



# The Bremeriana Collector

JOURNAL

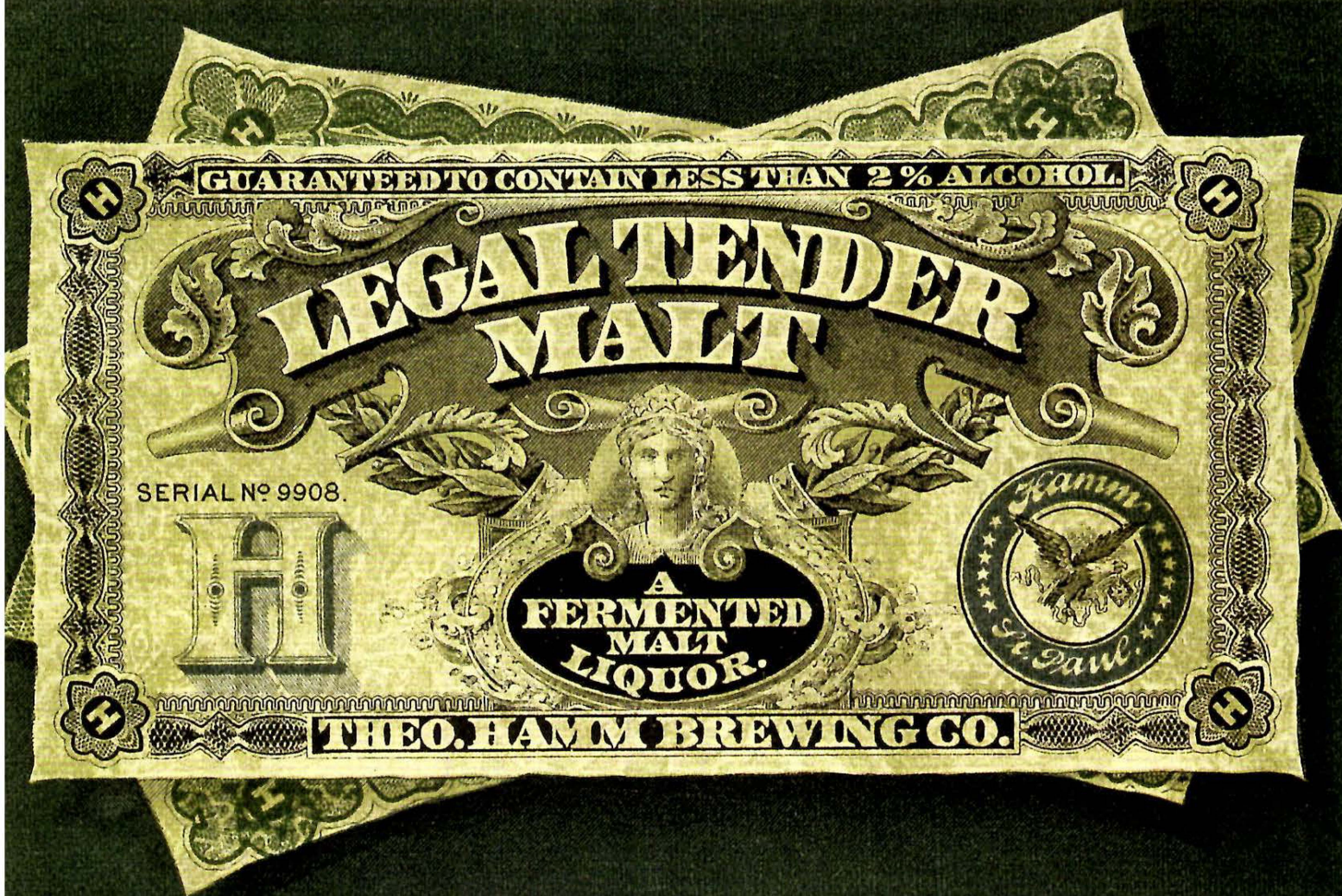
OF THE

National Association  
Bremeriana Advertising

VOLUME 99

FOUNDED JANUARY 1972

FALL 1997



Single Copy \$6.00

26th NABA CONVENTION MEMORIES  
STREET CAR ADS



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# National Association Brewery Advertising

A NOT FOR PROFIT ORGANIZATION INCORPORATED IN THE STATE OF ILLINOIS

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## COVER

Spectacular Hamms label from around 1916, when breweries were trying to establish 2% alcohol content as non-intoxicating. See Bob Kay's LABELOLOGY Column.                      *Label from Bob Kay Collection*

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Photographers contributing to this issue: Ruth Beaton, Peter Blum, Noel and Paulette Boelter, Russ Davies, Joe L. Diaz, Len Jurgensen, Bob Kay, Bill Luers, Reino Ojala, and Henry Smith.



The 1997 edition of the Annual NABA Convention, in Bloomington, MN, is now history, and it appears that most attendees had a great time. Plans are underway for Columbus, Ohio in 1998. I hope that some of you who have not attended a NABA Convention in the past will make plans to be in Columbus during the week ending August 8, 1998!

Having been given the opportunity to talk to many of you face to face in Bloomington, I'd like to follow up on my last president's message regarding apathy. I was very pleased to have several members (some of whom I didn't really know personally) come up to me and indicate that they would like to become more involved, but really didn't know how. After explaining that one way to really get involved would be to run for an opening on the Board of Directors when elections are held again next Spring, most indicated that the cost of getting to Indianapolis for the Spring Board Meeting would make it difficult to serve. This is a very valid argument; I do feel that we need more than one meeting a year, and that Indianapolis (Spring) and Chicago (Fall) are about as centralized as we can get.

If it is not feasible for you to run for office because of either monetary or time constraints, there are other things you can do. Fil is always looking for good, interesting articles for the *Breweriana Collector*. I realize that we are not all budding best seller authors, but if you can send Fil an article that needs a little fine tuning, I'm sure he can handle that. Pictures to go along with your article are also needed; pictures of quality

breweriana are welcome anytime!

One of the other problems I talked about last issue was about Bob Jeager and the Executive Secretary's position. Since the article was written, Bob underwent triple-bypass coronary surgery (he missed his first Convention in many years); he is progressing very well, and is solidly on the road to recovery. Although he is going to be better than ever physically, he still would like to give up the Executive Secretary position in the near future.

I was pleased to have a very capable NABA member approach me at Convention, and indicate that he would be interested in the possibility of taking over the position. This will be one of the topics on the agenda at the Board meeting in Chicago in November, and hopefully a determination will be made as to when the change will take place.

