

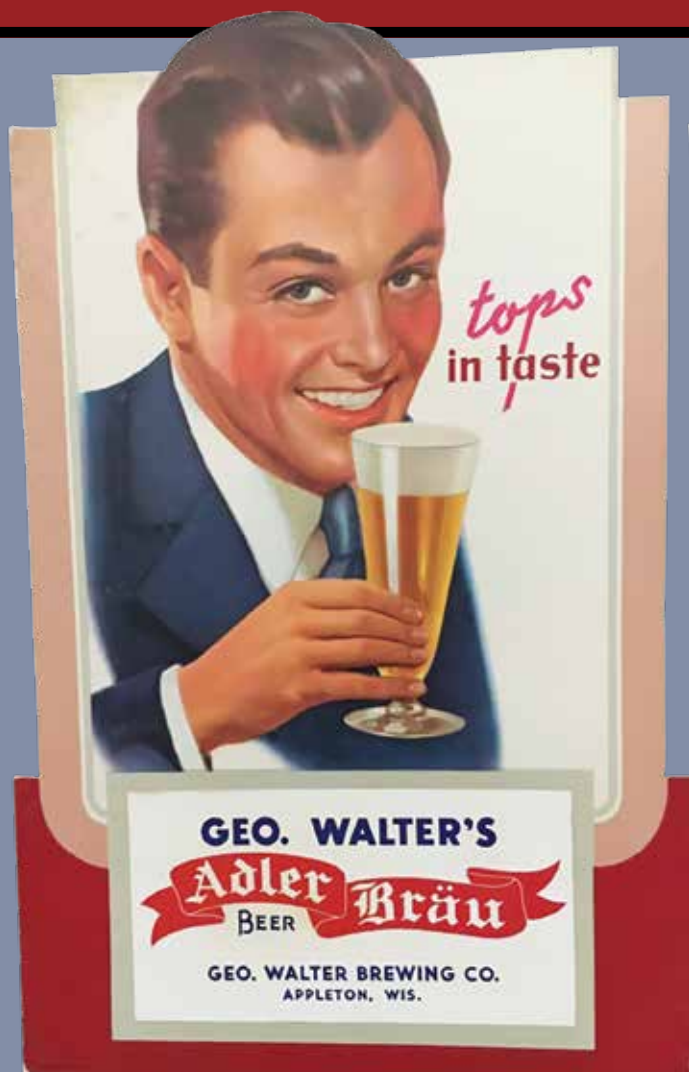


BREWERIANA COLLECTOR

Volume 180

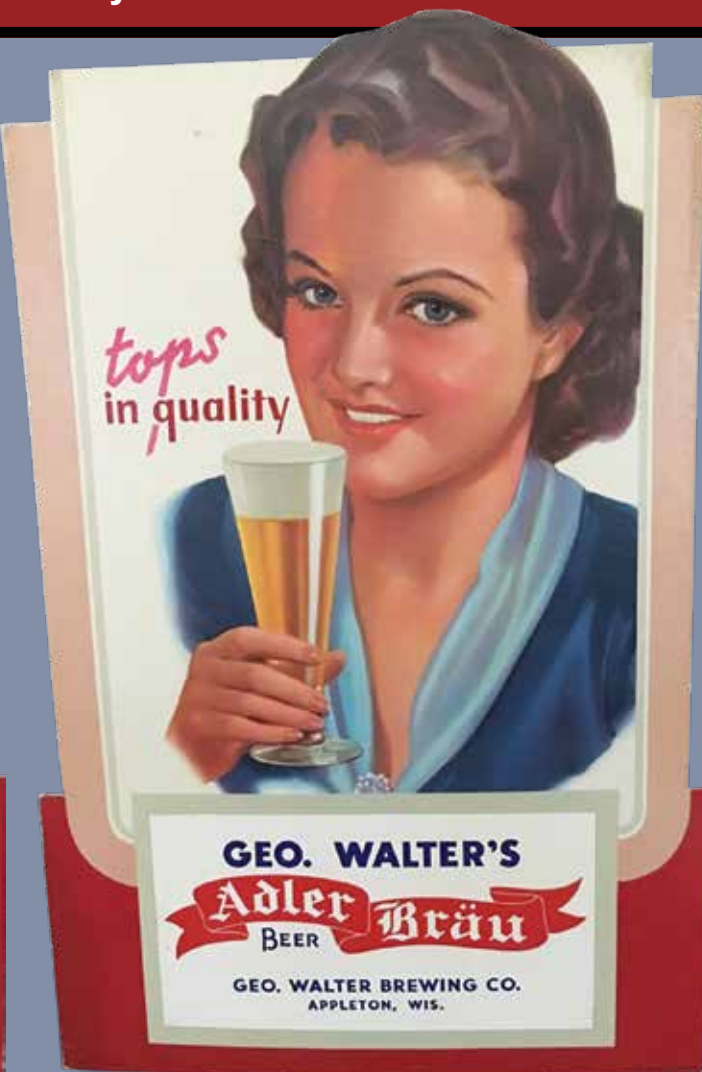
Founded in January 1972

WINTER 2018



The "State" of
Craft Brewery
Tackers

The Many Sides of
a 6-Pointed Star



Member Profile:
Stevan Miner

Chartiers Valley
Brewing Co.

Michigan Liquor
Control Survey:
Ann Arbor

Postcards from
the Pre-Pro Past

NABA #47: Madison, WI Aug. 1 - 4, 2018



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BREWERIANA COLLECTOR

WINTER 2018

#180

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Cover Image: A rare pair of die cut cardboard easel signs from the 1950s, advertising Adler Brau by George Walter Brewing Co. of Appleton, WI, which closed in 1972. From the collection of Ken Quaas. **The 2018 NABA Convention will be held in Madison, WI, August 1 through 4.**

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President's Message

Greetings once again!

As we enter another new year, I want to again thank everyone for being valued members of NABA! For going on 50 years, NABA has been the home to brewery advertising collectors who look forward to our top-notch quarterly journal, the *Breweriana Collector*, and to attending the annual Convention. I think you will soon notice some subtle changes that reflect NABA's Board of Directors' desire to make our organization even more valuable into the future. We have exciting plans ahead!

Sadly, I note the passing of Rayner Johnson, a friend to all in the brewery collectibles hobby, and a valued member of our Board of Directors. (*Ed. Note: see p. 43*) Ray's warm smile and wry sense of humor will be deeply missed by his fellow collectors. The only bright spot to this sad news is that the legendary Blue & Gray Show, founded and ably produced by Ray for so many years, will continue in his memory. This show, slated for mid-February, is being proudly supported and endorsed by all 4 collecting organizations: ABA, BCCA, ECBA

and NABA. We are grateful to Larry Handy for taking the reins and are confident that it will be as strong as ever, with Dan Morean's auction and John Bain's Back Bar display. Please see the ad on the inside back cover of this issue for details on how to register.

While there can be no replacement for Rayner on our Board of Directors, we are very happy to welcome two valuable additions: Christopher Watt and Barry Travis. Each of these two gentlemen are highly knowledgeable and are respected and accomplished breweriana collectors who have been strong contributors to NABA and the hobby. Most importantly, they are also really good guys. The Board has set many goals to achieve for 2018, and our membership continues to grow. As always, I urge you to promote NABA membership to your friends.

Please make plans to attend the annual Convention in Madison, WI in August. The Haydocks and the Minhaus Brewery will be welcoming NABA guests, with a bus trip to visit Monroe to see the brewery and to view the Haydock Museum on Wednesday. More Convention activity information will be available in the next issue

of this magazine.

The *Breweriana Collector* is the lifeblood of our organization and we will continue our efforts to make it the best and most interesting magazine possible. We welcome your ideas for articles and member profiles that showcase the terrific collections out there. Lee and Ken are always willing to help "punch up" and enhance articles, or help you write them if you have an idea. We also plan more articles on craft beer breweriana, an exciting growth area of our great hobby.

All of this effort, and the expansion of the magazine by 20% (from 40 to 48 pages) comes at some cost. By necessity, the Board is minimally increasing annual dues, but only by \$5 dollars, to \$35 dollars for 2018. We have not had an increase for several years and simply need to cover costs. We very much hope to have your continued support and renewal.

Please feel free to contact me with thoughts, complaints, or even compliments!

Happy collecting,

John Ferguson

Email: Fergkate@comcast.net



Please join us in
raising a frosty
beverage to
welcome our New
& Re-joined
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jdridge@embarqmail.com
**Iron City, Straub, anything
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EXECUTIVE SECRETARY'S REPORT

After retiring five years ago, I am back as Executive Secretary. George Baley really brought the position into the 21st century. NABA's Wild Apricot database system is great to work with and use. Tracking membership and getting statistical data extracted is really easy. George chose well when he picked Wild Apricot (you have to love the name).

Since the NABA Convention in Kalamazoo I have attended shows in Watsonville, CA; Belleville, IL; and Auburn, MA. Attendance was very good at all three shows. Lots of breweriana was available but not so much in the "smalls" category. Attending shows gives a lot of support to the local clubs and helps get the word out about NABA.

The Watsonville Show is held once a year, the second Saturday of November. It has a strong local support group and has a fair number of walk-ins. The Belleville Show is usually held in conjunction with a bottle or coin-op group and has a strong walk-in crowd. The Auburn, MA Red Fox Fall Fest has two floors of dedicated collectors and all transactions are done room-to-room. I did miss attending Guzzle 'N Twirl this year but I heard they had a really super walk-in crowd with 400 tables of breweriana. It is a **must** to attend for any beer advertising collector.

Anyone with suggestions or ideas on improving the NABA experience please send them to me. The NABA Board is committed to improving and mak-

ing the NABA Convention, newsletter, and website better. With help from Ken Quaas, Lee has really made the *Breweriana Collector* the premier magazine in the hobby. The NABA Annual Convention always has a lot of quality breweriana and the next site in Madison, Wisconsin will be an ideal location for most of our membership (details in the Spring issue). The website is a work-in-progress and we need someone with web experience to take us to the next level (contact any board member if you are interested).

Any renewals, changes, or corrections to your address or collecting information can be made online at nababrew.com or you can email me or call if you need help making changes. We have 23 new members since the last issue but also have about 35 that need to renew from prior periods for this year along with 40 needing to renew with this issue. Please take the time to renew by sending a check or using PayPal (send to nabamembership@comcast.net).

John Stanley
Executive Secretary
919-419-1546
jfo@mindspring.com
NABA
PO Box 51008
Durham, NC 27717

John Stanley

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April 27 & 28, 2018

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The "State" of Craft Brewery Tackers

by Dave Witman

Our craft brewing industry continues to brim with creativity. The colorful and catchy names of the now thousands of breweries and beers reflect this imagination, as do the vehicles used to advertise them.

One of the most imaginative marketing tools employed by today's craft brewer is the tackler.

What exactly is a tackler?

It is a sign (usually metal) that is most often flat, with small holes punched at strategic locations so it can be "tacked" to a flat surface, typically a wall. Thus, the "tackler."

While tacklers are usually made of metal (most are aluminum) they might be found in plastic or even foam board. They are generally thin and lightweight and come in all sorts of shapes and sizes. Common geometric shapes include square,



rectangular, round, and oval. There are many die cut or figural signs as well, which display an amazing depth of imagination. (Note that tacklers are NOT made of paper or cardboard; those signs are technically posters.) And generally, wooden signs are too thick and heavy to be considered tacklers.

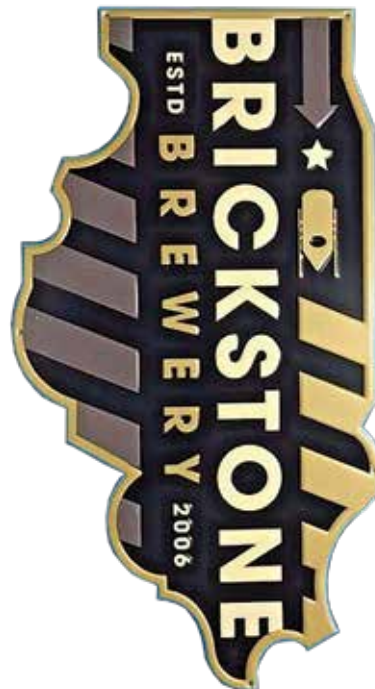
Although they are mostly flat, tacklers over

the past several years have become even more eye-catching. Witness an increase in embossed, three dimensional (like those resembling bottle caps) and convex signs (shaped like cans and bottles). So, it seems that no matter its shape or dimension, any sign made to be tacked to a surface can be considered a tackler.

Craft beer often celebrates its

| State | Brewery |
|-------------|-------------------------------------|
| Arizona | The Perch Pub & Brewery* |
| Arkansas | Blue Canoe Brewing Co. |
| Arkansas | Diamond Bear Brewing Co.* |
| Connecticut | Two Roads Brewing Co.* |
| Iowa | Exile Brewing Co. |
| Idaho | Grand Teton Brewing Co.* |
| Illinois | Brickstone Brewery* |
| Indiana | Burn 'Em Brewing* |
| Indiana | Sun King Brewery* |
| Kentucky | West Sixth Brewing* |
| Louisiana | Abita Brewing Co. |
| Michigan | Griffin Claw Brewing Co.* |
| Missouri | The Saint Louis Brewery (Schlafly)* |
| Montana | Big Sky Brewing Co. |
| Montana | The Great Northern Brewing Co. |
| Montana | Lewis & Clark Brewing Co.* |
| Ohio | Great Lakes Brewing Co. |
| Ohio | Madtree Brewing* |
| Oklahoma | Anthem Brewing Co.* |
| Oregon | Deschutes Brewing Co. |
| Texas | Altstadt Brewery |
| Texas | Austin Beerworks |
| Texas | Community Beer Co.* |
| Wisconsin | Capital Brewing Co. |
| Wisconsin | O'so Brewing Co. |
| Wisconsin | Stillmank Brewing Co.* |

In the chart above, asterisks indicate tacklers that are shown in photos, next page also.





locale. Many tackers have taken the shape of the brewery's home state. Some are accompanied by clever slogans and wordplay. The table (previous page) notes 26 state-shaped tackers that have been found. The list includes representation from craft breweries in 17 states. Three states (Montana, Texas and Wisconsin) are celebrated in form by three different breweries. Because of the proliferation of craft brands and their advertising, there may be more—if not now, then soon.



This sign from Griffin Claw Brewing Co. of Michigan features only the "mitten" portion of the state and not the Upper Peninsula—no doubt the Yoopers are probably feeling left out.

This sign from Anthem Brewing Co. of Oklahoma promotes its logo, but makes no mention of its brewery name or beer brands.





About the Author:

NABA member Dave Witman has been collecting breweriana since 1973. He concentrates on straight steel beer cans (both flat and pull top) and vintage signs, trays, and tap knobs from New York State. Dave started collecting craft breweriana in the early 1980s and now has more than 100 tackers. He is a retired software engineer and he and his wife are avid craft brewery tourists. Dave can be reached at: beerbuddies@stny.rr.com.

