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Anheuser-Busch

National Association Breweriana Advertising

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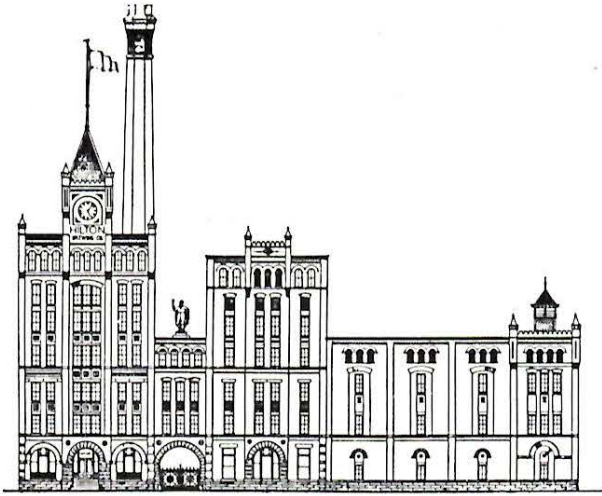
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FERMENTATION

WHY GO TO

ST. LOUIS?

If you make a casual inspection of census data, the obvious reason to visit St. Louis is to see it before it disappears. The city has gone from fourth largest in the United States in the 1900 census to 28th in 1980, and nobody is particularly optimistic that it will be in the top 30 in 1990. Indeed, it will probably no longer be the largest city in Missouri. St. Louis is the first American city to lose approximately half its population. It has had a recent population loss of over 24 percent per decade, and at this rate should be a hamlet by the Mississippi by 2050. To what urban wasteland do we lure you?

Actually, it is no wasteland at all. If you think with the logic --if you can call it that -- of the foregoing paragraph, you will simply be exercising some statistical fallacies, notably crude extrapolation. Mark Twain, one of St. Louis' admirers, said all there was to say about crude extrapolation by estimating when, at the current rate of shortening of the lower Mississippi, Cairo and New Orleans would be adjacent.

More important, St. Louis' admittedly rather staggering demographic performance is largely a consequence of taking population of the central city as the measure of urban size, and that has also become a fallacy. St. Louis is more constricted by its city limits relative to its suburbs than any other American city, except possibly San Francisco and Boston. Accordingly, the fairly universal trend of decline of central cities relative to suburbs shows up more severely for St. Louis than for any other city. There is a further matter that its central-city employment has always been heavily based on transportation, first the steamboat, which is extinct, and later the railroad, which doesn't do very well, either. St. Louis was traditionally the nation's second largest rail center, but it has lost even that honor to Kansas City. The suburbs, where we will be meeting, are quite diversified, and ordinarily prosperous. The area is big in automobile assembly, aircraft, chemicals and much else.

Even the central city has been redeveloped quite effectively, in large part through the civic-mindedness of our host, Anheuser-Busch. As we all know, A-B bought the Cardinals to keep them in town, and recently has taken over operation of Busch Stadium, again mainly for considerations of civic loyalty. The stadium is part of a nicely done urban center with the Gateway Arch, the restored Court House, and parkland along the Mississippi. The most impressive redevelopment has been of the city's massive Union Station. This is a French Renaissance structure that brought even Frank Lloyd Wright, who detested revival architecture, to admit that it was a fine building. It became a complete white elephant with the decline of the railroads, but was far too good to tear down. It has been redeveloped as a complex of

shops restaurants, and a luxury hotel. This is similar to the redevelopment of Indianapolis Union Station, but more impressive because the building is larger and more distinguished. Be sure to see the old station waiting room that has been magnificently redone as the hotel lobby. A restoration like that required love and genius. If Union Station fires you with architectural fervor, walk over to the area around the stadium to look at Louis H. Sullivan's Wainwright Building, and then go to the center of downtown to see Alfred B. Mullett's old post office, a marvelous wedding cake of Victorian classical design by possibly the greatest American practitioner of not-knowing-when-to-stop architecture.

And then there is A-B's brewery. It shares with the rest of A-B's plants being big, chunky and immaculate, but this is the home facility, the only one of the string with traditional brewery charm. In size and history, it is clearly the most notable active brewery. Given A-B's success in recent years, you may feel that this brewery will always be around for visits, but there is really no such presumption. As Augustus Busch III habitually tells the shareholders at annual meetings, it is extremely difficult for a firm to maintain the degree of domination of its industry that A-B currently enjoys. In fact, if one looks at the experience of American firms generally, it is essentially impossible. The Standard Oil Co., U. S. Steel, General Motors and every other highly dominant firm has declined relative to its industry, given enough time. If A-B ever runs into serious trouble, its incentive would be to do what Schlitz and Stroh did, close the home brewery and operate with the more modern, lower-cost plants at other locations. A-B, given its strong feelings of civic obligation to St. Louis, would resist this, but Schlitz and Stroh felt the same way about Milwaukee and Detroit.

In sum, St. Louis won't become a hamlet by the riverside, and will remain the ornament to the nation it has always been. We ought to have the A-B St. Louis brewery around for a good long while, too, but don't plan on its indefinite survival and see it now while it is flourishing.

* * *

We are always sorry to lose a brewery, and this issue we have to note loss of two. Heileman closed Sterling, in Evansville, and Century, the microbrewery in Milwaukee, perished in a fire. The loss of Sterling can hardly be unexpected. The new Bond management of Heileman must have taken a critical look at the company's string of breweries, and Sterling must have looked expendable on several grounds. Most of the company's facilities are in more dynamic areas of the country, and many of them are more modern. Sterling's main market was Louisville, where it still has a considerable loyalty. The brewery benefited by Heileman's closure of Wiedemann, inheriting several of the former Wiedemann labels. Apparently the company has the capacity elsewhere to absorb these. One would reasonably expect the Bond management to attempt to concentrate on a smaller number of brands in a smaller number of plants, by analogy to virtually universal practice among brewers.

Century burned before the editor ever visited it, and thus there is little to be said about it. That unfortunate episode, and the apparent scaling down or mothballing of Heileman's new Blatz brewery in Milwaukee, drive home the point made in the previous issue: delay not visiting microbreweries and collecting their artifacts.

George W. Hilton, Editor
Department of Economics, UCLA
Los Angeles, CA 90024

May 19, 1988



1-3 JEFFERSON AVENUE

CHIPPEWA FALLS, WISCONSIN 54729

715/723-5558

March 15, 1988

Mr. George W. Hilton, Editor
Department of Economics
UCLA
Los Angeles, CA 90024

Dear Mr. Hilton,

Re: Fermentation - The Leinenkugel Solution

Recently I was given a copy of your article regarding the Leinenkugel Brewery. I find many discrepancies that I feel should be addressed. Possibly you may want to inform your readers about "The Story".

I don't know where you got the opening paragraph starting "It has long been an open secret that Leinenkugel is not doing well". You are right when you say that we are a privately owned family brewery and no earning figures were made public. That is true in most private companies. That is the "fun" of being private.

There are seven small breweries in the State. Four can be classed as small breweries (from 20,000 bbls in volume to 300,000 in sales). You would include Huber Brewing Co. (Augsburger) in Monroe with about 250,000 bbl sales, as the largest, then Leinenkugel with 70,000 bbls, Stevens Point with 40,000 bbls. Hibernia (Walter) with 25,000 bbls, then Blatz of Milwaukee (Heileman) no production sales figures published, then two micro brewers, Sprecher of Milwaukee and Capitol of Madison. Both are selling less than an estimated 5,000 bbls.

Chippewa Falls and the Chippewa Valley are not a depressed area. Besides Leinenkugel Beer, Cray Research is the largest employer. They build the largest and fastest computers in the world. Other employers are Mason Shoe Co. (the largest direct shoe sale manufacturer in the USA), Amoco Oil also has a plastics firm here producing items for fast food chains and others. Most of the fire engines in the world are using pumps (Champion and other brands) that are shipped around the world and made by Darley Pump. I could continue. Also our dairy industry in the farming area is doing very well. Leinenkugel is number one in sales in our local area and the economy has helped as we sell no bird brands (Cheep-Cheep).

BREWED WITH THE PUREST SPRING WATER IN THE WORLD

Brewer and Bottlers of Leinenkugel and Chippewa Pride Premium Beers


In your 3rd paragraph you mentioned the solutions to our problems that neighboring Walters have used. I am sorry to say that neighbor, Mike Healy has filed for bankruptcy under Chapter 11. We all hope that he survives this crisis and continues with his fine ideas and good brews.

I could continue, but I feel that the press has done a good job of reporting and I am enclosing one our ads in response to the sale, a letter from Millers President Goldstein, to our Mayor and various clippings.

I hope that this news will be of value to readers of THE BREWERIANA COLLECTOR and we sincerely hope that you and your members will stop by and visit us at the brewery this summer and see "the changes"....

Very sincerely yours,

JACOB LEINENKUGEL BREWING CO.


William Leinenkugel
Director

Dear George,

. . . I have an event coming up that I'd like publicized in the Collector. It's an exhibit on the history of the Frankenmuth Brewing Co. The exhibit will run from May '88 through September '88. It will be held at the hospitality room of the G. Heileman Brewing Co., 926 S. Main, Frankenmuth, MI. Anyone needing additional information can call me at the number and time listed below. If I can be of assistance to you, please don't hesitate to call or write me.

Hope to see you in St. Louis!

Iceland to tap brew after 73-year ban

REYKJAVIK, Iceland — The Parliament voted yesterday to legalize beer after 73 years of prohibition, but Icelanders will have to wait 10 more months before they can quaff a cold one.

After a year-long debate, a full turnout of the upper house of Iceland's Althing (Parliament) voted 13-8 to stamp out the last vestiges of prohibition on the island and permit the sale of beer with an alcoholic content above 2.25 percent.

A dozen beer-lovers flashed victory signs outside the Althing after the post-midnight vote, but there was little other public rejoicing.

The Associated Press

Mark A. Brooks
1035 S. Main
Frankenmuth, MI 48734
(517) 652-9420 after 4 PM.

THE MUSEUM OF BEVERAGE CONTAINERS & ADVERTISING
COLLECTABLES GIFT SHOP
GOODLETTSVILLE, TN 37072 615-859-5236 OPEN 9:00 TO 5:00

THE A and EAGLE

Evolution of a Corporate Trademark

by Fil Graff

Every American, drinker or not, is familiar with our official convention host's "A and Eagle" logotype. But we collectors tend to be a bit picky over details, and an examination of A-B artifacts or buildings shows what appears at first to be some large-ish inconsistencies in the design of the company's corporate trademark.