People ARE coming forward with offers to get more involved, and also with some good ideas on how to attract more members, and keep NABA one of the "class" organizations in the world of collecting. We had a record-setting commission income from the Convention Auction (the very best one in years!), and the special auction of Bill Stein drawings raised a significant amount of additional dollars for the Treasury. So all and all, things are looking pretty good for the Association!

Happy Hunting!

Jim Shoulter

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## From the Editor's Desk

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I am literally trembling as I begin work on my first issue of *The BC*. Yes, I've done many articles before, and have even had some practice doing items that were printed directly from the new computer's output. But Peter warned me; staring at 30 blank pages on a magazine layout plan is more frightening than the process of getting married! But processes are great to think about, dream about, but when push comes to shove, and we start down the aisle, I'M SCARED!

The magazine has grown in both size and quality in the years I have been a member of NABA. My first article was for George Hilton, the terror of The Economics Department at UCLA, and an author I knew from his railroad books long before I knew him as a friend. Peter Blum and I sort of flowed together naturally. As his Vice-president, we developed a good give-and-take relationship while we revised the NABA By-laws; when he became Editor, I became President, so our relationship continued. But now it is my turn! All the BS is done, and it is time to perform.

I can see some minor changes that you will see almost immediately. For one, if all goes as planned, this issue will be marginally bigger. I am going to 8.5 x 11" size, rather than the 8 x 10.75" NABA has used since it went to the present format. My "Old German" font is different than the one Peter used, so the headings above may look a bit different. Being able to edit and prepare copy "directly into the pressroom," without the intermediate steps of composition and paste-ups, may cause

some small appearance changes until I get used to doing Macintosh work on a PC. The programs are supposed to know what I'm doing; time will tell if I instructed them correctly. I will depend heavily on the Spell Checker; in spite of my English Literature major, I ain't too good at spellin.

I suspect the greatest change you as readers will see is in the style of writing. Peter and I share collecting interests, and occasionally laugh at each other's jokes, but we are two quite different people. My style will likely be more chatty, as I tend to ramble in conversation, and my writing is often just talking on paper. As "No one edits the Editor" by tradition, I will have to depend on you all to stamp down hard on my keyboard fingers (all 4 of them in use at any given time) if YOUR magazine begins to displease you because the Editor is letting his personality intrude too much into print. *The BC* has not been famous for the number of LETTERS TO THE EDITOR; I hope that will change in a positive sense! We all love "attaboys", but in this position, criticism is probably more important. Your comments will be greatly appreciated, as will suggestions to help me make the *Breweriana Collector* a better magazine for your membership.

Jim Shoulter made a direct appeal for help in the last issue. I'll take this opportunity to do the same. I need someone to take over the *Events of Interest* column, appearing each issue on Page 31. I have been doing this column for Peter for several years, and need to pass the responsibility on. Do we have any



budding computer freaks out there who could take my Word Perfect file and keep it up to date, sending me a page each quarter? Please give me a call or send a fax: (717) 369 5546.

And while I'm on my knees pleading, a couple of additional requests for REGULAR columnists. Charley Jeske sends me Brewbub news from the Northern Mid-west. There ARE operations elsewhere, aren't there? Since the collecting of "microbreweriana" is such a vital part of the hobby's growth, wider coverage of the movement would seem to be a benefit to just about all of us. Charley doesn't type, doesn't write glowing prose; he just reports regularly and thoroughly. Is there a pubber from the East? South? Northwest? California? Wouldn't it be nice to rotate brewbub columns geographically! And I'd sure like to have a "Chapter Correspondent" for a regular column as well.

Enough musings; lets get on with the issue! One follow up to Peter's last "From Your Editor" column. He mentioned the fun I had had completing the article on his "resignation." I was asked at convention by a member to print my "article", so here goes:

.....

## FLASH BULLETIN EDITOR TERMINATED

June 1997: Special to The *Breweriana Collector*  
**PRESIDENT'S NAME MISSPELLED;  
LATE ISSUES CITED BY BOARD**

Indianapolis, March 22: In a surprisingly brutal move, The NABA Board of Directors, acting unusually swiftly to pre-

vent further deterioration in the quality of the *Breweriana Collector*, has terminated the previously reliable Peter Blum from the Editorship, and prematurely designated a whippersnapper computer freak, Fil Graff, to labor in his stead.

Blum, who immigrated to America from Germany as a young man, but who usually uses remarkably correct English, committed the unpardonable sin of misspelling the new NABA President's name in a photo caption. Although the Board, with one meeting chaired by Mr. Shoulter under their belts, generally agreed the name "Shouter" was appropriate, they deemed the error an affront of major proportions. That, along with some slip-page in printing date for the recent Spring issue, was considered by the Board a sign of rapidly approaching dotage. They took the action of terminating the former Editor, effective as of the Summer BC, rather than waiting for his previously announced retirement, effective at the Minneapolis Convention.

The NABA Board has assured this correspondent that the former Editor will not be shot, and that no member of his family will be punished because of his indiscretions. He may even be welcomed at Convention, now that he is not in a position to insult the President in print anymore. It is permissible for members to speak to the former Editor, although good taste indicates that such signs of affection should be limited to dark hallways or other non-public areas. After all, his errata may be contagious!

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Peter was right; this is terrifying, but FUN!



## SEEN AT CONVENTION:

There they were, two ex-NABA Presidents, one an Ex-BC Editor, the other just assuming the position, quietly having a beer at the bar at the Strohaus. The discussion was, of course, on production techniques, editorial style, the ramifications of eliminating the pre-press step, and other such BC-oriented matters, when they noticed they were standing before a series of old employee photographs from the Detroit brewery. Peter, who is the Stroh historian, began to talk about his old haunts, and the people he worked with.

When Peter talks, **PEOPLE LISTEN!**





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## Streetcars and Beer Ads

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“...and leave the driving to us”

Russ Davies and George L. Hilton

OK, so beer is your thing. Why should you care about streetcars? The simple answer is that the declining days of the ubiquitous city streetcar coincided with the declining days of the local brewery, and in many ways, documenting the streetcar helped preserve a record of the local beers. Organized enthusiasm tends to arise for activities that are fading from the current scene, and people often band together to photograph and otherwise document the things they love before they forever disappear from the common experience. The pattern is the same, be the object of affection the local movie house and its theater organ, the streetcar or interurban car, or the local brewery.