About the Craft Brewery Collectibles Chapter (CBCC):

The CBCC is a NABA affiliate aimed at a growing part of the hobby involving breweriana from craft breweries. The chapter's website (www.cbcc.club) provides full details about the chapter and hosts the U.S. Craft Brewery Tacker galleries, which contain more than 2,300 photos of tackers representing some 800 craft breweries. Additional photo contributions of tackers not pictured are most welcomed, and can be sent to Dave at cbcc.club@gmail.com. Ideally, photo contributions should note sign dimensions, material used, and owner, if in a collection.

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STATE OF MICHIGAN LIQUOR CONTROL COMMISSION SECOND SURVEY AND STUDY OF THE MICHIGAN BREWING INDUSTRY By Laboratory Division (Geagley, Edwards, Ohmen) 1944-45



BY LARRY MOTER

Introduction

I had never heard of such a "survey" when I stumbled upon this document. I was lucky enough to be given a shot, by a prominent breweriana seller, to add it to my collection.

Although it says it is the "second" survey and study (see below re: the first) the actual hard copy

I hold in my hands could possibly be unique. The pedigree of this 1944-45 study appears to be from the archives of a defunct brewery's library or files, possibly delivered there upon completion by the Liquor Control Commission.

Through a little detective work, I found that earlier, "first" survey from 1936—and also a docu-

MICHIGAN BREWERY INSPECTION AND SURVEY

OBJECT

A previous survey was conducted and reported to the Commission in 1935 the object of which was to develop facts, study and observe conditions existing in the Michigan Brewing Industry, as a means for the more effective control and regulation of this important industry, by the Michigan Liquor Control Commission.

The object of this report is to bring information contained in the 1935 survey up to date. Brewing economics and practices change with the times to the same extent as any other industry and while the fundamentals of brewing have not changed materially, many of the details have, causing much of the information contained in the 1935 report to be obsolete. In the conduct of this survey and study, particular attention was directed to:

1. Sanitation
2. Raw Materials
3. Brewing Practices
4. Types of Products Manufactured
5. Quality of Finished Products

INTRODUCTION

Since the repeal of "prohibition" it is pertinent to point out the changed public conception of fermented malt beverages. Prior to repeal, in this country at least, fermented malt beverages containing alcohol were definitely classed as alcoholic intoxicating beverages, and as such were regulated and dealt with accordingly.

However, those most interested in "repeal" strove continually against such a classification, and on the other hand, promoted in so far as possible, the thought of temperance by the assumption that they were foods primarily, and did not lend themselves as readily to intoxicating purposes as did distilled spirits. In fact, those states who accepted the return of alcoholic beverages, known as monopoly states, predicated the return of alcoholic beverages largely in connection with food; that is the serving of food to the public. Particularly is this true in the case of beer and light wine.

Therefore, it is obvious that the public acceptance of malt beverages has been more on the basis of a food than ever before. Because of this fact the brewing industry has acquired a new and added significance not previously known, and at the same time, presents additional problems and responsibilities to regulatory and control officials.

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Midwestern Region

ment from the same Liquor Control Commission Laboratory Division, published in 1939, studied breweries that produced Ale in Michigan. I was able to get the state library to scan them, and they are now available online as .pdfs to review, download, and print (have lots of paper handy). Http addresses for the surveys done in the 30s are included at the end of this article (p. 12).

The 1936 survey (predecessor to this 1944-45 one) lists 52 breweries, all from Michigan with the exception of two from WI (Schlitz and Gettlemen). I discovered the Old Holland Brewery page to be missing in the original, but it includes many small and short-lived post-Pro breweries. The 1939 survey of Ale Producers includes interesting observations about the high quality of Drewery's legendary Old Stock Ale.

Ann Arbor Brewing Co. (closed 1949)

A total of 23 Michigan post-Prohibition breweries were surveyed in the document we're focusing on here (1944-45). They are catalogued alphabetically from Ann Arbor Brewing Co. to Zynda Brewing Co. We are thinking of doing a series covering all 23

breweries (in brief, of course — there's no need to roll your eyes). To do this, we need member participation so the survey material is accompanied by colorful and wonderful breweriana from each brewery listed.

Next up: Bosch Brewing Co. If you have Bosch breweriana or know someone who does, please send photos of your beauties to me at email accneca@aol.com or our BC Editor, Lee Chichester, at falconer@swva.net. I know one of you reading this bought those awesome Bosch chalks at the Kalamazoo NABA Auction, so step up, folks!

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Date: June 4th, 1944

Inspection by Maloney & Edwards.

FIRM NAME: Ann Arbor Brewing Co.

LOCATION: 416 So. 4th Street
Ann Arbor, Michigan

BREWMASTER: Philip Halm

ANNUAL CAPACITY: Rated 40,000 bbls.
Storage x 8 --
22,000 bbls.

PRODUCTS MANUFACTURED: Beer only.
2 Brands - Cream Top & Town Club.

FACTORY BUILDING: An old two story brick building, built in about 1905 as a brewery. The building consists of the following rooms: Grain Milling - Hop Storage - Brewhouse - Cooler - 2 Fermenting Cellars - 1 Government - Malt Storage - 3 Beer Storage - Racking - Keg Washing & Pitching - Bottling, Washing, Filling, Pasteurizing and Casing. As mentioned above, this is an old building and at the present time is not in too good a condition of repair. A three sided, one story tile constructed building is used for storage, mainly of kegs and cases.

SANITARY & COMFORT FEATURES: Very poor, though perhaps adequate for men.

EQUIPMENT: Most all equipment is old, except bottling equipment, and consists mainly of the following:

| | |
|--|---|
| grain grinder | grain milling |
| grain scale & hopper | 72 bbl. mash tun |
| 6 tap grant | 72 bbl. brew kettle |
| beer cooler | 2 Klein pulp filters |
| 1 Kuyper pulp filter | 1 Klein pulp press |
| 1 Klein two-gout barrel racker | 2 hand operated barrel racker |
| 2 steam boilers | 2 refrigerating machines |
| open fermentation cypress tanks (5- 122 bbl., 3- 152 bbl.) | (direct exp.) & equipment |
| vertical Mammut steel storage tanks (5- 146 bbl., 4- 222 bbl., 4- 40 bbl.) | closed fermentation cypress tanks (2- 80 bbl.) |
| 3- 85 bbl. horizontal Mammut steel Government tanks. | horizontal Mammut steel storage tanks, (2- 258 bbl., 1- 240 bbl.) |



Along with photos of the brewery buildings themselves and listing all equipment on site at the time of the survey (plus the chemical analysis of its beer), the survey proves its origin as a bureaucratic instrument when it states its purpose as: "a means for the more effective control and regulation of this important industry by the Michigan Liquor Control Commission." They inspected "sanitation, raw materials, brewing practices, types of products manufactured and an interesting quality of finished products." Current readers must remember to take into account the strictures of wartime rationing when reviewing the inspector comments about the products' quality.

I have found that this 1944-45 study is a bit more detailed and illustrative than either the first (1936) survey, or the 1939 Ale Producers survey. This document includes not only a photo of most listed brewery's primary facility building, but also sample labels (in color!) for all ****except**** Ann Arbor Brewing. Thus, we are thankful to Don "Doc" Wild, who has shared with us photos of rare Ann Arbor Brewing breweriana, included here.

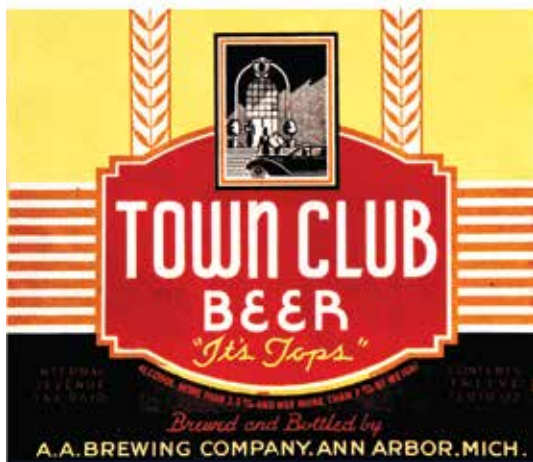
So, without more ado, here are some pages from the survey and much of Don Wild's "good stuff."

1936 First Survey link: <http://catalog.lib.msu.edu/record=b5346747~S37a>

1939 Ale Producers Survey link: <http://catalog.lib.msu.edu/record=b5346746~S37a>



Photo courtesy John Stanley



20

RAW MATERIALS & COMPOSITION: One brew only.

| | |
|-------------------------------|------------|
| Malt - 1700 lbs. per 72 bbls. | 57.8% |
| Flakes - 1040 lbs. | 35.4% |
| Grists - 200 lbs. | 6.8% |
| Computed Balling | 9.5 |
| Reported Balling | 9.8 - 10.1 |

MANUFACTURING PROCESSES: Brewing and hopping methods are conventional; all hops are added in kettle. Hops are removed by screen in bottom of brew kettle rather than by hop jack. An open type cooler is used. All fermenters are open except two. The Lamson system of carbonation is used. Would judge that two fermenters are not enough to furnish sufficient CO₂ even for storage. Bottles are washed, filled, and capped in conventional manner. However, the pasteurizer was not working at time of inspection. The Brewmaster remarked that they sold the beer before it could spoil. Yeast is propagated from tank to tank. Air is used for counter pressure in bottler because they do not have sufficient CO₂. This brewery has no laboratory. They use the Wallerstein laboratories on occasion.

CLEANLINESS & SANITATION: There was no evidence of rats in the raw materials storage room, but the floors were very dirty. The fermenting and beer storage rooms were fairly well washed, but all through the plant, there was considerable debris of various kinds which should be removed. The brewhouse proper was not impressive to say the least and while passable should be more thoroughly cleaned. The entire brewery was in need of paint. Out side the back or side door were piles of discarded boxes and rubbish of various sorts. The bottling room is very congested and dirty. Employees were not cleanly dressed anywhere in plant. Women are not employed in this brewery because it is not equipped with proper toilet and rest room facilities.

The accommodations for men were very meager. At the time of the inspection they were repairing the boiler room, which might account for some of the dirty conditions, but not for the entire brewery. The cooler room had open windows but no screens; nor was the room neat in appearance; while the cooler pan and coils probably had been cleaned to some extent; they were not in the state of sanitation usually found for open beer coolers.

RESULTS OF CHEMICAL ANALYSIS: "Cream Top"

| | | |
|---------------------------|----------|-----------------|
| Laboratory Number | July '44 | Mar. '45 (#253) |
| Original Balling Computed | 10.2 | 9.6 |
| % Alcohol by volume | 3.21 | 3.5 |
| % Alcohol by weight | 2.56 | 2.8 |
| Specific gravity | 1.015 | 1.0107 |
| Apparent extract | 3.8 | 2.8 |
| Real extract | 5.2 | 4.1 |
| Total acids | .237 | .122 |
| Protein | .265 | .250 |
| Phosphorus | .037 | .037 |
| Ash | .17 | .15 |

21

RESULTS OF CHEMICAL ANALYSIS: (cont'd) "Cream Top."

| | | |
|------------------------|------|------------|
| Color | - | 4.5 |
| Volume CO ₂ | 1.88 | 1.83 |
| % Air in head space | - | 7.9 |
| Iodine reaction | - | - |
| Organoleptic test | - | poor taste |

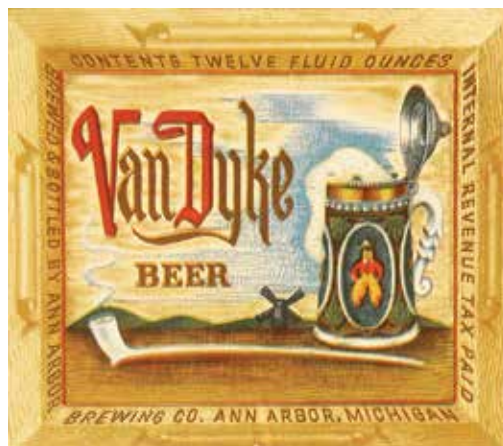
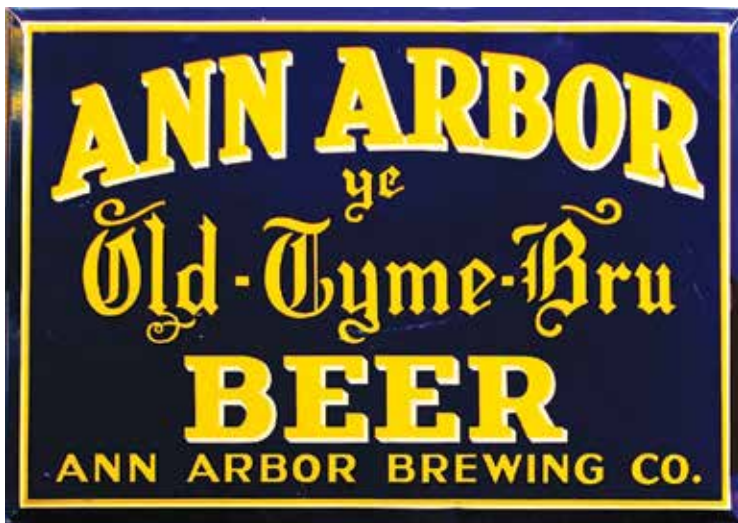
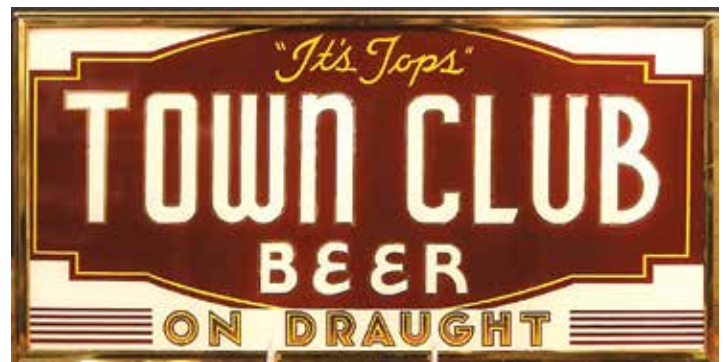
Analyses confirmed reports submitted to Commission. A low balling beer. Most all congeners determined are below the average for Michigan beers. A mediocre quality product.

CONCLUSIONS: This brewery is housed in an old building which is not kept in good condition. The sanitary conditions of this brewery should be improved. (Inspector Dodge says that this concern started to improve conditions immediately after this inspection.) Both brands produced by this concern are the same brew. This concern produces a 10.2 Balling beer with about 3.2% alcohol by volume with a 57.8% malt brew. Beer was not being pasteurized at time of inspection. Unpasteurized beer will spoil readily unless kept at keg beer temperature (40° F.)

Feb. 1945 monthly report shows 2 types of brew instead of one as reported in July 1944. Analysis of beer sample brewed 1-16-45 shows a balling of 9.6 and possessing a poor odor and taste.

Recommend that this brewery be re-inspected and the report thereon be included in this report.