The official corporate word on the corporate trademark can be found, among other places, in The Beer Cans of Anheuser-Busch: An Illustrated History (first ed., 1978). I have drawn liberally on this booklet for the factual material in this article, and I would also like to thank A-B's corporate historian, Bill Vollmar, for his help in securing some of the photographs I have used.

The logotype copy was first used on beer products in 1872, but it was not registered as a trademark with the U. S. Patent Office, which conducted such affairs then, until 1877. According to the company's application, "the essential elements of the design were . . . the capital letter A and the figure of eagle standing on the American shield." As shown in the rubbing from an old bottle below, the wings of the eagle were both folded back into the top opening of the A, and the shield was tilted forward, crossed by vines or branches.



About 1900 the country began to experience the beginning of market dominance by the national brewers. Anheuser-Busch Brewing Association was always at the forefront of this movement. Wider markets and bigger sales meant more advertising, and a great expansion of A-B's brewery at 9th and Pestalozzi Streets in St. Louis, as well as in branches, depots and bottling plants all over the country. The

trademark was modernized, mainly by lifting up the eagle's wings to simulate flight, and bringing one or both -- it evidently wasn't specified -- out of the confines of the A. In the first photograph below, the "one wing out" style is shown in the logo on the Association's depot in Granite City, Illinois.



The photograph below shows the "two wings out" style in the logo in the roof ornamentation of the building that for many years housed the St. Louis brewery's gift shop.



The two foregoing photographs also reveal one area of evident confusion in the shield and the ornaments at the eagle's feet. The eagle above the gift shop shows shield tilted backwards, with three arrows clutched in the foot inside the A. The Granite City depot's shield is not tilted at all, and the vines or branches from the original logo are present.

The photograph on the cover, from the A-B archive, shows the charming little office building at 6th and State Streets in Quincy, IL, used by A-B as a distribution depot and sales office as late as 1947. The logo is more like the one in Granite City, but its shield tilts backward. Incidentally, the building is as small as it looks, only about 25 feet square. Let none say that the rise of the national brewers killed local architectural delights in the industry!

The backward-tilting shield with vines or branches also appears in several locations at the St. Louis brewery. The photograph below is of a detail removed from a demolished building and mounted in a brick wall of a more recent structure.



Modernization efforts evidently continued right up to Prohibition. On the opposite page is an advertisement of the company from a theater program of 1908. The logo appears quite similar to the modern one, but the eagle still stands on the Union shield, emblazoned with the stars and stripes. The advertisement is of incidental interest in showing that A-B was still in a transitional period between corks and crowns. Traditional wisdom has the conversion to crown closures complete for major breweries by about 1905, but here is the premier national brewer still offering corked bottles my the 1908-09 theater season.

Evidently Prohibition intervened before the issue of design of the trademark was resolved. In 1939 the logo was finally altered officially. The Union shield was replaced with a horizontally striped shield, and the three thunderbolt arrows (see the gift house logo) were fixed under both the eagle's claws. Both legs were moved inside the A, with one wing inside the top half of the letter. This produced essentially the trademark we see today. The succession of five logos at the bottom of the opposite page is from an official A-B publication on the company's insignia.



Shakespeare

POSSESSED the highest type of literary genius. It is more than two centuries since he ceased to write, but when shall he cease to be read?

He grasped all things. He saw into the profoundest depths of human nature. Thoughts illimitable were at the point of his pen.

His personages live and move as if they had just come from the hand of a creator.

He was not a man of one idea, but part of the intense life of flesh and blood that seethed around him. Exuberant vitality of mind, body and soul was his supreme characteristic.

Personally he was a handsome, well-shaped man of a merry temperament, abounding in energy and overflowing with health.

His favorite eating place in London was the celebrated Falcon tavern. Here men like Ben Johnson, Marlowe, Ford, Fletcher, Herrick, Raleigh, etc., met him daily.

These literary giants of the heroic Elizabethan age were in the habit of discussing the burning topics of their time (which included the colonization of America) over foaming tankards of beer.

"Wife, bid these gentlemen welcome. Come, we have a hot venison pasty to dinner; come, gentlemen, I hope we shall drink down all unkindness."—Act 1—Scene 3—The Merry Wives of Windsor.

Budweiser

SPARKLES with life. It has a brilliant glow—is full of solid nutriment—snappy and inviting to the palate—the combined soul of malt and hops—the cream of the harvest fields—the health bringing home beer.

THE KING OF ALL BOTTLED BEERS



Bottled Only at the
ANHEUSER-BUSCH BREWERY
St. Louis, Mo.

Corked or with Crown Caps.

For Sale at
All Hotels, Clubs and Bars



Circa 1877



Circa 1898



Circa 1939



Anheuser-Busch, Inc.
(today)



Anheuser-Busch
Companies, Inc. (today)

Anheuser-Busch states that no record exists of either the trademark's designer or its original meaning. The A is believed to be the insignia of Eberhard Anheuser. A German wine company, Anheuser & Fehrs, uses a logo so close that it may indicate both were adaptations of the Anheuser family's coat of arms. See the firm's label of 1961, below. Note that the Eagle and Union shield appear also on the wine label. On the A-B logo, the eagle is usually thought to symbolize either Alolphus Busch's unlimited vision, or to be a mark of devotion to America, the founding partner's adopted home. The shield is interpreted in similar fashion.



Whatever its original meaning, the A and Eagle logo is certainly among the best known trademarks in the world today. It is a fitting tie to the spirit of a German immigrant brewer and the son-in-law who made the brewery grow into the largest beer producer on earth, toally eclipsing most of the other American brewers who went national in the same period. What is really most impressive, A-B achieved its dominance of the industry without buying out any of the rival national brewers. A-B has added and dropped brands, inevitably, but its original flagship brand, Budweiser, still stands alone, not sharing A-B's corporate spotlight with any purchased competitor's brands!

* * *

An effort to provide a running dealer directory was probably the biggest fiasco of the present editorship. The outpouring of apathy was essentially unanimous. Undaunted, however, we report an antique row in St. Louis, reasonably close by the A-B brewery. It is on Cherokee Street east of Jefferson and west of Lemp. This was called to our attention by LaDean Harlow, who operates one of the shops under the name, "The Neon Lady." This sounds quite promising. We have members who deal in neons, but this is the first professional dealer with a shop known to us to advertise a specialty in neons. Her address is 1959 Cherokee. Another shop in the complex, the Antique Nook at 2003 Cherokee advertises a specialty in breweriana and soft drink items, notably Dee Lite Punch, a beverage that has hitherto escaped the editor's attention.

Cherokee is in the old traditional ethnic neighborhood on the south side of the city still identified with the brewery. It is quite pleasant to visit. Several restaurants in the vicinity of the antique row serve lunch: Braswell's, the Fairview and the DeMenil Carriage House.



Above: *A & Eagle Black Tray* — late 1880s. The earliest known Anheuser-Busch beer tray, this piece also served as a wall hanging.

Breweriana courtesy of Anheuser-Busch archives.

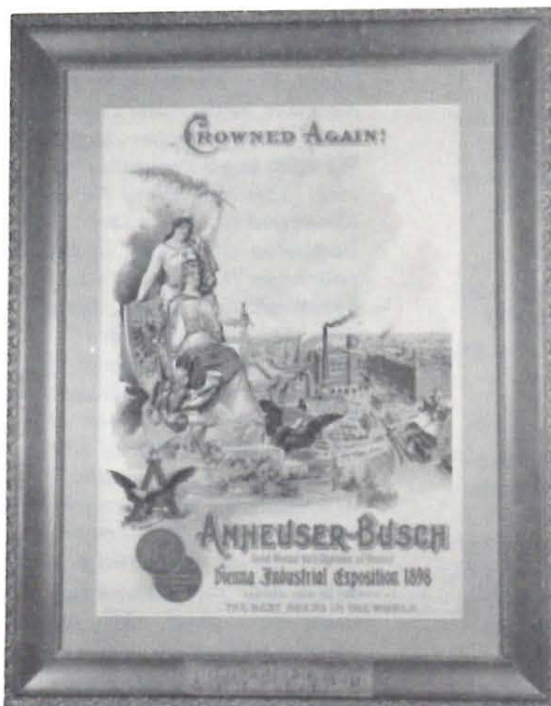
Top right: *Original Budweiser Girl* — 1883. This first Bud girl wall hanging print retained the CC & Co. logo in the red ball in reference to Carl Conrad & Co. Conrad was the first distributor of Budweiser and a close friend of Adolphus Busch.

Bottom right: *"Crowned Again"* — 1903. One of the most colorful of the early Anheuser-Busch point-of-sale pieces, the "Crowned Again" was commissioned by Adolphus Busch to promote Budweiser's being named superior to many European beers by the Imperial Experiment Station at Prague, Czechoslovakia, a feat that Busch took immense pride in.

IMPROVING with AGE

DURING THE GOLDEN AGE OF BREWERIANA AT THE TURN OF THE CENTURY, ANHEUSER-BUSCH PRODUCED SOME OF THE FINEST POSTERS OF THE GENRE.

BY Wm. S. TAGE



History manifests itself in many ways, and one of the most colorful has been the advertising poster. Before the advent of the magazine, and long before the advent of television, manufacturers of tobacco, soap, crackers, beer and sundry other consumer goods relied on posters to sell their products. To many, these vintage posters transcend the function of advertising; they are ardently sought by a growing number of collectors as a fine art form in themselves.

While all periods of brewing history possess elements of interest, unquestionably it is that period beginning in the late 1880s and ending with Prohibition that is the golden age of Breweriana — a term used to signify all items related to beer, brewing, brewery advertising and packaging. These were the Herculean days of brewing, when national brands began to emerge, and when advertising became an integral part of the industry.

One feature of Breweriana apparent during this period was the strong emphasis placed on artistic and decora-

tive detail. Because the majority of brewers were German immigrants, they employed the talents of their countrymen. German-American artists and lithographers provided much of the artwork used by brewers during the 1890s and early 1900s. Firms such as the Milwaukee Lithograph Co., the A. Gast & Co. of St. Louis and the Strobridge Lithograph Co. of Cincinnati developed entire departments to produce posters, trays, reverse paintings on glass, art plates, labels, tradecards, calendars and other specialty items.