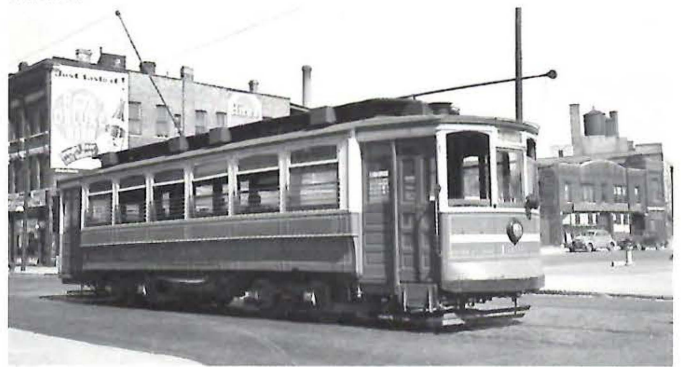
A Chicago “Broadway-State Line” very large heavyweight PCC car, with a Pilsen brewery “Yusay” beer sign on its side.

The electric streetcar line and its inter-city counterpart, the interurban line were once so much a part of everyday life that they generated a lot of organized enthusiasm to document their passing. There were, and still are several active clubs (the Electric Railroaders Association in New York, and the Central Electric Railfan’s Association in Chicago, and local groups in cities like Baltimore with their own museums) who eagerly photographed these mass transit vehicles in situ as they gradually were replaced by the city bus. The same pattern of enthusiastic documentation occurred in England, and in Europe; as NABA has a US emphasis, this article will feature US lines only.



A Chicago, North Shore and Milwaukee street railway car in Waukegan, IL, passing a bowling alley wall sign for Berghoff Beer from Ft. Wayne, IN.

Chicago was the pre-eminent American streetcar city, with Chicago Surface Lines, some 1100 miles of track, the world’s largest. There were a variety of types of cars used during the years 1904 to 1958 (11 years after today’s Chicago Transit Authority, a municipal body, took over), when the last car was retired; wooden ones in the early years, heavy steel cars until 1929, the “industry standard” “PCC” car after 1934. As this article is beer based, rather than being a treatise on streetcar types, the various cars will be identified in photo captions only. The author, nationally known for his books on the subject, would be delighted to fire the enthusiasm of any reader whose interest in the cars and lines themselves may be sparked by this article.



An older Chicago Surface Lines car (St. Louis Car Co., with a Fox Deluxe wall sign, and a Canadian Ace painted sign hanging over the sidewalk on the same building’s front (“behind” the car).

Photo courtesy Joe L. Diaz

Using Chicago as an illustration, as the trolleys disappeared, coincidentally so did the local breweries: Fortune Brothers in 1948, Birk and White Eagle in 1950, Prima-Bismarck in 1951, Keeley and Koller in 1953, United States and Peter Fox in 1955. As the streetcar photographers documented the vanishing cars, they also got any signs the cars carried. Beer advertisements were most common on the dashes of cars, where passengers could spot them as the vehicle approached. Cars also carried ads on their sides as well, a practice more common on the English double-decker cars.



A Detroit Municipal System “DeWitt” car, with a Pfeiffer card on the dash. (Drat; can’t read the sign on the second car!)



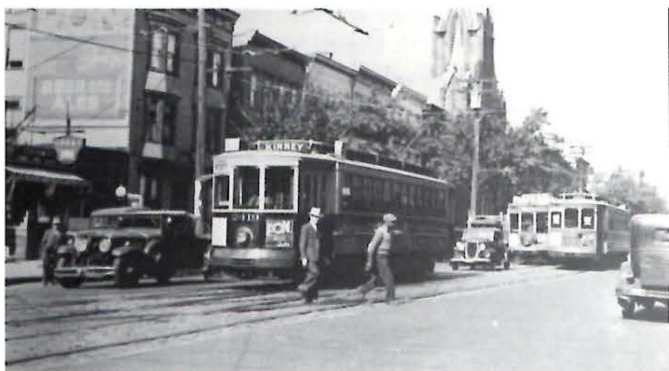
If the streetcar photographer went inside the car, he would also spot "car cards," a cardboard sign mounted above the window in the curl where the car side met the roof. These cards, continued into the motor bus era, ran from one end of



*San Francisco's Market Street Railway on the suburban line to Daly City. Note the neons for Regal Beer and Rainier Beer in the window under the Coca-Cola sign, and Lucky Lager card.*

the car to the other, advertising retailers, cigarettes, bond drives, beers and anything else that might interest the passengers.

When the photographer set up to shot a car, he was primarily concerned with the car's position, the angle of light, and any unusual aspect of the situation (location, landmarks, etc.) In general, the car was the important item; the city street scene was an incidental. Taking pictures this way produces a variety of streetscapes; sometimes, to our delight, the shops and stores lining the street included bars and restaurants, also featuring ads for local beers. As breweriana collecting was not well organized at the time, the few collectors rarely went around photographing beer signage at local taverns. So these devoted streetcar photographers have provided today's breweriana collector with an images of signage that may not have survived elsewhere (see the two neons, Regal and Rainier Beer in the window to the left of the Market St. Railway car.)



*A Public Service of New Jersey car with a Fiegenspan "P.O.N" (Pride of Newark) sign on its dash, in front of a tavern with a wall sign for the same brewery.*

So inadvertently, two groups of collectors have a common bond in the electric streetcar...beer ads! These cardboard signs for outside and inside the cars (and later busses) evidently did not survive in any great number, as the transit company chucked them out when they became illegible, or the contract to display them expired. The Editor has only one in his collection.

An interesting sidebar on the BC article on the Falk



*Weidemann Brewery, Newport, KY, across the Ohio River.*

Brewery family of Milwaukee (Spring, 1997): the City of Cincinnati objected to the usual single electric pole system common to almost all other cities. It was the electrical leakage from the positive pole overhead and negative pole in the rails that was addressed by Herman Falk with his "foundry on wheels" that solidified track joints to prevent current leak-

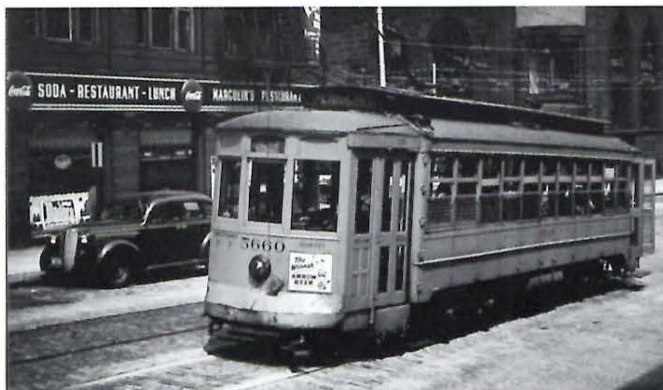
*A Cincinnati streetcar, with its distinctive dual poles, at the foot of one of the city's former funicular (incline) railroads, now emblazoned with a sign for*



*A St. Louis car with a Griesedieck beer dash card.*



*A "modern" single-ended Brill car from Indianapolis railways, with a Champagne Velvet (Terre Haute Brewing) card.*



*One of the older Brill cars on Baltimore's 5' 4 1/2" wide gauge trackage, with an Arrow Beer sign on the dash. The garish yellow color earned Baltimore's later PCC cars the sobriquet "Banana Boats."*



age. Cincinnati's solution was a dual overhead wire system, with no current in the track!