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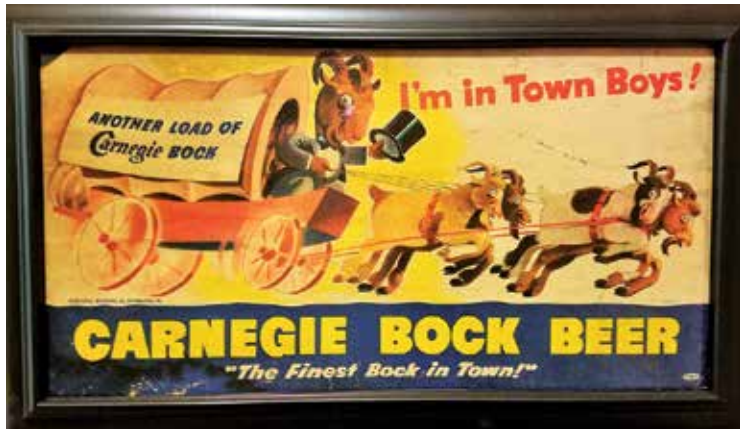
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Chartiers Valley Brewing Company

A brewery short on life, but big on breweriana



by Will Hartlep

Chartiers Valley Brewing company existed for only 36 years, and only 19 years after its rebirth following Repeal. But in that short time, it produced some of the most rare and fantastic breweriana in the hobby.

Carnegie is a small Pennsylvania town located south of Pittsburgh along Chartiers Creek. Located in a resource-rich area of Western Pennsylvania, it experienced rapid growth after the Civil War, as mining and railroad industries prospered, followed closely by steel and manufacturing industries. The jobs that came with this growth attracted immigrant labor from eastern European countries. These workers built their own schools, churches, and businesses where they could continue their native customs and tastes, and speak their native languages. Of course among these businesses were taverns and breweries.

In its early years, Carnegie had just one small brewery, the William Lacoher Brewery, which closed in 1860, leaving Carnegie without a beer producer of its own. In 1901 a group of local businessmen formed the Chartiers Valley Brewing Company and hired Henry Widman, formerly of the United Brewery of St. Louis, as their first Brewmaster.

Oscar Beyers, a nationally known architect of brewery buildings, was chosen by the new company to design the new brewery to make a grand statement. The cost of the plant, adjacent ice house, and some of the most modern brewing

equipment of its time amounted to \$425,000, the equivalent of \$9 million dollars today. A rich sum for a small-town brewery. At the time the construction was complete, the brewery had a capacity of 80,000 barrels per year and the adjacent ice house could produce 30 tons of ice per day. The complex employed 75 union workers.



The Chartiers Valley Brewery and Ice House in 1910.

Construction of the brewery took two years, and was completed in January, 1903. The boilers were fired, and by April, the brewery was producing beer in three styles. The first was Carnegie Beer, named for the great (and then still living) local steel magnate, for whom the town also was named. There also was Frontenac Ale, named for the Frenchman who in the late 1600s established forts along the Great Lakes and engaged in a series of battles against the English and the Iroquois. And finally, there was Old Nut Brown Ale, more simply named for its style and color.



Joining a bigger team

But Chartiers Valley Brewing was born during a time of tremendous small brewery consolidation in the Pittsburgh area. The Pittsburgh Brewing Company Trust had been formed a few years earlier (1899) and combined 21 small breweries into one powerful conglomerate. In March, 1905, just two years after it brewed its first batch of beer, Chartiers Valley joined a second combine made up of 15 other small breweries like itself to form the Independent Brewing Company of Pittsburgh. This group was created to more effectively compete on scale with the Pittsburgh Brewing Co. The breweries forming Independent Brewing are listed in the box. Five of them were shuttered before Prohibition.

The Pittsburgh Pirates baseball team had close ties to Chartiers Valley Brewing Company, due largely to Pirate great Honus Wagner. Nicknamed "The Flying Dutchman," Hall of Famer Honus was a Pittsburgh area native who won eight National League batting titles. He lived near the brewery in Carnegie and was known to enjoy its beer. The Pirates sometimes held events in the brewery's social hall, and would bring visiting teams to the brewery for tours and beers.



Honus Wagner

Independent Brewing Company of Pittsburgh

American Brewery, Etna
 Anderton Brewery, Beaver Falls
 Butler Brewing Co. (closed 1912)
 Charleroi Brewing Co.
 Chartiers Valley Brewing Co.
 D. Lutz & Son Brewing Co. (closed 1910)
 Duquesne Brewing Co.
 First National Brewing Co.
 Gambrinus Brewing Co., New Kensington (closed 1905)
 Globe Brewery, Monongahela (closed 1905)
 Hilltop Brewery, Mt. Oliver (closed 1910)
 Home Brewing Co., Braddock
 Homestead Brewing Co.
 Loyalhanna Brewery, Latrobe
 Monessen Brewery
 New Kensington Brewing Co.

A new start and a big party to celebrate

During the Prohibition years, the Independent Brewing Company renovated and modernized the Chartiers Valley plant. The brewing capacity increased from 80,000 to 200,000 barrels per year, refrigeration systems replaced the old ice plant, and the brewery work force increased to 100.

Chartiers Valley was more than ready to hit the ground running when Repeal came. It was one of just three among the original 16 Independent plants to survive and re-open after Prohibition.

The other two were Duquesne on Pittsburgh's Southside, and Stowe Township (the former First National plant).

In September, 1933 Chartiers Valley celebrated Repeal by hosting a party of 5,000 wholesale and retail dealers. The party featured a specially-built outdoor bar that was 100 feet long to serve the 10,000 guests who attended. Lunch was served accompanied by the return of Old Carnegie Beer to wash it down. The following day, Old Carnegie was put back on the market. Chartiers Valley was back in business.

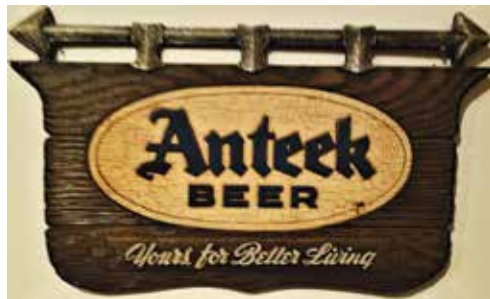


Soon after Repeal, Independent Brewing Company morphed into Duquesne Brewing Company, and Chartiers Valley stayed with that combine, helping to brew all of Duquesne's products. In 1941, Anteeck Beer was introduced at the Chartiers Valley plant. Chartiers Valley now featured four brands: Carnegie (the "Old" was dropped), Frontenac, Anteeck (photo, right, composite sign), and Nut Brown Ale. Distribution was expanded beyond Western Pennsylvania into Ohio, West Virginia, New York, Maryland, and Eastern Pennsylvania.

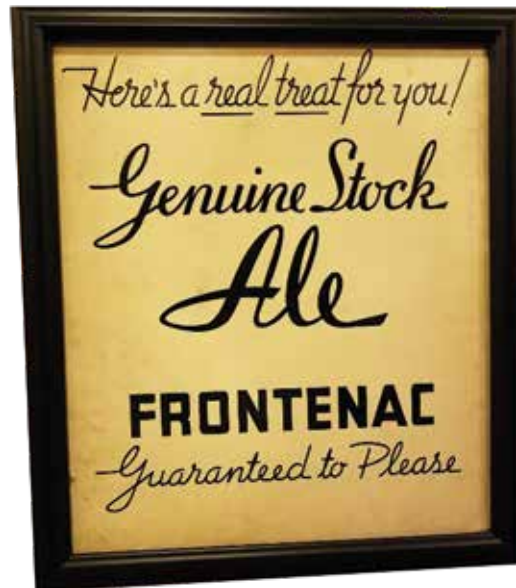
Breweriana wars

By 1940, Duquesne had tripled its production and was well-positioned as the largest brewery in Pennsylvania and the eighth largest in the country. The beer market in Pittsburgh, however, had condensed into three brewers: Iron City, Duquesne, and Fort Pitt. These three competed fiercely throughout the 1940s and 1950s with heavy advertising budgets that funded huge amounts of breweriana. Duquesne spent heavily to advertise its Chartiers Valley labels, and the pieces they produced are awesome.

But this intense competition took its toll. Pittsburgh Brewing and Duquesne both realized they had to move away from multiple breweries and consolidate into one central plant. Pittsburgh Brewing was operating out of just



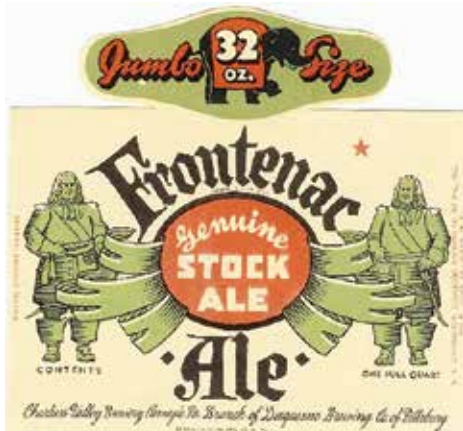
Above: Nonpareil label.
Below: Frontenac litho.



two—Iron City and E&O—but in 1950, even closed E&O. At the same time, Duquesne completed a massive expansion of their Southside brewery and siphoned off employees from Stowe



Above: Chartiers Valley Post-Pro labels.
Below: Carnegie Half & Half ROG.



Left: ROG Edge Lit Carnegie Clock. — Right: ROG Edge Lit Gilco Hanging Sign.

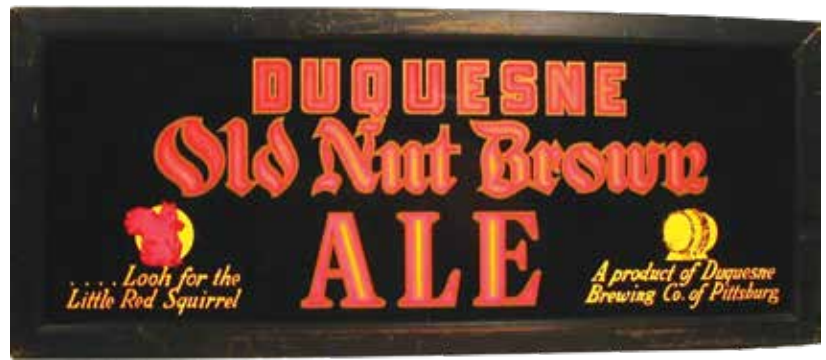


Township and Chartiers Valley to man the enlarged Duquesne facility.

In 1952, Duquesne closed both the Chartiers Valley and Stowe Township plants and shifted all production to Duquesne's modernized and enlarged Southside Brewery. In March, 1960, the once-proud Chartiers Valley Brewery was demolished except for its signature smokestack, considered one of the best examples of smokestack industrial architecture. But in 1966, citing insurance and safety issues, Duquesne finally demolished the stack, too.

With the closure in 1952, Duquesne stopped producing the venerable Chartiers Valley beers. Like so many others before them, these products disappeared forever. Although its bottle labels and coasters can still be found by collectors, most Chartiers Valley/Carnegie breweriana today is scarce and held tightly by collectors. The high and low profile Carnegie cones and quarts are among the most desirable Pittsburgh area cans. Chartier Valley brand lithographs, reverse on glass, and tin over cardboard signs all command high prices for both their rarity, quality, and eye-catching designs.

1960 Brewery demolition.



ROG Back-lit lighed sign.



Frontenac cardboard trolley sign.



Old Carnegie TOC



Left: Frontenac menu sheet — Right: Carnegie menu sheet.

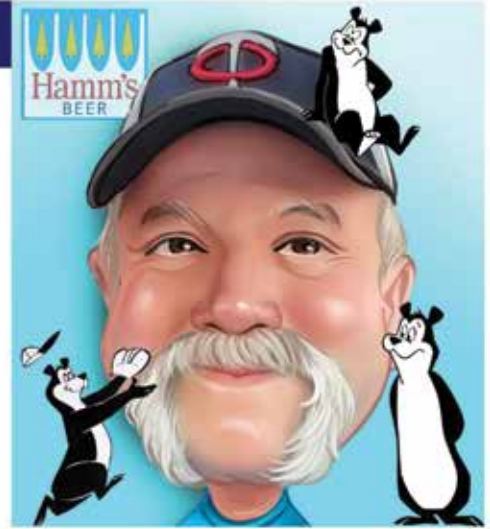


Frontenac ROG.

Born in the land of sky blue waters

Dr. Hamm's

Stevan Miner



A story of a man, his cans and all things Hamm's-by Barry Travis

How deeply does NABA member Steve Miner take his love for Hamm's beer? There are many signs of his passion—so many signs. There's the massive and diverse collection of Hamm's breweriana displayed throughout his Minnesota home. There's also the two full-sized point-of-sale motion displays (each standing five feet tall). But maybe the most serious sign of Steve's devotion to the Hamm's brand is that he wears it on his sleeve—inside of his sleeve—every day. That's because Steve has the Hamm's famous cartoon mascot, "T.H. Bear" tattooed on his arm! Yes, Steve is very serious about Hamm's, even if he is not a very serious guy.

One Hot Day

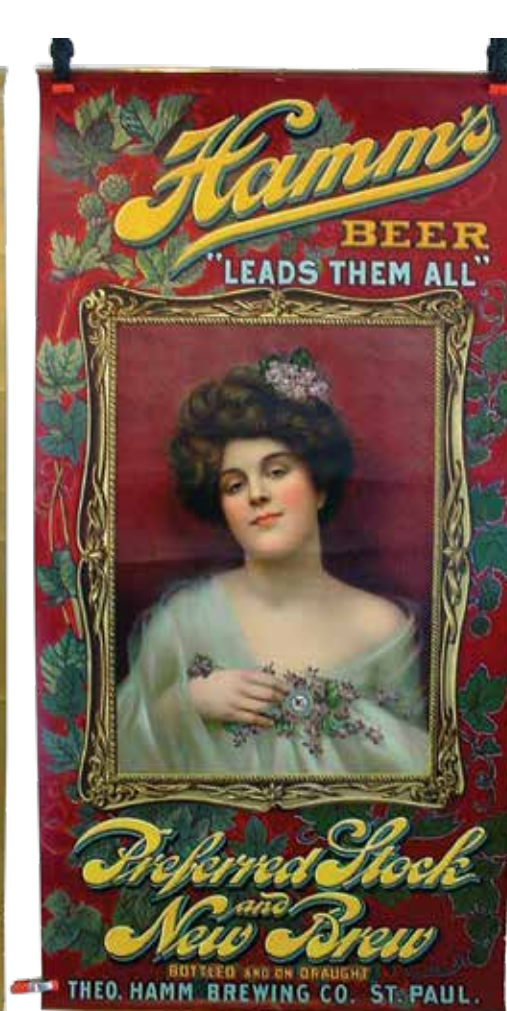
One hot summer day in the mid 1970s was the only sign Steve needed to start down the road to his prolific collecting career. He had a typical workday toiling in his profession as a master auto mechanic, then at the local Dodge dealership in Mankato, MN. After work that day, Steve and his carpooling co-workers decided to stop for some refreshments before heading home. Their cold beverage of

choice was a 12-pack of Schmidt beer, which then came in scenic cans that today are so familiar among collectors. But this time, Steve didn't just drink the beer. The cans themselves caught his eye because each one had a different and attractive wildlife scene. Those 12 Schmidt's cans changed the scenery for Steve as he discovered a new passion for collecting beer cans.