In terms of masterful illustration, print quality and concept, Anheuser-Busch, now the largest brewer in the world, produced some of the finest posters of the genre. A visit to the company's corporate headquarters in St. Louis yielded a wealth of material. There, archivist William Vollmar Ph.D. treated this writer to a glimpse into 110 years of advertising history.

Surprisingly, no one really knows how many varieties of Anheuser-Busch posters were produced, not even archivist Vollmar. There are about 40 major vintage posters in the corporate collection, he says, though there may be scores more that are forever lost. "Business was *laissez faire* back then," Vollmar observes. "You didn't have to account to people or keep records like you would today. No one even thought to keep a single poster on file for posterity." Vollmar actively seeks to add to the corporate collection, which includes all sorts of Anheuser-Busch artifacts, with purchases of posters from private collectors.

In context, posters comprised just one slice of the advertising pie. Other forms included painted signs on the outside walls of saloons, stationary billboards, rolling billboards in the form of company-owned railroad cars and giveaway items such as corkpulls, serving trays and even walking canes. However, it's a good guess that the beautiful posters were among the most prized items.

Vintage Anheuser-Busch posters were made of various materials — cardboard, lithographic paper and self-framed tin. There is even one that is a decal on calfskin. The self-framed tin gave the appearance of a framed poster, but was actually an image embossed onto a single metal

unit. Technically, these posters were referred to as point-of-sale wall hangings, gratis ephemera awarded to proprietors of saloons, restaurants and hotels which carried Anheuser-Busch products.

At the turn of the century, certain themes dominated the printed and lithographed Breweriana. Nearly all brewers commissioned paintings of their breweries, which were then reproduced as some form of advertisement. Often, these were embellished with a certain artistic license that showed a far more idyllic setting than actually existed. Another popular theme was the association of the brewer's product with a majestic animal. The eagle, the horse, the stag and the lion all symbolized dignity, stature and strength and were used as trademarks among several competing brewers. Interestingly, the goat was used exclusively to represent bock beer, a dark beer traditionally produced only once each year, in the Spring.

Aware that their product was consumed almost exclusively by men, brewers made extensive use of the feminine form in their advertising. Adolphus Busch, the son-in-law of Eberhard Anheuser and president of Anheuser-Busch Brewing Assn. after 1880, oversaw the creation of eight different "Budweiser Girl" posters between 1883 and 1913. The last in the series, sometimes referred to as the "Gibson Girl Budweiser Girl," was rendered by Hamilton King who also illustrated poster girls for the Coca-Cola Co.

Says Vollmar, "In some instances, the appearance of these comely and well-endowed women allowed the Victorian beer drinker to observe far more of the female figure than he could find in his *Harper's Illustrated*."

A savvy and innovative marketer, Adolphus Busch borrowed from the realms of mythology and opera to boost his company's advertising. He favored tradecards, the forerunner of larger lithographs, some of which depicted scenes from the popular operas of the day; these, Busch adapted to sing the praises of his various brands. A self-framed tin poster in Vollmar's office is a variation on the myth of Ganymede as nectar-bearer to the gods. In the

Top left: *Roman Budweiser Girl* — ca 1896. This was the least traditional and most revealing of the eight Budweiser Girls. The inclusion of a "classics" theme allowed for a greater show of the feminine form, while still retaining a sense of proper decorum.

Top right: *Swiss Budweiser* — 1909. This self-framed tin sign is the second to last in the Budweiser Girl series. It is also called the "Dutch Bud Girl."

Bottom left: *Columbian World's Fair (Chicago) Tradecard* — 1893. Taken from a painting commissioned by Anheuser-Busch for promotional purposes at the Chicago World's Fair of 1893, this tradecard was readily distributed to fair attendees who visited the brewery's exhibit and saloon in the industrial pavilion.

Bottom right: *Self-Framed Ganymede Tin* — 1905. This unique piece combined two advertising themes in one object — the classic theme and the representation of the operating brewery. The piece was very popular in hotels and restaurants.



Anheuser-Busch version, the boy Ganymede, aloft over a vibrant, bustling brewery, ascends to Zeus bearing a bottle of Budweiser, the new ambrosia of the gods. Such esoteric imagery was not intended for the masses.

"It wouldn't have made much sense to put this in a workingman's saloon," says Vollmar. "The average workingman didn't know enough about Greek mythology to understand it. Instead, it would end up in a restaurant or hotel where people of broader education were likely to gather."

Another poster in Vollmar's office, a handsome lithograph dated 1903, touts the fact that Budweiser had recently won honors in Europe. Amidst the background of a mighty brewery, all brick and smokestacks, "Crowned Again!" depicts the mythical figures of Germania and Columbia, suggesting German-American unity. Here, in one poster, are Adolphus Busch's most successful concepts: the toga-bedecked feminine form, the strength and capability of industry and the potent suggestion that this particular brand of American beer was every bit as good as its European counterparts.

Among hundreds of brewers in the United States, it was Adolphus Busch who led the pack in marketing beer for consumption in the home. This idea coincided with two recent technological advances: refrigeration in the home and the process of pasteurization, which kept bottled beer fresh for longer periods of time. The idea became popular, and soon advertising touting beer as the beverage for every household was ubiquitous in newspapers and magazines. This was a marked departure from the former custom where women were expected to consume beer in the "family room" of a saloon.

For all his successes, Adolphus Busch was edgy. Dark clouds, in the form of the temperance movement, gathered on the horizon. Keep in mind that Busch was a hybrid of the Old World mentality and that of his adopted country, the nation that had made him a success. Adolphus was a jingoist for America; he personally paid his workers in gold coins every Friday; he mingled with the captains of every important industry; he spoke

about raising his own regiment to fight in the Spanish-American War, although he never did. In the same spirit, he engineered an advertising campaign designed to thwart the prohibitionists and enhance the image of beer.

Adolphus Busch, and after him his son August A. Busch Sr., strongly promoted the idea that beer was the beverage of moderation, the tame, temperance drink, and should not be compared to hard liquor. Pre-Prohibition advertising portrayed beer being consumed in refined, dignified settings. One 1917 poster shows Budweiser being used to chafe Welsh rarebit: beer as the ingredient of a recipe. Another popular poster shows well-heeled people on a railroad club car, sitting down to a sumptuous repast at a table complete with a rose and a bottle of Budweiser: beer as an elegant, rarefied beverage to be savored.

"He acted to distance brewers from distillers, anticipating that the prohibitionists would concentrate on the distillers. In this, Busch was wrong," Vollmar reflects. "He didn't read the prohibitionists right — they were after anything with alcohol and didn't distinguish between a brewer and a distiller. To them, both were evil."

In 1919, six years after Adolphus died, national Prohibition was passed. Several new products, including soft drinks, malt extracts, syrups and poultry feed grains, kept Anheuser-Busch afloat while many competitors sank.

Thirteen years after it began, Prohibition, "the noble experiment," was repealed. Following repeal, federal bureaucracy ensured, by limiting to \$10 the maximum value of all signs that any brewer could display at a given retail outlet, that Breweriana advertising would never again regain its earlier grandeur.

Nevertheless, the repeal signaled the dawn of a new era. Save for the teetotalers, America was jubilant. To celebrate this historic event, the brewery commissioned a popular magazine illustrator, named Norman Rockwell, to produce the first in a new generation of Anheuser-Busch beer posters. The rest is history. ●

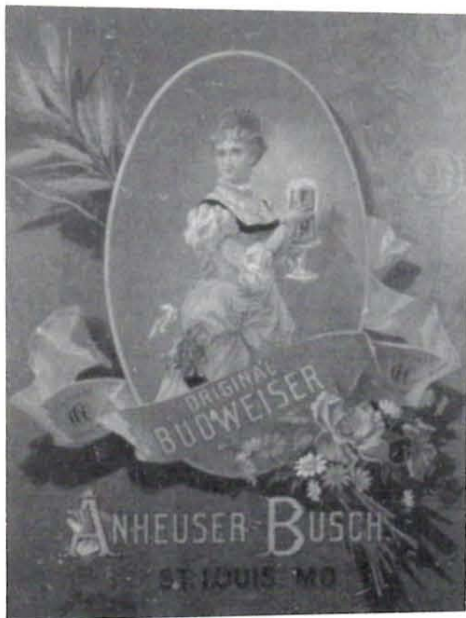
Wm. Stage is a St. Louis-based writer and photographer, currently working on a photography book of vintage wall signs.



Top: *Factory Scene Tray — 1900. A favorite image used in late 19th Century brewery advertising — the depiction of the sprawling, vibrant brewery bustling with activity — is shown in this minutely detailed serving tray.*

Bottom left: *German Budweiser Girl — ca 1886. The first of the non-traditional Budweiser Girl wall hangings, this piece still carried the CC & Co. reference to Carl Conrad.*

Bottom right: *Embossed Tin — ca 1900 - 1904. The only known embossed tin sign used by Anheuser-Busch, this piece depicts four of the brewery's brands set against a Pacific Ocean background, probably celebrating America's recently acquired colonies after the Spanish-American War.*



A-B: 1882

A potpourri of facts, figures and feelings about the company (Anheuser-Busch Brewing Association) as it existed 100 years ago.



In 1882, the typewriter and sewing machine were invented, though neither became popular until many years later. The first long-distance telephone call was made from Chicago to New York and the country was enamored with a new piece of fiction, "The Adventures of Huckleberry Finn" by Mark Twain.

While the cornerstone of the pedestal for the Statue of Liberty was being laid on Bedloe's Island in New York City, on the other side of town, Thomas Edison flipped the switch of the first electrical power station, supplying enough power for 60 buildings.

Susan B. Anthony called on newly appointed President Chester Arthur to encourage him to support women's suffrage, while the nation mourned the assassination of its 20th president, James Garfield, as well as the deaths of two loved poets, Henry Wadsworth Longfellow and Ralph Waldo Emerson. Jesse James was shot in the back by a member of his own gang, ending a murder and robbery spree that lasted for 10 years.

The times were full of anticipation. The nation, united by boundaries though still too fragmented from the Civil War to join in philosophy, was nevertheless trying to grow as one. But the innovations and improvements in transportation and communication

had arrived quickly, and at that time most businesses were still equipped to serve only specific regions. Some businesses, however, had planned far in advance for the advent of such conveniences, and had expanded their facilities to increase supply.

