastern Shore Saturday, August 13, and drove to Fredericksburg VA to meet Robert and Ann. On Sunday, we headed west to Indiana. Of course, a stop at Three Floyds in Munster was a must.

On Monday, we went on to Minneapolis/St. Paul and spent two days visiting Twin Cities area breweries. Dinner on our first night was at Surly Brewing Co. in Minneapolis, a must-stop in the area. Another noteworthy stop was a new St. Paul brewery: Urban Growler. There we met up with New York collectors Dave and MJ Witman, ordered some beer, and began talking to the owner. The owner and brewer are both women who were happy to show us "out of towners" around the facility (housed in an old building that once stabled horses for the St. Paul police department). Owner Jill led us through the facility, highlighting the rehab work they accomplished. We were treated like old friends. It is well worth the

visit if you are in the area. Another interesting stop was the new location for Flat Earth Brewing Co. Formerly located on 7th Street in St. Paul, the brewery has now moved into one of the buildings of the old Theo. Hamm Brewing Co. It is good to see brewing again in that location.

After the Twin Cities, we headed into South Dakota, visited breweries in Brookings and Sioux Falls, then stopped to see Bob and Sara Post. Bob's collection is well worth getting all the way up to South Dakota to see. The next day, we headed west, and stopped at the infamous tourist trap: Wall Drug. The last time Jane and I were there in 1981, they had a beer tap outside in the courtyard, and were selling cheap cups of Schmidt. Not so in 2016, unfortunately.

We spent a few hours exploring Badlands National Park, then headed for the Black Hills. Robert and Ann had never been to Mount Rushmore. It was a repeat visit for Jane and me, but well worth it as new trails have been added since our visit in the 1980s. You can now get much closer to the carvings than previously.

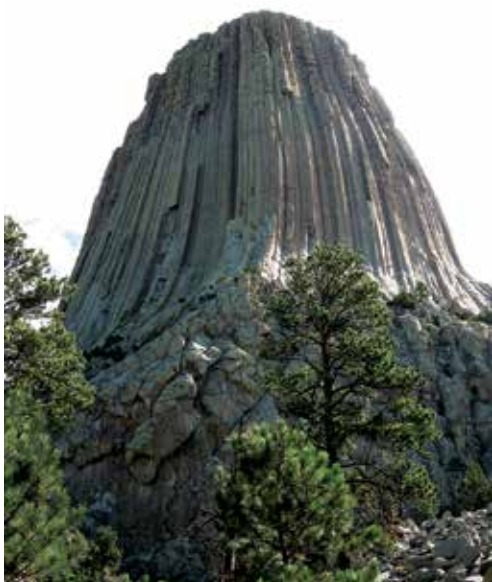




The Black Hills area has numerous scenic sites, interesting museums in Deadwood, gold mine tours, and breweries. Production breweries and brewpubs are located in Rapid City, Hill City, Custer, Sturgis, Spearfish, and Lead.

On Saturday, August 20, we headed into Wyoming, and visited the Devil's Tower National Monument. I was the only member of our little group who had ever seen this unique geological feature. It rises 867 feet from base to summit and looks like a giant tree stump as you approach from a distance.

We spent the morning walking the trails and snapping photos. Afterwards, we visited breweries in Sheridan, then crossed into



Montana for the long ride across a very wide state. Our first Montana stop was the site of the Battle of Little Big Horn (Custer's Last Stand), then on to Billings for the night. We were able to visit six breweries in the Billings area, and at the last one (Montana Brew-

ing) I had a beer named "Custer's Last Stout." That made the day complete.

On the 21st, we continued across Montana, stopping at breweries in Missoula, Lakeside, and Kalispell. I guess no beer traveler can cross Montana without stopping at Big Sky Brewing in Missoula for a "Moose Drool" Brown Ale.

Our destination that day was Whitefish, and from there we staged our visit to Glacier National Park. I have always wanted to visit Glacier and drive the "Going to the Sun Road." The drive was a challenge, and several times I thought that I would much rather be driving my Mustang instead of a minivan, but the scenery was beautiful. I'm glad we did it this year, as the glaciers are rapidly disappearing, and will be gone in the next few decades. And again, as was the pattern, there were two breweries in Whitefish to visit after a hard day of playing tourist.

The morning we left Whitefish, we encountered smoky conditions—there were numerous forest fires burning in western Montana. Heading west into Idaho, we stopped at a brewery in Coeur d'Alene, then crossed into Washington. Spokane has an active beer scene and is enough "off the beaten track" that we decided we should spend a night

there. We visited eight breweries in Spokane, and were able to walk to four of them from our hotel. Most interesting was Steam Plant Brewing Co., located in a 100-year-old building that once generated steam heat for approximately 300 buildings in downtown. Parts of the boilers are still in place, and they allow you to walk into the base of a smokestack and look up. That is something that none of us had ever experienced.

After Spokane, we continued west to the Seattle area. We spent two days in greater Seattle for sightseeing and brewery hopping. Concentrating on the north side the first day, we stayed in Everett; then battled traffic into the downtown area on our second day. I had not been in Seattle since I was a teenager, so exploring the city, including the famous Pike Place Market area was fun.

There are two breweries (Pike and Old Stove) right in the market area, and two others within walking distance. Robert and I strolled up to the Rock Bottom, while Jane and Ann continued to explore the market area. We stayed to the south of the city (below the airport) the second night, and found three breweries within a short distance of our hotel. One, Airways Brewing Co. in Kent, plays on the theme of being near the airport.

The following morning, we toured the state capitol in Olympia, a very impressive building. We had an excellent tour guide, who enhanced the experience. We also stopped in Tumwater and snapped photos of both the Pre-Prohibition and modern Olympia Breweries. It is sad to see "Oly" abandoned, but there is a move to redevelop the property.

The Oregon coast was next. The town of Astoria, near the mouth of the Columbia River, is a pretty place to visit, and has several breweries. In our first stop in town at Hondo's Brew Pub, we met the owner, who goes by his

nickname “Hondo.” He has run a home-brew shop and taught home brewing for a number of years, and now cranks out beer commercially on his small 1.5 barrel system. He was quite an interesting guy, we discovered, while spending time with him as we sampled his wares.



Later, we visited the remaining breweries in town, including Astoria Brewing Co. and Fort George Brewery. Finally, we dipped our feet into the very cold Pacific Ocean at Cannon Beach. Of course, Pelican Brewery is near the beach, and the town has another new brewery, Public Coast. From there, it was on to Portland.

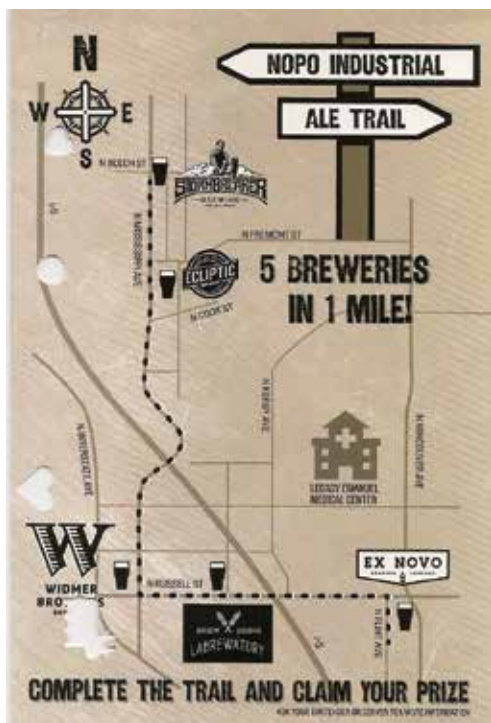
We spent two nights in Hillsboro, west of Portland, and used that location as our base for brewery visits on Saturday and Sunday. Downtown Portland has a growing number of breweries, including a new Fat Head's, of Cleveland and Pittsburgh fame.

Next, we moved on to the north side of Portland and discovered the NoPo [North Portland] Industrial Ale Trail. We received a punch card and were informed we would receive a prize if we visited all five breweries: Widmer Brothers, Labrewatory, Ex Novo, Eclip-

tic, and Stormbreaker. It was ambitious, but we did the walking tour and turned in our chit to receive our prize. We were sworn to secrecy on revealing the nature of the breweriana prize. Let's just say it was nice.

Sunday morning, we headed up the Columbia River Gorge east of the city. Part of the time, we stayed off the interstate and drove the Historic Columbia River Highway. Bridal Veil Falls and Multnomah Falls are both accessible from the historic road, and we visited both. None of us had been to Bridal Veil, and it was worth the hike down to the falls. Of course, in the Gorge, there is beer: Thunder Island Brewing Co. in Cascade Locks is situated right along the river, and we sat outside while we sampled, enjoying the beautiful views.

Breweries in Hood River, and across the river in Washington, rounded out the day. Sunday night we checked into the Convention hotel in Jantzen Beach, where we stayed over the next eight days. And, by Sunday, we had been on the road for two weeks, and had visited 94 breweries. So much for my initial estimate.



A side note here: As we traveled, we discovered numerous “ale trails,” as the craft breweries are actively promoting beer travel. In addition to the NoPo trail already mentioned, we ran across such promotions on the east side of Portland, Vancouver, the Columbia Gorge, Bend, Idaho, and eastern Washington. I am sure there are more. It is good to see the craft beer industry promoting itself as an industry. Sure, there is competition among craft brewers, but the main competition is with the macro-brewers. The “trail guides” we picked up as we traveled helped us finalize some of our brewery visits.



Before Convention activities cranked up, we continued visiting Portland and Vancouver area breweries, concentrating on the ones we had not visited when Robert and I were in Portland in 2013. We also continued to visit other “bucket list” places, one of which was Mt. St. Helens. We lucked out, as the weather was perfect. A ranger informed us that many days, the weather obscures the mountain. When you stand there on the overlook at Johnston's Ridge Observatory, 5.5 miles from the crater, and realize you are in the middle of the blast zone during the 1980 eruption, you finally get the sense of the power of the volcano. The site is named for USGS Volcanologist David Johnston, the first to report the eruption, who died within seconds after making his report. Pictures simply do not show the scale of the blast zone.



We took a few days off from travel as Convention events were the priority from Thursday through Saturday. Sunday, after most of the crowd had gone, we continued visiting Portland breweries. We left Portland Monday morning with the goal of visiting Crater Lake, another “bucket list” site. None of us had been there before, and it is absolutely beautiful. I’ve never seen such blue water.

After Crater Lake, we headed up to Bend for the night, visiting and revisiting a few of the town’s many breweries. Crux Fermentation Project has excellent beer. Robert and I had been there in 2013, and we found an even wider variety of styles this time.

On Tuesday, we did the long drive across the desert in eastern Oregon, and then across Idaho to Jackson, WY. At one point in the eastern Oregon desert, along the lonely two-lane US 20, there was a sign: No gas for 99 miles. The remoteness of the area was almost unbelievable.

We stayed in Jackson

one night, moved on to Canyon Village in Yellowstone National Park for two nights, and spent a final night east of Yellowstone in Cody, WY. Of course, there were breweries in both Jackson and Cody, but we needed every minute to explore the Tetons and Yellowstone. The canyons, waterfalls, geysers, thermal features, and scenery were all outstanding. Obviously, Jane and I had to get a photo at Wolf Lake.

My favorite spot, Mammoth Hot Springs, is a place unlike any other. The amount of wildlife we saw in Yellowstone was amazing: Antelope, elk, deer, bighorn sheep, and bison were all in view at various times. We spotted several large herds of bison in the northern part of the park, easily viewable from the road.

After Yellowstone, we felt like we were on the way home. The

drive from Yellowstone to Cody took us across the Beartooth Highway, followed by Wyoming 296 (also known as Dead Indian Hill Road). This is one of the most twisty sections of highway I’ve ever experienced. When we got to the top and looked out from Dead Indian Summit Overlook, we could not believe where we had been—you lose count of the switchbacks on the way to the summit.

After our night in Cody, we turned south, stopping at breweries in Casper and Douglas. Headstrong Brewing in Douglas was an interesting stop. Owner John Hunt turned out to be another brewer who treated us like long lost friends, showing us around, and offering samples. The beers are named for, well, let’s say – “headstrong” personalities:



Contrary Irish Red and Pertinacious Pilsner.

We passed through the Wind River Canyon, a place that was off our radar, but breathtaking. Two Cheyenne brewery stops finished the day, and we spent the night in Laramie, with three breweries to visit. Sunday, we headed down to Denver, visited collector friend John Smoller, who then accompanied us on visits to two brand new breweries in Centennial. As is our regular routine when in the area, we stopped at Copper Kettle in Denver, and finished the day having dinner with my sister and her family in Englewood.