Becoming a Hamm's Man

Soon Steve began attending shows and networking with fellow collectors. His can collection quickly expanded to the point that he realized, like most collectors, that you just can't have everything. One of his local mentors collected Hamm's, and both the beer and the bear appealed to Steve, so he decided to focus. By the late '70s he was





24 x 40 Hamm's lithographs-circa 1906.

specializing in not only Hamm's cans, but also their unique, colorful, and plentiful memorabilia. In those early days, Hamm's breweriana could be more easily found and inexpensively acquired in Minnesota. And Steve acquired everything he could.

Hamm's Rough Road

Hamm's was on a rough road when Steve started to seriously collect the brand. From Repeal in 1933 until 1965, Hamm's had tremendous success and created a lot of breweriana to prove it. Hamm's had an ambition to spread beyond its Midwest stronghold to achieve national acclaim, like its midwestern neighbors in St. Louis and Milwaukee. Moving beyond its flagship St. Paul brewery, Hamm's acquired plants in Los Angeles (the old Acme brewery), San Francisco (buying Rainier's plant there), Baltimore (formerly Gunther

Brewing), and finally, Houston (Gulf Brewing, makers of Grand Prize).

By 1965, the Hamm's expansion was not panning out as planned. The Hamm's family ended 100 years of ownership when they sold the company to liquor giant Heublein, setting the brand on an odyssey of decline. Heublein flipped it in 1971 to a

group of Hamm's distributors, who in turn sold it to Olympia Brewing Company in 1975. In 1983, Pabst purchased Olympia and the Hamm's brand, but then passed ownership to the Stroh Brewing Company. As Stroh's strangulated, it closed operations in St. Paul (1997), ending the production of Hamm's in its home state. Pabst acquired the Stroh's brands in 1999 and Hamm's still survives, brewed by MillerCoors.

Steve Stays the Course

Although Hamm's staggered downhill, Steve stayed on an upward course in collecting his beloved brand with the smiling bear mascot. The advertising Hamm's had produced reflected its many regional detours. In the Midwest, the tagline was "BORN in the Land of Sky Blue Waters" because the beer was brewed in St. Paul. But on each of the two coasts, the beer was brewed locally and outside of Minnesota, so they had to say, "Refreshing as the Land of Sky Blue Waters." Some West Coast signage also focused on value, proclaiming "Western prices." And then there's Michigan, where lighted bar signs were prohibited, so signs that were lighted everywhere else had no light fixture installed.

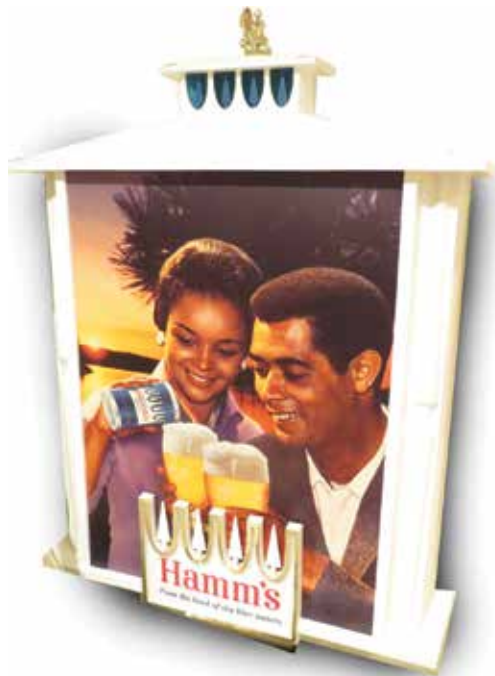
Not surprisingly, Steve has examples in his collection of all these regional variations. In fact, he has variations of variations, perhaps best demonstrated by the 143 different Hamm's ashtrays that accompany the hundreds of different cans, glasses, and lighters displayed in his Hamm's-filled home.

Steve Makes the Scene

The Hamm's brand also was famously promoted with motion signs that captivated customers in the bars and burger joints that



1930s Hamm's back bar sign with fluted metal base-dimensional Hamm's plastic letters backlit with a ROG lower panel.



1960s Hamm's backlit white plastic sign. Hamm's made signs for ethnic markets that are hard to find. These debuted after Hamm's bought breweries in L.A., San Francisco, and Houston.

sold the beer in the 1960s and 70s. These signs are called the Scenoramas. It takes as long as five minutes to fully scroll through a North Woods camping scene and waterfall, mesmerizing the thirsty beer drinker.

Steve knows how to fix things. A NAPA master car mechanic by day, his talents extend into coin-op, pinball, and jukebox operations. Importantly he brings this unique skill set and passion to restoring broken and neglected Hamm's signs.

The Doctor of Hamm's

Over the years, many Hamm's signs, especially the iconic Sce-



Late 1930s Hamm's neon with a polished metal frame.

noramas, fell into disrepair. Sometimes they suffered from being rudely relegated to musty bar basements, freezing attics, or dank, dirty garages.

To the delight of scores of collectors, Steve has miraculously restored the health of ill-treated motion signs over the years—literally hundreds of them. His fellow collectors have fittingly bestowed him with title, “Dr. Hamm’s.”

You might say that Steve has earned his Ph.D. in Hamm's. He has acquired a wealth of information regarding the brand's history, breweriana, and fine products (both old and cold). Although it may seem like there is “bear-ly” anything missing from his collection, Steve is always hunting for breweriana from his favorite brand, which, like Stevan Miner, was born in the Land of Sky Blue Waters.

Right: The massive Miner collection ranges from pieces as big as a bear to smalls, like his collection of 140 different ashtrays.

About the Author
Barry Travis has been close friends with Steve Miner for nearly 20 years, and the two have become collecting partners and share the website ibuyoldbeer.com, where both can be reached. Barry says of Steve, “He is a generous friend who is more than just an asset to my collecting hobby, but also an asset to my life.” Barry has recently been elected to NABA's Board of Directors.



Steve Miner (left) in his classic Hamm's Bear logoed suit along with Barry Travis. They attended a 2015 reunion of Hamm's/Strohs/Olympia employees at Summit Brewing (St. Paul) and celebrated the 150th anniversary of Hamm's Beer.

Minerisms—his words, to live by

“Remind me again how lucky I am to have my own business?”
“Nervous like a long tailed cat in a room fulla’ rocking chairs.”
“I am the poster boy for why you shouldn’t nap in school.”
“You can’t drink all day if you don’t start in the morning!”
“The best time to buy something is when you see it!”
“My favorite kinds of beer? Bottle, keg or can.”
“This is my wife by my first marriage.”
“A lot of parties have died around me.”

©Stevan Miner





Let's Talk BREWERIANA

By Rich La Susa, Brewery Historian

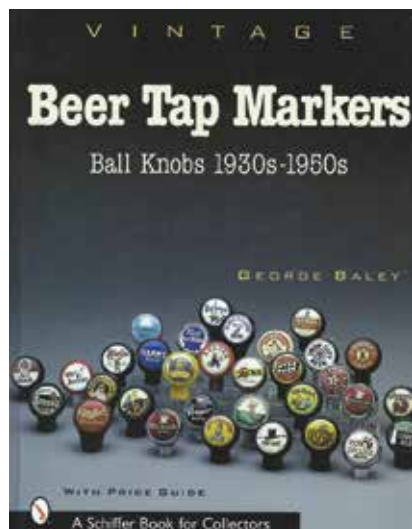
Acquiring scarce primary material is a case of good fortune

The biggest challenge for an historian is finding reliable and verifiable information about breweriana. It never seems to walk through the front door.

It is especially difficult when dealing with small US breweries that did business in the first half of the 20th century, particularly the smaller and more obscure.

So where do you look? Landmark guidebooks written expertly by NABA members and others are a great starting point. They are the end result of inestimable hours of careful, often tedious, research; the gathering of information and photographs from disparate sources.

Collectors have greatly benefitted from the dedication, passion, and vast knowledge of Herb and Helen Haydock (general breweriana), George Baley (back bar breweriana, ball knobs), Bob Kay (mini bottles, labels), John Stanley and Don Bull (openers), Norm Jay (Chicago openers), Paul Zagielski (coasters), and Kevin Kious and Donald Roussin (general breweriana).

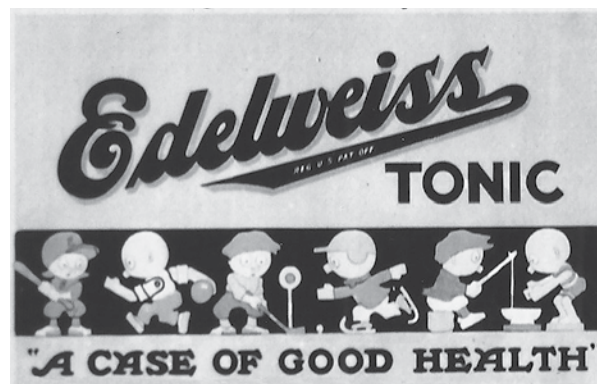


And these authors will be the first to tell you that they could not have achieved their goals without input and assistance from collectors. It is a mutual benefit.

Nothing came easy. Their journey from concept to published book encountered many detours and potholes along the way. And much more!

In the foreword of his *Collectible Beer Trays* (Schiffer Publishing, Inc., 1995), Gary Straub succinctly describes—with tongue-in-cheek (we think)—conditions historians may encounter in their quest for information:

“Attempting to identify a beer tray’s manufacturing origins may be hazardous to a collector’s health. Prolonged exposure may cause severe headaches... manic depressive mood swings or, in extreme in-



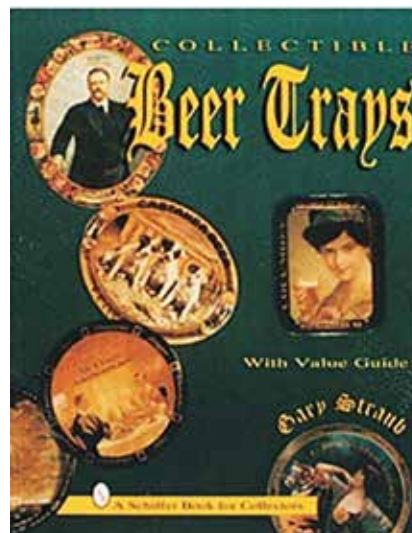
stances, chronic...babbling, rocking catatonic psychosis. The manufacturer identification process is addictive and often leads to a stronger age-dating habit.”

OK, maybe a bit of hyperbole; but you get the point.

NABA members Ken Ostrow, Ed Theberge, and Darrell Ziegler are among those who contributed to Straub’s impressive catalog of vintage trays from Eastern states. Just locating those trays and taking photos them was an enormous task. Then he had to provide essential facts, including names of the breweries that used them, circulation dates, and the companies that made them. The timeline has boundaries—a brewery’s opening and closing years. For those, most rely

on the Herculean work, *American Breweries II*, perhaps the most valuable brewery-related guide ever published. *The New Who’s Who in Brew* is another.

Acquiring information about advertising made in the late 1800s and early 1900s can be excruciatingly difficult. The brewing industry’s leading



publication at the time, *The Western Brewer*, is a superb mainstay resource for brewery historians; not so much for those seeking essentials about beer advertising.

Useful information about post-Prohibition advertising can be found in numerous brewing industry publications, including trade journals (stories and display ads in “Brewery Age,” “Modern Brewery Age,” “The Brewer’s Digest” and others) and specialized magazines that cater to manufacturers (“Signs of the Times” magazine, for makers of signs of all types). These publications, while mass produced, are not always readily available.

When an historian’s search is for original material—dated and detailed promotional materials issued by manufacturers for their advertising and brewery marketing records—the degree of difficulty is elevated a few notches. This material is highly coveted, and most elusive.

It is the optimum, similar to what is known as “best evidence” in our legal system. With it, historians possess near-irrefutable facts they can use to speak with authority and confidence. Guesswork, half-truths and outright falsehoods can be challenged; disputes more easily resolved.

Most of this material, however, was lost—likely simply tossed into the trash—when manufacturing companies and breweries closed. What relatively little remains is not in the public domain; it just isn’t sitting on a shelf in a public library. Most is tucked away in private collections, corporate or individual. Historians have no access; may not even know it exists.

Finding this “golden” insider information often involves good fortune; called luck by many.

Luck is measured along with perseverance when looking back on how I acquired file cabinets filled with Manhattan Brewing Co. (Chicago) correspondence and other documents in the late 1970s. The complete, improbable, story will be told in a book I am writing.

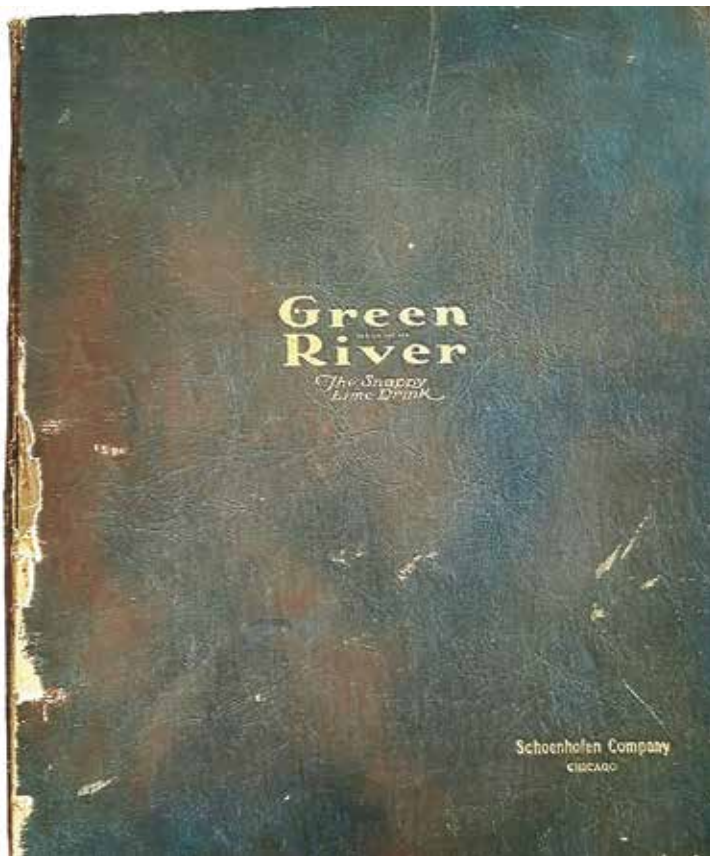
Sales and requisition forms, confidential correspondence, and other materials related to manufacturers and beer distributors revealed an

immense amount of detailed insider-type information—not available to the public—about point-of-sale advertising Manhattan used from 1933 to 1942.