"Museum" streetcar lines, run by railfans, private organizations or sometimes City Park Districts or the like, have kept memories of the once-grand electric rail network in many US cities alive. Tucson, AZ has one such restored line.



*A First World War-era small-city single truck Birney car running on the restored line in Tucson, AZ. Yes, that IS Coor's Zima malt beverage on the dash!*

The photo below looks timeless, as old as grandfather, until one notes the dash card!

And now, for those of you who rightly say that the BC rarely shows a beer can, we end our trolley excursion with a Pittsburgh Brewing can that ties our whole story together. We spoke of streetcar photographers saving breweriana in their photographs. If turnabout is fair play, here's a breweriana picture

saving a trolley! Olde Frothingslosh's famous "Fatima Yechberg, Miss Frothingslosh", for years portrayed by Marcia Majors, is here being menaced by Pittsburgh Railways # 4398 (not much of a portrait, but there isn't much room for trolley head and side portraits on a beer can!)

*[The Editor remembers well riding one of the last of Baltimore's "Banana Boats" up York Road to Govans in the early 60's, and the Baltimore Trolley Museum housed in the old Maryland and Pennsylvania ("Ma and Pa", of course!) Railroad roundhouse on Falls Road. So we share a love of trolleys, too, George.]*



*The author, George Hilton, one of The Breweriana Collector's Editors Emeriti, is perhaps better known to non-breweriana collectors for his several books on short line Railroads and Interurban lines. A man of many parts, he is a retired Professor of Economics who specialized in transportation issues, and a collector of Chicago (the city of his childhood) tapknobs and wooden beer cases. He has wanted to write this article "for years!" George has drawn heavily on the expertise of streetcar fan Russ Davies, whose collection is the source of most of the photographs above.*

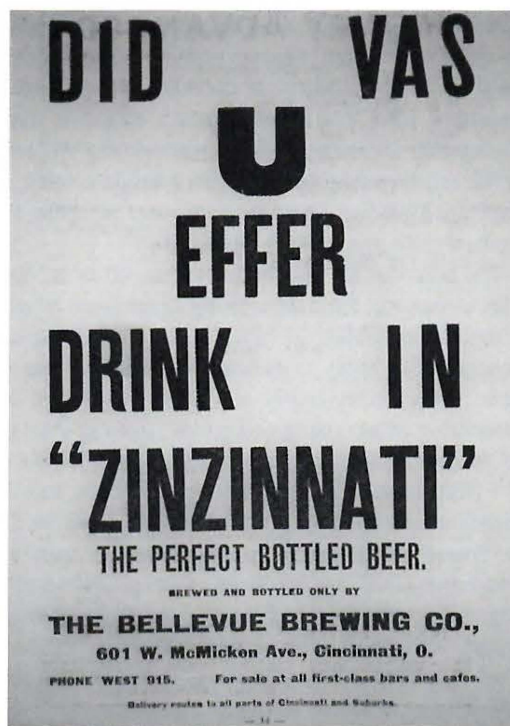
## "Has you effer..." wrong?

I know you've all heard the old saw: "Once I thought I was wrong, but I was mistaken." I have insisted for years to the Cincinnati breweriana circle that an early opener reading only "Zinzinnati Beer" was from the Windisch-Muhlhauser brewery, Pre-Pro predecessor of The Burger Brewing Co. that used the famous "Vas you effer in Zinzinnati?" slogan until WW II made German jokes unfashionable. [It had happened before. In the period before the First World War, towns even changed their German-rooted names to sound more "American"; witness "Schleissingerville, WI" which quietly became Slinger (home of Storck Beer). Berghoff and Goebel dropped the German Imperial eagle from their corporate shields in favor of the curved winged US Eagle.] My logic was unimpeachable; it just happened to be completely wrong!

At Convention, Henry Smith handed me the picture appearing opposite. The slogan is twinned with "Did 'U' effer drink in Zinzinnati", with "Zinzinnati" being the brand of their "perfect bottled beer." Bottled beer needs an opener, eh? Cased closed, Henry! Superior detective work wins out over bombast and nice theories every time!

By the way, JFO'ers, opener A-13-8 "Zinzinnati Beer", heretofore unattributed, is from Bellevue Brewing Co., Cincinnati, and likely dates from the period between the introduction of the crown closure here (around 1905) and about 1915 or 16. Mea Culpa!

*Fil Graff*





**A Potpourri of Ideas and "Problems"***Fil Graff*

*The following is an expansion of a letter I wrote to a new NABA member, after reading through the back issues he was sent, wrote Peter Blum with some specific requests and suggestions. One of his suggestions was a "Letters" column. The fact is we hardly GET any letters, so can't print them! Much of the letter dealt with "identifying pieces other members have that [we] don't know about", and "features on members collections." These requests prompted the following thoughts, reflecting some things that have been on my mind for years. Thank you, Frank Piercy!*

As the brand-new Editor, and the immediate past-President, I very much appreciate your friendly and thoughtful suggestions! As Peter told you on the phone, some of the subjects you asked about have been covered in the past. I am hoping to do articles in the future on cleaning, and preservation of our increasingly expensive artifacts, with restoration tips where appropriate. I'll take up your suggestion immediately, and attempt a "tips" article, based on my own experience and habits, for a forthcoming issue.

As for the collection documentation idea, I would personally love to have access to some sort of archive on "Everything that is out there". This would approach the oft requested "Book on Breweriana"! The publishers who request such a book want a complete list of everything known, with lots of photos in color, and a COMPLETE PRICE GUIDE! It is this "price guide" issue that becomes the biggest obstacle; items vary so much in CONDITION and regional desirability that "pricing" becomes almost meaningless. Of course, the item in "your" collection or merchandise for sale is in better condition than the one shown in the "book", so obviously should be worth more. Since even the most serious collectors cannot agree on a "Universal Grading System", how could the compiler of such an immense volume ever get "honest grading?" Some years back, I attempted to combine some of the various commonly used grading systems (BCCA's 5 point system based on condition, the more common 10 point condition scale, and a 10 point scale based on the value remaining, etc.) into a single system, and the single response I got was from an auctioneer rejecting the concept completely. So much for "Universality!"