Monday, we started the final leg of the return trip, heading east across Kansas, stopping at Lb. Brewing in Hays for lunch (definitely an out-of-the-way brewery). After spending the night in Salina, we visited the Eisenhower Presidential Library and Museum in Abilene, then traveled on to the Kansas City area to visit Bill and Cheryl Boyles.

Wednesday morning, we visited the Harry S. Truman Library and Museum in Independence, MO. As a history geek, I always admired Truman, so this was another "bucket list" item for me.

We then made the long drive across Missouri and onto I-64 through Kentucky and West Virginia and finally back to Robert's, arriving late Thursday, September 15. Jane

and I made the final jaunt across the Chesapeake Friday morning. It was good to get home, but I am so glad we had the time and opportunity to do everything that we did.

The vital statistics:

- 35 days
- 9010 miles
- 25 tanks of gas
- 19 states
- 10 National Parks/Monuments/
Historic Areas
- 2 Presidential Libraries/Museums
- 1 State Capitol tour

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beautiful scenery

and....

- 131 breweries added to the tally

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Is Beer Really Good for What “Ales” You?

by Scott E. Brown, M.D.



This spectacular pre-WWI self-framed tin lithograph measures 21.5 inches by 9.5 inches and is one of a set of four depicting a German soldier. Only this one offers the toast, in English rather than German.

(Courtesy Brian Langenbach)

driving force in the American brewing industry by the 1870s, had a cultural view of beer as “liquid bread.” As such it played a critical role in the daily diet of citizens from a young age. Historically, beer was often a much safer drink than ordinary water, which at that time did not have the benefit of modern purification and often carried deadly diseases like typhoid fever and

Sláinte, Prost, Salute, Na zdorovie. For centuries, these venerable toasting words have been delivered whenever a glass of beer is raised – and they mean the same thing regardless of language: “To your health.” But is beer really *healthy*? If you look at the advertising for many beer brands from the late 19th and early 20th centuries, it appears that many brewers wanted their potential customers to believe in the healing, strengthening, and restorative powers of their malted brews.

On many levels, the pre-Prohibition era perception that beer was a “healthy” drink can be easily understood. The German immigrants, who had become the

cholera, especially in urban areas. The brewing process removed these dangers.

Further, beer could be considered healthy because it was all-natural – crafted from the basic, wholesome ingredients of malted grain, hops, yeast, and water. And grains have always been seen as a food group that is critical to a healthy diet. So why were these health claims so strongly promoted before Prohibition and then so completely withdrawn afterward?

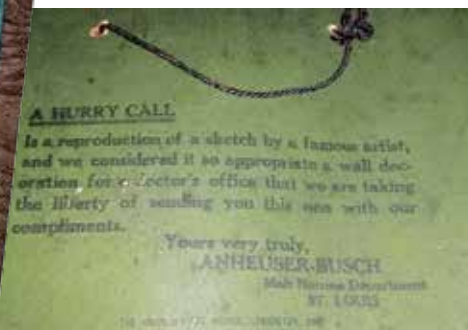
In part, it was because of the very thing that, in reality, likely made beer so popular in the first place: alcohol.

Indeed, as brewers touted the healthy properties of beer, many saw it as an insidious societal evil that ripped the fabric of the American family. Beer opponents were more focused on the most immediate, obvious, and troublesome effects on people’s behavior that stemmed from the alcohol in beer.

As a central nervous system depressant, ethanol (the type of alcohol in beer) works to inhibit brain functions. All brain functions. It would seem a paradox then, that we become more animated – a little wild, maybe – after imbibing. This is because a major function of our higher brain centers (the outer most



Much like pharmaceutical companies, Anheuser-Busch produced graphics to promote its famous Malt Nutrine not only to the general public, but also for display in doctors’ offices. (Courtesy Mike Moon)



layer of our cerebral cortex) is to keep behavior in check. Unlike other animals, we have the ability to control our behavior with judgement, and alcohol suppresses this capability. That's why we "loosen up" with a drink. The more we drink, however, the looser we can become. That's why too much alcohol can make us behave badly. Parts of the brain that control motor function are also suppressed, causing us to stagger and slur our speech, and eventually – with enough alcohol – the centers controlling our level of consciousness are overwhelmed and we pass out.

This was strongly apparent in pre-Prohibition America, where many viewed alcoholism as a rampant and a highly destructive – and even immoral – societal plague. The association of alcohol with destructive behavior inspired powerful anti-drinking activism by the likes of the Anti-Saloon League and the Woman's Christian Temperance Union. By the early 1900s, these influential groups were loudly denouncing the evils of alcohol, using negative advertising directed at local breweries.

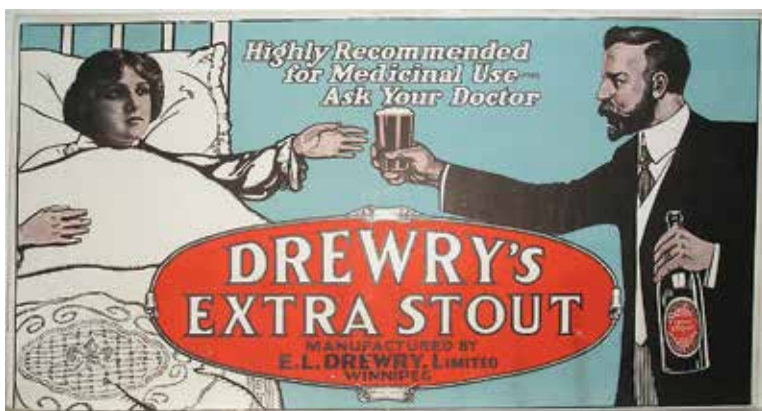
One of their targets, the Honolulu Brewing Company (makers of Primo beer) fought back. In the early 1900s, the brewers of Primo launched an aggressive counteroffensive that focused on the health benefits of their beer. Like so many other cure-all tonics of the early 20th century, Primo beer was touted as helpful for a wide range of ailments, including quieting tired nerves, aiding digestion, sharpening the appetite, promoting restful sleep, and "clearing the system of waste matter." In fact, Primo boldly stated, "If you get a pure beer, well-aged, nothing is better for you." Meanwhile, given the hostile climate, Primo downplayed its alcohol content, which was only 2.5%.

Other brewers claimed that their beers could provide strength and vitality. Schlitz added vitamin D to fortify its "good-for-you" claims. If you were weak or convalescing, there was a beer or malt tonic that could nourish you. Unlikely concoctions such as "Ale and Beef" attempted to bolster beer's body-building potential. And Feigenspan's India Pale Ale was promoted as "a tonic for invalids."

Many of these claims seem farfetched. After all, there was



Schlitz had the right idea adding Vitamin D although at that time, they were probably unaware most people in the northern US are Vitamin D deficient.
(Courtesy Steve Freedman)



Many stouts have promoted their health-giving properties. Drewry's graphically portrays the doctor himself administering the "medicine."
(Courtesy Tom Hoffman)

no scientific proof back in those days, when it seemed advertising could say almost anything without regulation. So were any of these claims actually true? The answers, at least according to modern science, are: maybe and somewhat.

For example, beer does have some nutritional value, as it naturally contains nutrients such as amino acids, minerals, and vitamins.

Can beer calm the nerves and serve as a laxative? *Dimethylvinyl carbinol*, an alcohol found in hops, has proven relaxation qualities and has been used as a



In a pre-political-correctness era, this Feigenspan bottler knew their market for a good IPA.
(Courtesy Scott Brown)

sedative, muscle and bowel relaxant, and anxiety reliever.

Can beer help maintain health? During the last two decades, an enormous trove of scientific literature has emerged supporting both the pros and cons of alcoholic beverages as part of a healthy lifestyle. These studies indicate that beer possesses some curative properties thanks chiefly to a group of chemicals called *polyphenols*. There are more than 60 different polyphenols in beer. About 70% come from the malt grain and the rest are contributed by the hops. These can have anti-microbial benefits that help fight viruses and bacteria.

The hops provide most of the active Vitamin B, but the percentage is small. Schaefer ran with that fact in naming its product. (Courtesy Scott Brown)



Schuster literally put their money where their customers' mouths were, with a sizeable guarantee regarding the purity of their liquid food, one that would have been difficult to refute. (Courtesy Barry Travis)



Beer also may have some protective effects. It can inhibit tumor growth in its early stages and seems to protect best against colon and prostate cancer. It contains a chemical called *xanthohumol* that in laboratory conditions appears to act as an anti-oxidant and may protect against neurodegenerative disorders like Parkinson's disease and amyotrophic lateral sclerosis, also known as Lou Gehrig's disease.

Even the "demon alcohol" in beer isn't so bad, as it has anti-inflammatory and anti-clotting effects that offer cardiovascular protection. It increases the good HDL cholesterol, and reduces plaque build-up in blood vessels in the heart, the aorta and the brain. It may also reduce the risk of developing Type II diabetes. The true "demon" is over-indulgence: more than 27 drinks a week as well as binge drinking can lead to cirrhosis, liver cancer, heart failure, and dementia.



Above left label: Ballantine was happy to share the scientific evidence of the salutary benefits of its pre-Prohibition malt extract with any physician bold enough to ask. (Courtesy Scott Brown)

Above bottle: Technically speaking, peptonizing is the process of breaking down protein with an enzyme. In other words, the beef in this bottled meal is pre-digested, a thought making this unlikely concoction even less appetizing. (Courtesy George Arnold)

Below sign: Blatz may have over-reached with claims that its tonic would actually build nerve and muscle tissue. (Courtesy Ron Small)



Known for their commitment to producing a natural product, late 1930s brewing newcomer Matz highlights with this post-Prohibition mirror that their product would, of course, enhance health. (Courtesy Barry Schunn)





Hamm's put front and center the usefulness of its tonic (practically beer at 4% alcohol) by naming it "Digesto."
(Courtesy Mike Moon)



Centlivre Brewing Company managed to survive until 1961, but probably not on the strength of its "strength-giving" tonic.
(Courtesy Greg Zimmerman)



In this tip tray (above), Stroh's perhaps inadvertently equates nursing mothers with weak people. If the extract itself didn't relieve the constipating effects of added iron, you could get it without.
(Courtesy Mike Moon)



Newark, NJ brewer, George Weidenmayer leaves nothing to the imagination about the usefulness of his beer. From Will Anderson's *The Beer Book: An Illustrated Guide to American Breweriana*, Pyne Press, Princeton, NJ, 1973, p. 55.
(Courtesy George Arnold)

So, we know a lot more now than we did before Prohibition. And what we know is that some of these claims – of nutrition, relaxation, and health maintenance – may ring at least somewhat true. As long as beer is moderately consumed, maybe beer *can* help maintain good health, after all.

Tonics and extracts of malt and hops (in addition to beer) were also heavily promoted around the turn of the twentieth century. But health claims actually peaked during Prohibition when brewers were left grasping for ways to stay in business. Non-alcoholic malt beverages, though, were far less interesting when they no longer contained much alcohol, if any at all.

As the 20th century progressed, even after repeal, the Anti-Saloon League morphed into other organizations, and



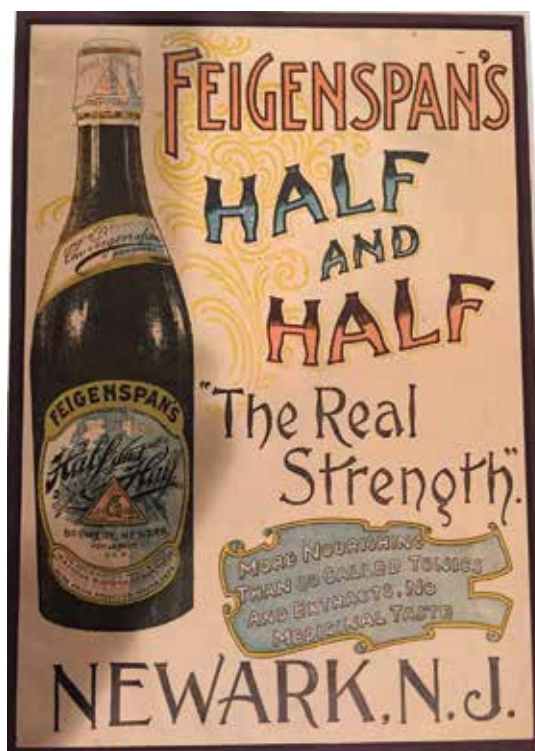
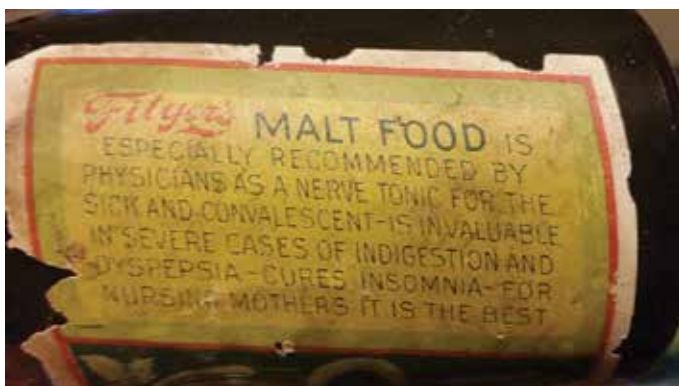
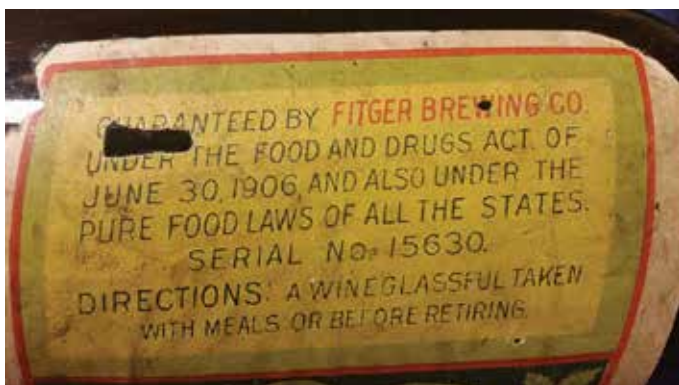
The Reisch brewery from Springfield IL first sold beer in 1849, and one can wonder whether our 16th president, Abraham Lincoln, found "constitutional" benefits in their brew. (Courtesy Robert Malawy)

enthusiasm for hawking the health benefits of beer waned. The Food and Drug Administration and The Federal Trade Commission keep a watchful eye on what is conveyed in advertising about beer and other alcoholic beverages.