Much of it was unknown to collectors 40 years ago, and some is being revealed for the first time. Pieces include an Old Manhattan Lager Beer Edge Glow neon sign (which I acquired a few years ago, shown below) and a companion Edge Glow clock (not one, to my knowledge, has ever been found); and Manhattan Pale Dry Beer bottle (two size variations) and Local 8 Beer tin signs; both one-only-known.

Also, die-cut easel-back bartender counter displays (two variations), Bock back-bar hangers and “Little-Man” and Ale standup displays (the latter, a hand holding a green bottle).

They were shipped to beer distributors throughout the US in the late 1930s,



and the documents tell where, when, and in what quantity. How many exist, if any, is unknown to me. If they are in collections, their owners have to be willing to share that information.

More good fortune followed a few years later. In 1983, I acquired a salesman's sample book that was used by the Schoenhofen Company in 1931. It is a rare, tell-all reference.

How it was found is a good example of stumbling on to something. A friend purchased it at a flea market, in a box of similar-looking heavy-bound albums. All but one were filled with vintage 78 rpm records, which he wanted. He didn't realize until later that this oddball album had nothing to do with records, but quickly figured out what he had.

He knew of my interest in beer advertising and brewery history and offered the book to me. Music to my ears! In exchange, he wanted five beer trays from my collection and trade stock. I swiftly, and happily, obliged. I later replaced those trays, but I have never heard of another Schoenhofen

salesman's book.

"Green River The Snappy Lime Drink" and Schoenhofen Company Chicago are embossed in gold lettering on the thick cover of this Badger Ring Book (12 x 14). It has 27 pages: 13 slick enamel stock, linen-backed (with black and white photos of beer, soft drink, and malt syrup advertising); and 14 heavy black scrapbook stock (11 with samples of actual labels and paper advertising; 3 with testimonial letters).

No, I haven't been tempted to remove the firmly affixed near beer labels, although I need many for my collection. Doing so would violate the integrity of this special resource, of which I am merely its caretaker.

The book's emphasis is on Schoenhofen's iconic non-alcoholic soda brand. Displayed on the first seven pages are photos of 16 Green River point-of-sale advertising pieces and related items—tray, glass, fountain urn, and dispenser. There also are six malt syrup signs, including an Edelweiss.

Author's Note: By 1931, Prohibition in the US was in its 11th year, and there was no guarantee that brewing and selling legal, full-

strength beer would ever return. Brewery owners who stayed in business after 1920, and complied with federal law, produced legal near beer—one-half of one per cent alcohol—and other products, including soft drinks and malt syrups.

The Schoenhofen Company operated under a few different names: a troublesome chronology for historians and collectors to navigate. This book offers clarity.

The brewery began as (Matheus) Gottfried & (Peter) Schoenhofen in 1860. It later moved to Canalport Avenue and 18th Street, where it did business as Peter Schoenhofen (1867-1879) and Peter Schoenhofen Brewing Co., (1879-1925).

That plant ceased brewing soon after Schoenhofen merged with the National Brewing Co. (founded in 1890) on April 4, 1925, when it changed its name to Schoenhofen Company and moved its operations to National's plant at 1926 W. 18th St. (In 1933, the name was changed to the more recognizable Schoenhofen Edelweiss Co.)

Edelweiss Brew was its primary near beer during Prohibition, and the classic pre-Pro slogan



Sample pages from the salesman's book, listing various Schoenhofen brand advertising (with sizes) and labels.

“A Case of Good Judgement” was retained. Haddon Hall Old English Brew and Buck (“the Beer-y Beverage”) were secondary brands. The Buck brand also was used on non-alcoholic products, most of which were bottled.

Schoenhofen also marketed beer under the names National Brewing Co., National Malt Tonic Co. and National Beverage Co., Mid City Beverage Co. (Crystal Brew and Toronto Pale), and National Beverage Sales Co. (Chicago Special Brew and Buck).

Because the full page B&W scans are difficult to read and we’ve pictured just two, below is a table listing all of the beer advertising shown in the book. All items are lithographed cardboard, metal, or paper. In a perfect world, the photos would be in color so we could be amazed by their beauty! No manufacturers are identified.



I happen to own two of the signs shown in the book, and they’ve been framed and are behind glass. This is one example.

I have seen a few pieces in collections and own two tin tackers, a variant of the Drink Edelweiss and a Buck. Both have bright yellow backgrounds; prominent words have raised lettering, Edelweiss in brilliant red, Buck in deep green, with red trim.

Similar books used by other breweries may exist—perhaps one is in your archives—or are waiting to be found by fortunate (or really lucky) historians.



TIN TACKER



Schoenhofen Beer Signs

Tin-over-cardboard:

Edelweiss “The Perfect Malt Brew” (4 x 10)

Edelweiss Light (9 x 19)

Tin tackers:

Edelweiss “A Case of Good Judgment” (10 x 19)

Chicago Special Brew (9 x 19)

Buck “the Beer-y beverage” (10 x 19)

Haddon Hall (9 x 19)

Cardboard:

Edelweiss (two each 17 x 23, 12 x 18)

Buck (27 x 40 tri-fold)

Chicago Special Brew (13 x 21)

Haddon Hall (9 x 17, 18 x 35)

Crystal Brew (11 x 14)

Toronto Pale (11 x 14)

Cardboard string hangers:

Edelweiss on Draught (11 x 14)

Buck (6 x 10)

Chicago Special Brew (6 x 9, 7 x 12)

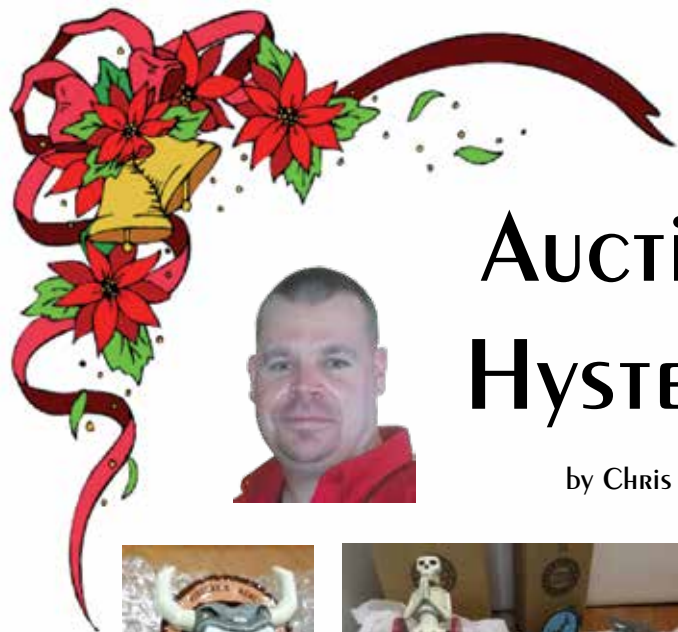
Edelweiss Tonic (7 x 10 with six “Little Sport” characters)

Cardboard car cards:

Edelweiss “For Complete Enjoyment” and

Edelweiss “Tonight for Dinner” (11.5 x 21;

both also issued as 28 x 41.5 paper posters)



Auction Hysteria

by CHRIS WATT

During the holiday season, gift giving and generosity know no bounds. Just like a cork popping on New Year's Eve, the auction prices of breweriana are flying as we approach 2018. Here's a look at some of the hottest items to hit the auction market before the holidays.

Cheers!

Craft/Micro



Above: DogFish Head Tap Handles Lot, \$305

Left: HoDag Ale Wisconsin, \$400



Above: Etched Three Floyds Brewing, Burnham Pilsner glasses, lot of four, \$328

Below: Breckenridge Brewery Never Summer Snowboard, \$305



The unpredictable nature of auctions is what intrigues all of us and after seeing these three prices, I'm left shaking my head.



Trommer's Malt Beer Gillco Cab light. Non-original base \$1,825 (if I'm not mistaken, this lens was later paired with an original base, so I guess now I understand the realized price.)

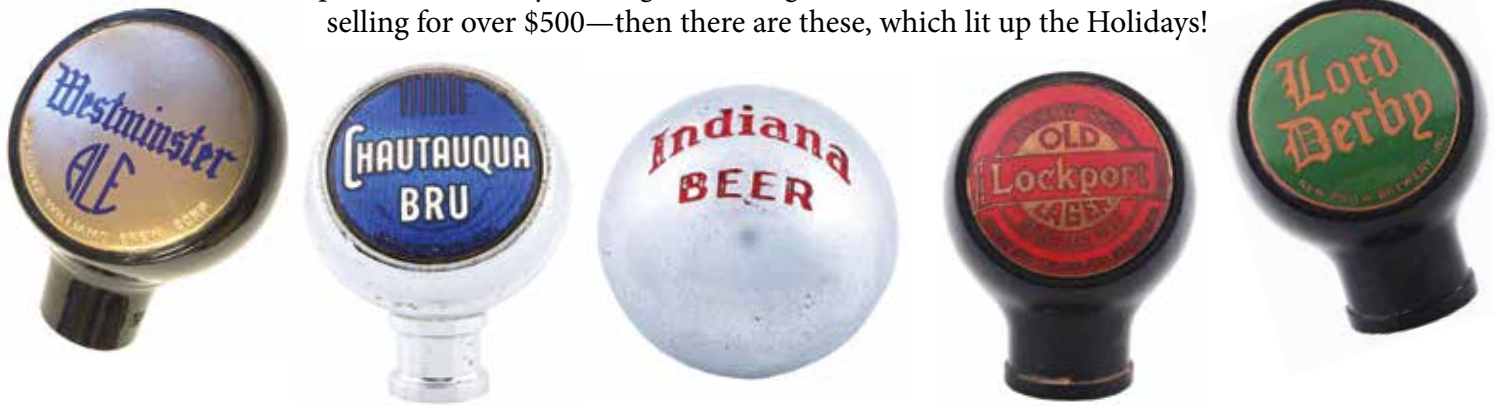


Another light which sparked a lot of conversation was this ROG Fort Pitt Special Beer Lighted Sign, which normally can be had for around the \$500 mark. This example lit up the night prior to the holiday season finally ending at \$1,976.



Miller High Life Lighted Dome Light. Typically in the \$1,200 range, this one soared to over \$3,050. Wow!!

Tap Knobs are really starting to shine again with numerous desirable knobs selling for over \$500—then there are these, which lit up the Holidays!



Far Left: Westminster Ale Roger Williams Brewing Co. Providence, RI \$1,593 **Center Left:** Chautauqua Bru Jamestown, NY \$1,900 **Middle:** Indiana Beer Polished Metal Ball Knob Indiana, PA \$1,700 **Far Right:** (2) Old Lockport Lager & Lord Derby, New Philadelphia, OH \$700 each



1860s Henry Weinhard City Brewery cover, Portland, Oregon \$413

Above: Duluth Brewing & Malting Co. Tin Factory Scene, 33 in. x 43 in., Duluth, MN, \$4,000
Left: Miller High Life Girl Corner Sign, Miller Brewing Co. Milwaukee, WI, 6 ft. tall, \$3,250



Peter Doelger's Etched Glass Reverse Glass Neon Lighted Sign, New York, broken neon tube/unknown working transformer, Dated 4/23/1934, 24.75 in. x 15 in., Neon Products Lima, OH, \$1,520



Hensler Beer 9 in. Button Sign, Joseph Hensler Brewing Co. Newark, NJ \$911



Hieber's Reverse Glass Beer Sign, The Hieber Brewing & Malting Co., Spokane, WA, \$4,800



Schlitz Atlas Brau Reverse on Glass (ROG) Brass Advertising Sign, 33 in. long, \$4,340





Above: C&J Michel Brewing Co. Perfection Painted Beer Glass, LaCrosse, WI 3.75 in. tall, \$2,026

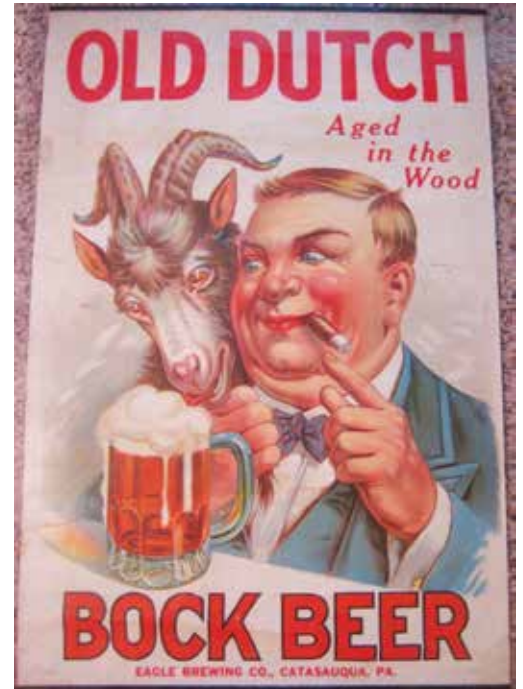
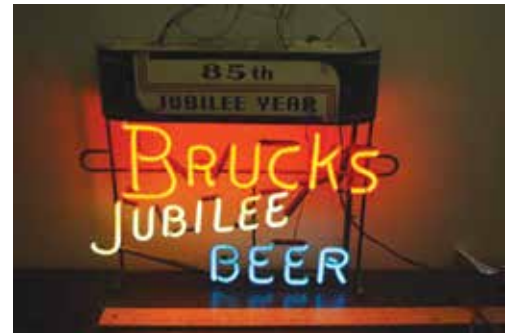
Right: Golden Glow Beer Ale "Halo" Dome Light, Golden West Brewing Co., Oakland, CA, 13 in. x 9 in., Price Brothers, \$4,175



Garden City Brewing Co. Stein, Missoula, MT, Made in Germany, \$509



1930s Heidelberg Beer Neon Covington, KY \$1,030 and (right) Brucks Jubilee Beer neon Cincinnati, OH \$1,025



Old Dutch Bock Beer Lithograph, Eagle Brewing Company Catasauqua, PA, 20.5 in. by 14 in., The Wolf Co., Philadelphia, \$2,375. A group of three of these were found at an estate auction. The other two have been sold privately by the seller for similar prices.