Such was the case of the Anheuser-Busch Brewing Association, which 100 years ago, as today, was noted for its ability to plan for the future and assume large portions of the market. From a small beginning, in a period of about 20 years, the company grew into one of the most stable realities in a drastically changing age. Adolphus Busch, like his predecessor, Eberhard Anheuser, built his thoughts into the business, and by serving in a number of capacities, from brewmaster to the final step in quality control, expressed his own ambitions through the business.

"When the late Eberhard Anheuser began to brew in St. Louis in 1861, we question whether he ever dreamed of the enormous extent and capacity of the brewery as it exists today," an article in "The Western Brewer," a leading trade publication, stated in 1882. Similar statements are made today, and hold even greater significance.

At that time, the brewery covered eight acres and

(continued on next page)

employed 600 men and boys. (Today, there are 11 brewery sites and over 18,000 employees in the entire company.) One of the most notable features of the brewery was the innovative Heisler electric light system, which supplied it with continuous electricity, making it one of the few establishments in St. Louis to enjoy such a convenience. Streets weren't paved, but sidewalks were, and posts for tying horses were set intermittently outside the buildings.

The general appearance of the brewery, with its tall chimneys and cupolas, showed character as well as utility. "The Western Brewer" described the buildings as "stately palaces of industry, erected in the pursuance of one grand architectural plan, not a heterogeneous mass of case and mortar built hap-hazard, as is so frequently the case with many large manufacturing establishments."

The premises were entered by a railroad track (on Ninth and Pestalozzi, where new tracks currently exist), which connected with the vast railroad system of the entire country. Beer was transported by train, packet boat or, in the near vicinity, by horse-drawn wagons.

Anheuser-Busch was on the verge of transforming itself from a popular local brewery into a national business. It was in 1882, in fact, that the brewery made the most progress in achieving that goal with the advent of refrigerated railroad cars and storage ice houses. The company had over 300 rail cars in operation then and transported the beer to local agents and branch establishments located in various areas, where the beer would be placed in storage ice houses and used for local consumption.

The surge for national distribution was on, and Anheuser-Busch was quickly becoming a household word. The company produced 201,054 barrels that year, and due to its growth potential, industry experts were already anticipating a surge to one million barrels within a few years. (In the month of May, 1982, more barrels were produced in one day than during the entire year 1882.)

Not only was the public hearing about Anheuser-Busch products, but it was buying and drinking them, and the reputation for fine quality soon created many loyal customers. In fact, the bottled beer took first place at the 1878 World's Fair in Paris. The contest results were announced in the "Continental Gazette" of Paris.

"The most surprising triumph for an American product at the Paris Exhibition was the success of the Anheuser-Busch Brewing Association, of St. Louis, which eclipsed Bass, Barclay & Perkins, Allsopp and Guinness, the world-renowned English brewers, as well as hundreds of rivals from Austria and Bavaria. It is not surprising that a great sensation was produced when it was understood that the experts reluctantly pronounced the St. Louis beer 'superior to any small liquor ever drank upon the continent' and that all Paris is now seeking to quaff the American nectar."

"The Western Brewer" expressed even higher expectations, as this excerpt, detailing the display of Anheuser-Busch beer at the 1883 Universal Exposition in Amsterdam, Holland, indicates.

"We fancy it will be a capital thing to see those stolid Hollanders with their fair daughters imbibing this St. Louis lager, with a contented and happy face. And it will consequently increase emigration to our shores."

Legend

The photo on pages 4 and 5 shows the Anheuser-Busch Brewing Association in 1882. It was probably taken from the roof of the Old Schoolhouse and shows the southwest corner of Ninth and Pestalozzi streets. The following descriptions correspond with the numbers shown on the photograph.

1. Office Building — This structure, located at the southwest corner of Ninth and Pestalozzi Streets, was the second office building at Anheuser-Busch. Much of the building was used for offices, but a substantial amount was devoted to storage space. After all, the paperwork was all handwritten, and such space saving conveniences as microfilm and copiers were naturally non-existent.

2. Stables — No Clydesdales yet. In fact, the American Draft horses were used for work alone, which included pulling beer delivery wagons either directly to the rail head on the levee or to the Mississippi to be transported on packet boats.

3. Carriage Shed — Parking problems were minimal in 1882, but a space was needed to park the beer wagons.

4. Power Plant — Massive steam boilers were used to operate the refrigeration machines which cooled four 300-gallon brewings each day. Sixteen steam engines of various sizes were required to furnish power for the various departments.

5. First Brewhouse — The first brewhouse contained only one big brew kettle in which eight different beers were brewed. The brands included Budweiser, Erlanger, A-B Standard, St. Louis Lager Beer (flagship brand), Liebotschaner, Faust, Old Burgundy Lager and Pale Lager.

Built in 1869, the brewhouse had a capacity of 25,000 barrels, but a rapidly increasing business strained its output to over 100,000 barrels.

6. Second Brewhouse — In an effort to increase capacity, a second brewhouse and more cellars were built. The two brewhouses combined for a total of 250,040 barrels in 1882.

7. Cooling and Fermenting House — The entire brewing process took nearly six months. The cellars of the brewery constituted their own underground world, as important and active as the portion above ground.

8. Ice Refrigeration House and Storage House — It took 40,000 tons of ice each year to supply the needs of the brewery until the introduction of artificial refrigeration. When the brewery converted to the machines, the volume was such that it required the construction of the largest refrigerating tank in existence.

The tanks contained fresh water, which was circulated through tight passages immersed in each of the fermenting tubs. The flow of ice water was adjusted by valves to control the exact amount of cooling.

9. Bottling Plant — Adolphus Busch was the first brewer to engage extensively in bottling his product, and was considered the "father" of that branch of the industry in the U.S. The bottling plant, located just west of the present Brewhouse, was the largest in the world with an output of 20,000,000 bottles in 1882. The bottles were packed in straw and put in wooden shipping crates.

10. Malt House — Anheuser-Busch Brewing Association bought the Tinker and Smith Malt Company and used the facilities as its malt house until 1898 when the current building (now unused) was constructed. The original malt house had a capacity of 100,000 bushels and was connected to both brewhouses by a conveyor system.

11. Washing and Pitching House — Barrels were made of wood and, because of their porous quality, had to be sealed from the inside with pitch to keep the beer from leaking. Pitch was both applied and removed and barrels were washed in this facility.

12. Dormitory — A sleeping, reading and recreational room for bachelor and night shift employees was located on the second floor of the Washing and Pitching House. Many employees were German immigrants and lived within walking distance of the brewery.

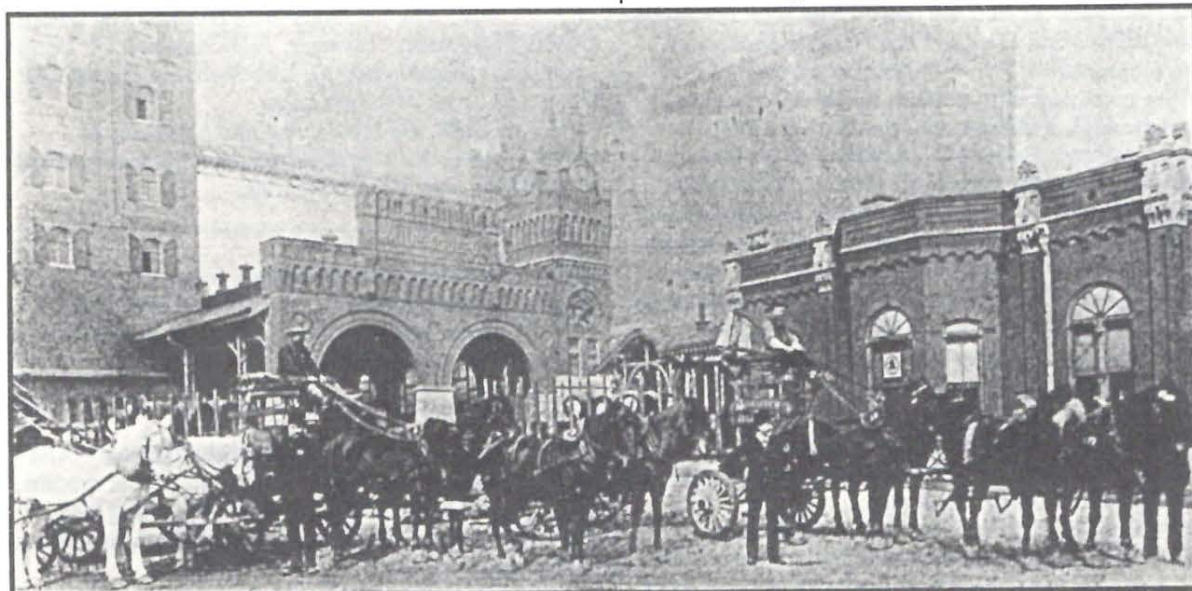
13. Malt Elevator — Near the Malt House (and connected to it by conveyors) was the malt elevator, which was used to store barley and malt. Cleaning and grading machines, as well as scales to measure the contents of the bins, were located in the building.

14. Racking Room — Once the kegs were sealed, washed and repaired, they were sent to the Racking Room where they would be filled with beer.

15. Stock Houses — Then, as today, massive buildings were needed to hold the beer as it was lagered. While A-B had an extensive cave system, it relied more on above ground structures for lagering its beers than other breweries in St. Louis.

16. Weight House Shed — The shed contained a scale for weighing the grain when it was brought directly from the farmers.

17. Fermenting House — Additional space for storing the beer. The mystique of the underground network was such that many employees would tell their children of an old German legend, which said at night gnomes would revel in the fragrant beer.



The Brewhouse yard in the 1880's.