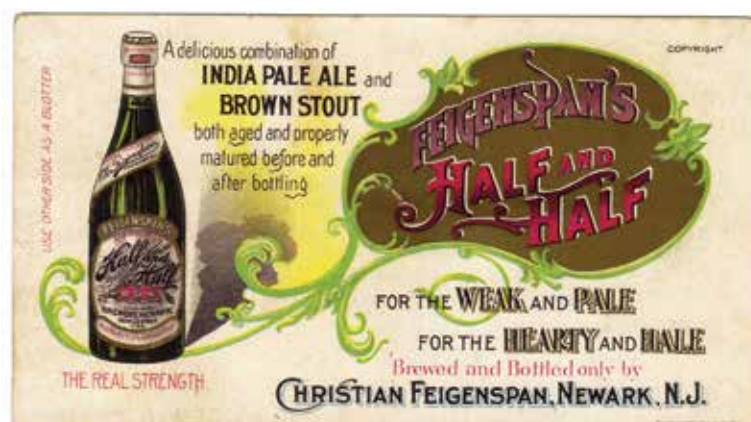
Today, we don't see these kinds of health claims in conjunction with beer. Brewers tout image, taste, and refreshment instead.

So is beer really good for what ails you? Sometimes and maybe – especially if consumed in moderation. One of the oldest claims about beer is perhaps truer than ever 240 years after it was put forth by Thomas Jefferson: “Beer, if drank with moderation, softens the temper, cheers the spirit, and promotes good health.”

Fitger's was clear to identify its product as food, with its claims backed by the US government. (Courtesy of Christian Olsen)



Feigenspan wasn't going to be outdone by the tonics. This late 1890s newspaper advertisement (left) notes the better nutritional value and taste of its true beer product. (Courtesy Scott Brown)



Author's note: Many thanks to Mike Moon, Christian Olsen, Barry Schunn, and Steve Freedman; and NABA members George Arnold, Ron Small, Tom Hoffman, Barry Travis, Greg Zimmerman, Brian Langenbach, and Robert Malawy for their generous contributions of breweriana and related items. Also deep thanks to NABA board member Ken Quaas for his sharp editorial eye, encouragement and friendship.



Editors Note: Scott Brown, MD, is the Chief of Physical Medicine and Rehabilitation at Sinai Hospital in Baltimore, MD. He is also a contributor to this magazine, being a NABA member and long-time breweriana collector. Scott's collection specializes in breweries of New Jersey, especially Newark and in particular, Feigenspan. It goes without saying that he has enjoyed many of the “medicinal” benefits of beer over the years.



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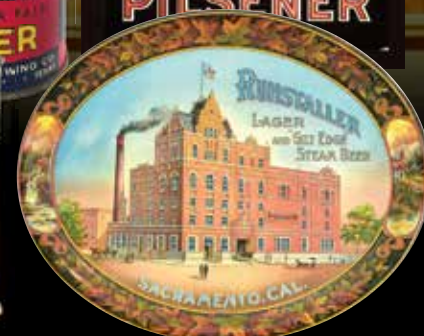
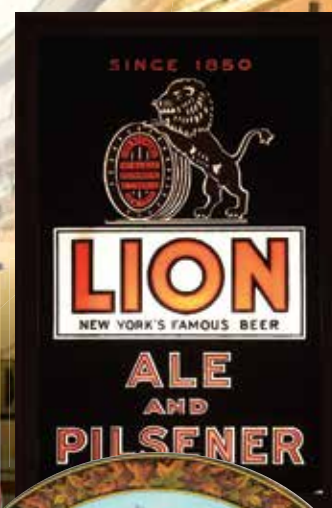
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THE JEWEL OF BREWERYTOWN: PAST, PRESENT, AND FUTURE AT THE POTH BREWERY

PART 4: CONCLUSION

BY MARY ELIZABETH FEITZ

Editor's Note: Part 4 of this series has been excerpted from a Thesis in Historic Preservation by Mary Elizabeth Feitz, with permission. Part 3 appeared in the Fall 2016 issue of the *Breweriana Collector* (Vol. 175, pg. 39 - 44). 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

Site Evolution 1905-2002

Certainly, the brewery underwent a few changes after F.A. Poth's death in 1905, but not to the extent of the large-scale construction of the 1890s. In March of 1907, an addition was built onto the office at a cost of approximately \$25,000.¹ Ten years later, the boiler house was reduced to grade for a coal dump.² Because the existing smokestack had been supported by the demolished boiler house, a new octagonal chimney was constructed in November of that year.³

This new smokestack was designed by Charles H. Caspar, an architect active from around 1909 until 1930 who worked chiefly on industrial buildings. In addition to Poth and Sons, he also completed projects for the Louis Bergdoll Brewery and the Supplee Aldenay Dairy.⁴ Caspar's smokestack stood until 1929, when it was demolished, its bricks salvaged, and the site cleared.

The Poth Brewery went out of business in 1936. Though the Poth brothers attempted other ventures in the brewing industry (partnering with other former brewers whose businesses had been affected by Prohibition) they were unable to revive



The F.A. Poth Brewery and its Brewertown neighbors as they looked in the 1910 Philadelphia Atlas.

the operation at 31st and Jefferson.

By the 1940s, the buildings, although still owned by the estate of F.A. Poth and administered by Provident Trust, were used as storage for various contractors. A 1942 WPA map of the city shows that the old brew house was storing furniture, the old stables were beer storage, and the north part of the lot was a Frigidaire warehouse.

There is a vacant lot indicated on the WPA map where the boiler house and office used to be. The rest of that block was a coal yard. Although these uses helped save the buildings from demolition, they were occupied by industries that could not provide the worker presence or maintenance that the buildings required.

During the 1950s and 60s, the main building was used for civil defense supply storage. Alterations during this period included reinforcing some walls to help withstand a nuclear attack.⁵ Because the building was storing sensitive materials, it needed to be climate-controlled. A 5-ton Worthing-

ton water cooler air conditioner was installed on the roof in 1957 at a cost of over \$3,300.⁷ by the owner, Staley Group.

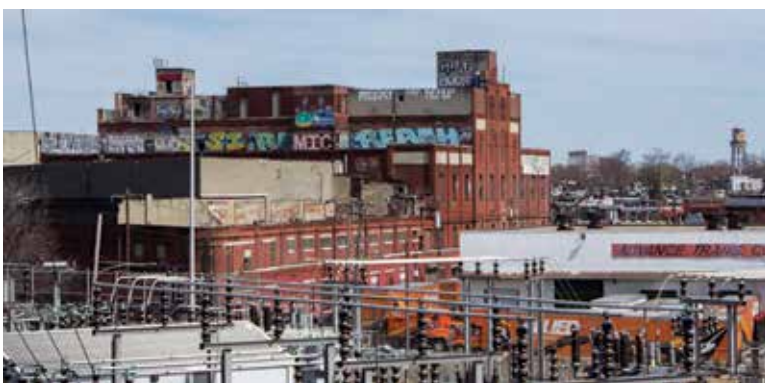
During a series of other owners through the 1970s and 1980s, none of the users could fully maintain the large industrial spaces and the buildings began to fall into disrepair. Fortunately, the craft brewing renaissance came to Philadelphia in the first half of the 1980s, with the opening of the Philadelphia Brewing Company, which advertised itself as “Philadelphia’s First Brewery Since Prohibition.”⁸

In 1993, structural engineer Jim Cancro saw the growing popularity of craft breweries and decided to open his own. For a business plan and financial advice, he enlisted the help of Jim Bell, a bonds trader with Philadelphia’s Janney Montgomery Scott.⁹ In its early years, the Red Bell was a contract brewery (partnering with an external company to manufacture their products). While Cancro saw the brewery as more of an art, Bell saw it as a business opportunity. After attending a beer festival in Germany, they decided to brew a type of Kolsch beer that they named “Red Bell Blonde Ale,” leading to a series of suggestive advertising slogans, including “Did you have a Blonde last night?”¹⁰

In 1995, the Red Bell Brewing Company moved into a portion of the former Poth Brewery. Renovations took longer and were more difficult than anticipated, but soon they hired brewer Brandon Greenwood, and outfitted their operation with a forty barrel capacity brew house and a bottling line. Bell and Cancro had many grand plans for their brewery, including a museum dedicated to telling the story of Brewerytown’s glory days, a 2,500 seat beer hall, and a sports complex.



A view of the Poth Brewery and Brewerytown from the 33rd Street Bridge, around 1935. A sign on the building on the far left of the image is an advertisement reading “Poth Beer is coming back!”⁶



In 2015, the same view of the brewery as the 1935 photo above, showing how the neighborhood context has drastically changed in the past 80 years.



The Brewery as it stands today. This building was the main brew house.

from what it was in its heyday, it remains an important relic of Brewerytown’s past and a surviving example of the work of Otto Wolf.

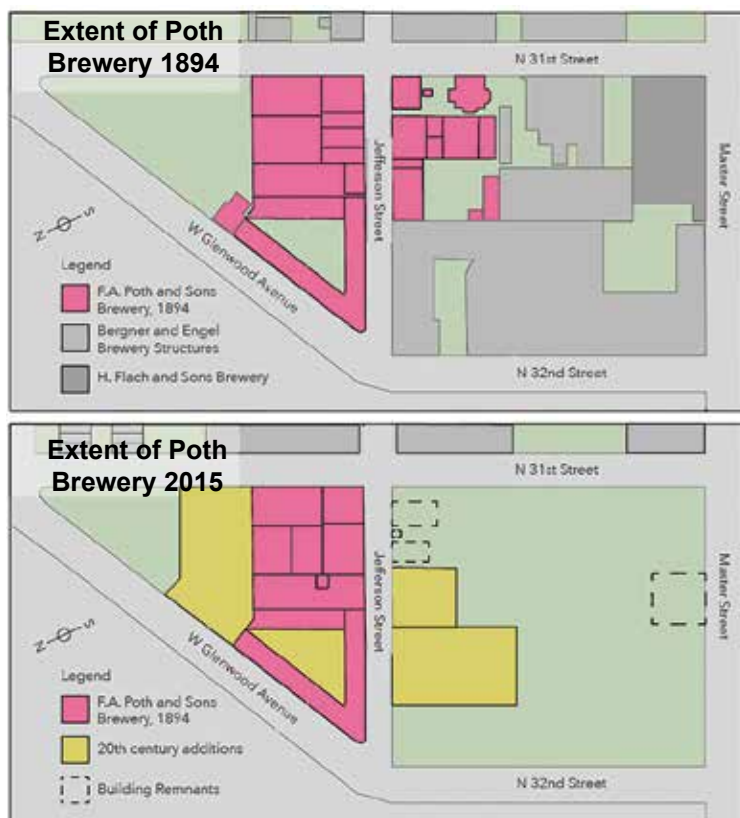
Importantly, the L-shaped stables that form the corner of Jefferson and Glenwood Streets remain, creating a continuity of form. Surviving details have compelled organizations like the Preservation Alliance for Greater Philadelphia to name the Poth Brewery one of the three “Most Endangered” breweries in the city, along with Gretz Brewery (Kensington) and Ortlieb Brewery (Northern Liberties).

