

# The Breweriana Collector



JOURNAL  
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NATIONAL ASSOCIATION  
OF  
BREWERIANA ADVERTISING

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CHRISTIAN HEURICH  
BREWERIANA

# National Association Breweriana Advertising

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PRESIDENT'S PAGE

I am writing this letter in an eleventh floor room of Memorial Hospital in South Bend, Indiana, and as I look out of my window across the roofs of the city, I can see what remains of the South Bend Brewing Assn. buildings on the west side of the city and what remains of the Drewrys' Brewery on the northwest side. The Drewrys' bottle shop is emblazoned with a huge advertisement surmounted by the symbol of the last gasp of the brewery, the "Big D." This once proud business occupied buildings situated on real estate which had earlier been the site of another distinguished brewery, the Muesel Brewing Company, brewers of "Silver Edge" beer. Now, the remains of South Bend's brewers stand as silent echoes of an American past that was distinguished in so many ways by the character of interesting individuality.

The Indianapolis Antique Advertising Show is scheduled for March 29 and 30 at the State Fairgrounds, and the N.A.B.A. will have hospitality room #182 at the Sheraton Motor Inn, Northeast I-465 and Pendleton Pike (Route 67), on Friday evening, March 28, and Saturday evening, March 29, opening at 8:30 P.M. each evening. Why not plan to attend this year? The spring advertising show usually brings out some genuinely great finds, and who knows what might develop at the camaraderie and refreshments social at the Sheraton.

I know that you all have received the first mailing from 1980 convention co-chairman Bill Frederick, and I do hope that you are making plans to be present in Denver on August 1, 2, and 3. I am looking forward to seeing many of you again, especially some of our far western folks whom I have never had the opportunity of meeting. Remember that you can coordinate a great Colorado vacation with the convention. The program at the Coors Brewery on Friday evening and the "Western Steak Fry" on Saturday evening will be special highlights. If you have not received your early convention mailing from Bill, write to him; his address is in the Directory.

This is election year, and the seats of all officers except for the Corresponding Secretary/Membership Chairman, which is to be left open due to the fact that the duties of that office have been given over to the newly developed appointive office of Executive Secretary, are to be elected by the vote of the membership. We shall also be electing three of the seats on the general Board of Directors, the seats now filled by Herb Haydock, Bob Kay, and Herb Ramsey. The present officers and board members are of course eligible to run, and I here encourage them all to do so, but I am asking that you all consider qualified people for the election and do two things. First, encourage your choices, perhaps yourself, to run, and then nominate the choices. Send your nominations to me no later than June 1, 1980 so that I can have the proper authorization papers signed by the candidates. The actual election will be conducted in July before the convention so that the newly elected officers and board members can be seated at the convention.

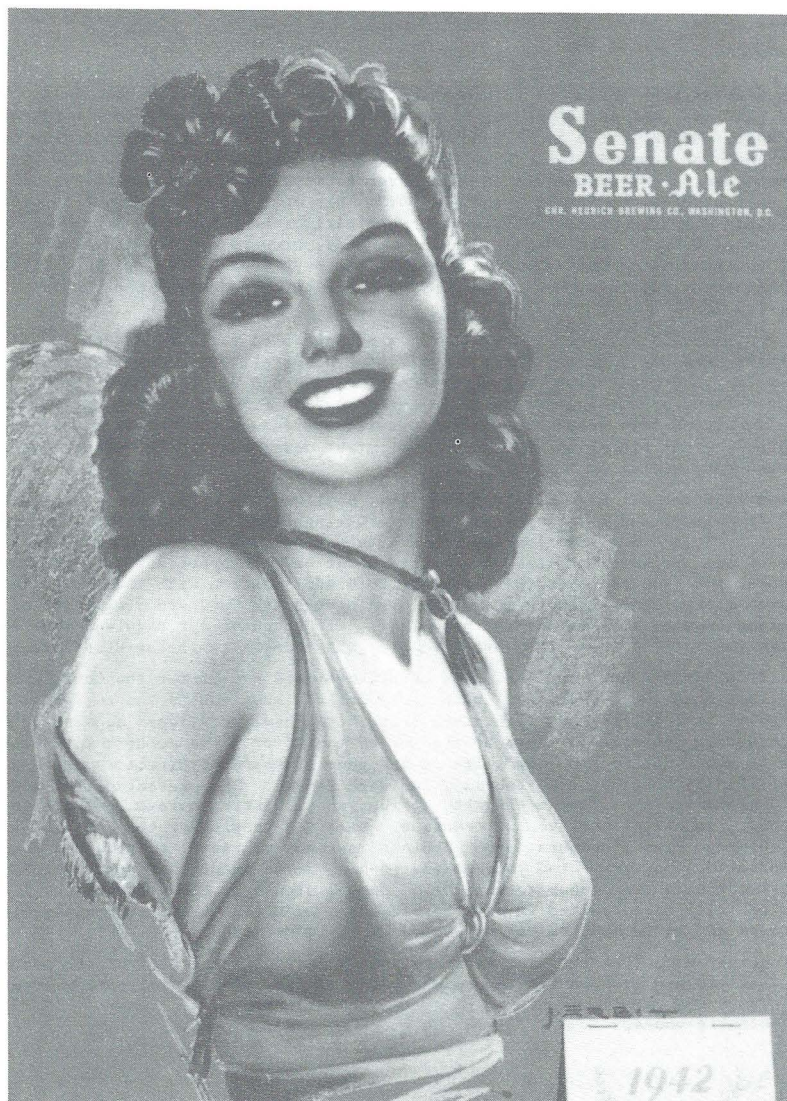
I sincerely hope that this letter reaches each of you in the best of circumstances and that you are each continuing to enjoy the satisfaction of collecting breweriana.

Respectfully yours,



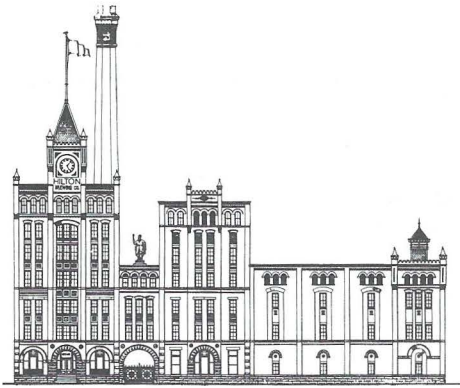
David P. Mathews, President  
National Association Breweriana Advertising





Christian Heurich's calendar of 1942. The 1939 issue graces the cover. All Heurich breweriana illustrated is from the Steve Connolly collection.





## FERMENTATION

### What is Cheating?

Obviously, taking an artifact as it comes and displaying it without alteration is perfectly intellectually honest. Similarly, faking an artifact and passing it off as original is cheating. The problem is that there are numerous intermediate situations the ethical standing of which is not clear.

- The only St. Mary's tray you have ever found is a wreck. Since you are pessimistic on finding another, should you have a restorer bring it back as best he can?
- You have never found an Old German back patch, but feel you need one to be properly dressed for the coming NABA convention. Should you have one made up, carefully pointing out to all concerned that it is a reproduction?
- Nectar never had any pub mirrors, but the space behind your bar cries out for one. Should you commission a specialist to do one for you, signing and dating it so that no one will think it was produced by the Ambrosia Brewing Company?
- You have labels for Dartmouth Cream Ale. Should you mount one on a brown bottle for display?