A Brewing
Heritage Since
1766

The Legacy of Griesedieck Bros. St. Louis



True Lager
Beer

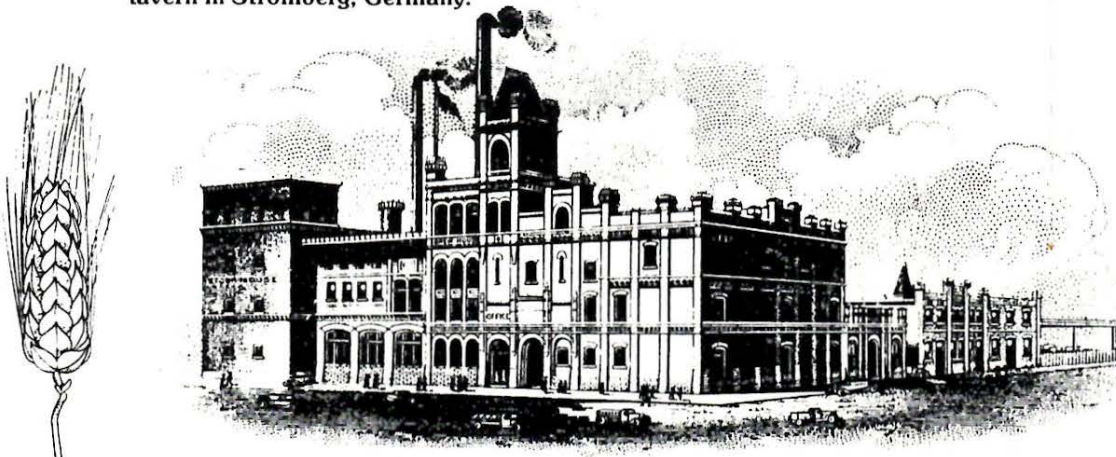
by Steve DeBellis



© 1987



After more than two centuries, the original Griesedieck brewery (right foreground) still serves as a tavern in Stromberg, Germany.



The Griesedieck Bros. Brewery at Shenandoah and Buena Vista (now Lemp Ave.)

July, 1953 was a curious time for two long-standing St. Louis traditions: beer and baseball. The Mound City still had two major league teams with the National League Cardinals and the American League Browns. For 50 years these ball clubs had battled for the hearts and wallets of the city's baseball fans, and by 1953 it was evident that this town wasn't big enough for both of them.

At first it looked like it would be the Cards who would fly the roost, but when Gussie Busch bought the Birds from Fred Saigh, it became plain that Browns owner Bill Veeck would have to pack up his midget ballplayers and exploding scoreboards and move his baseball circus to Baltimore. The summer of '53 would be their St. Louis swan song.

But if Anheuser-Busch now owned the Cardinals, you couldn't tell it by listening to the radio. In 1953 there were eight breweries operating in the St. Louis area and one of the largest, Griesedieck Bros., had an iron-clad contract that gave them the broadcast rights to all the Redbird games through the end of the season.

For the ninth straight year Harry Caray was holding down the mike on the Griesedieck Bros. Cardinal Baseball Network. Along with Gus Mancuso and Stretch Miller, Griesedieck beer brought St. Louis baseball to millions of fans in a 10-state area over more than 90 radio stations. It was Griesedieck Bros. that gave a 25-year-old Caray his first shot as a big league announcer in 1945. Griesedieck Bros. was often referred to by its initials, "GB", and listeners were reminded after every inning the "GB" meant "Good Beer."

But long before there was radio, or baseball, or Anheuser-Busch or even a United States of America, there was Griesedieck beer.

On a crisp winter morning in 1766, a horse-drawn cart clattered down a cobblestone street in Stromberg, Germany and stopped in front of a gabled building. The driver was met at the door by its occupant, John Henry Griesedieck, and together they loaded the cart with the first barrels of a beer that was new to Stromberg. Griesedieck's beer met with wide acceptance, launching John Henry on a successful career as a master brewer. For the Griesedieck family a brewing tradition had begun.

Near the close of the American Civil War, brothers Anton and Henry Griesedieck, direct descendants of John Henry, arrived in America and embarked on brewing careers in St. Louis. Anton's sons, Henry and Joseph, worked as malt house apprentices in those early days when beer was brewed only in winter, then stored in caves to keep it cool. One of the reasons St. Louis blossomed as a brewing center was its vast system of natural caverns that proved ideal for aging beer. A



Harry Caray, Stretch Miller, Gus Mancuso

The Griesedieck Bros. Beer Baseball Broadcasters for 1953.

few years later the Griesedieck brothers were harvesting ice from the Mississippi River, for with the advent of ice houses, the brewing season could be extended. Several caves were turned into underground beer gardens that took advantage of their constant coolness during sweltering St. Louis summers.

By 1867 St. Louis was well under 500,000 in population, but boasted 53 breweries. In 1880 Anton Griesedieck bought the Phoenix brewery at the corner of 18th and Lafayette. By this time brewing was becoming a very profitable business. A barrel of beer that cost a dollar to make could be sold for seven times that amount. As the beer business in the United States became more lucrative, it attracted the attention of a group of English financiers who tried to set up a brewing "trust." They proposed to create a beer monopoly by purchasing virtually every available brewery. Those who wouldn't sell would be crushed by the new British "syndicate."

In 1891 the English purchased 18 St. Louis breweries, but they were never able to gain the stranglehold on the industry that they had anticipated. One reason was that two of the city's brewing giants, Willaim J. Lemp and Adolphus Busch, looked down their handlebar mustaches at the "foreigners." A second factor was one the English never anticipated.

The Britons had been paying inflated prices for brewing plants that in many cases were tired and out-dated, a fact that did not escape the Griesediecks. After holding out for a fancy price, they took the money and ran - to the corner of 18th and Gratiot Streets where they opened a new brewery under the name of National Brewing Co. The English were furious, since most of Griesedieck's customers followed them. The buyout had not only failed to eliminate the Griesediecks as competitors, but financed a sparkling new

plant for them to boot. Henry Griesedieck considered the move just good business and claimed he couldn't understand what the English brewers were foaming about.

The invaders did manage to obtain some well-known brands, such as Hyde Park, Green Tree and Wainwright, and proved to be heady competition. As a result the Griesediecks decided to join several other brewers, including the Columbia (Alpen Brau) brewery at 20th and Madison, the Gast brewery in Baden and the A.B.C. brewery on South Broadway, in creating their own syndicate called the Independent Breweries Co. Ill-fated from the beginning because of high overhead and low profits, I.B.C. essentially had too many chiefs and not enough Indians. Every executive from the merging companies wanted to be paid a princely sum, which resulted in large salaries going to people who did virtually nothing. Independent Breweries Co. eventually fell into receivership, but one of its sidelines survives to this day: I.B.C. root beer.

Henry Griesedieck saw the handwriting on the wall and in 1911 he purchased the Consumer's brewery at Shenandoah and Lemp (formerly Buena Vista) and christened the new enterprise the Griesedieck Brothers Brewery Company. The "brothers" were actually Henry's sons: Anton, Henry, Raymond, Robert and Edward. The company quickly gained a reputation as one of the city's finest brewers and by the advent of Prohibition, Griesedieck Bros. beer held the number one sales position in St. Louis.

Prohibition made life difficult for every brewer in the country, but it was particularly disheartening for Griesedieck Bros. They tried to stay open by producing grape soda, root beer and near beer, but the modest success of these products was insufficient to offset operating costs and the brewery was eventually mothballed with the hope that



Beer Baron Henry Griesedieck, who named Griesedieck Bros. for his five sons.

legal beer would eventually return. It was 13 long, lean years before that day arrived and many of Griesedieck's competitors fell by the wayside, including the giant Lemp brewery. Henry's brother, Joseph "Papa Joe" Griesedieck, bought the Falstaff trademark from Lemp and founded the Falstaff Brewing Corp. A cousin, Henry L. Griesedieck, had bought the Western brewery in Belleville, Ill. and began brewing Stag beer.

This created an unusual situation when Prohibition finally ended on April 7, 1933:

three branches of the Griesedieck family, each with their own brewery, engaging in head to head competition. The effect of this sibling rivalry is still evident today as cousins categorize each other as "Falstaff" Griesediecks, "Stag" Griesediecks or "Griesedieck Bros." Griesediecks.

Geneologists may have scratched their heads over this situation, but the beer drinker was not confused. Falstaff vice-president Alvin Griesedieck, Sr. conceded that when his cousins put Griesedieck Bros. beer back on the St. Louis market, it "literally took over the town."

The brothers Griesedieck were not content to just sit back and live off past success. They marketed their beer aggressively and expanded the brewery to meet increasing sales. In 1937 two new copper brew kettles, each holding 340 barrels, were installed. Anything new or innovative that would improve the plant or enhance quality control was brought in. The result was one of the most modern and widely acclaimed breweries in the United States. It was frequently written up in industry publications as a state-of-the-art plant and brewers from around the globe visited St. Louis to see how Griesedieck Bros. beer was brewed and packaged. By 1950 annual sales had reached almost a million barrels a year.

Griesedieck Bros. was a closed corporation, with all of the stock in the hands of family members. When Edward, the last of the original Griesedieck brothers, died just short of his 60th birthday on March 6, 1955, the brewery was faced with a dilemma. Because

its stock was so tightly held, Uncle Sam slapped the Griesediecks with a huge tax bill. If they kept the brewery, it would have virtually drained the family coffers.

At the same time their cousins at Falstaff coveted Griesedieck Bros.' giant, well-maintained facility. Falstaff had purchased the old Columbia brewery in 1948 as a branch plant, but their main brewery at Forest Park and Spring was a hodge-podge of outdated buildings. Therefore Henry Griesedieck, who had succeeded his uncle as president of GB, agreed to enter into negotiations to sell the brewery to Falstaff.

It was a sad time for Robert Griesedieck, who remains immensely proud of the Griesedieck Bros. heritage. His father, Edward, was the last of the original Griesedieck brothers. Bob served as the company's director of purchasing. "I was responsible for buying everything except advertising," he recalled recently. "My twin brother Bill was head of public relations."

"When we held the stockholders meeting to discuss the brewery's sale in 1957, I was the only one who voted against it. They all thought I was nuts at the time, but as it turned out Falstaff became woefully mismanaged after the death of Alvin (Griesedieck)," said Bob. "We took a substantial amount of Falstaff stock as a part of the buyout, and its value plummeted as the new Falstaff leadership guided the company to the brink of bankruptcy. Before they were finished we could have used our Falstaff stock for wallpaper," he lamented.

"Falstaff's management style was such



Griesedieck employees pose in front of the brewery with a brand-new Studebaker delivery wagon.