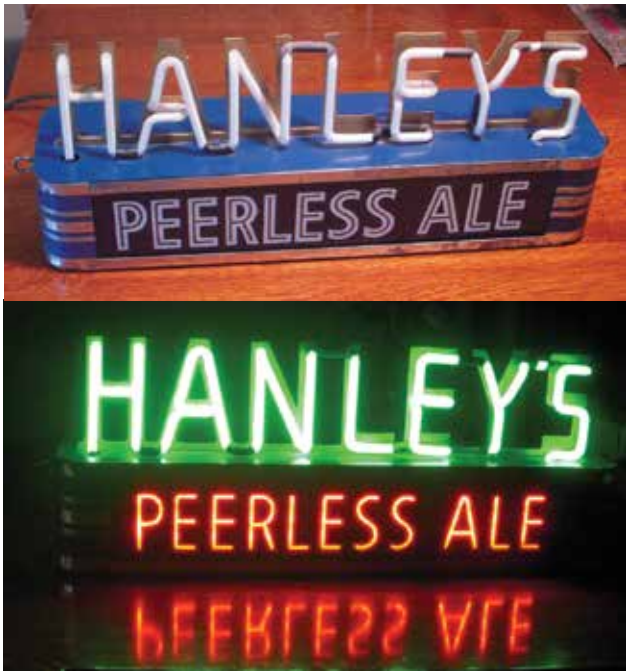


Above: Early Pre-Prohibition Flock's Beer Tin Sign, Flock Brewing Co. Williamsport, PA, Mfg. by Tucharfer Co. Cincinnati, OH \$4,500

Left: Senate Beer & Ale Clock, Chr. Heurich Brewing Co. Washington, DC, PAM Style, \$788

Right: Schneider's Cardboard Thermometer Sign, Ph. Schneider Brewing Co. Trinidad, CO 10.75 in. x 14 in., \$184





Above: National Bohemian Beer Sign, New in Box, Baltimore, MD, 15 in. round, Halsen Mfg. Co. \$2,900

Left: James Hanley Peerless Ale Backbar Neon sign, Providence, RI, 1930s, Lumin Art Display Corp Waterbury, CT, 24 in. long, \$1,580



Seitz Beer Cash Register Lighted Sign, Seitz Brewing Co. 1934-1938, Easton, PA \$3,450



Kingsbury Aristocrat of Beer Art Deco Cash Register Light, Kingsbury Brewery Manitowoc, WI \$1,704



Left: Real Photo w/Spanish American War Calvary Soldiers and several Pabst Signs, \$2,250

Right: 1930s Pilsner Urquell Pilsen Czechoslovakia Gillco Cab Light, \$3,450

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POSTCARDS FROM THE PRE-PROHIBITION PAST

BY MATTHEW OLSZEWSKI



What comes to mind when you see an old postcard? A note from your uncle Joe on vacation in Hawaii? Or childhood memories of sending and receiving postcards in the mail?

Long before email and text messaging existed, sending postcards and letters to family and friends was commonplace. Sending greetings from places you were or had been was a part of the culture.

Looking at old postcards provides a glimpse into the past. Examining an old postcard and reading the correspondence can transport you back in time. That may be just one reason that these paper time-capsules are sought and treasured by many.

The earliest postcards date back to 1861 with the first versions commercially produced by John P.

Charlton of Philadelphia, PA. Postcards have been a popular means of communication ever since. Early postcards were used solely to communicate and had no pretty pictures or frills, just an address and space for correspondence. In the early 20th century, the photo postcard was born. “Real Photo Postcards” were produced starting around 1902 via a simple process of developing a photo negative onto a piece of postcard-sized paper that had a pre-printed back. Suddenly, postcards got a lot more interesting.

A VARIETY OF CARDS AND SUBJECTS

Photo postcards depicted a broad range of subject matter inexpensively. From simple images of people and houses to more elaborate photos featuring historical sights and events, photo postcards captured a vivid depiction of the world at that time.

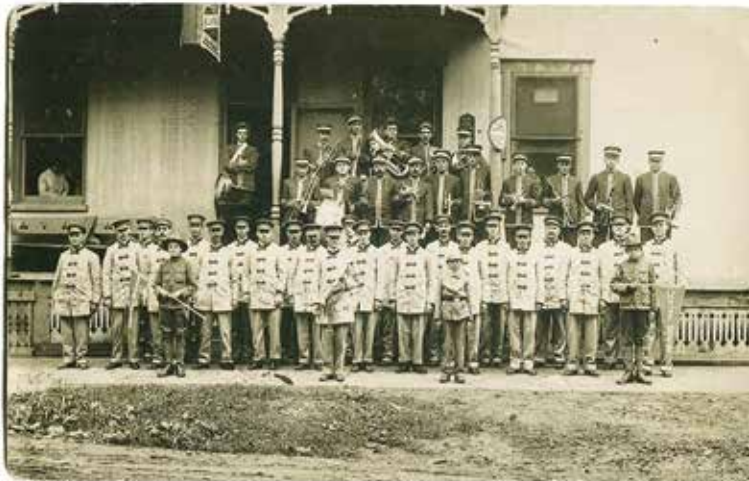
Often, they shared a source of the sender’s pride, like a newborn child or a newly-built home. They pictured main streets in big cities and small towns, which were popular because there were few cameras in the hands of residents or tourists. Photo postcards also became commercialized, as businesses used them to proudly showcase their products and places of business. Some of these cards feature pictures of large corporations in industrialized America, while others display smaller businesses found in major cities as well



A circa 1910 photo postcard (right) showing an unidentified saloon exterior (possibly along the Erie Canal). At the left of the building, and in the detail photo at left, a large tin corner sign from The Haberle Brewing Co. of Syracuse NY hangs outside. (Author’s Collection)



Circa 1908 photo postcard of The Central Square NY Drum and Bugle Corps. Pictured in the image are a porcelain corner sign (detail far right) from The National Brewing Co. of Syracuse NY and (above) a large exterior reverse glass lighted sign.



inches) black and white card. Even after repeated viewings, I often discover

as backwater towns throughout the country.

A PICTORIAL OF PRE-PROHIBITION HISTORY

Around the time photo postcards began circulating, the US brewing industry was burgeoning. Marketing-savvy breweries used photo postcards to market the size, scale, and quality of their operations and products. Local hotels and saloons also used them to show off their businesses and the popular beers they sold. Many photo postcards from that era show both interiors and exteriors and are critical for breweriana collectors when the photos show the beer advertising displayed on their walls.

Early photo cards offer a rare glimpse into the pre-Prohibition brewing industry. Taverns and saloons advertised the plentitude of brands served in the large cities and small towns across the US. In addition to those cards documenting sprawling brewery complexes with their multitude of buildings (offices, brewhouses, bottling works, storehouses, and stables), we find postcards showing the variety of beer delivery vehicles, from horse drawn wagons to early motorized trucks. Then there are postcards with images of people enjoying beer, like brewery workers posed with kegs, and saloon patrons toast-

ing their frothy glasses over lunch or after a hard day's work.

A CONSTANT AND PAINSTAKING SEARCH

I have been collecting antique and vintage brewery advertising for more than 15 years. It began for me with bottles and trays and grew to include a wide range of brewery advertising in many sub-categories. I also have long collected antique paper, photographs, and postcards. It wasn't long before I combined my two collecting passions into one. I live in Upstate New York, and one of my favorite things to do during our long winters is to sift through boxes of old photos and postcards acquired at flea markets and local estate sales.

I am always on the lookout for picture postcards that show any venue—hotel, restaurant, saloon, tavern, etc.—where brewery advertising is on display. No matter how subtle or nearly unnoticeable in the background, there is nothing like seeing pre-Pro breweriana hanging from a sign, sitting on a back bar, or pictured in the window of its “natural habitat.”

Sometimes, the beer advertising depicted in old postcards jumps right out. But other times, finding breweriana in antique photo postcards can be challenging, requiring a trained eye and a magnifying glass (or even a jeweler's loupe). Breweriana tends to blend in or get lost on a relatively small (5.375 x 3.375

things in cards that I had missed before. Of course, large corner signs are easy to see because they are hanging in front of a hotel or saloon. But a calendar or back bar sign in an interior can be nearly invisible. Even exterior views showing building facades or street scenes can be tricky, as the images are often “busy” with a jumble of action frozen in the moment. My favorite cards are exterior views of buildings where porcelain, tin, and reverse glass beer signs can be found on building corners and porch posts, or displayed in windows facing onto the street.

A GLIMPSE INTO BREWERIANA HISTORY

These early postcards are important to the hobby for numerous reasons, but two in particular stand out. The first is that they provide an historical snapshot of the use and placement of early brewery signs and advertising. We collectors hold items in our hands or hang them on the walls in our homes. Yet nearly all of us wonder about how they were originally displayed in their first “homes.” The visuals on postcards can help answer questions about how and where signs, calendars, and lithographs were displayed—and in what kind of environment (was it a smoke-filled tavern with a hand-carved wooden bar and a footrail but no stools and spittoons lining the floor?). We might also wonder how the collectible



Dated November 1910 postcard showing Jack Reef's Hotel in Memphis NY. We can see a pair of porcelain corner signs: One from National Brewing Co. of Syracuse NY; and the other advertising Haberle Brewing's Congress Beer, also of Syracuse NY. Far right is the actual Haberle porcelain corner sign pictured on the card. (Author's Collection)

survived, sometimes more than 100 years later, after it was removed from display following the advent of Prohibition.

The second important value of these postcards is when they reveal otherwise unknown breweriana. These rare postcards provide a final photographic record of the existence of certain brewery signs and advertising forever lost to collectors—in fact, cards like these might offer the only proof that certain brewery advertising ever actually existed.

For me, finding a piece first in a postcard and then later in reality—obtaining it from a flea market or auction, or seeing it in a friend's collection—can be quite a thrill. If you own both (a picture of how a piece was originally displayed plus the piece itself) you gain a deeper appreciation of the history behind your breweriana, making collecting truly unique.



Left: Circa 1907 bar interior photo card showing a painted aluminum sign advertising Congress Export Beer from the Haberle Brewing Co. of Syracuse NY. Actual sign above. (Author's Collection)

Antique picture postcards can be found in different places, including online auction sites. Sometimes it takes good old-fashioned leg work and labor-intensive sifting through paper and albums. While finding these early brewery-related photo postcards has become increasingly challenging, I continue because I enjoy the unique view into the past that they provide.



Below: Circa 1910 James Deegan Saloon exterior view in Syracuse NY. Pictured are a large reverse on glass lighted Bartels Beer sign and a porcelain corner sign. Above: Actual porcelain corner sign seen in the image advertising Bartels Brewing Co. Crown Beer. (Author's Collection)



UPDATE: THE FATE OF THE GETTELMAN BREWERY BUILDINGS

BY SUSAN APPEL

In the Fall 2017 issue of NABA's *Breweriana Collector* (Volume 179), an article appeared concerning the attempt to rescue the threatened 1850s buildings of the former Gettelman Brewery through the legal route of historic designation. These buildings are located in Milwaukee on what is now the property of MillerCoors, which had previously announced its intention to demolish these historic buildings for employee parking and truck transit.

Milwaukee's Historic Preservation Commission had voted to approve permanent historic designation for this group of buildings earlier in the year. This prevented MillerCoors from taking any action on the buildings for 180 days pending their appeal.

Such a designation does not rest only with the Historic Preservation Commission, however. In Milwaukee, an application for permanent historic status moves from the HPC to the Zoning, Neighborhoods, and Development Committee (ZND), whose criteria include the HPC's, but also other issues, such as broader city planning concepts and directions. Although the ZND review of the Gettelman application was initially scheduled for June 13, it was delayed until September 19.

Just days before that meeting, MillerCoors proposed what it termed a "compromise." It offered to preserve only the original Schweickhardt-Gettelman family home (used later for offices and extended with an addition that is itself historic).



A colorful crown collection featuring Gettelman's highly recognizable frothy pilsner glass, raised in a toast. Collection of Brian Langenbach.

The proposal was to cut the original 1850s house away from its addition and move it to a not-quite-clear location, probably across State Street and somewhere in the vicinity of the MillerCoors tour center. With



A view of the last remaining buildings from the old Gettelman Brewery, which date to 1856. It appears that only the house in the foreground will escape demolition. Brewer George Schweickhardt built these structures and his daughter married Adam Gettelman, who took control of the brewery in 1874. The brewery was run by the Gettelman family until it sold to Miller Brewing Co. in 1961. Gettelman operated as a division of Miller until 1970 before ceasing operations. Photo courtesy Susan Appel.

that element "preserved," MillerCoors proposed proceeding with demolition of the two original lagering cellars (hand-built in the mid-1850s) and the building above them. Although the building above the cellars had been modified, it nevertheless included the original brewery, which later became the malt house, and still later served various other purposes. Even though there was discussion as to whether this was a proper proposal under the rules of the designation procedures, this "compromise" proposal was upheld.

As before, public input was provided by various members of the community and brewery historians. Their comments largely supported preserving the entire Gettelman group as a unit, both as a familiar landmark and because it represents the only surviving example of a Milwaukee brewery from the "pioneer" era of the city's brewing history. As was pointed out more than once, separating the house from the other architectural elements here would effectively destroy the historic integrity of the site. Importantly, the Gettelman site would lose its essential ability to demonstrate—through dramatic contrast with the huge and modern MillerCoors plant—how drastically the scale of brewery buildings has changed through the brewing history of Milwaukee. In the future that scale shift would

Cont. Next Pg.



Pre-Prohibition era self-framed tin sign, 20 X 15 inches.
Collection of Tim Worden.



This 1950s three-dimensional sign was hand made of wood and composite. It features the "Fritzie" character of that era, named for the brewery president, Fritz Gettelman. This sign hung in the brewery's rathskeller and is the only one known. Collection of Tim Worden.



Two early glass skeleton neons, featuring the Gettelman script logos from the 1930s (top) and 1940s (bottom).
Collection of Tim Worden.



have to be imagined or compared in pictures, because it would no longer physically exist.

Regardless of the validity of those arguments, the members of the ZND Committee accepted the MillerCoors "compromise," and voted for historic designation **only** for the soon-to-be detached house segment. Sadly, this decision was then reinforced by the final vote of the full Common Council in its meeting of September 26, without further public input.

This means that this rare surviving pioneer brewery of the 1850s will largely disappear. The house will presumably be used for some purpose, perhaps as a museum of some sort. But it will lack the historic context it has had for over 160 years, from the beginnings of the Schweickhardt-Gettelman brewery until the current day.

Recent reports indicate that little "deconstruction" has yet occurred. And it appears that since the house is now designated as a historic landmark, whatever plans and actions MillerCoors has for it will have to be approved and overseen by the Historic Preservation Commission through the mechanism of its Certificate of Appropriateness. How truly "appropriate" the decision of the Milwaukee government really was in relation to the Gettelman buildings remains highly debatable.