Similar questions could be proliferated almost without end. They do not vex the private collector alone, for museums are essentially confronted by the same problems. Every curator feels a strong obligation to be intellectually honest in what he does, but he also recognizes the necessity of making exhibits interesting, representative and memorable if they are to fulfill their educational purpose. The editor, who put in a particularly fine year as Acting Curator of Rail Transportation of the Museum of History & Technology of the Smithsonian Institution in 1968-69, might purport to be the definitive fount of answers to such questions, but in truth, museum practice is not entirely consistent. Indeed, curators wonder in lunch-time conversation and in their journals about the ethics of borderline cases, even as we do.

Generally speaking, an artifact that is normally exposed to the elements, such as an outdoor sign, ought to be displayed in its weathered condition. In this case, the weathering is intrinsic to the nature and purpose of the artifact. At the opposite extreme, an artifact intended to serve a function ought to be returned to its working state. There is no point in displaying a broken neon sign, for neon repair is part of the normal life cycle of such an artifact. In a broken state such an

artifact simply is not giving viewers an accurate impression of its nature and function.

For large working artifacts such as locomotives and automobiles, it is virtually universal practice to attempt restoration to original appearance, even if restoration to original function is impractical. The automobiles in Harrah's magnificent collection in Sparks, Nevada, all approach mint appearance. A few of them have always been museum pieces and have never been far from mint. Most, however, were absolute junkers brought back by the museum's own restoration staff. A few are accompanied by photographs showing them in their deteriorated state. The Southern Railway, when it gave passenger locomotive 1401 to the Smithsonian, spent \$5000 on repainting the engine, renewing the chrome on the rods and otherwise returning it as closely as possible to its appearance of the later 1920s. To do otherwise would be denying the museum's several million annual visitors the full visual impact of the engine.

A friend of mine in Berkeley who collects locomotive builders' plates polishes and paints them to a state they never had at all, but he keeps one in the crusted condition it had coming off the engine in the scrap line to show visitors the typical actual state of the artifacts on arrival. If he bequeaths the collection to a museum, the curator would probably show them as my friend does, rather than attempt to return them to their unpainted appearance.

Museums do exhibit replicas. Members who went on NABA's tour of the Ford Museum last summer will remember seeing a clearly-marked replica of Lindbergh's Spirit of St. Louis. Replicas of Robert Stephenson's locomotive Rocket are almost embarrassingly common in museums of technology.

Questions about the borderline of intellectual honesty remain, however. No doubt many visitors fail to read the label stating that the Ford Museum's Spirit of St. Louis is a replica and go home thinking they have seen the real thing. Those who see the 1401 at the Smithsonian listen to the tape of sounds of another Southern Railway locomotive starting. The superb appearance of the 1401 doubtless leads many visitors to think the engine is in operable condition, but the restoration was entirely superficial.

Yes, museums even have the problem of mistaking or misrepresenting artifacts. The National Gallery of Art in Washington for years exhibited paintings as the work of Vermeer, the rarest of the great artists, which are now thought to be by other hands. Authors have claimed that a small American standard locomotive in the Ford Museum and the steamboat in the adjacent Greenfield Village are not what their official descriptions purport. The sailing vessel Constellation, one of the principal tourist attractions of Baltimore, has been claimed by some naval historians to be not genuine, but rather a later ship superficially modified to resemble the famous warship.

Consequently, as you wonder about sending off a tray for restoration, or commissioning a back patch, take heart that the problems of your private museum of Hudepohl or whatever are the analogues of the professional decisions which confront many a distinguished curator. Be intellectually honest in what you do, never misrepresent anything as what it is not, but recognize that "Take everything just as it comes" is not considered a practical guide for conduct in major museums, either.

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Keith Osborne, secretary of the Labologists Society of England (see issue 27, page 33), reports that dues are £3 per year. Membership allows one to commune with label collectors worldwide. Mr. Osborne, in return for his kindness in allowing us to reproduce his directives for label removal in issue 27, asks that we make mention of his interest in acquiring older British beer labels. His address is 211 Pinewood Park, Cove, Farnborough, Hampshire GU14 9LO, England.

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The Breweriana Collector will appear in 1980, and if possible in subsequent years, at approximately the same times as in 1979. That is, issue 28 is targeted for March, in advance of the Indianapolis Antique Advertising Show, 29 for the late spring, 30 in advance of the annual convention at Golden, Colorado, and 31 in December. The relatively long gap between summer and fall issues does not indicate the Association takes a long time to recover from its convention. Rather, the editor is a man of peripatetic habits, who is usually on the road somewhere until late September, and thus not available for his duties until about October 1. The interests of dealer-members are also served by having an issue in the Christmas season.

Issue 27 should have been lettered "Fall," rather than "Winter, 1979." Sorry. Let us hope future historians do not conclude 1979 was a year of two winters.

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Neil Wood has set the dates for his Antique Advertising Show at the Farmers' Building, Indiana State Fair Grounds, Indianapolis:

March 29-30, 1980	July 12-13, 1980	September 27-28, 1980
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NABA plans a hospitality room at the Sheraton Hotel on the evening of March 29. This may not be the convention, but it is awfully pleasant. For the editor's effort to elevate the image of Indianapolis in the eyes of the membership, see "A Guide to High Living in Indianapolis," below.

\* \* \*

Label collectors should be alerted that Henry Weinhard's Private Reserve carries a bottling number as the central element of its neck label. The practice apparently began during the editor's sabbatical leave last year, but it has progressed to 46 and 47, which are current locally at the present writing. In part, the practice allows the buyer to assure himself of freshness, but it also encourages him to compare bottlings for quality. This beer has been outstandingly successful, and for good and sufficient reason. California has not been considered great beer-drinking country even by the state's greatest admirers, but Henry Weinhard's seems to me the best beer readily available in California in the 25 years I have lived out here.

George W. Hilton, Editor  
Department of Economics  
UCLA  
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Heurich's last product, Christian Heurich's Original Lager, with the brewing company's 1936 calendar.

## CHRISTIAN HEURICH BREWING COMPANY

by Steve Connolly

No serious breweriana collector should consider his collection complete without a piece or two from the only major brewery in the history of the Nation's Capital, the Christian Heurich Brewing Company. In spite of being exclusively a local brewery, it had over the years one of the most extensive advertising campaigns in the industry, including the major national breweries.

Perhaps Christian Heurich was motivated in his effort because he credited beer with saving his life. At the age of 24, at the insistence of a sister who had married a sea captain and was living in Baltimore, Heurich set out from England for America on the steamship Helvetia. Early in the voyage the passengers and crew were struck with an outbreak of cholera, resulting in the reported death of over three hundred people. During the epidemic Heurich existed on a beer-only diet, which he later credited for allowing him to live out the voyage. Since he lived to the ripe old age of 102, he may well have had a valid point as to the nutritional value of beer!

Christian Heurich opened his first brewery in 1872 in Washington, renting what had been the Schnell Brewery. For the first few months it was touch-and-go, with sales seldom going over five barrels per day. He literally worked night and day as his own brewmaster, kettleman, engineer, collector, solicitor and clerk. Slowly sales climbed to twenty barrels a day and leveled off. His first taste of success came almost overnight, when he found himself selling over one hundred barrels per day.