The best the BC has been able to do is to document specific breweries and their advertising items from articles supplied by members. NABA specifically avoids pricing of items shown; comparative rarity is as close as we can come in good conscience. There were simply too many breweries, and too much advertising in too many categories (from at least the bigger ones), to do a complete survey of everything from even one of them! I lived in the Chicago area for 15 years, and the bulk of my intensive collecting was done there, but I still see Chicago pieces in friend's collections that my memory tells me I've never seen before. Dedicated collectors keep turning up "new" items! About the only facets of breweriana that are thoroughly documented (thorough, not complete!) are openers and corkscrews, thanks to Just for Openers, and beer cans, thanks to BCCA. Anything published on mugs and steins, trays, reverse-on-glass, self-framed tin signs, tin-over-cardboard, etc., etc. has

been only a survey at best; the individual categories of collection specialization are simply too large to tackle! Our Monarch Chapter has been trying to document Chicago coasters, glasses and glass signage for years, and Paul Zagielski publishes updates regularly as he updates the lists. Once I did a complete list of known Chicago openers for Monarch, to the delight of all of four people (all contributors to the effort!)

I suspect that a big part of the problem of documentation, beyond the pure immensity of the task, is geographic. Breweries in "the Golden Age of Advertising" sold in generally restricted markets, so the ad items they produced were largely aimed at their particular market. The outputs of notable exceptions like Anheuser-Busch and Schlitz are of course generally better known than that of say, Stroh. If we are talking of Nippon porcelain, stock Mettlach steins or the like, we are dealing with a finite number of items that were available universally, and can oft be identified from catalogues. Brewerianists struggle just to identify the advertising output of "their" pet brewery, or those from a specific area, but the items they identify are just as likely NOT found from the brewery next door, or from the next town. The BCCA did a list (it started as a joke) several years back trying to identify every "item" that breweries put their name on, and gave up when the list reached 500 some items. The task of cataloguing is simply too huge to attempt. I have seen many collectors carrying photo albums showing everything in "their" collections to identify "new" items and avoid duplication. That may be as good as we can do individually. Even if every collector would submit such a photo catalogue, along with pages of text explaining and identifying, who could collate it and publish it?

A simple fact: collectors care basically only for what they collect; the rest is mostly just "stuff" to them. I appreciate the wonderful art work and printing techniques from the early 1900's, and care barely a whit for modern plastic signage or "collector steins." Budweiser stein collectors likely wouldn't care less for a beautiful (to me) tin sign from some little brewery in Nebraska or Virginia. Therein lies the problem...what audience does one target?

I think the best we can do as collectors is to become as knowledgeable as possible on the specific field we prefer, and then SHARE THE KNOWLEDGE. It is the sharing that is the big hurdle! The job of BC Editor would be immeasurably easier if individual collectors would write an article on their specialty, submit it, and trust the Editor to polish it into the BC format. Your Editor often has to fall back on his own resources to fill an issue. If the subjects or breweries covered sometimes seem repetitive, that could well be the reason. We try not to print "fiction," although that might be easier!

I, and every previous BC Editor, hopes that our efforts have been, and will be pleasing to all the NABA members. If not, I sure would like to hear about it! By the way, I'll look for an article from you on YOUR collecting specialty!

*Fil Graff*



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## BLOOMINTON, 1997

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### A Report from Convention #26

*Fil Graff, Convention Chair*

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The questionnaires are trickling in, and at least the part of the membership that took the time to respond to Jim Shoulter seem to have had a good time! Yes, there were some reported problems, some predictable and thus correctable for future Conventions, others totally random; some were the fault of oversights on the Chair's part. Should you have been the "victim" of one of these boners, and mentioned it to me or one of the Board or Convention Committee, I would like to apologize right up front for anything done (or undone) that marred your Convention experience.

Every Convention is a learning experience for the Chair and Committee, and this year we did find several glitches that can be avoided in the future by change in procedures. One such change: The Hotel reservations will be handled in the future by a "Room List" generated from Registrations, and controlled by the Chair; they won't be made directly with the Hotel any longer. This will eliminate the problem of over-selling the amount of rooms pre-reserved at Convention room rate, but will require NABA members to be a bit prompter in sending in their Convention Registration. It will also require NABA to get the Convention Registration forms to the members earlier!

Another glitch was the lost banquet meal choice tickets, which can be avoided in the future by noting meal preferences on the member's BADGE.

Starting from the Wednesday Preconvention tour of Reino and Lissa Ojala's beautiful collection, the Convention was off to an auspicious start. Rei has put together a eclectic collection of largely pristine items from a wide range of breweries and collecting specialties, and has the collection beautifully displayed in and around the downstairs family room and bar. The room (see color picture from the visit in center section) looks like it was designed for the collection!

On Wednesday night, the Hospitality Room (chaired by Reino Ojala) opened for Schell's beer on draft (and bottled beer from Minnesota Brewing and Summit that was available during the whole Convention) and early Registration. There were about 50 Members checked into the Marriott Wednesday, and most were able to register that "first" day. Noel and Paulette Boelter, with welcome help from Ruth Beaton (who seemed to be everywhere this year) made themselves available (well beyond the call of duty) almost whenever someone wanted to register.

On Thursday, Richard Hager gave a very informative Seminar on the Coshocton, OH firm of Meek and Beach's "stock" tray series, and then 70-some members and wives were off on Tour. One key piece of information wasn't passed on to us, and consequently the schedule (which could have been amended, had we known) hit a brick wall at Minnesota Brewing. The hospitality Tony Tiemann showed us made up to a large part for the confusion, but the damage to my credibility was done. The dinner at the Strohaus in The Sky was delicious, and the new Stroh Assistant Brewmaster, Gil Alberding, gave us a good picture of what was happening at the old Hamm's plant, where much of Stroh's "craft" brewing is done. Then Bill Stein, one of the artists who had drawn the Hamm's Bear for the famous ads, set up his easel and showed those of us that elect-

ed to stay for the second bus "how it was done." John Husnik, a local Hamm's collector, who had set up the tour and Hospitality Room participation of Minnesota Brewing, purchased two of the finished drawings, and Herb and Helen Haydock bought another (the proceeds of the sale here went to Bill Stein, as his "honorarium"). Afterwards, it was back to the Marriott for some nice cold Grain Belt and Pig's Eye on draft in the Hospitality Room, and some intense room-to-room activity.