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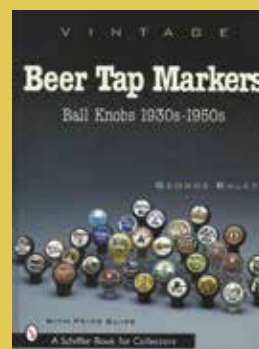
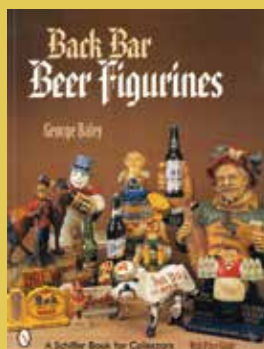
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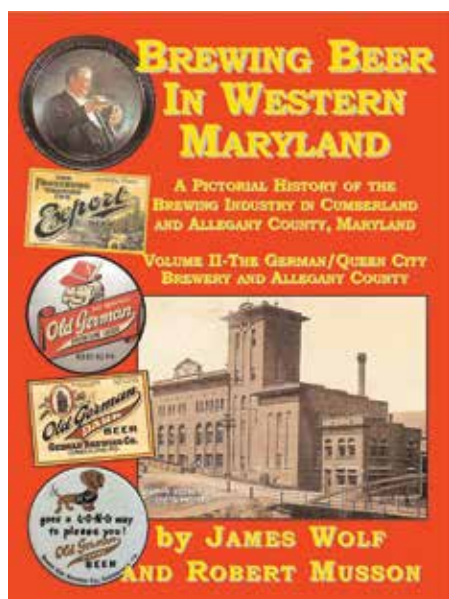
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Brewing Beer In Western Maryland (II)

A Pictorial History of the Brewing Industry in
Cumberland and Alleghany County, Maryland
Volume II – The German/Queen City Brewery
and Alleghany County

By James Wolf and Robert Musson



I remember the first time I drank Old German beer. It was spring 1974, in Charlottesville, Virginia. I was taking a former girlfriend back to her home from a sorority dance at Longwood College. Near her house, I stopped at a Safeway to buy a six pack for the ride home. In those much

different days driving and drinking was semi-legal and it was okay to have an open container. The DUI limit was then .15 instead of the current .08 (the good old days were fun – everyone rode around drinking beer). I remember I was short 6 cents and had to bum some small change from her to get the beer, which I remember was around \$1.29 tax included. That may have been a small contributing factor why that relationship did not work out—bumming beer money off my date.

The Old German was the lowest-priced six (non-returnable bottles) in the store, except Brown Derby, which from prior experience, I knew to avoid.

(B.D. note: I remember in fall, 1971 during my freshman year in college, drinking Brown Derby at \$0.79 cents a six from the Farmville, VA Safeway. I can attest that it was the cheapest six in the store, in a white/brown can. I suspect it was a "past-its-prime" six, leftover from the late 60s made by the Regent Brewing Com-



Collector's Bookshelf

Reviewed by Larry Moter
accneca@aol.com

pany in Norfolk, VA, and I remember clearly that I got ill on 2 beers. I mention this because now I know that in the 70s, Queen City brewed Brown Derby for Safeway and they packaged it in a different can).

Anyway, I do remember enjoying the Old German on the then-country roads back to Hampden Sydney College. I remember it had a fuller body than most of the cheap beers we drank in our college days. Little did I know Queen City was doomed to fail toward the end of 1974, thus closing 73 years of brewing (founded in 1901) and bringing an end to the Cumberland brewing Industry.

The hobby is fortunate that Robert Musson teamed up with the well known Cumberland collector, Jim Wolf, for the final Volume (II) in the Western Maryland pictorial series. They were able to network a ton of collectors for resource material. There are too many folks to credit but I do want to point out two Queen City/Cumberland specialists: Jim Dickel, whose western Maryland store was featured on "Antiques Road Show;" and the well known coaster collector, "Beer Baron Bob" Gornall. Gornall was a tremendous resource as a former Queen City Brewing Co. Marketing Manager during its final years (prior to assuming a very successful career as a Miller Coors distributor in Cumberland).



German Brewing Co. pre-Pro Mildred American Artworks tray.



Queen City Brewing bottle crown lightup sign.

Another interesting source was the final Union President, William Allen.

This book has it all. First: great pictures of breweriana (all types) from the birth of the brewery to its death in 1974. Second: the name changes throughout due to war and anti-German sentiment. For example, in WWI, the German Brewing Company became the Liberty Brewing Co. Fearing a dispute with the Liberty Brewing Co. of Pittsburg, the name was changed to the Queen City Brewing Co., with Queeno as the name and brand during Prohibition. Toward the end of Prohibition the name changed back to the German Brewing Co. (1933). WWII caused the name

and branding to change back to Queen City Brewing Co. Most folks know "Herman the German" was the beer character (created 1951) marketing Queen City main brand, "Old German Beer" with the catchy slogan, "the original old German beer" (slogan used both pre- & post-war). During WWII, the slogan changed to "the original Queen City beer."

If you collect wire loop openers like me, you'll see a ratio of about 10,000 post-war slogans to one of the WWII slogans on wire loops advertising the beer (note: there are 2 WWII variations, 1 of which is virtually impossible to find).

So, back to enumerating the excellence of this Volume II. Third: it offers a great chronological history and business history, including the original investors, the officers, the Brewmaster, the brands, the plant expansions, and the industry changes that,



Queen City Brewing Co. oval outdoor sign, 1950s.

over time, led to the demise of this famous regional brewery.

Toward the end of the book, past and present microbreweries/ brewpubs are featured along with about 14 smaller western Maryland brewers. The most notable is Frostburg Brewing whose plant still stands, today used as an apartment building. Rare breweriana exists from this company—most notably, labels.

We are blessed with another superlative effort by both Rob Musson and Jim Wolf. Ordering info: Rob Musson (grossvater@zoominternet.net). Jim Wolf has copies too: (jwolf@goeaston.net).



German Brewing Company metal "steinies" sign.

Queen City Brewing Co. 1960s Nashua horse set.



Queen City Brewing Co. 1940s cardboard cone bottle sign.

THE MANY SIDES OF A SIX-POINTED STAR

BY SCOTT BROWN



In a metropolitan area with over 100 breweries, Gottlieb Gluek was once third largest brewer in Minneapolis. They survived Prohibition and used the star extensively. (Collections of Steve Freedman and Dan Scoglietti)



Breweriana collectors may sometimes wonder about the origins of the six-pointed star that was used as a symbol by breweries, especially before Prohibition. There were many prominent brewers from all over the country who used this symbol, but why?

Today, that symbol is perhaps most widely known as the “Star of David,” the symbol of the Jewish faith. Could it be that many brewers were in fact Jewish, and were using that symbol as an emblem of their heritage? Could it have symbolized something else and if so, why was it so prominently used? And why don’t we see that star being used on brewery and beer logos today?

Indeed, since the mid-20th century, the star has been solidly connected with Judaism.

But the well-known six-pointed star, assembled from the superimposition of two equilateral triangles pointing in opposite directions to form a hexagram, also has other ancient associations. Beyond Judaism, other religious faiths (including Hinduism, Buddhism, Islam and Christianity) have incorporated the symbol throughout history.

In South Indian Hindu temples, it symbolizes the perfect meditative state of balance between man and God, leading one to Nirvana. In Indic lore, the intersecting triangles represent the male and female. Islam considers both King David and King Solomon to be prophets, so the star in that religion is known as the “Seal of Solomon” and is often displayed on mosques. For some Christian denominations, the figure is known as the “Star of Creation.”

But, other than the obvious fact that it is a heavenly beverage, what does any of this have to do with beer?

In fact, the six-pointed star has a nearly millennium-long connection with the brewing industry. The historical and archeological record points to the 14th century as the time when the star became more widely associated with both the Jewish community and communal brewers.

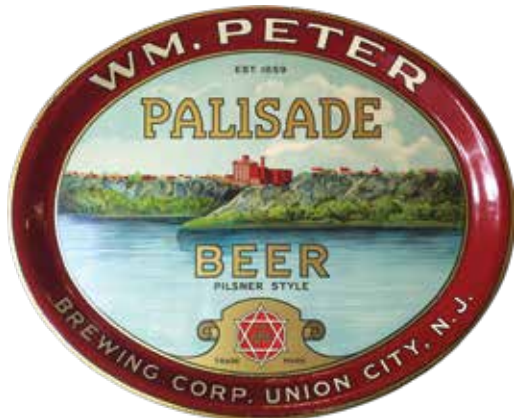
As it turns out, more regular use of the star symbol by both groups began in parallel in the same region of central Europe—now Southeastern Germany and neighboring northwestern Czech Republic, but formerly the Bavarian and Bohemian regions of the Holy Roman Empire. Here, the Jewish community of Prague



Sternbrau, literally “star beer,” was made by the Star-Peerless Brewery in Belleville, Illinois, which closed in 1958. It must have seemed natural to use the star in advertising. Collection of Bill Rawlski

adopted it for their flag, while the local German brewers of Oberpfalz employed it as signal that their zoiglbier—a popular, highly-malted dark brew—was freshly available. These small-town brewers hung the star outside the brewhouse when a new batch of the rich, dark beer was ready to be tapped. They even began marking the wooden barrels with it. Soon their emblem became known as the Zoigl star.

By the 1500s, the six-pointed star had evolved in stature and became the official symbol of the Brewer’s Guild. Then known as the bierstern (beer star) or brauerstern (brewer’s star), it symbolized an artfully-made product that was both high quality and wholesome. The six points have been said to denote the six ingredients needed to make beer: water, hops, grain, malt, yeast, and the brewer. Alternatively, they are sometimes described as representing the three ingredients of hops, malt, and water and the three “elements” needed for brewing: fire, air, and water.



Like William Peter, George Ehret used the star extensively to promote his brew. This pre-Pro reverse on glass measures 9 x 15 in. but gives a bold appearance. (Collection of Ken Quaas)



William Peter Sr. was born Wilhelm Jacob Peter in Baden-Württemberg, Germany, but anglicized his first name after coming to America in 1850. The star remained prominent in their advertising after repeal as these post-Pro trays demonstrate.

By the late 19th century the star could be seen on a wide variety of advertising and packaging, since so many American brewers came from Germany. To them, the star signified the same high-quality product that had been available in the fatherland. It was a reassurance, maybe something like the beer version of a Good Housekeeping Seal.

As the German brewers became prosperous and proudly built larger and more architecturally ornate breweries to signal their brand's prominence, the star was sometimes just as proudly incorporated onto the façade. At a time when the industrial age brought a new spotlight on sanitation, the beer industry vigorously promoted its products with a focus on quality, freshness, and cleanliness. The six-pointed star was a recognized symbol among the many German immigrants and it provided this reassurance.

Although the use of the star continued after Repeal, there was a pullback from German symbolism, given the sensitivities that followed World War I. Tragically, by the late 1930s, the rise of Nazi Germany thrust the use of the star into the most vicious acts of anti-semitism. Most notably, by decree in 1939, all Jews in Nazi-occupied areas were required to wear the star on an armband.

Not surprisingly, this prompted a greater decline in use of the six-pointed star to promote American beer.

After World War II and the founding of the State of Israel in 1948, the star became the prominent feature of the Israeli flag. Since then, it has been known almost exclusively as the symbol of the Jewish people. A few secular examples of a six-point star do remain, including its use in law enforcement. But as far as its once-prevalent association with beer, this symbol of purity and quality in brewing will remain the responsibility of breweriana collectors to remember and preserve the additional history of the six-pointed star.



Author's Note: I'd like to thank Jim Welytok, Steve Freedman, Dave Olsen, Dan Scoglietti, George Arnold, Bill Rawlski, and Ken Quaas for their generous contributions to this article.

Valentin Blatz worked at his father's Bavarian brewery before coming to the US in 1848. Continuing his devotion to having the star signal their quality product, Blatz prominently displayed it on a wide variety of breweriana, like this Old Heidelberg stein top, into the 1940s, as well as on their brewery. (Collection of Dave Olsen)



Above: The Brewer's star illuminates the maiden and she looks back approvingly in this pre-Pro reverse on glass Blatz sign. (Collection of Jim Welytok)

Below: Pre-Pro Blatz tray with their trademarked individualized star logo boldly displayed. (Collection of Jim Welytok)





What's Brewing?

by Ken Quaas

The Anchor of a Brewing Renaissance *An unlikely story of survival, success, and succession*

It's hard to imagine a more unlikely tale of survival in the annals of American brewery history. This brewery began with a juggernaut, and it survived earthquakes, fires, multiples ownerships, closings, and even a massive industry consolidation. Today it remains standing tall and is synonymous with its city's unique beer heritage, although it now faces one of the biggest changes in its history.

The juggernaut that gave birth to what became San Francisco's Anchor Brewing Company occurred almost 170 years ago, with California's 1849 Gold Rush. The territory—on the cusp of being made a state—was flooded by 300,000 people. The tiny settlement of San Francisco, which boasted only 200 people before the Rush, became a boomtown of 36,000. The figure represented mostly men in search of their fortunes, which was thirsty work.

To the rescue came Gottlieb Brekle, who was one of thousands of German brewers emigrating to the US about that time. Brekle bravely ventured across the rugged continent, to the blossoming city of San Francisco. There, in 1854, he converted an old beer and billiards saloon into a brewery. Brekle successfully brewed a different kind of liquid gold, until his death in 1888.

Brekle's brewery was then taken over by two of his countrymen, Ernst Baruth and his son-in-law, Otto Schinkel. They

re-named it "Anchor" but there is no certainty as to exactly why. Was it in honor of San Francisco's establishment as a major port city? Or was it because they had traveled halfway across the world from Germany and had "dropped anchor" in San Francisco? Whatever the reason, that name would prove a perfect fit—for a variety of reasons—over the next century of the brewery's existence.

Anchor drops

Things went smoothly for the first 10 years, as Baruth and Schinkel brewed their steam beer to great popularity and wider distribution across the city. But the brewery named Anchor then encountered a series of disasters that would most certainly have capsized most businesses.

First, Baruth died suddenly in February, 1906. Then, just two months later, San Francisco was shocked by the most devastating earthquake to ever strike an American city, leveling the brewery—and virtually the entire city—to ember and rubble. Schinkel, the faithful son-in-law, somehow managed to quickly rebuild his brewery in a different location. But



Anchor beer has become synonymous with San Francisco, and was that city's last local brewery until the advent of craft breweries. Photo courtesy Anchor Brewing Co.

within a year, he was hit and killed by one of the city's famous streetcars in 1907.

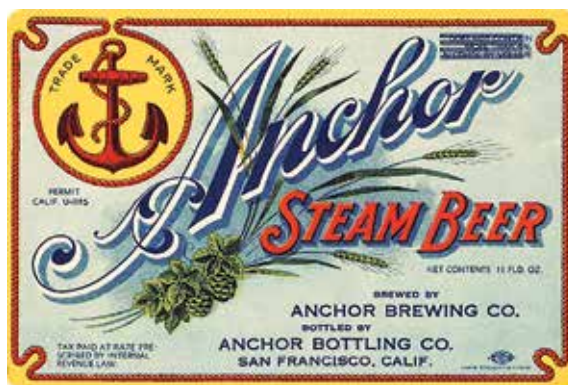
This tragedy was another of many points when Anchor should have been dislodged into oblivion. This time, the brewery was rescued by two more German brewers, Joseph Kraus and August Meyer, supported by liquor store owner Henry Tietjen. The trio guided the brewery until the biggest seismic tremor ever to hit the brewing industry rocked



The Anchor Brewery, before it was destroyed by the 1906 earthquake.



This cardboard sign is the only one known of this design. Collection of Ken Harootunian



This intricately-lithographed label dates from the mid-1930s. Anchor was not known to create equally elaborate breweriana – what little there was tended to be simple.

Anchor Brewing Co. to last. In doing so, he focused on making a high-quality, flavorful brew that sharply contrasted with the watery, adjunct-filled lagers that comprised the 1960 and '70s American beer

San Francisco and the rest of the nation: Prohibition. Anchor, like most breweries of the time, was dormant.