From 1872 to 1894 he built three completely new breweries, simply because he could not slow production in any one brewery long enough to expand it. In 1892 a serious fire brought him close to financial ruin when he proved to be only partly insured. Undiscouraged, he went to the Foggy Bottom section of Washington to build what would be his last and most modern brewery, a complex that was virtually fire- and dynamite-proof. The brewhouse walls were over three feet thick.

Anticipating Prohibition, which began in Washington two years before the national enactment, Heurich invested heavily in Virginia apples and began to manufacture cider. It was a delicious drink, but unfortunately aging in the vats brought its alcohol content above 0.5 percent, so that it was declared illegal for sale. Throughout the Prohibition era the brewery eked out an existence in the wholesale ice business, reaching about 90 percent of the total ice sales in Washington. At the repeal of Prohibition the cider in the aging vats had turned to vinegar, which could have been sold for a substantial amount. Heurich would not allow the sale, saying that nothing made under his supervision would ever end as vinegar. He instructed his son, Christian Heurich, Jr., then treasurer of the company, to have it all dumped in the sewers. The brewery was slow to regain sales after Prohibition because, even though permits to brew were issued in April 1933, Heurich would allow no beer to be sold until it had aged properly, saying that "No beer less than five months old will ever be sold out of this brewery."



In 1945 the elder Heurich died, and the brewery operations were taken over by his son, Chrastian Heurich, Jr. Under the younger man's direction the brewery stepped up its advertising campaign and made several label changes, including issuance of some new brands. It was in this era that issue of point-of-purchase advertising pieces was most extensive. Included were pens, pencils, clocks, mirrors, ash trays, matches, lighters, calendars, and others too numerous to mention.

One noteworthy item, to which I should call attention specifically, is the round "pie tin" tray issued by Heurich before Prohibition. In my opinion it is among the most beautiful and artistic pieces of antique advertisign ever manufactured.

In January 1956 the Christian Heurich Brewing Company closed its doors after 84 years in business, the victim of ever-increasing competition, mainly from breweries in nearby Baltimore and Pennsylvania. When the brewery was demolished in 1962, the Nation's Capital lost a monument to one of its principal industrial pioneers. A testimonial to the Messrs. Heurich is the pride that collectors take in owning a piece of Heurich advertising.



A recent display of Heurich breweriana in the Washington area. Senate was Heurich's old-established number-one brand. but Old Georgetown received the biggest promotion in the 1950s. Georgetown, the capital's oldest residential area, was in a rapid process of restoration. The name connoted tradition with modernity, youth and affluence, an ideal name for the company's purpose.





Heurich's Maerzen occupied a middle ground between light and dark beers.



Heurich's lovely "pie tin" tray featured the brewery on the banks of the Potomac. Norfolk and Baltimore were added to denote the company's marketing area.

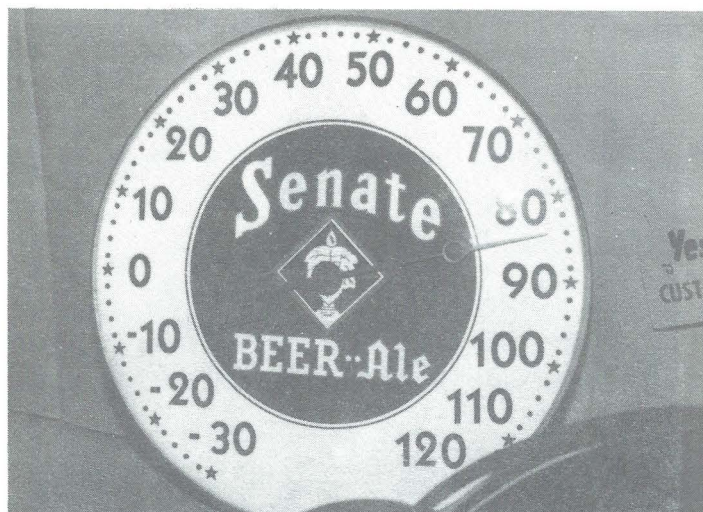


A piece of back-painted glass issued for Senate, probably in the 1930s.



Senate, Old Georgetown and Christian Heurich's Original Lager occupied the brewery in the 1950s, as the long history was nearing its end.





A dial thermometer lettered for Senate, probably of the 1940s.



Coasters for Senate and Old Georgetown.





The Heurich mansion in its present guise as the headquarters of the Columbia Historical Society. (GWH)

## THE HEURICH MANSION

The dominant brewer of a major city was an important man, whose house was expected to demonstrate his position. Christian Heurich well knew that, and did a particularly fine job of establishing a brewer's mansion.

In 1892 Heurich commissioned architect John Granville Meyers to design a four-story brownstone residence at 1307 New Hampshire Avenue, a block south of Dupont Circle. The area was the most fashionable in Washington. Evelyn Walsh McLean, Cissie Patterson and Alice Roosevelt Longworth, to mention only the grande dames of Washington, were all to live within two blocks of the Heurich mansion.

The house has four stories plus a basement. The main floor has the usual arrangement of a front and rear parlor, plus a music room, dining room and a conservatory which could double as a ballroom. Bedrooms occupy the second and third floors, with servants' quarters on the fourth. The basement contains a breakfast room (embellished with eight German mottoes extolling beer), a business room and an archive. Interestingly, the mansion has an elevator shaft, but no elevator was ever installed. Even though Heurich lived past 100, he never found himself unable to climb stairs.

Heurich and his wife Mathilde moved into the house in 1894, but she quickly became ill and died in 1895. Heurich then married Mathilde's niece, Amelia, who was mainly responsible for furnishing the mansion. Brass, marble and onyx were used extensively. The woodwork, largely the product of German craftsmen, is outstanding. Remarkably, given the obvious attempt at Germanic atmosphere in the house, the tapestries and furniture are mainly in the French style of Louis XIV - XVI. The visual effect is of an opulent, heavy late Victorian interior, a good memorial to a bygone day.

Heurich spent the rest of his long life in the house, broken with frequent trips back to Germany. His family regularly spoke German in the home until their grandchildren came, but then spoke English to the youngsters. Like many brewers, Heurich served no alcoholic beverages but beer in his home, and stocked only products of his own brewery. He reportedly drank beer mainly in the basement breakfast room at cellar-cooled temperature, rather than refrigerated. He drank only in moderation.

Heurich's widow occupied the mansion for a decade after his death, but then gave it to the Columbia Historical Society in 1955, a year before her own death. The structure has become the headquarters of the Society, which serves the function of a state historical association for the District of Columbia. The bequest was a particularly noble one, for it assured survival of the mansion intact for the indefinite future. It stands as an antiquarian island among spreading 12-story modern office buildings, gaining attractiveness as its background become more drab.

The mansion is normally open to visitors from noon to 4:00 PM on Fridays and Saturdays, and at other times by appointment. It is highly recommended.

GWH



Christian Heurich, Jr., among Heurich artifacts about 1977. Below is the Washington Post's editorial of July 21, 1979 on the occasion of his death.