Henry Griesedieck poses with his family in his mansion at 3250 Hawthorne in Compton Heights. Shown here from left to right are Raymond, Henry Sr., Frances, Mrs. Henry Griesedieck (the former Rose Grone, whose relatives ran the Grone Brewery in St. Louis and later Grone Cafeteria), Robert, Henry Jr. and Anton. Edward, the baby of the family, is seated in the right foreground. The photo is circa 1900.

Photos courtesy of Robert Griesedieck

that even though I controlled huge sums of money, nobody told me what their plans were," Bob continued. "I had to read the final terms of the buyout in the paper. Before that it was business as usual as far as I was concerned. Right before the buyout, I received information that a brewery in Chicago was closing up and had a substantial number of brand-new stainless-steel barrels that could be picked up at a fraction of their original cost. I felt it was an excellent opportunity and bought all of the kegs for \$400,000. A short time later Harvey Beffa, Falstaff's chairman, came barreling into my office at the brewery and told me to my face that I had no business ordering those kegs. 'Who gave you permission to place this order?' demanded Beffa. I told him that Griesedieck Bros. needed the cooperage, it was a good deal and that nobody told me that the Falstaff buyout was finalized. 'Well, there is no more Griesedieck Bros.,' yelled Beffa. 'We're doing away with that brand and Falstaff doesn't need those barrels. I want you to send them back!' I told him that I couldn't and I wouldn't. We had a binding agreement to buy those kegs. 'Well then we'll sue em!' snapped Beffa as he stomped out the door. Of course Falstaff lost the suit and

ended up having to keep the barrels.

"I worked for Falstaff for a few years but then resigned when I saw that the corporation was being run like a circus, with no remedy in sight," Bob stated, shaking his head.

Because of his interest in his family's heritage, Bob Griesedieck has become the family historian and archivist. He has the last will and testament of John Henry Griesedieck, the braumeister who started the first Griesedieck brewery 221 years ago. One of his pet projects is the reconstruction of the family tree, which he has traced back to the 1500's when members of the clan were piano builders. Had he been so inclined, Mozart could have enjoyed a Griesedieck beer while composing at a Griesedieck piano.

This year marks the third decade since the Griesedieck Bros. Brewery Co. went out of business, and there is a generation of Griesediecks who have never had an opportunity to be a part of the industry that made their family famous. But that doesn't mean they don't take pride in their ancestors' place in history. Raymond Griesedieck, son of Henry A., the brewery's last president, is a professional photographer; but his Mercedes says "GB-BEER" on its license plates. Bob Griesedieck's interest in family lore is shared

by his children as well. They include Bob Jr., who is in the construction business; Chris, who is president of Bank Center One in Clayton; and the Griesedieck sisters: Pamelah, Mimsie, Melissa, Virginia and Gertrude.

All of them are excited about the revival of Griesedieck beer by the newly formed Griesedieck Bros. Brewery Co., Inc. of St. Louis. The new Griesedieck Bros. is being custom-brewed in the style of the original formula at the Hibernia brewery of Eau Claire, Wis. Hibernia was founded in 1890 by the Walter family who, ironically, emigrated from Stuttgart, Germany, one of St. Louis' sister cities. Hibernia brewmaster Alan Hann said that like the original, the new Griesedieck Bros. is extremely rich and smooth. "It is undoubtedly the finest American-style lager beer we've produced in our 97 year history," he boasted.

The brand itself is still based in St. Louis, where all advertising and marketing decisions are made. If Griesedieck Bros. regains its former sales volume, there are plans to resume brewing the grand old brand in the Gateway City. After that, who knows? Maybe they'll start making Griesedieck pianos again! *Reprinted from the St. Louis Inquirer*

WHAT'S BREWING

Getting Back to Basics

Brewers seem to have been testing the wind, finding it unpredictable, and have adjusted their marketing policies and product line. Even normally unperturbed Anheuser-Busch took a hard look at the future coolers, saw little growth, and cut the entire Beverage Group - Dewey Stevens cooler, a Sante and Saratoga water, and natural sodas. Master Cellars Winery, acquired in '86 from Labatt, was also reported up for sale. With its beer business growing 5 percent annually and its amusement parks crowded, A-B is putting some effort behind the eagle snack food line, and would like to expand brewing to Europe.

Philip Morris has made it absolutely clear that Miller has an important future at PM. It looks like Miller found the right stuff with the Genuine Draft approach, and has expanded it to its Lite. Both Miller and Stroh are staying with their coolers. Stroh is gaining time and volume by the agreement with Pabst, which will help the Stroh breweries in the South and East, at the expense of the former Pabst brewery in Georgia (now Heileman) and the home brewery in Milwaukee.

Bond has cleared the decks at Heileman for action, and implemented some major changes. Within a short period the bakeries have been sold, the Sterling brewery in Evansville has been closed, marketing has been transferred to Chicago, and a large budget has been allocated for Colt 45. It looks like Bond will push some brands harder, those which have a national market. The small Blatz brewery in Milwaukee, which was opened only two years ago for specialty beers, may have an uncertain role in the new scheme.

The Sterling brewery was obtained by Associated (Pfeiffer) of Detroit in 1964, who sold all brewing interests to Heileman in 1972. There has been a brewery at Fulton & Pennsylvania streets since 1877, but it was not until the British syndicate squeezed margins in the 90's that three breweries merged to form the Evansville Brewing Association in '94 under John Hartmetz, brewer of Sterling. Two of the old buildings show very nice architectural detailing.

Coors is widening distribution of various brands, and has a new one in the chute - Turbo 1000 Malt Liquor. Baltimore, Charleston, Columbus and Louisville have been selected as test markets. Pabst, next in size but much smaller, was the subject of a series of articles in the Milwaukee Journal. The beer has many loyal friends, but younger drinkers are not attracted, and lower sales do not generate the income for high-volume advertising. The deal with Stroh will reduce distribution costs substantially and should help.

Several smaller brewers are benefitting from the boutique beer business by contract brewing. F.X. Matt in Utica and Pittsburgh are active in this segment. Matt has begun its second century this year with guarded optimism. Hudepohl has brought back the special 14 - K for Cincinnati's bicentennial. We hear that Point has succumbed to the Light virus, or to make a bad pun - they have finally seen the Light, because that has been part of the product mix for over a decade. The microbrewing and brewpub segment had a good year, growing from 46 to 76 in number. There are still legal barriers to brewpubs in most states, but 17 have state statutes now which permit them.

Elders IXL, which was discussed in the last issue, is still waiting to invest its billions from the sale of Courage's tied houses in the UK and its share from an Australian firm. Elders acquired the U.S. marketing rights to Kronenbourg to have at least some action here.

PHB

ST. LOUIS



AUGUST

5 6 7

DUES YEAR ENDS MAY 31

\$20 Payable to
N.A.B.A.
Mail to
2343 Met-To-Wee Lane
Wauwatosa Wi. 53226



Well its time for the big event of the year the St. Louis Convention. If you have not registered there is time to do so. Your 88-89 dues must be paid to attend the Convention and the expiration date on your dues card must be May 31,1989. Please make \$20 check payable to N.A.B.A.

It is also time to elect officers of the N.A.B.A. for the next two years. The office of President, Vice President, Recording Secretary, Treasurer and two Directors are to be elected. The Executive Secretary is an appointed office.

Some time ago the membership was polled in regard to a Convention in California. With a small percent of members voting the vote was just about a tie vote. The other problem is who will be the Chairman for a California Convention? The above questions will need to be answered in the future.

The following list of NEW MEMBERS have joined N.A.B.A. in hope of developing new contacts in finding Breweriana. Please WELCOME them to the N.A.B.A. if you receive a letter or phone call do your best to answer any questions. Any new member that has any questions about N.A.B.A. please write and I will find the answer for you.

Would like to thank WILLIAM STAGE of St. Louis for letting the Breweriana Collector reprint his article "IMPROVING WITH AGE" and also thanks to the magazine SIGNS OF THE TIMES for their permission.

The Spring issue of the Breweriana Collector reported on "Microbreweries Tap Milwaukee". Sorry to report the Century Brewery Co. was involved in a \$1,000,000 fire and its future is uncertain. The good news from Milwaukee is the Ambier Brewing Co. was voted the best tasting beer at Chicago Beer Society 7th Annual American Beer Tasting.

Do not miss the Anheuser Busch Night Friday during the Convention. An interesting Tour of the brewery then the Budweiser Buffet. The new tour center contains the Bud archives and Gift Shop and now the Anheuser Busch Mettlach Stein Collection. See you at the CONVENTION.

Sincerely

Robert E. Jaeger
Executive Secretary

NEW MEMBERS

ANDERSON GARY (Jan)
5313 Caroldean
Fort Worth Tx. 76117
817-485-2809
Mini beers-mugs steins

BARROW JEFFREY R. (Roberta)
R.D. 1 Box 377
Denver Pa. 17517
215-445-4330
All breweriana
Pabst Brwg. Co. only

BURKE AUSTIN W. (Judith)
46 Mayflower Road
Braintree Ma. 02184
617-843-6735
Books magazines-glasses
history-mugs steins
photos-statues-post cards
lithos-paper items
All Brands

CHAUNCEY BURT
1218 Irby Drive
Richmond Va. 23225
804-232-3601
All breweriana
corkscrews-labels
All Virginia & Missouri Brwgs.

CLARK JOHN
7430 Glenview East Dr.
Indianapolis In. 46250
All breweriana-barrels
clocks-lamps
neon signs-signs
Hamm's

CONRAD JOHN (Alice)
R.R. # 2
Churubusco In. 46723
219-693-3507
Cans-dealer-lithos-signs
reverse paint on glass
Manhattan, Monarch
L.A. & Chicago

DICKSON DAVID R. (Sharon)
49615 Telegraph Road
Amherst Oh. 44001
216-965-7629
Leaded glass windows-lithos
reverse paint on glass-signs

GRADY MARY
1340 Western Ave N. #7
St. Paul Mn. 55117
612-489-4302
Cans-openers
tap knobs-trays
Schmidts, City Club
Hamm's, Cold Spring

GRANT MIKE
417 Union Street
Carlstadt N.J. 07072
201-933-1538
All breweriana-coasters
paper items-post cards
tap knobs
Budweiser only

HARMS TOBI
1910 W. Sunnyview
Peoria Il. 61614
309-691-5137
All breweriana
openers Pabst only
cans-mirrors-signs
Pabst Brwg. Co.