Bell raised over \$3 million and claimed to have attracted hundreds of investors. They expanded to more locations in 1998, including Philadelphia International Airport. Just two years later, however, that location declared bankruptcy.

During the decade’s rapid growth of craft breweries the Red Bell was profitable—marginally. But it acquired more and more debt and profits went down. Stymied by bankruptcy proceedings on their airport location and unable to compete with other breweries in the same market, the company folded by the end of 2002. The building was abandoned with many Red Bell brewing elements left in place.

Site Evolution – Today

It is easy to look at what remains of the Poth Brewery today and see only a ruin, but the amount of historic fabric that still remains is actually quite impressive. Its survival is even more significant considering that out of all the 19th century breweries in Philadelphia, it is the only one that remains intact and mainly unaltered. While it is far



These maps compare the site as it looked in 1894 with how it looks in 2015.

Unfortunately, most of the structures once located south of Jefferson Street are no longer standing, although the coal yard which occupied part of the block existed until at least the 1960s. Bricks and other building materials litter the vacant lot that was once the boiler house and office. There are two foundations, made mostly of concrete, on the site. Their positions indicate that they are remains from the era of the brewery—perhaps a later incarnation of the boiler house (the earliest boiler house on the site was made of brick with no mention of concrete as a building material). Written evidence of a 1942 warehouse’s construction near the site of the former malt house likely indicates remnants of that later structure.

One of the most fascinating remains is found in between the two concrete foundations: a small brick-lined opening with stairs leading to what appears to be a tunnel. Historic maps show a tunnel and vault network under Jefferson St. that emerged where the opening exists today. Workers once used this tunnel to transport materials from the malt house to the brew house, as well as to store valuables in the vaults. It is described in the 1894 Hexamer map as being “brick-arched.” Based on the discovery of the tunnel’s opening, it is likely that remnants of the tunnel and vault system still exist. If so, it represents a significant surviving aspect of the brewery complex’s infrastructure.

Remember, however, during the turn of the century, the Poth Brewery shared its lot south of Jefferson with two other breweries; the giant Bergner and Engel and the small H. Flach and Sons. Bergner and Engel was massive, spanning three city blocks and almost entirely surrounding Poth’s operation.

Today, almost nothing remains of the Bergner and Engel Brewery, save for a one story brick coo-



Looking north across the vacant lot where three breweries once stood. The brew house of the Poth is the only one that remains, a valued survivor and Brewerytown landmark.

per shop across from the former Poth stables. The Poth brewery, once dwarfed by its neighbor, now dominates the Brewerytown skyline. The siting, however, could be an advantage for a future developer wishing to capitalize on the building’s visual prominence and wide viewshed.

Conclusion: Adaptive Re-Use of the Poth Brewery

There are many reuse options for historic breweries (*Ed. Note: see Chapter 4, Adaptive Reuse Possibilities in the original paper, pp. 85 - 112*). The case histories included in the original paper are just some of the hundreds of projects around the country that have transformed historic breweries.

The Poth Brewery’s own story shows that adaptive reuse is not always a clean path to preservation, but its survival to the present day is something to be celebrated. As long as the building remains structurally sound—as it is sure to do,

considering its sturdy construction—there is hope. There is certainly precedent in Philadelphia, and even in Brewerytown. The Louis Bergdoll Brewery and the former Bergner and Engel stables (the only other survivors of the 19th century brewery landscape) have been rehabilitated.

Today, Brewerytown is a community in flux. New condominiums have gone up a block away from the Poth Brewery and at the time of this writing, current construction is underway on the north side of Master Street. On the north side of the Poth's triangular block, a sign reading "Welcome to Brewerytown" has been erected and landscaped.



With the increasing popularity of craft brewing, there is definite potential in Brewerytown as part of a "placemaking" effort. Placemaking is a planning practice that "capitalizes on a local community's assets, inspiration, and potential, and it results in the creation of quality public spaces that contribute to people's health, happiness, and well being."¹¹

As the most prominent survivor of Brewerytown's heyday, the Poth building rises above the neighborhood like a red brick jewel. It is visible from the Northeast Corridor, the central artery of North Philadelphia's historic rail system, which is still active serving Amtrak's Northeast Regional and Acela Express lines, among other routes. Many efforts to revitalize the Northeast Corridor have centered around promoting the extant cultural heritage along the route.¹²

The building's 120,276 square feet of interior space, and the distinctive architectural elements provide ample opportunities for reuse.¹³ With a character rarely seen in other types of industrial buildings, Poth is a prominent reminder of what Brewerytown once was and what it could be again. The Poth Brewery is a jewel rising from a landscape of littered bricks and brownfields: it may not shine as brightly as it did in 1900, but given the right attention and love, it will shine again.

Editor's note:

Omitted for space reasons is a discussion of actual adaptive reuses of old brewery buildings around Pennsylvania and other areas, including the restructuring of the Potosi Brewing Company building in Wisconsin into the ABA's National Brewery Museum, whose mission is "to preserve the rich history of America's breweries through the preservation of brewery memorabilia and advertising." Several sections include photos of the refurbished structures. For a complete bibliography and list of resources, a concise timeline of the Poth Brewery, and a comprehensive listing of Otto Wolf's projects undertaken on behalf of the Poths, see the appendices of the original paper at this website:

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

Footnotes: Part 4 of The Jewel of Brewerytown: Past, Present, and Future at the Poth Brewery

- ¹ Philadelphia Building Permit No. 1480. 03/27/1907. Philadelphia City Archives.
- ² Philadelphia Building Permit No. 1342. 03/13/1917. Philadelphia City Archives.
- ³ Philadelphia Building Permit No. 6062. 11/13/1917. Philadelphia City Archives.
- ⁴ Philadelphia Architects and Buildings, Caspar, Charles H.
- ⁵ Rich Wagner, Brewery Tour of Philadelphia, 1987.
- ⁶ Phillip Scranton and Walter Licht. *Work Sights: Industrial Philadelphia, 1890-1950* (Philadelphia: Temple University Press, 1986).
- ⁷ Philadelphia Building Permit No. 1990, 03/29/1957.
- ⁸ Rich Wagner, *Philadelphia Beer: A Heady History of Brewing in the Cradle of Liberty* (Charleston, SC: The History Press, 2012), 123.
- ⁹ Ibid, 122.
- ¹⁰ Ibid, 123.
- ¹¹ Society for Creative Placemaking, "What is Placemaking?" http://www.pps.org/reference/what_is_placemaking/
- ¹² The NEC Riders' Guidebook, Google Books.
- ¹³ City of Philadelphia Office of Property Assessment. "1500-36 N 31ST ST ACCOUNT # 884101300."



Let's Talk Breweriana

By Rich La Susa, Brewery Historian

Elder Brau advertising is underrated, and scarce

It's like the story of two siblings. One is handsome and popular, with instant name recognition and a sparkling smile. The other, well, you hardly know he exists.

In some ways, that's the story of two brands marketed by the Arizona Brewing Co. in the 1930s-1940s: Apache Beer is handsome and popular – its iconic advertising along with its can and bottle labels have instant eye appeal; the other brand, let's see, oh yes, Elder Brau. To many, it was little known – not in the same league with Apache.

Though Elder Brau breweriana is scarce, even rare, the palpable lack of interest in the brand



(especially among Arizona collectors) is puzzling. Ok, it lacks Apache's aura and flair, its mystique; but is that the only reason?

Is there something lacking in the color schemes and graphics on Elder Brau advertising and products? They aren't glitzy or flashy, but calling them dull or not interesting would

be unfair. Advertising for hundreds of beer brands lacks pizzazz, but is nevertheless desirable to collectors. All can't be special, like Apache.

Who better to ask than Ed Sipos, author of *Brewing Arizona: A Century of Beer in the Grand Canyon State* and the state's leading authority on the history of breweries and brewing there. He resides in Scottsdale, is a long-time NABA member and an avid collector of rare and scarce pre-Prohibition and post-Pro Arizona beer advertising.

Indifference to Elder Brau may not be the fault of the advertising itself, but more the inevitable comparisons with Apache. Competing with a handsome, iconic "older sibling" is an unenviable task.

Just what makes Apache so special?



Its greater appeal among collectors "could very well come from its Old West inspired moniker with its logo featuring an Apache Indian in full head-dress," Sipos said. "Legendary Apache Indian chiefs such as Geronimo and Cochise...give the brand an aura that adds to its sense of mystery."

(At the time, that Apache labels and signage depicted American Indian, or Native America imagery wasn't a social concern to the brewery's owners nor to most Americans.)

The iconic Apache cone-top beer can, replete with Native American imagery and a dazzling paint scheme, is a powerful magnet that draws collectors to the brand. It is one of the most valuable beer cans ever made. A near-mint example—perhaps the best known—sold for an amazing \$28,800 in a 2012 auction. That's a lot of cash for aura and mystique.

See, we're suddenly talking more about Apache than Elder Brau. No wonder the brand has an inferiority complex!

Elder Brau—a name that would be a problem for the brewery as German tyranny spread throughout Europe in the early 1940s—was introduced in January, 1939. It wasn't inspired by some ancient Teutonic tradition. "It was named after the brewery's owner at the time, Robert Elder," Sipos said. Simple as that.

Apache was produced for eight years—1934 through 1942—while Elder Brau for only three (January, 1939 through February, 1942). It was a niche brand designed to complement Apache, not compete with it. Elder Brau, however, has never been able to escape the broad shadow of its Apache sibling.

“For a time, the brand was heavily promoted by the brewery, seemingly more so than Apache Beer,” Sipos said. Which is somewhat surprising, given how extensively the brewery marketed Apache, even in some unusual ways. “During the late 1930s, the Arizona Brewing Co. promoted Apache Beer in parades with the likeness of an Apache Indian Chief on horseback.”

Apparently, no such elaborate gimmicks were employed for Elder Brau.

How does all of this relate to breweriana collectors?

“Elder Brau breweriana is equally hard, or harder, to find than Apache Beer items,” Sipos said.

There always is a “but” injected when comparing the brands, and Sipos offers one: “Although there are fewer known Elder Brau items [excluding Elder Brau beer cans that were filled in Arizona in the late 1950s], Apache Beer items still have far greater appeal among collectors; thus Apache breweriana tends to sell for higher prices,” Sipos explained.



Before you get too enthused about Elder Brau breweriana, and set about pursuing it, Sipos cautions that there isn't much available. Known pieces, which are few, are in collections, not on the market.

Scarcity, not appearance, may be a reason for a lack of interest, Sipos supposed. There wasn't much of it, and only a small amount remains (*Ed. Note: see box below for the known list*). “The numbers known are to the best of my knowledge of what I have seen in person or heard about from trusted sources,” Sipos said. (continued next page)

Following is Ed Sipos's list of known Elder Brau breweriana, starting with the largest and showiest:

Signs

- Embossed oval tin (25 inches x 20 inches): four known; one has not been cut out and retains a rectangular shape.
- Large non-embossed outdoor metal sign (48 inches x 60 inches): three known in fair to poor condition.
- Rectangular outdoor porcelain neon: One known that has been restored.

Ball knobs

Two different ball tap handles, both unique, c. late 1930s. (Author's Note: They can be found pictured on p. 21 in George Baley's superb reference guide *Vintage Beer Tap Markers*. The classic red and silver inserts in the Elder Brau knobs, to some, exceed in beauty the Apache insert, with its silver lettering on a green field. Apache's mystique, however, usually wins out.)

Glasses

Three different enameled shells. One only known in the 3.5 inch size has red lettering; and a small number of the 4.75 inch glasses with red. Only one is known with yellow lettering.

Bottles

Only a few exist, most with the attractive, bright gold foil, oval label.

Labels

At least five versions (oval and rectangle) ranging from scarce to rare, average to interesting.

Post cards

They feature three-month calendars and advertise Elder Brau, Apache, and Dutch Treat. Holes are punched at the top so they could be displayed.

Miscellaneous

Business card, bottle crowns, and a bottle opener.



"I've always thought that the embossed oval tin [sign] was an underrated piece, and I consider it to be one of the key pieces in my collection," said Sipos, who purchased it in an eBay auction in 2003. It is in pristine condition, which adds to its well-earned rarity status (photo p. 26).

It wasn't until he purchased the sign that he learned he knew the seller. "He was the son of a pawn shop owner in Phoenix that we had been doing jewelry business with for some time," Sipos said. "The son mentioned to me that the sign had hung in the basement of the pawn shop for many years." Sipos is a member of the family's Scottsdale jewelry business.