Anchor is raised again

With Repeal, Anchor was revived by Kraus, who once again resumed brewing their steam beer, a local favorite. Just after re-opening in 1934, however, the brewery experienced yet another seemingly insurmountable calamity: it burned to the ground. Undaunted, Kraus re-opened in an old brick building nearby, with new partner Joe Allen.

The two steered Anchor through the period of post-World War II brewery consolidation, as pressures grew in the 1950s from the large national brands (Schlitz, Pabst, Budweiser) and from powerful multi-regionals like Hamm's. These powerhouse breweries had been crushing smaller concerns with marketing muscle, especially television advertising. Even the two biggest California brands, Acme and Lucky (both of which dwarfed Anchor) had succumbed to takeover.

Anchor stayed small, but stayed put. Kraus died in 1952 and Allen struggled on until 1959, when, at the age of 71, he retired and closed the brewery.

But instead of sinking, Anchor was pulled up yet again, this time in a different location by local businessman Lawrence Steese,

who did not want to see the nation's last brewer of steam beer evaporate into thin air. Steese hobbled into the early 1960s with Allen along as his brewing advisor. But by 1965, bankruptcy was imminent.

The white night from the appliance family

In the meantime, there was a young man from Iowa who had graduated from nearby Stanford University and settled in San Francisco. He enjoyed Anchor Steam beer and heard it might be headed to the bottom for good. The man was heir to an internationally-known appliance company with a name famous for dependability, but he was looking for a different kind of challenge.

Fritz Maytag irked his relatives by spurning the Midwestern family business (he was named for its founder, his great-grandfather) in favor of brewing beer on the West Coast. But Maytag brought along his family's passion and dedication to quality, and rebuilt the

landscape.

Jumping ship on the sea of sameness

When Fritz Maytag bought Anchor in 1965, the nation's independent breweries had dwindled to just 163, fewer than half of the 350 in 1950 (*source: US Brewer's Association*). Many more would drift into oblivion, some failing to stay afloat after they cheapened the ingredients and quality of their brews.

Maytag's dedication to quality and later, variety in style, helped Anchor grow a reputation that in the ensuing years



The two tap handles above are circa 1950. At right is the third and rarest, encased in green. It resides in the Brewery's own collection. Photo courtesy of Ken Harootunian



extended beyond San Francisco. Anchor developed a cult-like following and gained influence among increasingly beer-savvy consumers.

Anchor is widely credited with reviving and modernizing some of today's most popular American beer styles. They introduced a dry-hopped ale (Liberty Ale), a dark porter (Anchor Porter), a barley wine (Old Foghorn Barleywine Ale), and a once-yearly Christmas Ale (Anchor Christmas Ale). As a result, the brewery is considered a cornerstone—an anchor, in fact—of the now-booming American craft beer movement. Indeed, Maytag and Anchor helped bring the “craft” back to beer.

Lacking breweriana before 1965

Ultimately, Anchor's survival until Maytag's rescue also came about because it did not invest what little capital it had in advertising, in an attempt to compete with bigger beer brands. In fact, it produced remarkably little breweriana for a long-lived brand (albeit a small one).

NABA member Patrick Franco, an expert on Northern California breweries, says: “When it comes to Anchor breweriana, there is unfortunately nothing to collect. [The brand] didn't even have a ball knob. There is very little advertising pre-1975 from Anchor, with only three tap handles and no light-up signs, trays, or reverse glass. They just made phenomenal beer—my all-time favorite—but not much advertising. They were a true craft brewery for 100 years.”

Member Ken Harootunian is also a long-time Anchor fan and collector. “I've been drinking

Anchor since 1980 and have been an even bigger fan since moving to San Francisco in '95,” he says. “I loved the place so much I was always looking for vintage, pre-Fritz Anchor stuff. It's impossible to find, because they did very little advertising and when they did, they did short runs, because they had very few regular accounts in which to place the advertising.”

After stability, more change

In 2010, after 45 years at the helm of Anchor, helping to steer a craft beer revolution in America, Fritz Maytag decided to retire. After careful consideration, he

giant: they were responsible for growing Skyy Vodka and eventually selling it to Campari in 2007. When they bought Anchor, Foglio told the press that it was “something we want to build on for the rest of our careers and pass on to the next generation.”

But seven years later, in August of 2017, the Griffin Group announced it was selling Anchor to Japan's Sapporo Holdings Ltd. That company is Japan's oldest brewery—the best-selling Asian beer brand in the US—and already owns the Sleeman Brewery in Canada among other international holdings.

Greggor defended the sale of this American icon to a foreign company, telling the press, “People bleed Anchor, they're passionate about it... this is something that Sapporo understands and respects.” But Anchor may be forced into competing on a bigger scale—never its forte—as other multinationals like Sapporo are buying up craft breweries, seeking growth.

Currently, Anchor's \$33 million in sales rank it as the 22nd largest craft brewery. But the figure is a tiny fraction of the \$4.9 billion dollars in sales that Sapporo had in 2016. Surely Sapporo will want to lift Anchor to new sales volume.

In its storied history, Anchor has outweighed the calamities of an earthquake, fires, Prohibition, bankruptcy, ownership changes, and brewing industry consolidation. Now, it may once again have high seas to navigate. But craft beer lovers hope that, despite its new ownership, Anchor stays firmly lodged in the City by the Bay, where it has survived since the time of the Gold Rush.



Rare tin sign
Collection of Ken Harootunian

sold the fabled brewery, which had become a treasured brand known across the world, to San Francisco businessmen Keith Greggor and Tony Foglio, who ran an investment firm called the Griffin Group. Greggor and Foglio knew a bit about how to turn an obscure local brand into a famous

What is *steam* beer?

At its height before Prohibition, steam beer was brewed by more than 25 different California brewers. There have been various explanations for the use of the name “steam beer.” The most popular one (probably because it comes from Anchor, steam beer’s most famous purveyor): West Coast brewers had to improvise their process for cooling their boiling wort, because there was no mechanical way available to do so. Their solution was to pump the hot stuff from the kettle into large, shallow, open-topped bins arranged on the roof of the brewery. There, the cool Pacific coast night air (which creates San Francisco’s famous fog) provided a natural coolant, and as it did, created a cloud of steaming vapor that streamed skyward. Once the hot wort had cooled enough, the lager yeast was added for fermentation.

Another explanation for the name is that the carbon dioxide pressure produced by the 19th-century steam-beer-making process was very high, making it necessary to let off “steam” pressure—which created a hissing sound—before dispensing the beer.

It is also possible that the name is derived from *Dampfbier* (translates literally as “steam beer”) a traditional German beer that also was fermented at higher temperatures.

The steam beer style is like a hybrid of ale and lager because it is fermented warm (like an ale) but uses bottom-fermenting lager yeast. It typically produces a brew of medium amber color, with a moderately malty flavor, accompanied by a hop bitterness. This is considered true of Anchor’s version, as well.

Ironically, steam beer—both in America and as *Dampfbier* in Germany—was viewed in earlier days as being cheap and low quality. Not so with modern-day Anchor Steam Beer, which trademarked the term in 1981 and has firmly established an identity for its brand as a fine craft brew. Anchor Steam, however, does not claim any close similarity between its present-day product and the pre-Prohibition steam beer.



There were many northern California breweries that made a steam beer before Prohibition, advertised by this oval tray (courtesy of antiqueadvertisingexpert.com) and porcelain enamel sign.

Remembering Rayner M. Johnson

by Larry Moter

On Oct. 31, 2017, I was working on my column for this magazine. One of the new books I was reviewing is titled, *The Nation’s Capital Brewmaster – Christian Heurich and his Brewery 1842-1956*. We like to include pictures of member’s breweriana with the reviews, so I thought of my good and long-time friend, Rayner Johnson, who was perhaps the “king” of Heurich collectors (along with his passion for Robert Portner, and National Bohemian breweriana, and beer cans . . .).

I immediately emailed him but did not get his usual prompt reply. I figured he was at his favorite local craft brewery, Fair Winds in Lorton (northern Virginia) where he loved to spend time. He also worked as their canning supervisor. Rayner loved all things craft beer.

Regrettably, I would not hear from Rayner again. The next day, his friends began to receive the terrible news that Rayner had collapsed at Fair Winds after complaining of a headache, which developed into a devastating stroke. Sadly, he was unable to recover once taken to the hospital. He peacefully passed at the age of 75 on November 5th, leaving his wife Kathy, sons Charlie and Matthew, and countless friends in the breweriana hobby and Virginia craft beer industry.

Rayner left a big footprint in our hobby.

He was the founder, heart, and soul of the renowned Blue & Gray Show. The Blue & Gray is more than just a breweriana show. It is an event that celebrates not only breweriana and beer can collecting, but also craft brewers and their beer, which, thanks to many brewers’ friendship with Rayner, has always been in bountiful supply at the Blue & Gray.

(Editor’s note: We are pleased to announce that, through the support and efforts from various members of all 4 major collecting organizations, the Blue & Gray will be held in 2018. Please see the inside back cover of this issue for details and mark your calendars for February 14 - 18).

Ray was an elder statesman in the collecting hobby and a welcoming ambassador to collectors and craft beer enthusiasts alike, always generous with his knowledge and humor. He was a contributor to “Virginia Craft Beer Magazine,” a current member of the NABA Board of Directors, and a past board member of the BCCA.

Like all his friends, I miss Rayner deeply. I like to imagine him now, in the eternal tap room in the sky, doing the same types of things he did here on Earth with so many of us. He generously pours the beer, holds court, and shares his caring way and gentle humor, making many friends along the way.



Photo courtesy Larry Handy



Photo courtesy Larry Moter

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Easton, MD 21601; jwolf@goeaston.net

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Contact: Ray Capek, 3051 Ridgeland Ave,
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Contact: Dale Miller, cbcc.club@gmail.com

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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 610-216-7608.

rV181

WANTED: Breweriana Collector issue #99 with article on Bartels Brewing Co. Also interested in any Syracuse NY breweriana. Serious collector, especially interested in tin signs, lithographs, reverse painted glass, etc. Contact George Angeloro at 315-440-8212 or angeloro63@aol.com.

rV181

WANTED: RADEKE BREWING, Kankakee, IL. All items, top dollar paid. Call Walter Sanford and send picture to 815-954-9545 or walter@waltersanford.com

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WANTED: Berlin Brewing, Berlin, WI items. Will pay premium prices. Contact Tom Curran, 608-575-2276, curran4tom@gmail.com

rV184

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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. jfo@mindspring.com

NABA

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NABA

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| <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.*

Upcoming Shows

Date: February 11, 2018 & October 14, 2018

Name: Prison City Show

Contact: Bill "Willy" Novak • 630-291-7943

Time: 9:00 AM to 2:00 PM

Where: Knights Of Columbus, 1813 East Cass St. (RT. 30), Joliet, IL 60439

Date: Feb 14 - 18, 2018

Name: Blue/Gray

Contact: Larry Handy 267-221-8300 • ohhugo1@aol.com

Time: ??

Where: Washington Dulles Hilton Airport

Web: bluegrayshow.com

Date: Sat., Feb. 17, 2018

Name: Hamm's Collectibles

Contact: ???

Time: 9:00 AM to 3:00 PM

Where: Medina Entertainment Center, 500 Hwy 55, Medina, MN

Date: Saturday, March 3, 2018 & Saturday, Nov. 17, 2018

Name: Windy City

Contact: Ed Harker • 773-244-2734

Time: 7:30 AM to 2:30 PM

Where: American Legion Post 76, 570 S. Gary Ave, Carol Stream, IL 60188

Date: March 10, 2018

Name: The Buckeye Chapter Show

Contact: John Huff, 419-367-9713

Time: 9AM-2PM

Where: UAW Hall, 5411 Jackman Rd, Toledo, OH

Date: Sunday, March 11, 2018 & Sunday, October (21st or 28th) 2018

Name: Brew City Advertising Show

Contact: Jim Welytok • 262-366-1314

Time: 10AM to 2PM

Where: American Serb Hall, 5101 W. Oklahoma Ave, Milwaukee, WI 53219

Date: Sunday, April 8, 2018 & Sunday, October 7, 2018

Name: Westmont Stroh's

Contact: Ray Capek • 630-778-1482

Time: 9:00 AM to 2:00 PM

Where: V.F.W. Post # 9284, 400 E. Devon Ave, Elk Grove Village, IL 60007

Date: Sunday, April 22, 2018 & Sunday, November 4, 2018

Name: Chicagoland Breweriana Society

Contact: John Warnik • 708-764-2337

Time: 9:00 AM to 2:00 PM

Where: V.F.W. Post # 9284, 400 E. Devon Ave, Elk Grove Village, IL 60007

Date: May 5, 2018

Name: Old Style Beer Show

Contact: Bill "Willy" Novak • 630-291-7943

Time: 9:00 AM to 2:00 PM

Where: Omni Center, 255 Riders Rd, Onalaska (Lacrosse) WI

Date: Sat., June 23, 2018

Name: Windy City Picnic/Trade

Contact: Ed Harker • 773-244-2734

Time: ??

Where: Busse Woods Forest Preserve, Elk Grove Village, IL

Date: July 29, 2018

Name: Prison City Picnic

Contact: Bill "Willy" Novak • 630-291-7943

Time: ??

Where: Belmont Athletic Club, 650 Highland Park, Joliet, IL 60439

Date: Sunday, September 16, 2018

Name: Monarch Fall Fest

Contact: Paul Cervenka • 630-379-1522

Time: 9 AM to 2 PM

Where: American Legion Post 76, 570 S. Gary Ave, Carol Stream IL 60188



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| 2015 | James Kaiser |
| 2017 | Helen Haydock |

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Pre-registered attendees \$30 entry for the entire show which included the hospitality rooms, pizza, coffee and donuts, soda and snacks.

Pre-registered family member/guest-\$10.00 which includes all above.
Walk-ins and Guests: \$15.00 per day at door or \$35 for the entire show.

Registration form available at <http://bluegrayshow.com>

Show Coordinator Larry Handy-**267-221-8300** ohhugo1@aol.com

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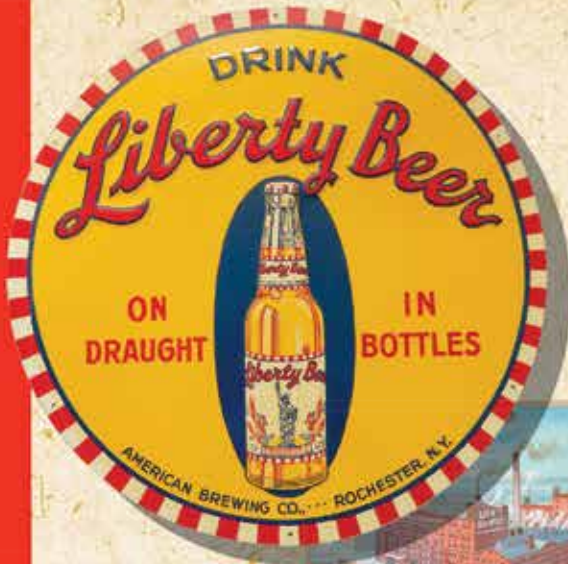
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