HUGHES RICHARD (Jean)
118 Hall Street
Eaton Rapids Mi. 48827
517-663-9933
All breweriana
Brwg. equipment-clocks

JOYNT ANTHONY W. (Linda)
1 Budweiser Lane
Belleville Il. 62223
618-233-7440
Bottles-cans-glasses
lithos-mugs steins-trays
Anheuser Busch

NEW MEMBERS

JOZWIAK JIM (Marge)
4217 Highland Suite #208
Pontiac Mi. 48054
313-887-2235
All breweriana
Relating to Michigan Beers
U.S. Gallon Cans

MARTINEZ JOHNNY (Brenda)
3255 Genevieve Street
San Bernardino Ca. 92405
714-886-9277
All breweriana-coasters
mirrors-mugs steins
Budweiser & Miller

MITCHELL JIM (Lynn)
23719 N. Elm Road
Mundelein Il. 60060
312-634-8085
Calendars-glasses-mugs steins
reverse paint on glass
signs-tip trays-trays
Ashland Brwg. Ashland Wi.

MOHR NORMA
11 Oak Valley Road
Bloomington Il. 61704
309-829-6192
All breweriana
Jos. Schlitz Brwg.

NASH BOB
525 Knickerbocker Apt. 1 W.
Kansas City Mo. 64111
816-531-3191
Goetz Country Club before 1956

NOYES JEAN (Tom)
5570 Schutta Road
Shoreview Mn. 55126
612-784-0936
All breweriana
Hamm's

PINN CHRISTOPHER
444 Floral Drive
Green Bay Wi. 54301
414-432-9033
Bottles
coasters-trays
Wisconsin Brwgs.

RICE FRED D. JR. (Nancy)
Rt. 1 Box 529
Miami Az. 85539
602-425-7413
History-photos-post cards
signs-tip trays-trays
Reichard & Weaver
Coors & Stegmaier Brwgs.

RCHNE GENE E. SR. (Mona)
9226 Hopewell Road
Cincinnati Oh. 45242
513-793-7748
All breweriana-cans-clocks
neon signs-signs-tip trays
reverse paint on glass

SALZWIMMER JIM B. (E. Loretta)
3391 Tisen Road
Akron Oh. 44312
216-699-3990
All breweriana Akron Oh.
Akron Oh. Burkhardt's, Renner's
Akron Brewery

SARVIS KATHERINE ANNE
779 Grand Marais
Grosse Pointe Park Mi. 48230
313-821-2191

SEMPOSKI GEORGE R. (Donna)
1876 Solon Road
Cedar Springs Mi. 49319
616-696-0486
All breweriana-bottles
cans-neon signs
signs-statues
Miller, Blatz, Pabst
& Grand Rapids Brwgs.

SCHOFIELD GREG
42 Armitage Drive
Scarborough Ontario
Canada M1R 4Y1
416-445-8760
Mugs steins-neon signs
signs-thermometers

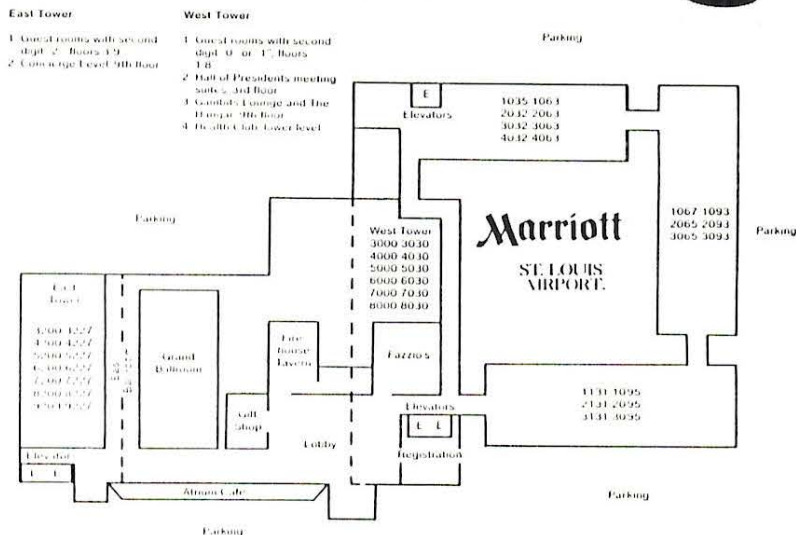
SCHUHNECHT JOE
Neon Specialties & Signs
P.O. Box 664
Wauconda Il. 60084
312-526-2000
Neon signs-signs

SMITH DAVID
8640 W. Walker Street
West Allis Wi. 53214
414-774-5671
All breweriana-coasters
mugs steins-neon signs
signs-tip knobs
Miller Brwg. Co.

WAGNER MYRON
1108 Grant Avenue
Norfolk Ne. 68701
402-371-0972
Cans-mugs steins
books magazines
lights-signs
Nebraska Breweriana-history
Wagner Brwg. Breweriana

ZENEFSKI BRIAN
2302 N. Racine Street
Appleton Wi. 54911
414-733-9717
All breweriana
Adler Brau, Miller High Life
Geo. Walter Brwg. Co. Appleton

Ambier
A Head of the Imports



Dear George,

I received a letter from Brother Jack Lowenstein, managing editor of Stein Collectors International's Prosit, and a real authority on the Munich Child. Subject of letter: Errata in my article, "The Munich Child in America," in issue 60. As Jack points out, "Once something appears in print, it is forevermore taken as gospel, and it is very difficult to set the record straight." I think that in view of the number (and seriousness) of the errors, this letter should be printed to correct the most severe.

1. The German for Munich Child is Münchner Kindl, and not "Munichkinder," as I wrote.
2. Jack states that the pleasant legend of the first child born after the plague is "total nonsense." The corporate symbol of Munich was used in 1239, the monk being the symbol of the city's founders. The German word for monks is "Monche," and as Munich was originally a settlement of monks, it is easy to see the transition to "Munche" or Munich. Modifications by the various public artisans over the years resulted in the common usage of the childlike figure with the foaming stein. Artist portrayed the child as either male or female, according to personal whim, although the American version I described is almost exclusively male-visaged.
3. My reference to "horseradishes" shows my obvious American upbringing. The item carried by the Münchner Kindl is "a plain white radish, grown all over Bavaria and the Tyrolean region." Jack points out that it is "the ideal beer snack: after eating a few slices of radish, spiced with salt, you are ready for another glass or stein of beer." Mustard-dipped pretzels are bad enough; I'm glad the radish didn't follow the Munich Child across the Atlantic to my bar hangouts!
4. The Münchner Kindl isn't the symbol of the Hofbrauhaus -- with one "f," not two, as I wrote -- but merely a common decoration thereof. The **HB** insignia appears on even tourist items because Hofbrauhaus is "the best known of the Munich brewers."
5. Villery & Boch, Mettlach, not Vilery & Boch, Metlach.
6. P-U-G means "Print under Glaze," not "Paint," as written.
7. "Gruss aus München" is "Greetings from Munich," not "welcome to Munich."
8. The three souvenir mugs pictured on page 12 are not necessarily related to the Hofbrauhaus or its beer, but as in 4, above, are more likely simply a generic because of the brewery's fame. Such items are sold all over Munich.

So give me an "E" for enthusiasm, but an "F" for flunking both German and historical research! Nice legends are just that, legends, and don't hold up when a real scholar appears as critic. My apologies to the Germanophiles amongst us; last name aside, I evidently ain't one of 'em!

And another Mea Culpa! The Stroh Brewery Co. should have been credited as the source of the trade card on p. 14 and also of the poster on p. 15.

Fil Graff

We trust that Fil is not grading himself by the system the University of Illinois uses, or at least used when the editor spent a term there during World War II. There were two failing grades, "E" and "F." If one was given an "E" he could retake the course, but if he got an "F" he could not. An "F" was given only to a student who grossly derelicted the course. If one got an "F" in a required course, such as freshman English, he was effectively thrown out of the University. The last thing we want is to have Fil thrown out of The Breweriana Collector! Ed.

BREWER'S MONK TOUR OF ST. LOUIS BREWERY BUILDINGS

Leave Hotel...south on Lindbergh or I-170 to US 40 (Dan'l Boone Expy)

East on US 40 to Grand Ave exit, north on Grand to Forest Park Ave.,
left ca. 2 blocks to:

Stop 1	MO 113a Forest Park Brewing Co.	1910-1917
	b Griesedieck Brewing Co.	1917-1920
	c The Falstaff Corp.	1920-1933
	d Falstaff brewing Co.-Plant #2	1933-1958

...return to Grand Ave., turn left. North on Grand to Cass Ave.,

Right (east) on Cass to 20th St., Left (north) on 20th to Madison St.:

Stop 2	MO105 aColumbia Brewing Co. (90,000 bbl)	1892-1906
	b Independent Breweries Co., Columbia B'y	1906-1919
	c Columbia Brewing Co.	1034-1948
	d Falstaff Brewing Co.-Plant #3	1948-1967

This is a small part of the BREWERY TOUR at the St. Louis Convention of the over 25 buildings still standing. Enjoy an air-conditioned bus for only \$6.00 per person but space is limited check your Convention Registration Form.