Todd Barnes, Glendale, has been collecting breweriana for decades. He has an outstanding collection of special Arizona beer advertising, including Elder Brau.

Barnes owns many Elder Brau smalls, including a rare business card that has graphics for Elder Brau, Apache, and Dutch Treat, another "sibling" brand. (Fortunately for Elder Brau, Dutch Treat, a contract beer for A.J. Bayless Markets, was not supported by signage.)

His key Elder Brau piece, however, is the rectangular outdoor neon sign listed in the sidebar. It may be—applying the rare factor—**the** most significant Elder Brau piece (see lighted and unlighted photos on p. 27).

"The two-sided outdoor porcelain Elder Brau neon sign that I have is the only survivor that I am aware of to date," Barnes said.

One restored side is displayed in the tap room of The Phoenix Ale Brewery in Phoenix. Few who gaze at its brilliant color while enjoying a pint of ale could guess its importance to the beer advertising collecting community. It is rare!

Barnes and others have no record of how many were made or installed. Likely, only a few.

"I have a photo post card [right] that shows the same [type] sign hanging at Geronimo's Castle, a restaurant, curio shop, Greyhound bus depot in Bowie, Arizona. It is the only photo of the sign from any location that I have been able to find," he said. "We have more Apache sign photographs, even though very few of the [signs themselves] have survived as well."

The neon sign's history is almost as colorful as the sign when it is lighted. Barnes said he acquired it from a sign collector in Las Vegas, who had purchased it in Chloride, AZ. It had once been displayed on a building in Santa Claus, AZ, a long-gone tiny town northwest of Kingman on US 93, the road to Boulder Dam and Las Vegas. The glass tubing was missing and required restoration.

"This sign was carefully restored by Graham's Neon in Mesa, Arizona," he said. "New neon tubing had to be created and was done so to match what was originally on the sign."

Elder Brau items may not have the instant recognition of Apache—or are as attractive as the Dutch Treat label—but they are not entirely lacking in character.

Tin signs feature bright red lettering on a field of yellow or a combination of cream and yellow. Some would call the All Malt Beer bottle label drab or uninteresting. But to others, it is stately, in an old-fashioned way. Elder Brau is in bold brown Germanic letters—complete with an umlaut above Brau—on light brown parchment.

Sipos purchased his large oval Elder Brau sign from Glendale, AZ breweriana collector, Ed Beckmann, in 1999. "He found it locally in a guy's back yard," Sipos said. "It was leaning on his house and when he turned it around, it was an Elder Brau. The condition was rough, but at the time it was the only one known."

Two others were found later and played a role in a missed opportunity. "I spoke with a woman who had two of them, tied back to back. I never was able to get those from her and have since lost contact," Sipos said.

Serious collectors of Arizona Brewing Co. advertising own—or have owned and sold—Elder Brau pieces. Most were purchased years ago, when demand and asking prices were low. Elder Brau advertising has never commanded hefty prices, nothing you would consider to be outlandish.





"I picked up my Elder Brau [tin] sign in an auction held in Michigan in August, 2009," said Joel Gant from St. Louis. "I paid \$325 for it and sold it a few months later on eBay for \$575."

An Elder Brau oval tin sign sold for a whopping \$800 in the NABA Auction in Indianapolis this past August. That not only exceeded expectations, it became the highest-known price paid for the piece. It certainly surprised Sipos and other Arizona collectors.

The sale, however, may have

served to spark interest in the brand, especially in Arizona. Three inquiries have been received by me from collectors in other states asking if I had Elder Brau items for sale. Not exactly a flood of demand, but intriguing for a brand that supposedly has narrow, regional interest.

I have lived in Arizona for 12 years but don't specialize in collecting breweriana from the state. I own a few Elder Brau smalls (an enameled glass and a label) and Apache pieces (ball knob, mini bottles, opener) but they are not for sale.

I purchased the taller Elder Brau glass for \$80 in 2015. "Ten years ago, that glass would have sold for over \$300," Sipos said. The seller said he was "hot on the trail" of a version with yellow lettering that has been in a collection for more than 35 years. A rumor persists that a green version exists, but no substantive proof has been provided. Rumor or not, Apache can't consume all of the mystique!

Most of my Arizona beer collectibles are A-1 Pilsner, which had replaced Apache as the brewery's primary brand. Although there are many scarce, even rare, high-dollar A-1 pieces, most are easier to find and less expensive than Apache.

Instead of just talking about it, maybe it's time for us to start collecting Elder Brau. If we can find it!

Photos courtesy of Ed Sipos and Todd Barnes.

Editor's Note: Rich La Susa wrote about Apache advertising in the Spring 2006 issue of the BC. For more details about the more famous "sibling" please reference that Let's Talk column.



NABA Displays at Kalamazoo's Craft Beer Event



Jim Kaiser and I set up an informational NABA booth at the November 5, 2016 Kalamazoo Craft Festival, held at Wings Stadium. As you probably know, Kalamazoo will be the site of our 46th Convention, from July 25-29, 2017 at the Radisson Plaza Hotel. Your board of directors envisioned this event as a way to introduce NABA to the craft beer drinkers (and producers) in Kalamazoo and the region. Our booth was in the section set aside for commercial vendors, out-of-state craft beer producers, and a noisy band!

We heard estimates that about 2000 people were in attendance. Our display included an 8 ft. wide by 6 ft. high back wall with various photographs (provided by board member Ken Quaas). The booth included two blowups of pictures from the 2016 Indy Convention, a monitor with our website continually running, membership applications, a drawing for a free membership, a knowledgeable presence to answer questions, and a promo for the 46th Kalamazoo Convention.

Many folks stopped by (between drinking!) inquiring about NABA. A few came up to the booth

in the hope that we were selling the items shown in the pictures. Of course, we mentioned that many such collectibles would be available at the Convention next year, on Saturday at the public event, and encouraged their attendance; and also noted that membership opened even greater opportunities for access to great breweriana.

We took the time to directly visit local Kalamazoo craft brewers' booths, and alerted their reps about our 2017 Convention. In total about 80 different micros from throughout the state were represented at this event. Follow up eblasts are planned to reach out to all local craft brewers and remind them of the marketing potential of our event next year.

The effort prompted us to create a display that may be used in the future. We are likely to set up at future events that would help us achieve our goal to increase NABA membership and support future Conventions.

George Baley

The Incredible Story of America's *First* King of Beers

A young man once arrived on the shores of America in 1857 at the tender age of 22. Trained as a brewer in his native Germany, he apprenticed with a fellow German American who had established a successful brewery in the US.

At the age of 31, he boldly set off to build his own enterprise. Within 10 years of starting his brewery, he became this country's "King of Beers," outselling all others.

by Ken Quaas

This is a true story, as incredible as it may sound. What may be harder to believe is that this man's last name was not Busch. Nor was it Pabst or Schlitz.

As you have already guessed, this is the story of George Ehret, a name virtually unknown today except to historians and of course, breweriana collectors. But for a period of 18 years from the late 1870s through almost the turn of the century, Ehret and the powerhouse brewery he built in New York City sold more beer than any other brewery in America.

Ehret's brewing talent was apparent to New York brewer Anton Hupfel, another German immigrant who had recently set up his brewery in The Bronx. Ehret flourished under Hupfel's tutelage, and within three years had ascended to master brewer, at just 25 years old.

Boldly building his brewery Hupfel, like a proud and benevolent father, supported the ambitions of his young rising star, who wished to set off on his own. The entrepreneurial Ehret did so in 1866 at the age of 31. In a bold and gutsy move, he chose a rough and undeveloped spot in Upper Manhattan along the East River. This land parcel ran adjacent to a tough bend in the river aptly-named "Hell Gate" – from

the Dutch *Hellegat*: "passage to hell."

Hell Gate was an infamously narrow, rocky, and treacherous stretch of water hated by ship captains for its difficulty and danger in navigating. And the East River was not a viable water source for brewing because it's not actually a river, but instead a salt water estuary with undrinkable water.

Conquering a hellish location

But young George Ehret was a visionary. It was 1866 and his brewery site selection was in an area slated for urban development and construction of two subways – revolutionary developments in urban transportation in New York City. His new brewery would be in the fast-growing section of Manhattan's Upper East Side called Yorkville, which was becoming an enclave for German immigrants. Ehret intended to brew Munich-style lagers – a perfect fit for his new neighbors.



The "celebrated" beer that helped make Ehret famous was named for Franciscan monks and promoted by this elaborate late 1800s label.



George Ehret

This portrait of George Ehret was taken in 1881 as part of a celebration of his 25 years in business. At the age of 56, he was well-entrenched as the nation's "King of Beers."
Collection of Dave Launt

Because he could not source water from the salty East River, he had to drill a well through Manhattan's dense bedrock (perfect for supporting skyscrapers, which would begin rising just a few years later). It took 700 feet of drilling, but Ehret hit pure, artesian well water. And as for the East River's salty water, he eventually accessed millions of gallons of it to run the compressors for his state-of-the-art refrigeration system.

Ehret's first brew house was completed in 1867 and he proudly named his new facility in honor of its location: George Ehret's Hell Gate Brewery. By all accounts, Ehret's well-crafted lagers were an immediate hit, especially his Franziskaner, named for similar beers brewed in Germany by Franciscan monks. When a catastrophic fire destroyed his nearly-new brew house in 1871, Ehret built an even bigger and more modern facility in its place.



This beautiful 1902 lithograph shows the massive scale of the Hell Gate Brewery, crowned by its ornate clock tower and flanked at left by the Third Avenue elevated railway, which was demolished in the early 1950s. Collection of Ken Quaas

Rising to the top

By 1877—11 years after he started the company—Ehret's beer had become so popular in populous New York City that he became the top-selling brewer in the United States. This reign lasted 18 years, until 1895. During that time the American brewing industry, fueled by thirsty immigrants, increased its overall beer production four-fold. Incredibly, Ehret increased his *twelve-fold* in the same time frame. As his sales expanded, so did his facilities, until his plant spanned several streets and avenues – a total of 75 city lots – across the burgeoning Yorkville neighborhood.

Ehret was a brilliant businessman who understood the three rules of success in real estate: location, location, and location. He leveraged his massive brewery earnings to acquire more than 180 parcels of land on the space-starved island of Manhattan. His prime acquisition targets were busy street corners, where he built some 42 saloons that, with huge signage, very visibly professed his beer. The King of Beers was called "The King of Corners"



One of many corner saloons owned by George Ehret at the turn of the century that prominently advertised his beer.

by *The New York World* in 1899.

Ehret was one of the wealthiest men in the city by this time, and he built a beautiful mansion on famed Park Avenue. It was within walking distance of his brewery, but in a more posh and residential area than industrial, blue-collar Yorkville. His neighbor on nearby Fifth Avenue was fellow brewer Jacob Ruppert, who had built his brewery right next to Ehret's. Although business rivals, Ruppert and Ehret were good friends who not only peacefully co-existed as competing businesses, but also socialized together. A third competitor, George Ringler, set up his brewery in an adjacent parcel to the south of Ehret in 1872, in what consequently evolved into Manhattan's "new brewery district." Together, these three men – Ehret, Ruppert, and Ringler – became the top three brewers, respectively, in New York City. They each made millions of dollars. There was clearly enough beer money to go around in the thirsty Big Apple.

Then, the world turned

Around the turn of the century and in business for nearly 35 years, Ehret's advancing age and sometimes frail health may have caused his visionary eyes to look past his prized brewery. While he focused mostly on draft beer in taverns, advances in bottling and train transportation allowed other brewers – most notably Anheuser-Busch, Pabst, and Schlitz – to



This amazing leaded, stained glass window may have hung in the brewery or possibly, it was a part of one of Ehret's taverns. Its owner, John Dikun, purposely has left the "brewery dirt" on it for the more than 15 years that he has owned it, as he feels it adds to its character.

expand their distribution across the nation and eclipse the sales of Ehret's. Even when he did devote more attention to bottling, Ehret still focused his marketing efforts on the familiar New York market. Despite his sales slipping to #4 nationally by 1900, Ehret was nonetheless selling even more beer than he had when he was on top.

Ehret's momentum was abruptly halted when he got stuck in Germany for four years during World War I. Prior to the war, Ehret had made annual visits to his beloved German homeland, especially to visit the spas to "take the cure" for his somewhat fragile health. In May, 1914, Ehret embarked on his annual trip, unaware that war would break out in August and turn his world upside down. The 79-year-old Ehret, traveling with his daughter, got stuck in Germany, which detained them as "enemy aliens." What was intended as a six-month trip devolved into a four-year nightmare.

Whose side are you on?