## *The Heurich Legacy*

**A**MONG LONG-TIME Washingtonians, the death of Christian Heurich Jr. last week, at age 77, probably stirred up memories. In the smaller, slower-paced Washington of a generation or two ago, the Heurich family had a prominent place—or two prominent places, to be exact. One was their Victorian-style stone mansion on New Hampshire Avenue and Sunderland Place NW. The other was the castle-like old brewery in Foggy Bottom that produced Heurich's Original Lager and Old Georgetown and Senate beers until 1956.

The brewery, a local landmark of sorts, was demolished—with some difficulty—in 1962 to make room for the approaches to the Theodore Roosevelt Bridge.

In other ways, the Heurichs and other leaders of the “old,” private Washington have largely faded from public view. The Heurich mansion, however, remains; donated by the family to the Columbia Historical Society, it has been preserved as a storehouse for the city's past.

Mr. Heurich made other notable gifts to the “new” metropolis. In 1965, he and his sisters donated part of the brewery tract, worth about \$150,000, to the Kennedy Center. And in 1976 he gave 10 wooded, undeveloped islands in the Potomac River near Seneca to the Nature Conservancy—thus ensuring that part of the area's natural legacy, too, will remain for future Washingtonians to enjoy.



## A GUIDE TO HIGH LIVING IN INDIANAPOLIS

Many members have concluded, correctly, that the thrice-annual Antique Advertising Show in Indianapolis is a superb way to expand one's collection. There is little question that Indianapolis is a particularly convenient location for it. The city, which prides itself on having more Interstate freeways radiating from it than any other, is within a day's drive of every major city east of the Missouri and north of Atlanta, though admittedly a trip from Boston might be pushing things a bit.

On the other hand, some of the membership have found Indianapolis less than a bower, a good bit short of an arcadian glade. One member refuses on principle to be seen south of 38th Street, on which the Fairgrounds are located. Another, who had recently made a trip to Russia, observed, "This is what Soviet cities look like!"

The editor's view is that the Antique Advertising Show and, especially, NABA's hospitality room Saturday night are up to the esteem in which the members hold them, but that Indianapolis is considerably above its reputation.

Visually, Indianapolis is admittedly a disaster. It was laid out around 1820 as a planned city, an Indiana version of Washington, DC. It was to have classical state buildings, grassy malls and radial boulevards. This approach began, but died quickly when the city made an early conversion to the automobile. It had little central office employment, low population density, and no major natural barriers. Such cities, of which Houston and Los Angeles are the largest, became networks of strip highways with everything designed for quick visual identification. Which of them became ugliest is a matter of debate, but Indianapolis has always had its advocates. Such cities appear impersonal; all one sees are buildings and automobiles. I know, for it took me a good long time to adjust to Los Angeles.

However, such cities present an intellectual problem of finding a set of amusements, restaurants and intellectual activities congenial to oneself. In the course of writing my book on the Monon Railroad I spent well over a month in Indianapolis, and as could easily have been predicted, found it a much more agreeable place than its first visual impression leads one to expect. In size it is in a class with Milwaukee, San Francisco, Washington and Cleveland, and that is big enough to offer quite a bit. As the capital of Indiana, it has excellent facilities for research. The state is very historically minded, and the state historical society, the state library and the state archive are all immediately west of the capitol building. The Secretary of State's papers on incorporation are retained and open to search. These include the documents on the state's brewing companies. It is well worth arriving a day early to look into whatever Indiana brewery motivates you.

If you come only for the show, you are likely to be interested mainly in the city's restaurants. Indianapolis has a reputation for single-minded devotion to fried chicken, but actually it proves to have about the same variety as most major cities. The following list is partly the product of my own post-5:00 PM research, but mainly the distillation of wisdom from a well-spent life in Indianapolis of Jerry Marlette, who pilots the traffic helicopter for Marion County.

Slippery Noodle Inn, 372 S. Meridian Street. This is the oldest bar in Indianapolis, and as far as is known, in Indiana, dating at least from the mid-1850s and possibly from the 1840s. It is thought to have been in continuous operation, though under a variety of names. The current owner is eager to fit it out with an antiquarian decor, including artifacts from Indiana breweries. Lunches are served week-days, but no dinners.

Hyatt-Regency Hotel, adjacent to capitol building. Typical Hyatt House with range from coffee shop to haute cuisine.

La Tour, Indiana National Bank Building. Haute cuisine, haute in the air, and very haute in prices. A set meal at reduced rates is served from 6:00 to 7:00 PM.

Key West Shrimp House, 2861 Madison Avenue. The principal seafood house of an extremely unnautical city.

Village Pump, 38th Street and High School Road on the west side of the city. A popular steak house. Adjacent is a Ramada Inn, the dining room of which, The Hangar, serves good standard American cuisine in a well done World War I atmosphere.

Chez Jean, on State Highway 67 near Mooresville. A well reputed French restaurant.

Jade Fountain, 38th Street and Lafayette Road. The editor, consistent with his practice in every city in which he spends much time, conscientiously tried to eat his way through every Chinese restaurant in the city. This is by far the best. The others are mainly standard chop suey parlors.

San Remo, in Holiday Inn at I-465 and Highway 421. A new north Italian restaurant of good reputation.

Hollyhock Hill, 8100 N. College. A 45-year old family restaurant, a fine place to have your fried chicken if in a when-in-Rome mood.

Omar Khayyam, 52nd and Allisonville. Greek and Near Eastern food with belly dancing in the late evening.

Denkers, in central business district. The city has its own style of chili con carne mixed with spaghetti, rather like a chili mac. Denkers has been dispensing it as Hoosier Chili for 75 years. This may be the best meal under \$2.00 remaining in the United States.

J. Pierpont's, 148 East Market Street. The watering hole of the city's financial area. The brass and marble decor of a 1910 bank is well executed. Standard American cuisine.

City Market, East Market Street, downtown. A century-old traditional market with stalls for groceries of various sorts. Several of the stands serve sandwiches, including some fine sloppy joe barbecue.

Paramount Music Palace Family Pizza Restaurant and Ice Cream Parlour. If drinking beer in a pizza joint with a theatre organ is your version of satisfying all the senses simultaneously, this is Indianapolis' offering. 7560 Trails Road.

ENJOY! It may not be later than you think, but Indianapolis is better than you think.

## WHAT'S BREWING

Competition is forcing many breweries to strengthen themselves as best they can. A-B and Miller don't need any help; they are having a private feud, and it has gotten a bit mean. A-B widened its lead by 100,000 barrels, but it is surprising that Miller has not suffered more growing pains in recent years. 1980 will provide good clues regarding the ultimate success of the Miller challenge.

Schlitz has assembled a good team and is brewing a good beer again, but it has been so long that it will take a few more years before people will believe it. The owners are also in other enterprises and would not mind at all selling the brewery, according to the Wall Street Journal. So far they have found a buyer only for the Syracuse plant--A-B is paying \$100 million, and plans to invest an equal amount in the next year, primarily to change the brewhouse.

The Syracuse brewery was the latest and most modern in the Schlitz line, and it was ironic that when it went on stream, the fortunes of Schlitz had begun to decline. There were rumors that the Memphis plant was available; production could have been distributed among the Milwaukee, Plainview (Texas) and Tampa breweries. However, there was Miller's new brewery in upstate New York at Fulton, and A-B -- with no brewery north of a line between Ohio to Rhode Island -- was not likely to yield advantages in any area. Finally, there was the fact that Schlitz still has good sales in the South, but could not generate enough sales in the Northeast to keep Syracuse open more than two days a week.