Friday was Auction day, and what an Auction it turned out to be! The excitement began with the very first piece, a beautiful little Schmidt City Club flanged sign that brought a round of applause when Mike Jones and Ricky Schmidt hammered it down. The bidding was intense enough that when the sandwich bar was announced, no one really wanted to leave their seats, and a sort of "carry-out" was arranged. The Auction brought a record commission of \$4700 to the club, even though it was not a record total sale. The best news was that the buy back percentage was the lowest it has been in many years, and the quality of consignments much the best in recent memory. Mike and Ricky kept the pace rapid throughout, but did take the time to revenge years of humorous harassment from the floor by Yours Truly when my consignment went up for bid. As much as we missed having Dave Matthews on the stand, Mike and Ricky, along with a number of first-time auction helpers, produced a stimulating and entertaining Auction!

After a couple of hours of "quiet time", it was time for the banquet. The banquet staff of the Marriott really shone! The hit of the culinary evening was the Walleye Pike, an extra cost menu option selected by about a quarter of the diners! Our speaker was Dennis Skrade, a local history buff with a bent toward breweries (he had such a good time, he joined NABA!). After dinner, it was off to room-to-room activity, and Stroh Night (with their new City Club beer on tap) in the Hospitality Suite.

Saturday early it was set-up for the Public Show, made incredibly easy by the job Bob and Mike Hajicek, and Jeff Vick did in preparation. At 10 AM the doors opened. We used both the main Ballroom and the tent, as we (NABA registrants and our guests, 14 members of BCCA's Northstar Chapter who weren't already at the Convention as NABA members) had 168 tables sold. I have no idea how many "public" attended, but business seemed good, and other than the weather turning hot, which made it pretty uncomfortable in the West end of the tent by 2 PM, things stayed active until the 3 o'clock closing.

The Catering crew "turned" the tent and ballroom as the afternoon waned, and it cooled off, and at 6, the "Minnesota Night" beer sampling began. There were 4 "craft" brewers present (the new Glueks, from Cold Spring, MN, with 2 brews; Minnesota Brewing, with some of the new Brewers Cave products, and Pig's Eye; Schells, with several of their "main line" favorites, like Schmaltz's Alt; and Stroh, with their new City Club beer and Northern Plains and Augsburg brands). The microbreweries attending were Summit Brewing (4 brews), Ambleside (brand new, with 2 beers), a local contract brewer St. Croix Brewing, with 2 beers. The James Page Brewery also sent several brews; one of the friends of another brewer was drafted



to represent them. In the hour provided, there was almost too much to taste, and, as expected, many bottles were carried across the hall to the buffet dinner. Again the Marriott staff was absolutely dazzling! The food was great, and plenteous, but the hit of the evening was being turned loose on a Marriott dessert cart without being charged \$4 for each selection! It was time to seriously pig out!

After dinner, Bill Stein (The Hamm's Bear artist), who with his wife Betty had wandered the Public Show most of the day, buying pieces of Hamms advertising that he had helped create, and being fawned over by Hamms collectors, wanted to "do a little something for NABA." So while many of the guests adjourned across the hall to the remains of Minnesota Night, Bill set up his easel, and beguiled us with 12 sketches of his beloved Hamm's bear. This was the second time some of us had seen him work, and we were no less enthralled the second time! Bill's appearance is one of those unexpected and wonderful events that become the highlight of any convention. [The last time I remember such serendipity was "the Rose Man" in the lobby of the Hunt Valley Inn each morning during the Baltimore Convention, handing a rose and a compliment to each passing lady.]

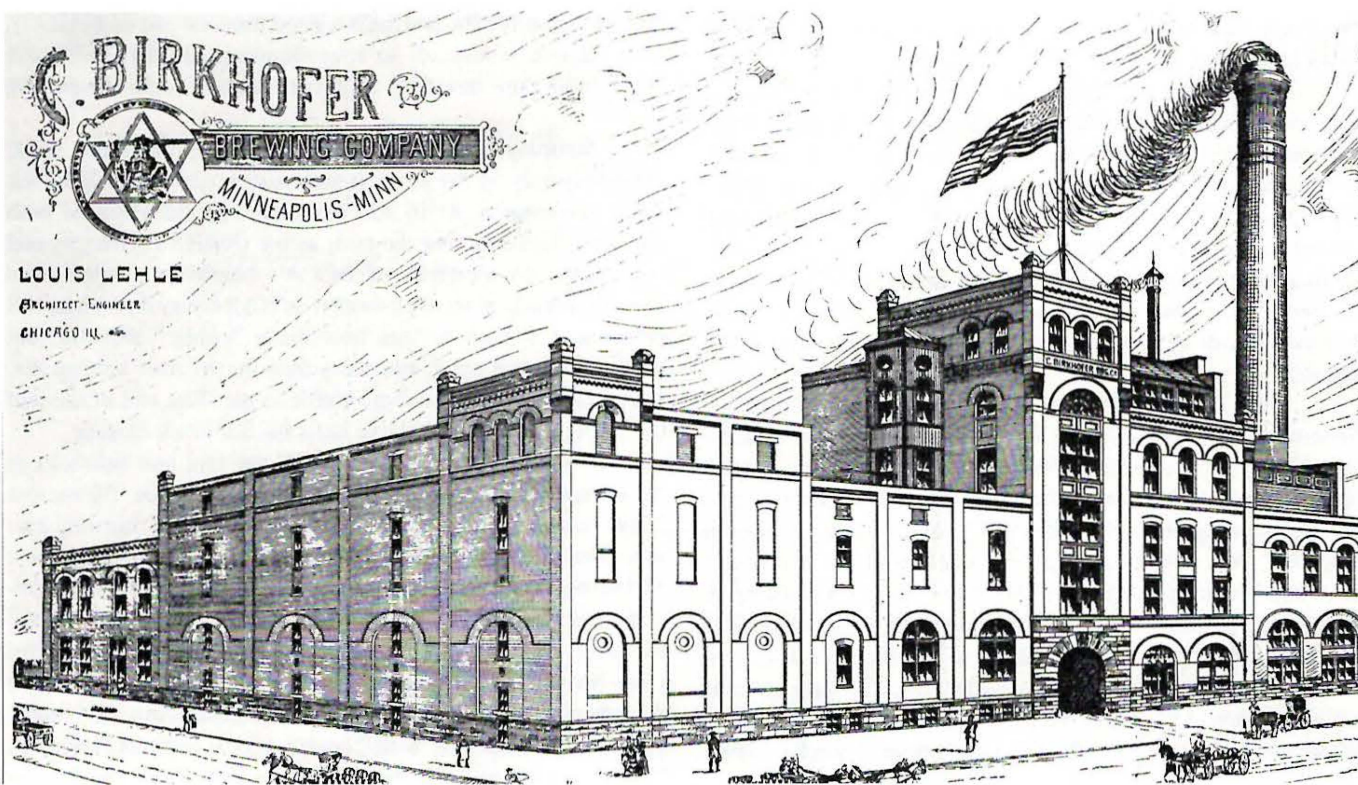
Sunday morning, before the Annual Meeting was called to order, Ricky Schmidt auctioned off the 12 Stein sketches from the previous night. Bill had donated them to NABA, and all the proceeds went to the Treasury. This "little something" went a long way toward avoiding a NABA dues increase for another year! Even Members who weren't present have reason to thank this kind and talented gentleman.