Meanwhile, back in the States, anti-German sentiment stemming from the war was strong, and breweries and brands made a concerted effort to tone down their “German-ness.” Disconcertingly, the “old country” was now the enemy. Calling out that your beer was “made the German way” had long been an effective way to assure flavor and quality. Suddenly, it was not politically correct. This was compounded by the fact that the growing Prohibition movement also negatively associated beer and its proliferation with its German immigrant brewers and saloon owners.

It didn’t look good for Ehret that he was in Germany as the war raged on. Rumors circulated that he was siding with the German government and even helping to fund their war effort by subsidizing German propaganda in US newspapers. This gossip became stronger the longer he was stuck overseas – even though he made desperate attempts to get the US Government to help him and his American-born daughter return.

Things got even worse when the US Government also became suspicious of him and had the

Alien Property Custodian seize his entire \$40 million-dollar estate (about \$700 million in today’s dollars).

A new king is crowned

While he was out of the country, Ehret’s brewing enterprise stagnated from a lack of strong leadership and the swirling negative rumors about him, which ultimately proved unfounded. His sales were eclipsed by the Jacob Ruppert Brewing Company, his next-door neighbor. Jacob Ruppert Sr. was a fellow German immigrant and friend to George Ehret, as was his son, Jacob Jr., who assumed control of the brewery following his father’s death in 1915.

The junior Ruppert brilliantly navigated the German-American world, and in doing so, did not have his American loyalties questioned. American-born, “Jake” was well educated, had served in the US National Guard (and given his father’s wealth and influence very quickly attained the rank of colonel) and had also been elected to Congress. The flamboyant “Colonel” was the new marketing genius in New York City. He bought the Haffen Brewery (located 60 blocks north) to expand

his capacity in 1914 and in 1915, bought the New York Yankees, a formal consummation of beer and baseball, and a business that would help sustain him through Prohibition. By 1918, the Jacob Ruppert Brewing Co. eclipsed Ehret as the #4 brewer in the US.

The old king returns to a new conflict

As the war dragged into 1918, George Ehret remained in Germany. At 82, both his patience and health were failing. Despite the warnings of doctors that he was too frail to survive the arduous trans-Atlantic voyage, he was desperate to return to New York to reclaim his vast estate and business interests. In April 1918, he was given permission to travel to Switzerland for medical treatment. From there he immediately booked passage to New York. “The excitement of not being able to start for this country for over four years became so intense that I decided to take the risk of dying on the steamship and being buried at sea rather than remain to die in Germany,” Ehret later told the *New York Tribune*.

Back in New York, Ehret focused on reclaiming his good reputation. He wisely announced



Although there were scores of taverns that sold Ehret across NYC before Prohibition, much of the brewery's signage from that era is surprisingly scarce today. At left is a 20 X 20 inch, elaborately framed, reverse paint on glass sign. In the middle, an 18-inch tin charger sign. Both are believed to be the only ones known.

Photos at left and center courtesy of Dan Morean; at right courtesy of John Dikun

to the press that he held no ill will toward the US Government for unduly snatching his estate and property. "Uncle Sam only took over the properties to take care of them, and they will be returned to me in due course. This is wartime, and the Government must not be hurried over affairs of that kind, and I am not going to hurry it." He also announced that he had invested \$2 million in US war bonds.

Death of a king

By November, 1918 – seven months after George returned from Europe – the war was over. But that celebration was darkened by the looming threat of Prohibition, which ultimately came in January, 1920 with the provisions of the Volstead Act. After 53 years, beer production at the hulking Hell Gate Brewery came to a crashing halt.

The fortunate news for the elderly Ehret was that he ultimately regained his \$40 million-dollar fortune and fortunately, his good reputation. While he had been able to wait out the "Great War," he could not outlast Prohibition. He died at 92 in 1927, too soon

to see his great Hell Gate Brewery once again making the beer that had made him rich and famous.

Reviving the brand

After Repeal in 1933, his heirs wanted to return to the family business. But their neighbor, Colonel Ruppert, had his eyes on acquiring the massive but dormant Ehret brewery complex across the street from his own plant. This would allow a tremendous increase in production capacity as Ruppert looked to expand distribution and effectively compete with Augie Busch and others for a larger share of the national thirst. He reportedly made the Ehret family an offer so generous that they could not refuse. In 1935, The Hell Gate Brewery got a new name: Ruppert.

Moving out of Manhattan and into oblivion

The Ehret family used their windfall from the Colonel to purchase the Brooklyn Interboro Beverage Company, which had been the former Leonard Epig Brewery before Prohibition. There, Ehret's lager beers were brewed again under the guidance

of George's son, Louis. But never again was it produced to the same fanfare or success. Ehret was now just another brewery jostling for tap handles and shelf space with Brooklyn neighbors like Trommer's, Schaefer, Piel Bros., and Liebman (brewers of Rheingold). In 1949, the brewery was further crippled by the disastrous 81-day brewery strike in New York City, which opened the tavern doors for the "nationals" from Milwaukee and St. Louis to gain a Big Apple foothold.

In 1949, The Jos. Schlitz Brewing Company, by then #1 in national sales, bought the failing Ehret plant, its first outside of Milwaukee. The new king had bought the old king. Infused with badly-needed cash from the sale of its plant, the Ehret family moved to less expensive, neighboring New Jersey. It purchased the William Peter Co. brewery in Union City and sputtered into its final days there, closing in 1951. The once-proud George Ehret Brewing Co. disappeared forever, just five years shy of its 100th birthday. Today, George Ehret, once King of Beers, is a name almost forgotten by history.



Ehret prominently used the symbol of the six-pointed star in his advertising and labeling. Most commonly associated as the Hebrew "Star of David," it was used in Germany as the "Brauerstern" or "Brewer's Star" and was the insignia of the brewer's guild – providing an assurance of "pure" beer. The six points

of the star represented the six aspects of brewing most critical to purity: water, hops, grain, malt, yeast, and the brewer. After Prohibition, The Hell Gate Brewery name was dropped in favor of "Draught Beer," as the brewery was purchased by Jacob Ruppert.

Photos (tin button sign and oval trays) from the collection of George Arnold

Author's Note: One of the great assets of NABA is the tremendous resource of our membership. Special thanks go to New York City breweriana experts George Arnold and Dave Launt for sharing their vast knowledge and photos from their collections, as well as to John Dikun, Dan Morean, and Ron Small for always being willing to assist with perspective and photo contributions.



The last sign of an empire? This faded painted sign, photographed in 2006, is on the corner of an old tavern at 116th & Lenox in the Harlem section of New York City. It is the only known outdoor sign still remaining from the vast Ehret's empire.

Clock Tower No More

Time also ran out for the old clock tower, which had been annexed by the Ruppert Brewery as part of the purchase of the Hell Gate plant in 1935. The six-story tower was part of an 1879 addition to the brewery and was an icon in the Yorkville neighborhood for nearly 90 years. It had been designed to resemble a Bavarian church steeple and in a whimsical touch, Ehret replaced the traditional onion-shaped dome with what looked like giant beer barrels.

After the Ruppert Brewery was shuttered in 1965, the huge, multi-block complex was sold to developers, who demolished the buildings in 1969 to build apartments. A preservation group raised money to save the clock tower, hoping to place it in a small park (also planned as part of the urban renewal project). The clock tower is pictured above in a 1902 lithograph and at right in a 1969 *NY Times* article heralding the preservation efforts.

Alas, the chain link fence was no barrier for vandals with inexplicable motivations, who cruelly destroyed the historic tower, the last vestige of George Ehret's Hell Gate Brewery.



Ehret's heirs removed the six-pointed star and the "Geo." (abbreviation of George) by the 1940s, in favor of focusing on the Ehret's brand name.

Tap knobs and cardboard die cut of bottles, from the collection of George Arnold – round reverse-paint-on glass backlit sign (Price Bros., 11 inches dia.) from the collection of Ron Small





Collector's Bookshelf

Reviewed by Larry Moter
accneca@aol.com

This story's inception is a tale of an historically significant corkscrew; and a photograph.

In 2001, Professor Alfred W. McCoy (a lineal descendant of Piel Brothers Brewery co-founder, Michael Piel) requested a scan of Gottfried Piel's rare corkscrew, and Gottfried's photograph (possibly the best known) both from prominent author, collector, and brewery/corkscrew/opener historian, Donald A. Bull (famous in our hobby for multiple reasons, including being an early NABA/JFO/ECBA member, and co-author/publisher of *The Register of United States Breweries 1876-1976* © 1976, which later evolved into *American Breweries*).

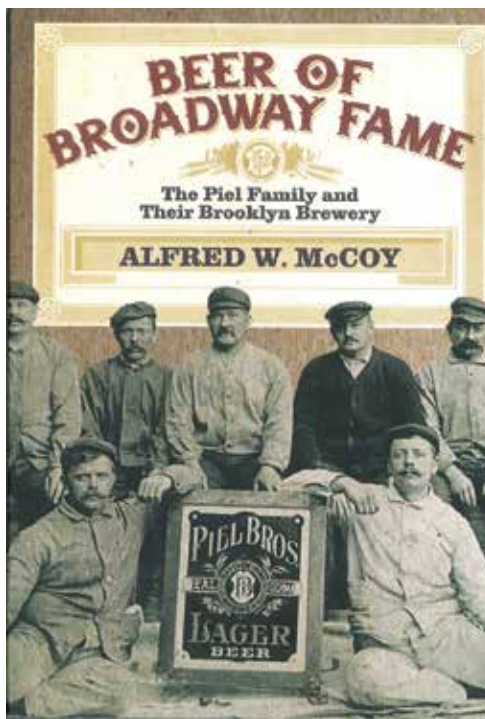
Bull is most renowned in International Corkscrew circles because he is a premier collector and author. He has written many books on corkscrews (and openers too) but in all probability, *The Ultimate Corkscrew Book* (© 1999) is the most famous. It is a "coffee table" book and a comprehensive history of everything you need to know about corkscrews.



Gottfried Piel's corkscrew was made by Wilcox & Evertsen of New York City between 1892 and 1896. The large silver mount is engraved with his initials.



BEER OF BROADWAY FAME THE PIEL FAMILY AND THEIR BROOKLYN BREWERY



BY ALFRED W. MCCOY,
HARRINGTON PROFESSOR OF
HISTORY, UNIVERSITY OF
WISCONSIN-MADISON

Among the numerous illustrations is an "ultra rare" (probably unique) photo of Gottfried Piel's 1890s corkscrew and his own mug shot, which brings us back to our focus story.

(Author's note: In the summer and spring issues of 2009 [Vols. 146 & 7], Bull authored a pair [Pts. 1 & 2] of BC articles on the Electro-Chemical Engraving Company, a Bronx manufacturer of lithographed metal products including openers, beer trays, signs, etcetera. He has a great web site, too: The Virtual Corkscrew Museum.)

Let's fast forward to 2015: Al McCoy requested a new scan from Don Bull due to last year's much improved scanning technology over that from 2001, his original request for reproductions. In August, 2016, Bull received the new Piel family book from McCoy, and suggested that he send one to me for NABA review. I want to thank both Don and Professor McCoy for including me. It is most exciting to receive a fantastic book to review literally "out of the blue."

McCoy is a historian by profession and a Piel family member who undertook a 15-year labor of love. He had a ton of access to Piel family member records, Piel Brothers Company records from various sources, and he did meticulous ancillary research. I love to review footnotes in a great book and found myself constantly flipping pages for source review.

Crafted with a professional historian's artful storytelling, *Beer of Broadway Fame* conveys the story of German Immigrants, brewing, business, and most of all, family. From the acknowledgments: "This book started out as an antiquarian project, morphed into a social history, and wound up in my preferred scholarly terrain, the shadowy netherworld of covert operations. Instead of the roster of names and dates that are the stuff of most

genealogical histories, I found a hidden past of espionage, state surveillance, family intrigues, and personal betrayals.”

German immigrant Gottfried Piel (business, finance) arrived first and sent for his Dortmund-trained brewer brother, Michael (brewing, operations). They were not penniless but also not rich. They arrived with sufficient capital to buy an existing brewery, Lanzer (*Ed. note: Don Bull has spelled it Landzer in his book*) and began brewing in 1884. A cousin, Wilhelm, was an early investor (needed for Lanzer renovations) but lived in the USA for only 4 years before returning home (*Author's note: the cousin Wilhelm who invested in the brewery should not be confused with a brother also named Wilhelm*). The Lanzer plant had experienced

a troubled past, but the Piel Brothers renovated it and began brewing a highly regarded, quality German lager in 1884. They incorporated in 1898.