Schlitz announced plans to distribute Erlanger nationally, and their malt liquor is doing all right. But it is the Schlitz brand which has to pay the freight, and here an "angel" and some geniuses to bankroll a top marketing campaign are needed. So far no angel has taken the plunge. We still may see the Memphis plant change hands; one can imagine pencils being sharpened in La Crosse if sales continue to slide.

Pabst is working on the Blitz-Weinhard connection and is brewing their malt liquor (Old English 800) under an agreement. Pabst has also lined up a prestige German import and wants to promote Andeker more. The Blue Ribbon brand may have softened. With A-B and Miller picking up 9 million barrels among them and the industry only gaining 6 million, many brands found themselves on the defensive. Coors is on the move South and East and getting used to commercials. The word is that their super-premium will debut before this is printed, probably named after founder H.J. Adolph-- something like "Herman Joseph 1865." The Coors staff is very enthusiastic about its taste and the label.

Heileman, now a major force with Carling-National in its fold, showed very impressive gains, both in volume and on the financial page. The Stag brewery in Belleville, just east of St. Louis, was reopened and the Heileman brand is particularly strong in Chicago, where it ousted the Milwaukee brewers, who some 15 years ago replaced Hamm's.

Olympia has not been able to turn their expansion into a successful operation. Their imported Grenzquell has not pleased the gods, and Olympia may be going down the hard road, unless some better marketing policies are implemented.

Stroh has reached agreement with Schaefer's creditors and will assume majority ownership this spring; look for Detroit-brewed Stroh to be packaged in Allentown. Stroh also has bitten the bullet and priced its beer on par with Bud and Miller.



As a result, some volume was lost, although less than expected, largely because of the excellent showing of its Light and its second place rank in the Chicago market. Schaefer seems to have halted its steep decline of previous years, and a turnabout with the help of Stroh expertise is not out of the question. Coors, Stroh and Schaefer teamed up to purchase some Superbowl spots and time in future national sports events, something which neither brewery was able to get on an individual basis.

C. Schmidt is now Christian Schmidt but it is a hard way to make a living under any name in Philly. They are more than holding their own, which is remarkable, considering that only two years ago all seemed to be lost and Heileman was huffing and puffing at the door. Genessee is now almost as large as Schmidt and is one of the real success stories of the decade. Part of the miracle is how does a can which looks like an automobile additive sell so well. The answer is that those funny cans are filled with flavorful beer and not STP. One hears that Falstaff is continuing to fade. Pearl is the only plant in the Falstaff group to show any growth, perhaps because the other brewery in San Antonio, Lone Star, has not fared so well since Olympia took over. Pittsburgh is now showing some black ink, and they have lots of moxie and morale.

The severe competition in the marketplace will result in one welcome feature--we will see more beer types being brewed by more brewers, and this may help the entire industry. The fate of individual brewers, unfortunately, is determined as much on Madison Avenue as in the mash tub.

	Millions of Barrels			Change
	1979	1978	1977	Last Year %
Anheuser-Busch	46.2	41.6	36.6	+ 11.0
Miller	35.8	31.3	24.2	+ 14.5
Jos. Schlitz	16.8*	19.6	22.1	- 14
Pabst	15.2*	15.4	16.0	- 1
Adolph Coors	12.9*	12.6	12.3	+ 2
G. Heileman **	11.2*	7.1	6.2	+ 58
Olympia	6.03	6.7	6.8	- 10.4
Stroh	6.01	6.3	6.1	- 3.2
C. Schmidt	3.85	3.79	3.5	+ 1.6
F & M Schaefer	3.6*	3.9	4.7	- 8

\* estimated

\*\* includes Carling-National

Peter Blum

#### REPORT FROM MILWAUKEE: Masterbrewers Are Alive and Well

The Master Brewers Association of the Americas convened in Milwaukee in late September, to hear technical papers and attend the pentennial exposition of brewing equipment, to be host to clients and to swap news. And in a year marked by bitterness between the two top industry leaders, escalating marketing costs, increased government regulations, 1100 men and women showed up and really enjoyed themselves. The Master Brewers, it turned out, were not an endangered species after all. The exposition attracted a large representation of foreign brewers, many of whom toured various breweries while in this country.

One of the hot topics of conversation was nitrosamines, the latest in a long series of cancer scares. A year ago a German scientist found it in beer and it caused a sensation there until cooler heads recalled over a ten-year period in Germany the cancer rate declined as beer consumption increased. Be that as it may, nitrosamines have to be eliminated, and the malting and brewing industry have formed task forces.

One problem is the difficulty of analyzing for it; most U.S. beers have under five parts per billion, and there are only a few laboratories in the country capable of detecting such small levels accurately. And just when the malting companies showed really significant progress, a woman reporter for ABC did quite a hatchet job on the brewing industry, claiming we were doing nothing. Finally, the FDA put the issue to rest for the time being, as much progress has been made. But consumer advocates will not leave it alone, and are forcing the malting industry into million-dollar constructions of new kilns. The cost of malt and of beer will increase.

Lost behind all the commotion and expense is the fact that human beings seem very resistant to this nitrosamine, and can eliminate it readily. Nitrosamines are a natural constituent of saliva, and quite a few cancer researchers feel these false scares will make people callous about all warnings. The way the industry was taking it on the chin was enough to drive beer and scotch consumption up at the convention hospitality suites, where huge platters of raw chopped steak were the specialty. No doubt they will find something bad in that. Might as well have some more, and a beer to go with it!

#### REPORT FROM THE NEAR NORTH: THE CANADIANS ARE COMING!

While attending a Master Brewers Conference in Toronto recently, I was struck by the number of Canadian Light beers which had been fielded in the last two years. It seemed an unlikely marketing development in a country one associates with ale and strong lager. True, there has been a long-term trend for ales to be replaced by lagers, but these still have more "body" than most U.S. beers. But Light beers ("BIERE LIEGE") in Canada? Clearly, there is uncertainty within the Canadian market.

This situation is quite different regarding Canadian beers exported to the U.S. These now account for 30 percent of all imports (after Heineken), and Canadian brewers know exactly where they stand. They are selling a super-premium image

of wide open space, pine trees, and clean, fresh air--and nobody seems bothered by the smell of moose. This sort of thing is quite passe in Canada, but goes over well with the folks from the South. Canadian imports are bottled in taller, often green non-returnable bottles, rather than in the standard Canadian returnables and look more appealing. Imports rose from 0.13 to 1.27 million barrels during the 1970s, and the trend has picked up. U.S. brewers cannot retaliate--while Canada does not actually prohibit importation or even the sale of American beers, you cannot advertise. And, even if you could, would Canadians want to hurt their own industry? It is an uphill struggle, which only Schlitz tried during their international period. American brewers will grin and bear Canadian competition and promote their own super-premiums.