BEER BOOKS FOR SALE

BEER CANS UNLIMITED - \$29.95
1981 BEER CANS UNLIMITED - \$3.00
1985 BEER CANS UNLIMITED - \$10.00
THE CLASS BOOK OF U.S. BEER CANS - \$9.95
THE CLASS GUIDE TO FOREIGN BEER CANS (Vol. 1) - \$9.95
THE CLASS GUIDE TO FOREIGN BEER CANS (Vol. 2) - \$9.95
FROM BEER TO ETERNITY - \$14.95
HERE'S TO BEERS - \$7.95
FALSTAFF'S COMPLETE BEER BOOK - \$1.50
THE WORLD GUIDE TO BEER - \$12.95
BEER TRIVIA - \$4.95
THE CONNOISSEUR'S GUIDE TO BEER - \$11.95
BOTTLES, BREWERIANA, & ADV. JUGS OF MN. 1850-1920 - \$11.95
MINIATURE BEER BOTTLES & GO-WITHS - \$12.95
THE BEER TRAY GUIDE - \$5.95
BEER ADVERTISING OPENERS - \$8.95
A PRICE GUIDE TO BEER ADV. OPENERS & CORKSCREWS - \$5.00
THE BREWERIES OF IOWA - \$6.00
THE POST-PROHIBITION BREWERY GUIDE 1933-1983 - \$6.95
AMERICAN BREWERIES - \$17.95
THE BEER CANS OF MICHIGAN - \$5.95
THE GREAT CHICAGO BEER CANS - \$6.50
BEER CANS OF MINNESOTA - \$5.95
AMERICAN BEER CAN ENCYCLOPEDIA - \$9.95
BEER CANS COLLECTOR'S HANDBOOK (Vol. II) - \$1.95
CHICAGO BREWERY COASTERS - \$3.50
BEER, USA - \$19.95
FROM BEER TO ETERNITY - \$14.95
THE BEER CANS OF ANHEUSER-BUSCH - \$3.75
HISTORICAL SHOT GLASSES - \$12.95
SODA CANS (4 VOLUMES) - \$29.95
PAINTED LABEL SODA BOTTLES - \$15.00
ENJOY COKE - COLLECTORS GUIDE - \$14.00
PEPSI GENERATIONS - COLLECTORS GUIDE - \$14.00

SEND CHECK OR MONEY ORDER TO :
SODA MART / CAN WORLD, RIDGECREST DR.,
DEPT. - N3, GOODLETTSVILLE, TN 37072

HOUSTON

BEER CAN AND BREWERIANA SHOW (A GRAND PRIZE CHAPTER EVENT)

OCTOBER 7, 8, & 9

Ramada Hotel Southwest

6855 Southwest Freeway (U.S. 59S)

Houston, Texas

For Information Contact

HOWARD JONES
5514 Beverly Hill #1
Houston, Texas 77056
713-789-9737

BUY - SELL - TRADE

For sale: Rare pre-Prohibition lables in red, gold and black, for Special Brew Beer, Joseph Wolf, Stillwater, MN. Some with border stains, but clean interiors. \$25 ea. or 5/\$100. Steve Ketcham, Box 24114, Edina, MN 55424. (612) 920-4502.

Wanted: Beer-sponsored Green Bay Packer schedules, matchbooks, menus, posters, postcards; Hagemeister signes and other Green Bay breweriana. Larry Setaro, 6 Concord Road, Danbury, CT 06810.

Wanted: Indianapolis brewery items, also Hoosier, Kamm's and Muessell from South Bend area, and all Indiana pre-Pro labels. Kathy Vogler, P. O. Box 22553, Indianapolis, IN 46222. (317) 257-4687.

Wanted to buy: Any advertising of Pearl, Alamo Foods, or San Antonio Brewing Assn. Jim Rydberg, 220 Dogwood, Plano, TX 75075. (214) 424-4006.

Wanted: Heileman Old Style Lager advertising with grenadier, or pre-1945. Dave Jacobs, 3020 Paris Ave., River Grove, IL 60171. (312) 456-8910.

Wanted: Back issues of The Breweriana Collector, vols. 1-40 plus 43. Mike Hennech, 2721 Stark, Fort Worth, TX 76112.

Wanted to buy: Schlitz advertising, historial items and information. Leonard Jurgensen, 1025 Squire Court, Oconomowoc, WI 53066. (414) 965-3281.

Wanted: Budweiser mugs, steins, cans, lights, signs, etc., esp. Bud '84 Olympic steins given to employees and distributors. Also seek Bud postcards. Myron Wagner, 1108 Grant Avenue, Norfolk, NE 68701.

Trade: Mike Pinkard seeks to trade Australian tap markers for U.S. or other Australian. Also will trade Australian-New Zealand labels for U. S. Box 827-H GPO, Hobart, Tasmania, Australia.

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

CLARIFICATION

Q.: Mike Hennech's ad for back issues of The Breweriana Collector is connected with his research for a series of articles in the revised Handbook of Texas of the Texas State Historical Association. He seeks illustrations of smaller Texas breweries, and leads for historical sources.

Jack Lowenstein reports that the bill to legalize full-strength beer in Iceland mentioned in this space in the previous issue was passed. Good to know we have another safe country to visit!

BREWERY COLLECTABLES

NEON SIGNS	TRAYS	WOOD CASES
LONG NECKS	MIRRORS	MINI BOTTLES
CORK SCREWS	GLASSES	ASH TRAYS



Jon H. Ruckstuhl
P.O. Box 612164
Dallas, TX 75261



ABA • NABA • ACC • BDI

817 354 0232

Leave Message

EVENTS OF INTEREST

- June 12 Monarch Coaster Chapter meeting, home of Fil and Bonnie Graff, 322 Warwick Dr., Naperville, IL. Contact Paul Zagielski (312) 284-0149.
- June 16-19 American Breweriana Association, Convention VII, Marriott Hotel, Schaumburg, IL. Contact Dan Potochniak, 1610 Celebrity Circle West, Hanover Park, IL 60103.
- June 25-26 Antique Advertising Show, Indiana State Fairground, Indianapolis.
- June 26 Brewery Collectibles Show, Fischer's Restaurant, 2110 W. Main Street, Belleville, IL. Rick Procasky, RR1, Box 250, Millstadt, IL 62260.
- July 17 Tidewater Beer Can Collectors. Ft. Story, Virginia Beach, VA.
- July 14-17 Eastern Coast Breweriana Association, annual convention, F. X. Matt Brewing Co., Utica, NY.
- July 13-17 Stein Collectors International, annual convention, Omni Hotel, Union Station, St. Louis, MO.
- July 29-31 Canadian Brewerianist, 9th annual convention, Royal Connaught Hotel, Hamilton, ONT. Larry Sherk, P.O.Box 191, Stn.G, Toronto, ONT M4M 3G7.
- July 31 Monarch Coaster Chapter - Prison City BCCA, annual joint picnic. Contact Paul Zagielski (312) 284-0149.
- August 5-7 National Association of Breweriana Advertising, St. Louis, MO. Information and registration packet to be mailed to members.
- September 8-11 Beer Can Collectors of America, Convention XVIII, Grand Rapids, MI.
- September 11 Brewery Collectibles Show, Milwaukee. Contact Jim Welytok (414) 384-4266.
- September 18 Minnesota Breweriana Show, Brooklyn Park Community Center, 5800 85th Ave., Brooklyn Park, MN, 10 AM - 3PM. Mike Hajicek, (612) 471- 8729.
- September 24-25 Antique Advertising Show, Indiana State Fairgrounds, Indianapolis. NABA will host a hospitality hour, Friday, September 23, Holiday Inn, I-465 and U. S. 421, 8:00 PM. Members cordially invited.
- Sept. 29-Oct.1 6th Annual Midwestern Breweriana Convention, Cornhusker Chapter BCCA, New Tower Inn, Omaha, NE. Contact Bill Baburek (402) 346-1840.
- October 2 Westmont Stroh's Chapter, Inland Real Estate, 400 E. Ogden, Westmont, IL
- October 7-9 Houston Beer Can and Breweriana Show. Ramada Hotel Southwest, Southwest Freeway (U. S. 59S), Houston, TX. Howard Jones, (713) 789-9737.
- October 16 Tidewater Beer Can Collectors, Ft. Story, Virginia Beach, VA.
- October 28-30 Monarch Coaster Chapter, Fallfest, Howard Johnson's Willow Creek Hotel, Palatine, IL. Contact Paul Zagielski (312) 284-0149.
- November 27 Monarch Coaster Chapter, Hawthorne Field House, Cicero, IL.
- December 4 Brewery Collectibles Show, Milwaukee. Contact Jim Welytok (414) 384-4266.
- January 28-29, 1989 Australian Beer Can Collectors, 9th canathon, Hobart, Tasmania. Contact Mike Pinkard, Box 827-H, GPO, Hobart, Tasmania, Australia.

ST. LOUIS

THINGS TO DO & SEE

The Gateway Arch, the nation's tallest and most elegant memorial.

St. Louis Centre, the largest urban enclosed shopping mall in the nation.

Historic St. Louis Union Station, a dining and shopping extravaganza.

The brewery that's a National Historic Landmark, Anheuser-Busch.

Two spectacular riverfront sights, the Delta Queen and Mississippi Queen.

A pre-Civil War Missouri farm, Hanley House.

Grant's Farm, home of the world-famous Clydesdales.

Mississippi cruises aboard the Huck Finn and Tom Sawyer riverboats.

Laumeier Sculpture Park, one of only two contemporary sculpture parks in the United States.

The Magic House, a participatory museum for children and adults.

Beautiful botanical gardens founded by Henry Shaw, the Missouri Botanical Gardens.

The National Museum of Transport, the largest collection of antique locomotives in the world.

A new Star Theatre and hands-on exhibits at the St. Louis Science Center.

Six Flags, one of the country's most exciting amusement parks.

The world-famous St. Louis Zoo.

Hilarious melodrama aboard the Goldenrod Showboat.

Outdoor musical theatre at The Muny.

The Fabulous Fox Theatre, a beautifully restored performing arts center.

Home of the National League Baseball Cardinals, Busch Stadium.

A tribute to America's most popular participation sport, the National Bowling Hall of Fame and Museum.

St. Louis sports history on display at the Sports Hall of Fame.

The Campbell House Museum, a mid-Victorian townhouse.

The largest collection of mosaic art in the Western Hemisphere at the Cathedral of St. Louis.

Chatillon-De Menil House, an ante-bellum mansion.

The most exciting entertainment center afloat, The Admiral.

Two museums of military history at Jefferson Barracks Historical Park.

The McDonnell Douglas Prologue Room, a unique aerospace museum.

Museum of Westward Expansion, a display of pioneer life.

An extensive collection of antique toys and dolls at the Eugene Field House and Toy Museum.

A stunning example of Federal architecture, Sappington House Complex.

The Taille De Noyer Home, a 23-room mansion built in 1790.

Victorian house and craft shops at the John B. Myers House and Barn.

Wabash, Frisco & Pacific Mini-Steam Railroad, a two-mile steam railway along the scenic Meramec River.

Fun and nightlife along the riverfront at Laclede's Landing.

Jefferson Memorial, Missouri Historical Museum and home of the Lindbergh Trophies.

On the National Register of Historic Places, the Cupples House.

A scenic cruise aboard one of the country's largest riverboats, the President.

ATTEND 1988 CONVENTION AUGUST 5-6-7



CLYDESDALES



BREWHOUSE ANHEUSER BUSCH