The book chapters tell the story chronologically:

- Chapter 1: The Piel Family
- Chapter 2: Brooklyn Brewery
- Chapter 3: Incorporation
- Chapter 4: Prologue to Prohibition
- Chapter 5: The Great War
- Chapter 6: Prohibition
- Chapter 7: Repeal
- Chapter 8: Purging Piel's from Piel Brothers
- Chapter 9: Corporate Expansion
- Chapter 10: Demise
- Chapter 11: Third Generation



Pre-Pro Piel's .5 liter glass made in Germany by Saxony Glass: TM on bottom is a crown with SG inside.

The body of the book is 350 pages long—footnotes et al expand it to 488 pages. It is a fascinating tale of building a quality brewery, the development of family rivalries, and the evolution of a business through industry-wide changes. Of the two brothers, Michael was the one, over time, who ended up running the business. He had eleven children (two of whom died in infancy and two others died young). The seven remaining siblings constituted the bulk of the second generation. William, the eldest, succeeded his father Michael and ran the business.

Integral to the Michael Piel family was a Maine country estate called Parlin. In this location, they spent many summers together and the setting became a focal point for family unity in the early years—until internecine rivalries and disputes split the family.

The business structure outlined the eventual family strife. One of my business mentor's favorite folksy sayings was, “People get funny when it comes to money.” So true.

There were three trusts controlling stock for the heirs: one for Gottfried's line (whose wife, Sophie, was a large stockholder due to inheritance); one for Michael's family (whose wife, Maria, was the matriarch, lived to be about 100,



This book's voluminous Bibliography consists of:

- Archives and Collections
- Articles & Books
- Government Documents (County and State)
- Government Documents (US)
- Miscellaneous Sources
- Radio Broadcasts, Documentary Films, and Television
- Advertisements
- Newspapers and Mass Media
- Oral History Interviews
- Theses and Dissertations
- M & G Piel Securities, Inc.
- Michael Piel Holding Company
- Piel Brothers Brewery
- Piel Family and Related Papers



and was the largest stockholder); and finally, one for German cousin Wilhelm (who was an early investor). Michael and his heirs represent the main family lineage of this book.

After Prohibition, the trust recipients favored dividend distributions for income. This is a common business succession problem, where outside (of the business) family members demand annual income, often at a time when the corporation needs to retain capital to invest for growth, modernization, and market share. In a peer-to-peer comparison, the 1930s Schaefer company grew with the modern business leadership of Rudy Schaefer "into the 4th biggest brewer in the US in 1942—while Piel Brothers growth faltered far behind . . . Schaefer was unencumbered by family," was the author's summary observation.

In the 1930s, Piel's had multiple family members in the business. Eldest William (successor to Michael) forced out all his siblings, to change with the business practices of the time: He chose to employ business, finance, and marketing professionals.

Brother Henry (the brewer) was ousted—this may have been a strategic error because he favored the high quality brew that had made Piel's reputation.

The company evolved into a million barrel plus brewery in 1952 (1,041,604) and the nation's 16th largest. They devolved, however, into making "bum beer."

Allow me to explain: Collectors know post-Prohibition Piel's for

two main advertising efforts. First was the 1930s German elf theme created by family member, sister Agnes Piel. Second was the famous "Bert & Harry" cartoon characters (1955) voiced by commedi-

ans "Bob & Ray."

Everyone loved the Bert & Harry commercials, but they created a problem: The advertising worked, and people bought Piel's products only to find they were paying good money for a "bum beer." There's an old saying in marketing: "Advertising a bad product gets you less market share."

The end came in 1962 after two years of losses. Piel's sold to Drewry's.

Three primary bad business decisions led to this demise:

- 1 – "Bum Beer:" A lack of quality control
- 2 – Structure: Where family income requirements starved the company of investment capital



1940s era coasters played on famous people of the time period.

3 – Bad expansion decisions: First in buying the Trommer Brooklyn plant in 1951 (closed 1955); and second, a disastrous purchase of the Staten Island-based Rubsam & Horrmann in 1953.

A long time ago, I remember an old collector who told me the locals referred to "R & H" beer as "Rotten & Horrible." The R & H purchase was a disaster. Not only was the beer quality bad (soon after purchase the Health Department closed the plant temporarily); but also the balance sheet, apparently, was a fabrication and "bleeding hidden red ink." That plant closed in 1963.

An additional problem was mismanagement after William's death in 1953. Non-family members had run the company and



Cartoon characters, Bert & Harry adorned many oddball Piel Bros. advertising, including this 33.5 RPM record cover below.

multiple bad decisions had hastened the toll. Changes in the Industry and local market, however, forecast the doom of nearly all the New York City area breweries including Brooklyn (and eventually Newark, NJ). They could not compete with the large national shipping brewers and were hamstrung by expensive NYC labor agreements as well as by transportation and distribution costs and bottlenecks.

The Piel family trusts evolved into M & G Piel Securities, Inc., and then through challenges and disputes, the securities morphed into a mutual fund that is quite large today and supports the many Piel heirs with supplemental income. The latter part of the book deals with M & G Piel Securities, Inc. and the third generation of Piel heirs. There were some very interesting folks down the line, including Gerard (William's son) who founded a

famous magazine called *Scientific American*.

Drewry's eventually sold to Associated Brewing Company and the plant closed in 1973. It was an end to an era. But the Trust endures along with the Piel family, which comes to life in an incredible story of American immigration/assimilation, business, brewing, and most importantly, a family's journey.

Until recently, under the ownership of virtual brewer, Pabst, the Piel brand has limped along, displayed on the bargain shelves. There could be a "life after death" for the brand, however, according to *All About Beer Magazine* (Volume 37, Issue 4, Sept. 2016). Author Bryan Roth, in his article, "Classic Beers Find Second Life With Modern Audiences," reported about Shannon Hawkes Degnan's effort to bring back Piel's as a contract beer. Hawkes' grandfather (Thomas P. Hawkes)

started at Piel Bros. as a salesman in 1941 and was President in 1963 when Drewry's took over.

There are so many facets of this book that cannot be compressed in a review: The Kovar story (famous high quality near beer) and Prohibition survival, along with the suspicion of prominent German American families in WWI. These are just some of numerous examples of excellent reportage from this book.

Al McCoy hit a grand slam with this book, which is fascinating, well written, and comes to you highly recommended.

Ordering information: Excelsior editions is an imprint of the State University of New York – information: www.sunypress.edu
Photos shown are from reviewer's collection (coasters, record, glass, white tray) combined with breweriana from George Arnold. Thanks are extended to George for sharing his photos.

IN MEMORIAM

Roger D. Roy

1955-2016, Amelia, OH

Roger Roy, a long time collector of Cincinnati area breweriana, passed away September 24, 2016, at the age of 61. Roger and his wife of 33 years, Barb, were fixtures at local breweriana shows, as he was a member of both NABA and BCCA, and was active in both the Queen City Chapter (Cincinnati) and the Miami Valley Chapter (Dayton). Roger collected all things pre-Prohibition and had a special fondness for both pretty lady lithographs and brewery glasses. For many years Roger was a professional drummer and traveled with his bands. He also was a long time coach of youth baseball. In 2005 he earned a sheriff's department heroism award for attempting to rescue a man from a burning car. At the time of his death Roger was the Procurement Manager for ECU Corporation. His passing came after a heroic three year battle with Idiopathic Pulmonary Fibrosis. Besides his wife, he leaves his sons Ryan and Aaron, and his daughter-in-law Mindy. His loss will leave a giant void in the collecting community. We will miss his infectious smile, sense of humor, and the enthusiasm he brought to our hobby.

George Akin

1932 - 2016, Green Bay, WI

Former NABA member, George Akin passed away July 21, 2016 at the age of 84. He had a passion for breweries in Wisconsin and Upper Michigan. After he retired from Chairman of the Computer Department of Electronic Data Systems, George spent most of his time researching breweries. His family is involved with breweriana collecting also. This includes his brother, Ron, who is co-author of a book on Oshkosh, WI breweries, and two nephews: David and Daniel. George will be missed.

Editor's Note: we apologize for an error in the Fall issue of the Breweriana Collector's "In Memoriam" section. One of those listed as passing should have been Dave Kalso. We deeply regret this error and apologize to his friends and family.



Craft/Micro

Left: Grey Lady Ale Tap Handle 12 in. tall
Cisco Brewers, Nantucket, MA \$61
Right: Six Rivers Raspberry Lambic Tap
Handle 12 in. tall, Six Rivers Brewery,
McKinleyville, CA \$208



Left: Horny Goat Tin "Tacker" Sign 21 X 25 in.
Horny Goat Brewing Co. Milwaukee, WI \$53
Right: Kona Beer LED Lighted Sign Interchangeable placards
showing all of the brewery's labels/styles 27 x 16 in.
Kona Brewing Co, Kona, HI \$167



Blitz chalk statue, 1950s
9 x 9.25 x 3.25 in., Blitz Weinhard Company,
Portland, OR \$173



Above: Effinger's
Schlehen Brau Tin Over
Cardboard Sign By
American Artworks,
Conshocton, OH
19.25 X 6.25 in.
Ferd Effinger Brewing Co.
Baraboo, WI \$1,410

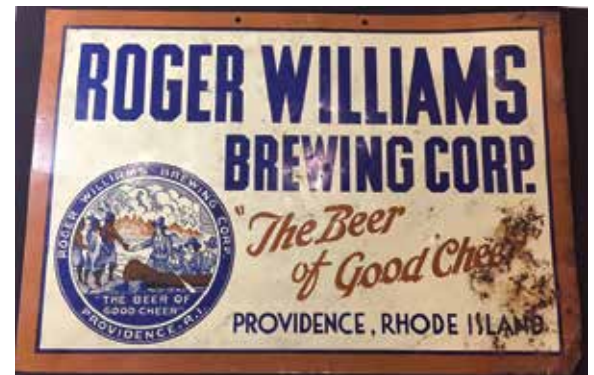
Left: Hubert Fischer
Pre-Pro tray 15 X 19 in.
The Hubert Fischer Brew-
ery, Hartford, CT \$686



Chief Oshkosh Ball-Shaped Tap
Knob, Chrome with Porcelain
Insert, 2.5 in. dia.
Oshkosh Brewing Co.
Oshkosh, WI \$711



Pabst Tin Over Cardboard Sign Manufactured by H.D. Beach
Co., Coshocton, OH, 14 X 17 in.
The Pabst Brewing Co., Milwaukee, WI \$1059



Roger Williams Tin Sign, 9.5 X 14 in.
Roger Williams Brewing Corp., Providence, RI \$889



Sunshine Premium Beer Lighted Plastic and Metal Sign
25.25 x 6.25 in. Sunshine Brewing Co.
Reading, PA \$280

Hysteria



Above: Horton Beer Ball-Shaped Tap Knob, Chrome with Porcelain Insert, 2.5 in. dia., Horton Brewing Co., New York City, NY \$406

Below: Schultz Ale, Bakelite Ball-Shaped Tap Knob 2.5 in. dia., Schultz Brewing Co. Union City, NJ \$480



Hamm's Die Cut Cardboard Sign 34 X 25
Hamm's Brewing Co., St. Paul, MN \$610



Lowenbrau Reverse-Paint-On-Glass
Lighted Cab Sign
23.5 X 12 in.
Lowenbrau Brewing Co.,
Munich, Germany \$1,650



PON Celluloid on Tin Over Cardboard, 5.375 X 13 in.
Christian Feigenspan Brewing Co. Newark, NJ \$148



Above: Ruppert Old Knickerbocker Tin Sign
23.5 X 12 in., Jacob Ruppert Brewing Co., NY \$136
Left: Burger Tin Sign, 17.25 X 14.625 in.
The Burger Brewing Co., Cincinnati, OH \$153



Blatz Pilsener Glass & Metal Register Light
Blatz Brewing, Co., Milwaukee, WI \$2,175



Above: Lone Star Plastic & Metal "Teardrop" Clock,
27 X 18.5 in., Lone Star Brewing Co.,
San Antonio, TX \$482



Krueger "3D" plastic and Metal Lighted Sign
10 X 25.5 in.
G. Krueger Brewing Co., Newark, NJ \$355



Left: Regal Supreme Reverse on Glass on Wooden
Base Backbar Sign, 7.5 X 4.5 in., People's Brewing
Co., Duluth, MN \$820

Trading an old man for a pin-up girl

Old Reading introduced a bold and sexy new advertising campaign in 1954.
Why didn't it last?

by Chad Campbell
with Ken Quaas



Old Reading's traditional
"Gus the Brewmaster" character.
Collection of Ken Quaas.