#### DETROIT POSTSCRIPT: THE TROY HILTON COMES THROUGH

The registration form for last summer's convention included an item, "\$5.00 contingency." Our agreement with the Troy Hilton called for the customary \$500.00 fee for use of facilities in the case less than 100 rooms are booked. When this agreement was signed in 1977, 100 rooms seemed no problem, but as the gas crunch hit early in 1979, we wanted to collect enough money in case it would be needed.

Well, we did not take the required number of rooms. While 102 members attended, many delayed their registration and stayed elsewhere, and some had other plans. The management of the Troy Hilton, in an unsolicited gesture of goodwill, cancelled this claim. I know that a \$5.00 refund will not generate euphoria, but it was very decent of the Hilton, and their attitude should be remembered. Refunds will be mailed to all registrants soon.

Peter Blum

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your check to Herbert A. Haydock, 1660 2nd Ave South, Wisconsin Rapids,  
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## BREWERIES - ACTIVE

### V. Arizona and California

Carling National Breweries (G. Heileman Brewing Co.) 150 S. 12th Street, Phoenix, AR 85034

If you think of breweries as being in verdant surroundings with running water abounding, as at Heileman's main plant in La Crosse, for example, Phoenix is hardly where you'd expect to find one. The desert metropolis retains a small brewery turning out A-1, the city's well-established local brand. It is the former plant of the Arizona Brewing Company, since 1964 owned variously by the National Brewing Company of Baltimore, Carling, and now Heileman. The building is a compact, plain industrial structure in the style of the 1930s. When I visited it in 1977 it was in its Carling-National period, but it was still lettered for the National Brewing Company. It did not at that time sell tap knobs or other breweriana, but Heileman is exemplary in such matters, and may have changed the policy.

Miller Brewing Company, 819 Vernon Avenue, Azusa, CA 91702

This is the former Lucky Lager brewery, a flourishing place when Lucky was the dominant brand in California three decades ago. Miller acquired it from General in 1965, and has since used it as the company's principal western plant. As such, it is grossly inadequate for the big brewer, and a replacement is under construction at Irwindale, nearby. It is unlikely that any other brewer will want this one, and thus you'd be wise to treat it as perishable if you want to photograph it. The brewery is off the I-210 freeway northeast of central Los Angeles. A huge Miller logo adorns the roof, making it particularly easy to find. It does not offer tours or sell breweriana.

Anheuser-Busch, Inc., 15800 Roscoe Boulevard, Los Angeles, CA 90054

Anheuser-Busch's Southern California plant is a big, well-proportioned, beautifully maintained plant in the San Fernando Valley, just west of the San Diego freeway. To the west of the brewery is a garden which served as a bird sanctuary and theme park, similar to Anheuser-Busch tourist facilities at Tampa and Williamsburg. Plant tours were provided by a monorail which paused at vast plate glass windows on the cream-painted facade. A large souvenir shop was operated. Unfortunately, the tourist development made no money, apparently because of a severe peaking problem in the summer season. The park is closed, the monorail does not operate, and no tours are expected to be given for at least three years. The shop is also out of business.

Joseph Schlitz Brewing Company, 7521 Woodman Avenue, Van Nuys, CA 91403

Schlitz' west coast plant is about two miles east of Anheuser-Busch along the Southern Pacific main line through the San Fernando Valley. Like the other breweries in the area, it is a cream-colored, neatly maintained modern structure. It is a good-sized brewery of somewhat over 3-million barrel capacity. It has a visitors' center with a Brown Bottle Room and a souvenir counter. Tours are provided for groups on advance reservation, but individuals are allowed to join such tour parties. Phone (213) 786-1510 and ask for the Brown Bottle Room to ascertain if tours are scheduled.

Anchor Brewing Company, 1705 Mariposa Street, San Francisco, CA 94103

The world's only producer of steam beer is doing so well that it has moved from its tiny brewery on Eighth Street to a former plant of Chase & Sanborn, the coffee producers. The building, which dates from 1937, is in the grand San Francisco tradition of being nothing special architecturally, but in a great setting, in this instance a nice corner site on the north side of Potrero Hill. The brewery has a spacious interior that is quite impressive. Tours may be arranged by advance notice. Phone (415) 863-1495. The hospitality room is decorated with a great deal of breweriana, much of it from the various steam beer breweries that once dotted the City, but quite a bit from other areas. A metal sign for Ambrosia and a piece of Sieben's back-painted glass, nearly made the editor forget about steam beer. The company sells tap knobs of three sorts, back patches and some other breweriana. It is attempting to find a firm to produce enameled glasses in small quantity, but has not yet succeeded.

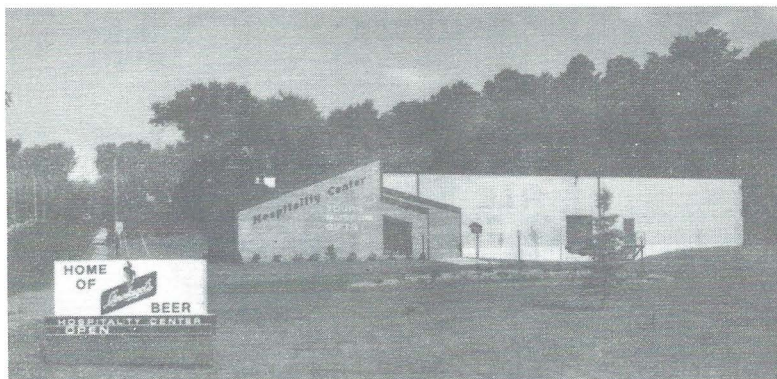
Steam beer, for the benefit of outlanders, is a medium dark brew, produced by what is believed to be the only American-invented brewing process. During the gold rush of 1849 neither natural nor artificial ice was available in California. Would-be brewers achieved carbonation by krausening without refrigeration. "Steam" refers to the big head the process produces, rather than to any special use of steam in brewing. Steam beer nearly became extinct, but Fritz Maytag developed a taste for it at Stanford, deserted the washing machines of his family, and brought the company back to prosperity as President and Brewmaster. A hero of our time, we may agree.

Steam beer was the working man's drink of San Francisco in the 19th century. Habitual drinkers of steam beer are free to call the City "Frisco."

New Albion Brewing Company, 20330 8th Street East, Sonoma, CA 95476

This improbable enterprise is an effort to produce British-style naturally conditioned bottled beer for the American market. Carbonation is produced by insertion of yeast and sugar into the bottle, rather than by krausening, but the resulting brews are similar to Anchor's steam beer and porter. The brewery, which produces about 350 barrels per year, is in the south end of a corrugated metal building on the east side of Sonoma, some 40 miles north of San Francisco. This is about as deep in wine country as you can get. The brewing is carried on in a gravity flow process in 55-gallon stainless steel drums. Seeing the familiar process in such a miniature arrangement is fascinating. The brewery is essentially a one-man one-woman operation, but additional labor is sometime hired. The proprietors adhere to the British practice of calling the brewing water "the liquor." In the Brewers Digest annual directory they list their lawyer as Vice-President and Q. C. -- Queen's Counsel. (I wonder if they make him wear a wig.) Given the size of the operation, a plant tour consists of sticking one's head into something about the size of the furnace room in a small apartment building. There is no breweriana to be sold, though the proprietors would presumably give a visitor a set of labels. The product is not sold on the premises, but the Plaza Liquor Store on the main square in Sonoma sells all three of the firm's brews: ale, porter and stout.