And so, another Annual Convention drew to a close. Several of our "regulars" were not present, and were greatly missed. Dave and Donna Matthews were in the process of mov-

ing to Arizona, Bob Jaeger was undergoing bypass surgery (he's recovering well!), and two regular auction staff, Hamp Miller and Bob Fisher had unavoidable family conflicts. But there were 216 NABA members who registered, and 90 spouses or guests, and the Convention, from a not-quite complete accounting, made a modest profit for the Association. In financial terms, it was a great success, thanks to spirited bidding at the regular and Bill Stein drawing Auctions! In terms of treasures that changed hands, there is no way of telling. Some members expressed disappointment in sales, others had their best show ever. Some complained of high prices and limited buying opportunities. I came broke, sold pretty well, and came home broker! I look across the room at the Hamm's Bear gas globe sign (not really old, not Bill Stein artwork, and possibly not even an original, I'm told) I bought at the Show, and think I had a darned good time, in spite of the time spent oiling wheels and attending to Convention duties. I hope your reaction is the same!

We were been blessed with a great, hard working Committee of local NABA-ites (and some sneaky help from some others who I caught "working" just because they saw something that needed doing); the Auction Committee and the world-class staff of the Marriott-Bloomington, made this a particularly memorable time for me. Things that went well did so because that was why we were there, because they were "supposed to", almost on their own. Things that didn't, ...well, what can I say except "I'm sorry!"

*JFG*



Architect's drawing (Louis Lehle, Chicago) of short-lived Birkhofer Brewery, Minneapolis, 1894 to 1906. From Randy Carlson



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## If I had My Way

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### The Editor's Wishlist

An "orphan" page is one of an Editor's many nightmares. There are only so many ways to slice up a pie, particularly for one not used to doing composition and page layout.

I HAVE salted several of the articles in this, my first issue, with appeals for help, so I won't repeat them here.

There are several concerns that have been touched on in the recent past in this journal regarding the fear or unwillingness of members to put finger(s) to keyboard, or, even as friend Charlie Jeske does, pen to paper, and write an article for the BC on a particular brewery or collecting specialty. I know the feeling well, as every publication that I contribute to got a "first article" once. It was likely personal vanity, the desire to see MY name at the lead of an article, that got me enough nerve to submit my first BC article to George Hilton back in the old small-size BC days. I was a relatively new collector of pre-pro artifacts, and felt I really didn't have much knowledge to contribute. But the urge was there, so I wrote an article about a peculiar wooden piece, still not really identified to this day, and similar wooden breweriana, entitled "Collecting Brewery Sticks." The subject isn't important; the point is that George Hilton actually printed it!

There seems to be a specific advantage for budding authors in submitting material to a small-scale enterprise like the BC. Not many articles ARE submitted, so the Editor is likely to spend much more time with each submission than would someone at The New Yorker or a medical journal. Editors like myself, Bob Pirie of the ABA *Journal*, or Marcia Butterbaugh of BCCA, do this work as a labor of love, and are expecting to do a fair amount of rewriting and polishing to mold a submission into something of which they would be proud, all the while trying to keep the author him or herself apparent in the work. It is easy to take a piece of text and turn it into something you wrote, but vastly more difficult to keep the author's personality and style apparent to the reader. I have a lot to learn in this department, as I found out when I sent a proof of Bob Kay's "Labelology" to him. Back came a note asking me to delete a whole paragraph (I did), as "...this isn't Bob talking, it is Filson."

If you as a collector have an idea for an article, and can put together some notes and photographs to build on, then that is really the minimum it takes for you to be "a published author." If you can prepare a complete article, and are worried about grammar, spelling and format, those are really non-issues. The Editor can do the polishing, and the resident Grammarian and Spell-check programs can take care of the rest. As this is my maiden voyage, and my confidence level is still pretty low, I have sent whole sections of this issue to Peter Blum to check over, and have fortunately been heavily red penciled. I plan to continue to do this, as Peter has graciously volunteered to do read overs of anything that I have doubts about. Until I learn better to do it myself, he is, and always has been very good about prying me out of someone else's work.

It is my policy to send those who write for the BC copies of articles BEFORE they go to press (time permitting), to be certain that the printed word conveys exactly what the author intended. This was done for me by several of my early editors, and I find it still a great confidence builder. I do not think "unwillingness" fairly describes why more members don't write

for their Associations' publication. "Fear" is more likely...fear of rejection, fear of not being "good enough", fear of getting caught with a mistake. Submitted articles are not "graded" like themes or essays in school. Editors want copy, and are willing to do whatever it takes to get a submission ready for an issue.

If what you collect is important and interesting enough for you to take the time to learn about it, don't you think that it might be important to someone else as well? I see albums of collection photos and historical notes at shows all the time; if you can document your collection for yourself, you can do so for others as well. This is just what I'm asking you to do. Pick a topic from your field that you would be confident in discussing with a fellow collector, and then do just that in print! The editor isn't a teacher; rewrites are not criticism! What we will try to do together is to get some significant idea or piece of history across to the NABA membership. By the way, there are usually extra copies of the BC available to authors...your Mom might like to see your name in print!