It was 1954. The Reading, PA-based Reading Brewing Company, like so many regional breweries of the time, found itself with increased competition. The "national" brands (Budweiser, Pabst, and Schlitz) had permeated the Reading market and were jostling for shelf space at the store and taps at the local taverns. The big brands had strong advertising programs. The leadership of the much-smaller Reading Brewing Co. felt okay about their main product, Light Reading Premium Beer, which was kegged, bottled, and canned for taverns and distributors in Pennsylvania and nearby states. (Back then, light referred to a beer's color; only later did it ferment into a marketing slogan for low-calorie or low-alcohol beverages.) But they felt their flagship brand, Old Reading Beer, needed to do something significant to stand above the crowd.

That "something" took the form of distinctive advertising, with a clear recognition of what many beer marketers had known about their male target audience for many years – they like looking at pretty ladies. The brewery turned to the famed Ted Bates &

Company advertising agency in New York City. Founded in 1940, Ted Bates had already made an indelible mark on Madison Avenue with its work for giant multinational companies, like Colgate-Palmolive and M&M Mars. Its slogan for that company's M&M Candies, "Melts in Your Mouth – Not in Your Hand," had driven the brand to the top of candy sales in the US.

From Reading to Madison Avenue

Could Bates do the same for the tiny Old Reading Brewing Company? Understanding that "sex sells," the Madison Avenue giant came back with the idea to incorporate a series of sexy pin-up illustrations into a new marketing campaign to make Old Reading stand out. After all, it was 1954 and a racy magazine founded in Chicago in 1953 by a young man named Hugh Hefner was taking off. That publication, *Playboy Magazine*, would serve as a long-term showcase for the man who created the artwork for the Old Reading campaign.

That man was the accomplished Peruvian pin-up artist named Alberto Vargas (1896-1982). Vargas had made a name for himself painting realistic pin-up girl illustrations in the movie



From the collection of Chris Watt.

poster advertising business. Vargas's artwork also graced the pages of other male-focused publications like *Esquire Magazine*, and later, *Playboy*.

Suddenly, the brand that had been distinguished for its Pennsylvania Dutch lager beer, and long-known for its portly Dutch German character, "Gus," was instead being represented by scantily clad "Vargas Girls." The marketing strategy that had been in place since Prohibition, which played on nostalgia for simpler times, abruptly ended. Vargas Pin-Ups were born.

From Virginville to Vargas

As luck would have it, one of Vargas top models was a young girl named Shirley Buchanan, who hailed from (the ironically named) Virginville, PA: a mere 20 miles from Reading. Ms. Buchanan, whose real last name, Felstadt, reveals the same German roots of many in the Reading area, became a feature model in the Old Reading campaign. She is the voluptuous blonde dressed

Set of three different
Gillco lighted cab signs,
from the collection of
Chris Watt.





The pin-ups for this campaign were all in cardboard, in various stand-up easel sizes and bottle topper versions. The effort did not last long enough to evolve into the production of more permanent glass or metal signage. From the collection of Chad Campbell.



paintings. Each was variously featured on four large cardboard signs, four bottle toppers, print ads, and a series of billboards. These ads had taglines like “Sugar-Free” and “Proven

By Test, One of America’s Best” – ideas that didn’t exactly fit the message being conveyed by the visuals.

An Abrupt Ending

Although the advertising was reportedly well-liked, it lasted only one year. By 1955, Old Reading had moved back to more traditional advertising, although the “Gus” mascot had been permanently retired. Meanwhile, Ted Bates was producing ads for the larger C. Schmidt Brewing Co. of Philadelphia, using the slogan, “Full taste beer for the one man in four.”

In 1958, Old Reading shifted gears again and dropped the “Old” from its brand name. They introduced a clunky-sounding, “The Friendly Beer for Modern People” campaign. The brewery fought to stay relevant and keep its sales afloat, but eventually succumbed in 1976. C. Schmidt acquired its labels before itself being bought by G. Heileman, which sold to Stroh’s, which sold to Pabst.

(continued next pg.)

A Vargas trove surfaces from storage



Collection of Chad Campbell.

The rare Old Reading pin-up advertising by Vargas had caught the eye of NABA member Chris Watt many years ago. But until about 15 years ago, the Pennsylvania native had just one of these coveted cardboard signs in his collection. Although he was aware that others existed, he didn’t know they also came in a smaller, die-cut bottle topper version. Then he saw one and quickly bought it on eBay (photo left).

Over the next few months, Watt kept a watchful eye on that eBay seller, and saw that he was listing other Vargas items: original drawings, photographs, letters, letterheads, and even business cards. Watt contacted the seller, who revealed that he had acquired the items by winning an auction for the contents of an abandoned storage unit in California. The seller had no idea what was in the unmarked boxes when he had bought them. Once the boxes were opened he had discovered the storage unit had been rented by the estate of the famous Alberto Vargas after he’d died some 20 years earlier (1982 at the age of 86). As is common practice when payments on rental units are in arrears, the contents of

Vargas in action, late 1940s.

Collection of Chris Watt.



the unit were auctioned.

When Watt inquired if the find had contained any other Old Reading advertising pieces, the seller sent him photos. He had nearly two complete sets of them – including the bottle toppers that Watt had never seen before. After considerable negotiation, Watt landed what is believed to be one complete set of Old Reading’s Vargas pin-up girl cardboard signs. He also purchased a business card and several photographs of the artist in action as “go withs,” enhancing the display of the Old Reading pieces.

“The seller had given the second set to his brother,” Watt recalled. “So, I kept in contact with the brother over the years, but I was never able to work a deal with him, as his prices continued to rise and rise. The brother will

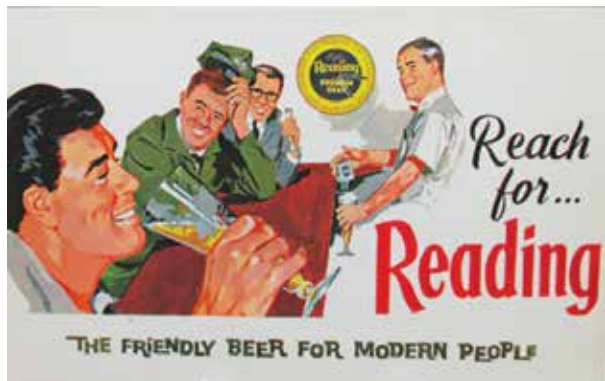
still list a piece on eBay maybe once a year. Each time a friend of mine is high bidder but the reserve is never met. I hope that someday we can bring them back to Pennsylvania.”

Part of the Old Reading pin-up trove is proudly displayed. Collection of Chris Watt.



Vargas business card circa 1940s. Collection of Chris Watt.





Old Reading dropped the "Old" from its name to overtly insist it was for "modern people," as seen in this cardboard easel ad featuring a tavern scene, circa 1958.

But why did Old Reading's pin-up campaign only last a year? These types of illustrations had become popular morale boosters for lonely GI's during World War II. Surely they would appeal to the male beer drinker less than 10 years after the war's end.

Perhaps it was just too racy for the conservative Pennsylvania Dutch audience of Southeastern, PA. Or quite simply, the campaign might not have met sales expectations.

Alberto Vargas went on to considerable fame, showcased as the featured artist with the hugely successful *Playboy*, for which he produced about 150 original paintings (typically a combination of watercolor and airbrush) of women with idealized proportions. He is widely regarded as one of the first and finest artists of the pin-up genre.

The short duration of the pin-up campaign is one reason why Old Reading advertising, featuring the colorful and eye-catching artwork of Vargas, is a rarity and a challenge for collectors to find – in any condition.

About the Author: Chad Campbell lives in Reading, PA, and is a new member to NABA who has been actively collecting breweriana for about five years. A graphic designer by trade, Chad has become known in the collecting hobby for his informational web site, Breweriana Aficionado (<http://www.brewaf.com>). Chad actively buys, sells, and trades breweriana and specializes in PA breweries like Old Reading, Sunshine, Deppen, Lauer, Mount Carbon, Mount Carmel, and Yuengling. He can be reached at thebrewaf@gmail.com

Members

**The spring issue of NABA's
Breweriana Collector
Magazine will include the
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and schedule.**

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SAVE THESE DATES

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**ABA & ECBA Joint Convention June 28 to July 1
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RHODE ISLAND breweriana wanted from Narragansett, Hanely, Providence, Roger Williams, Eagle, Molter's, Consumers, Hand, Rhode Island, Kent, etc. Paying top dollar for pre-Pro lithos and ROG signs and/or unique pieces. Contact Ed Theberge at One Pine Lane, Warren, RI 02885 or ejtheberge@cox.net or 401-245-5037.

rV177

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

rV181

BUTTON SIGNS wanted. I am a serious collector of buttons and have 125. I am looking for others in excellent condition. I'm willing to buy or trade for excellent TOCs in equal trade. Please send photos of any you have that are available and what you want for them, to Barry Hunsberger, 7057 Queenscourt Ln., Macungie, PA, 18062; barryMGD@aol.com, or 610-391-1920.

rV181

MEMBERS-ONLY Sale!

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

NABA

BACK ISSUES of the *BC* for sale: Issues 93, 95, 97; 99 & 100; 102; 105 - 132; 135 - 139; 141 - 145; 147 - current. Issues are \$3 each and ten for \$25. Shipping is \$2.50 for one issue and free for 3 or more. Make check payable to NABA and send to 1585 Tiffany Woods Dr, LaPorte, IN 46350-7599

NABA

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 I wish to join NABA and payment is enclosed. Annual Membership dues are: US \$30, Canada \$35 (US); and overseas \$45 (US); Family +\$5. Please make your check or money order payable to NABA (please type or print legibly!).

Name _____ Spouse _____

Address _____

City _____ State _____ Zip plus 4 _____

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

email address _____ Sponsor _____

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

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

Specific breweries, brands, cities _____

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

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Buckeye (NW OH, SE MI)

Contact: John Huff, 7300 Crabb Rd,
Temperance, MI 48182; cadiac500@aol.com

Capital City Chapter

(Washington DC, MD, No. VA)

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

Chicagoland Breweriana Society

(Chicagoland)

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

Craft Brewery Collectibles Chapter

(At Large)

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

Gambrinus Chapter (Columbus, OH)

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

Gateway (MO/IL St. Louis Metro Area)

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

Goebel Gang (South Bend, IN)

Contact: (?)

Great White North Brewerianists (Canada)

Contact: Phil Mandzuk; philman@mts.net

Hoosier Chapter (IN)

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

IBC Chapter (Indiana)

Contact: John Ferguson, 3239 Five Points
Rd., Indianapolis, IN 46239;
fergkate@comcast.net

Just For Openers (Earth)

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

Miami Valley Chapter (Dayton, OH)

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

Michigan's Dog-Gone Good Chapter

(Frankenmuth, MI & Detroit area)

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

Monarch Chapter (Chicagoland, Northern IL)

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

North Star Chapter (MN, WI, Midwest)

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

Packer Chapter

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

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

Patrick Henry Chapter (Kalamazoo, MI)

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

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

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

Queen City Chapter

(Cincinnati, So. OH, No. KY)

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

Reisch Brew Crew (Central IL)

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

Schultz & Dooley Chapter (New York State)

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



*All advertising materials and inquiries should be
directed to:*

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

Advertising Guidelines

CLASSIFIED ADVERTISING

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

DISPLAY ADVERTISING

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

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

PAYMENT

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

DEADLINES

Issue	Materials Receipt	Publish Date
Spring	February 20	April
Summer	May 1	June
Fall	August 20	October
Winter	November 20	January

Advertising is accepted only from mem-
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and Editorial Staff make no effort to in-
vestigate the value or authenticity of any
item offered for sale or trade, or of the
business reliability of the persons placing
advertisements. NABA and its Officers
and Directors disclaim responsibility for
inaccuracies that may occur in its pub-
lications, as well as any liability for any
transactions to which it is not a party.



Why Do I Belong to NABA?

Because it's full of
collecting connoisseurs,
just like me and you!

- **The Quarterly Magazine:** *The Breweriana Collector* is packed full of great articles and pictures of breweriana and breweries. You can learn not only about what's going on now, but also about what happened then. We have features on our "connoisseur" members and their extensive collections. Now increased to 48 pages!
- **The Camaraderie:** Stay connected with your fellow breweriana enthusiasts. Stay current with all the news, great shows, and upcoming events in the hobby and importantly, our Annual Convention that features great beer, breweriana, buying, trading, selling, and conversation. Mark your calendars for **July 26-30, 2017 in Kalamazoo!**
- **The Membership:** We have nearly 700 members representing 42 states. NABA members are many of the most knowledgeable and expert—some of whom literally "wrote the book" on their areas of collecting. It's a great group willing to share their knowledge and to assist in your own collecting endeavors.
- **The Virtual Museum:** NABA is building a unique and proprietary resource exclusively for our members. It will be a full, online repository of all kinds and brands of breweriana from Pre-Pro through 1960.

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

Go to nababrew.com for more information and like us on FaceBook at National Association Breweriana Advertising!

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