New Albion's two operators, who are Americans, envision a larger brewery, preferably in conjunction with a pub and bed-and-breakfast house somewhere in the area. They also plan to introduce draft beer. They doubt they can cause to region to be known as the "beer country." "New Albion," incidentally, was Sir Francis Drake's name for California.



That wholly admirable enterprise, the Jacob Leinenkugel Brewing Company of Chippewa Falls, WI, has completed a hospitality center, which it uses as the base for tours in the summer months. Member Paul Gibson writes that the tour is excellent. It is probably unnecessary to tell this membership that the beer is magnificent. Shown at the top is the exterior and, below, the bar of the hospitality room. Obsolete Leinenkugel signs provide much of the decor. (Photographs courtesy of Leinenkugel.)

Leinenkugel's souvenir shop now engages in mail sales, selling trays (\$2.25 -- all prices postpaid), tap knobs (\$7.50) patches (\$2.50 large -- \$1.50 small), and a wide variety of clothing. The editor flew to Luxembourg in 1976 in a Leinenkugel polo shirt and was denied entrance to no European country. For a price list write Jacob Leinenkugel Brewing Company, 1-3 Jefferson Avenue, Chippewa, Falls, WI 54729. The shop sells a variety of glassware, but does not mail it for obvious reasons.



# CLARIFICATION



Q. I have four coasters that have stumped the experts. The first is Newton's Old English Ale. I picked it up with a collection of U. S. coasters of the early 1930s, mainly but not entirely eastern. The manufacture indicates it is a post-prohibition American coaster. Old English was used by Canton, Frankenmuth, Lockport, and Los Angeles Brewing Companies, and no doubt by others. "Newton" stumps me completely.

The Golden Age coaster has what must have been the industry's most unfortunate slogan, "Fully Aged -- No Headaches." At least they don't overpromise! There were three breweries that issued Golden Age, of which I have been able to eliminate the Fernwood, PA, brewery. The Yough brewery in Connellsville also seems unlikely. The only other Golden Age brewery is in Washington State. Perhaps a reader can compare the coaster with a label or tray and give a positive identification.

Hollender's I suspect is pre-prohibition, but I know nothing definite about it. It may be either domestic or imported. Does anyone know?

Friar's Ale was brewed by the Grand Valley Brewing Company of Ionia, MI, and also by the Friars Ale Brewery of Port Huron, MI, after 1945. On the basis of the slogan and artwork, was the coaster issued by either of these breweries, or by some other one?

- Jim Hosier

A. Ed Scott in response to the editor's query in issue 24 whether the cut from 100 Years of Brewing run at the head of the Fermentation column is an actual brewery, suggested that it was similar to the Chicago and Citizen's breweries of Chicago. An engraving of the Citizen's Brewery, which became Prima-Bismarck post-prohibition, in the Pospychala-McFarland volume reviewed in this issue, shows that it was, indeed, similar, but not identical. Neither Chicago nor Citizen's proves to be by Louis Lehle, to whom the drawing is credited. Thus the question stands whether it is an actual brewery of merely an unexecuted plan of Lehle.

## BOOK REVIEWS

Phil Pospychala and Joe McFarland, The Great Chicago Beer Cans (Silver Fox Productions, 1153 Birchwood Lane, Libertyville, IL 60048), paper, 80 pages, \$6.25 postpaid.

Member Phil Pospychala and collaborator Joe McFarland have produced an album-sized paperback mainly devoted to the beer cans of Chicago. Thanks to the series of Meister Brau and Drewry's, Chicago proved to be the place of issue of more cans than any other city. The authors have brought forth the most complete presentation of Chicago cans to date. Their treatment is valuable for identifying the actual origin of brands such as Rosalie Pilsner, Gold Brau and Bohemian Club which were marketed under the names of breweries that never existed. The Empire, Bohemian, Savoy, Gold Brau Brewing Companies, plus several others, had no more reality than various of Mayor Daley's registered voters.

The volume extends to a limited amount of breweriana beyond cans. Photographs of the breweries are shown in each instance. Bottles are shown of major brands, such as Primator, which were never canned. Sieben and Garden City are included because of their long survival, even though neither ever operated a canning line. In sum, the volume represents a considerable advance over anything previously available on Chicago breweries.

Although the authors' hearts were clearly in the right place -- Chicago -- they might have produced a better volume with some additional effort. They have assigned no code to the cans, either of their own or of the several classifications already in existence. The book should have had an index so that, for example, one could look up Bohemian Club and ascertain readily that Monarch brewed it. Finally, some additional research among old employees could probably have answered some of the unsettled questions, such as whether Westminster ever had an identity independent of Manhattan/Canadian Ace.

The authors close with a suggestion that they are considering a companion volume on general Chicago breweriana. On the basis of this effort, they should be encouraged.

GWH

Alan J. Alcorn and Paul F. Burden, The Beer Tray Guide, Volume 1 (College Hill Publishing, P.O.Box 26, Dover, MA 02039), paper, 48 pages, \$5.95.

These two authors ambitiously project a serial catalog of American beer trays, of which this is to be the first volume. The book presents 114 trays, 106 of which are from the collection of Samuel Alcorn of Worcester, MA. Each odd-numbered page contains a single photograph of six trays. Opposite are boxes containing brand, brewery, size, manufacturer (if known), colors, approximate value, and a four digit code number, ranging from 1001 to 1114. The second volume will present code numbers beginning with 2001, and so on.

Although the basic idea of a coded catalog of trays is a fine one, the implementation of this one has a great many flaws. The trays are

presented in alphabetical order by brand with no effort at geographical or other separation. As a result, the trays of any given brewer will be randomly distributed about the several projected volumes. One questions whether the authors recognize how extensive the set of volumes would have to be to cover all American beer trays. Only three trays from my own modest collection of 46 trays are in the 114 covered here. On the basis of what appears in the mail auction catalogues, the authors will probably require well over 20 volumes to do the job. Six trays per page aren't many. I'd like to report that this allows a high quality of reproduction, but the pages have the murky, indistinct character of black-and-white cuts made from color slides. Some of the darkest ones, such as an Olympia on page 30, virtually disappear. It is an embarrassing observation that Rill Hendricks and Herb Ashendorf with 15 to 24 trays per page in their auction catalogues manage to reproduce more detail than this volume does -- and they use a smaller page, to boot. This volume has an index, but it is only by brand. Since the presentation is also by brand, the index proves to be essentially a redundant listing of the illustrations. If the set is ever completed, a multi-volume index will be necessary.

Unfortunately, I'm not optimistic the projected set will ever be completed. On the basis of the first volume, I doubt that the potential readership will continue buying volumes to make the entire project economic. A classification of trays is highly desirable, but we are likely to get farther with a taxonomy by brewer and by geographical area such as Peter Blum has begun for Stroh's in these pages.

GWH

Terence Foster, Doctor Foster's Book of Beer (London: Adam & Charles Black, 1979), 179 pages. £4.95.

What, the British have produced another book on beer? Could the author possibly have found anything to say that Baillie, Boston, Dunn, Jackson, et alia, have not said? Basically, no. Foster presents a history and taxonomy of beer, a description of the brewing process, and some guides for home brewing. His interpretation is as uneclectically that of the Campaign for Real Ale as the several volumes reviewed here in 1979. Foster is a Ph. D. in chemistry, currently working as a research scientist in the United States. His professional competence comes through his description of the process very well. In this, the book is generally superior to the earlier volumes, but Foster does not attempt a detailed catalog of the remaining independent brewers, as all the earlier authors did.

This book is of high literary quality, and makes enjoyable reading. Foster is, above all, a man who takes beer seriously. He began wooing his American wife by placing a pint of bitter in her hand on their first date. Neither an American wife nor American residence taught Foster the pleasures of our beloved brews, for he characterizes the American products broadly as "standard characterless beers."

Though the book has its merits, in view of its high price -- some five times what Boston or Dunn cost -- and basically redundant character, it can probably be recommended only to those who really want their libraries to contain everything on beer, and to those who are considering home-brewing of English ales.

GWH



## BREWERIES - CLOSED

The following is a list of closed but extant breweries in Chicago on the basis of the Pospychala and McFarland volume reviewed on page 27.

Ambrosia Brewing Company. The brewery, which occupied what is now a vacant lot at the southwest corner of 37th Street and Halsted Street, was razed after closure in 1958. The bottling department, still lettered prominently in stone for the company, is extant on the north side of 37th Place just west of Halsted. A restaurant, Shaller's Pump, was essentially part of the brewery complex. It still stands just south of the vacant lot, serving excellent food to Democratic politicians -- Mayor Daley's home ward Democratic organization is across the street -- White Sox fans and miscellaneous. The "Pump" in the title was used to pump beer directly from the brewery into the bar. The neon sign outside which read "Nectar Beer Served Exclusively" had been crudely relettered for Budweiser, but the original lettering is easily discernible.

Best Brewing Company, 1301-1329 Fletcher Street. A traditional brewery of 1893, Best is intact and in good condition in the pleasant Victorian Lincoln Avenue area. It was closed in 1961.

Birk Bros., 2117 N. Wayne Avenue. Somewhat south of Best, Birk's stands 30 years after its closure. It is traditional and very impressive.

Manhattan/Canadian Ace Brewing Company, 3901 Emerald Avenue. This enterprise of lurid history was wound up in 1968. The brewery is gone but the offices, warehouse and shipping facilities serve Joseph Triner Co., a liquor and beer distributor who uses them largely for Stroh's.

White Eagle Brewing Co., 3735 S. Racine. The home of "Chevalier - Worthy Beer" (make sure it rhymes) is an imposing brewery with a tower like a blockhouse. It served as a meat freezing plant, Frigidmeats, which closed in 1979. Some of the shipping facilities of the Koller brewery survive nearby at 39th and Racine.

Peter Fox, 2626 W. Monroe Street. The repair shop for the company's trucks survives as an auto repair shop.

Peter Hand, 1632 Sheffield. The brewing facilities were razed immediately after closure in 1978, but warehousing and shipping buildings survive.

Schoenhofen Edelweiss Co. The company's brewery at 18th and Canalport, one of the outstanding examples of Chicago School commercial architecture, was not reopened post-prohibition. It survives amid debate on methods of preserving it. The company's post-prohibition brewery at 18th and Damen has lost its storage facilities, but is otherwise mainly intact.

United States Brewing Co., 2519 Elston Avenue. The company's main plant, the former Bartholomae & Lecht brewery, burned after closure in 1955, but the warehouse and bottling plant serve an ink firm. USBC's Brand Brewery across Elston Avenue is extant, and the Home Brewery survives a short distance to the northwest.

Frederick's Brewing Company, 400 E. Market Street, Thornton, IL. This small brewery, which began operation as the John S. Bielfeldt Brewing Co. in the 19th century, operated variously as Thornton, Illinois, Frederick's McAvoy, and White Bear after Prohibition. Though closed in 1955, it survives basically intact in a rural setting amid spreading suburbia.

BUYSELLTRADE

Advertisements in this listing are free to members, and NABA believes that the Association serves its purpose most effectively when members use this service frequently. Entries are limited to bone fide collecting activities, as distinct from commercial enterprises of members.

Wanted: Canadian labels, labelled beers, signs and serving trays.  
Loren Newman, 2978 Lakeview Trail, Bright's Grove, Ontario, Canada.

Colorado Breweriana wanted: All items from Coors, Zang, Neefs, Capital, Tivoli-Union, Walters, Schneiders, Pells, etc. Bill Frederick, 5118 S. Osceola, Littleton, CO 80123. (303) 794-1100.

Wanted: Coasters -- any quantity from one to an entire collection.  
Clyde Houseknecht, RD#6, Box 354C, Dallas, PA 18612.

Wanted: Bottle openers with stirring spoons (type F-2, Bull). Also glasses, mugs, steins, any period, any country. Leon Beebe, RT3, 14 Manor Drive, Mt. Airy, MD 21771.

Wanted: Schlitz bottles, cans, advertising, plus items lettered for Milwaukee agents of breweries elsewhere. Charles Lange, 4157 N. 79th, Milwaukee, WI 53222.

Wanted: Blatz, Old Heidelberg, Pabst statues, plaques other display items. Trading items available. Dan Pawlak, 443 S. Hackett, Waterloo, IA 50701.

Wanted: Brewery calling cards. For sale or trade: Embossed bottles from Haas, Bosch, Park, Calumet, Scheureman. Prefer to trade for coasters and obsolete labels. Gordon B. Dean, Willson Memorial Drive, Chassell, MI 49916.

Wanted: Hamm's breweriana. Will trade. Pete Nowicki, 2239 24th Avenue, San Francisco, CA 94116.

Wanted: Etched or embossed beer glasses and metal match safes. Traders available. Jim Maxwell, 601 Parkview, Bryan, OH 43506. (419)636-3253.

Wanted: Red Ribbon glasses and coasters from Mathis-Ruder Brewing Co., Wausau, WI. Ray Ryner, 1506 Burek Ave., Wausau, WI 54401.

Wanted to buy: Tap knobs and other Chicago breweriana, esp. Nectar/Ambrosia items. George W. Hilton, Dept. of Economics, UCLA, Los Angeles, CA 90024.

Wanted: Tannenbaum coasters and North Star and Gold Star tap knobs.  
Peter Kroll, 3739 Elna Road, Madison, WI 53704.

\* \* \*

Changes of address and addresses of new members are not carried in this issue owing to the imminent appearance of the 1980 directory. A dealer directory is not carried because of an absence of new entries. Members are asked to submit names and addresses of dealers who are likely sources of breweriana.

Locations, identities and current use of closed breweries are particularly sought. We would like to run an extensive list of closed breweries between the Mississippi River and Denver in the summer issue for the benefit of members driving from eastern points to Denver for the convention in August.

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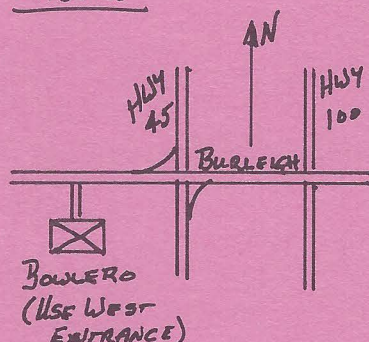
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Harry