Another writing-related item: as a collector, I am occasionally frustrated by seeing *only* an otherwise unknown member's name and address in the Directory. New members have an opportunity to attract some fellow collectors right from the start, IF they include collection specialties on their applications! When a new member is listed in the BC, and there is nothing but name and address shown, that should be an alert to the member to write the Executive Secretary and give him more data BEFORE the Annual Directory goes to print! You already know what you collect, but the rest of us probably don't until we meet you personally at Convention or a Chapter meeting or show. I will try to keep some space available for address and phone number changes, and for amending initial BC listings where information is incomplete. But I cannot do this without YOUR help. The magazine format is a permanent computer record, so things like additions etc. can be made to the next issue's listing long before I get the "new" list from Bob Jaeger. When the application form was redone several years ago, it was made so applicants could keep 2/3 of it; I guess now some don't see that the application has TWO sides! Here's your chance to "fix" your listing. All the changes I receive will be sent to the Directory Editor; IT is now on computer also, so changes can be easily made!

*Fil Graff*

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#### WHY Columbus in 1998?...

Great pre-pro breweries standing  
Several excellent local brewpubs  
Great Hotel property  
A-B Brewery right "up the road"  
as always: fellowship, fun, and unbridled  
opportunities to add to your collection.

#### Why NOT Columbus?...BE THERE!

**August 5-9, 1998**

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## The Prohibition Era

By the Fall of 1917, the Dry Movement was in the final run-up to what was to become two years later National Prohibition. Part of the fun of collecting breweriana is learning history; and social history was happening at a furious pace 80 years ago.

The Declaration of War with Germany and the final push for prohibition came almost simultaneously, and not entirely coincidentally. One of President Wilson's Wartime measures in 1917 was a food control bill; the Dry forces were vigorously fighting to have this include a ban on alcoholic beverages. The Wets and Drys had their own war over this provision, and due to the press of the real War, a compromise was struck. The compromise was to kill hard liquor, but leave beer and wine alone. The actual wording of the bill, passed in September, 1917, banned the sale and consumption of hard liquors, but it left beer and wine production to the discretion of the President. The Drys, with a victory under their belts, continued to press Wilson, and in December, as a Wartime "food conservation" measure, the alcohol content of beer was limited to 2.75% by weight. The Anti-Saloon league was not about to settle for this! They could smell victory, and as 1917 came to a close, the 18th Amendment, outlawing the manufacture, sale or transportation of all intoxicating liquors passed the Congress. Ratification by the states took just a little over a year. Breweries were then given 1 year to use up existing inventories, and then shut down. On January 16, 1920, the "fat lady sang." (1)

The labels pictured in this article help relate our collectibles to these historic events (as distasteful as they may seem from our perspective!) The first one, **White Top**, touted as an excellent substitute for beer, is an example of an early state prohibition label. The Capital Brewing and Ice Co. of Montgomery, AL operated from 1905 to 1915, even though Alabama was officially dry from 1908 to 1911. The brand appears to be an attempt to bridge that dry spell.

Sometime before 1916, efforts were made to pacify the Drys with less than 2% alcohol "non-intoxicating beverages." An early example of this is label 2, **Barette** by Copper City Brewing Co. of Douglas, AZ perhaps indicating that the brewing industry was trying to establish 2% alcohol by volume as a suitable non-intoxicating level for beer. Another example is **Simply Harmless** (label 3); this East Side Brewing Temperance Beer has a label featuring a pretty young girl and a muzzled puppy. The image was designed to drive home the "harmless" theme, and the final effect is a truly stunning label. [Note this label carries the "1906 Pure Food and Drug" statement, common on labels from the 1908-1912 period.]

Alcohol contents began to appear on beer labels about 1912. By 1916, 23 states were dry, and both local and national brewers were forced to produce "near beers" to sell in the dry areas. By that time, the alcohol content of "cereal beverages," as they were called, had been lowered to the unpalatable level of less than 1/2 of 1% by volume. Anheuser-Busch made a big splash with their new plant for **Bevo** (label 4), a non-alcoholic beverage, in 1916, and many 'enthusiastic' near-beer trade names were registered by brewers during 1917. Some of these

were *Pablo* (Pabst), *Crismo* (Christian Moelein), *Famo* (Schlitz), *LUX-O* (Stroh) and *Vivo* (Miller). Some of the near-beer trade names suggest that the brewers really didn't have their hearts in Prohibition; Heileman's **Spike** (label 5) is one such. In reality, these cereal beverages tasted terrible on their own. The real market for the products was for use as a mixer with grain alcohol. If it didn't mix well, it wouldn't sell. Label 6, 4% by Blumer, Monroe WI doesn't seem quite appropriate for a near-beer, until one notes the "dealcoholized to 1/2%v"; still, the brand name is a bit of a stretch!

World War I and National Prohibition were so hopelessly interwoven, and the breweries were brought so brutally to their knees, that the war itself was seldom referred to on labels of the period. Label 7, **Sammie** The Ace of Beverages, ©1918 by Popel-Giller, Warsaw, IL is a rare exception. It pictures an infantry soldier in full battle gear and a pilot in the cockpit of his biplane. Certainly patriotic, with its Red, White and Blue banner format.

Prohibition labels had to show the alcohol level, less than 1/2 of 1% by volume, by law, and were prohibited the use of the word "beer", which was a 'four letter word' to the Drys. Sometime around the mid-point of the Prohibition years, in about 1926, an "L" permit number was added to near-beer labels. This helps date "cereal beverage" labels within two periods; 1916 to 1926 without the "L permit", and 1926 to 1933 with it. Because this permit number identifies the production facility, it is useful for distinguishing producers from bottlers or distributors. This is illustrated by label 8, **Wurzburger**, by Alb. Krumenaker, the former bottler for George Ehrets Brewery. The L-105 permit identifies the real producer as Leibmann of Brooklyn, NY.

Many states did remain wet until national Prohibition forced a shutdown, so during the 1916 to 1920 period both real beer and also wartime beer labels were produced. The wartime labels are easily identified by the 2.75% by weight alcohol content, mandated in "the Wartime years", between 1918 and 1920, the advent of national prohibition. Efforts were undertaken by breweries like Jacob Ruppert of New York to establish that 2.75% wartime beer should be declared non-intoxicating, and should be the basis for Prohibition beer. The Drys had their way however, and 1/2% alcohol by volume prevailed. Four Jacob Ruppert **Knickerbocker** labels illustrate how a single brand's labels changed during the period from about 1910 through the late 1920's. Label 9, the Pre-Pro example is from ca. 1910; label 10, the wartime beer label, identified with 2 3/4% alcohol by weight, shows Ruppert's "non-intoxicating" message. Label 11, from the early years of national Prohibition, carries the 1/2% message, and does not say beer; label 12, from the late 1920's has the L-75 permit number and some relaxation in wording.

Of course, this look back at the brewing industry is narrowly focused, and has thus skipped over a great deal. In those wilder days, brewers didn't worry about 'born on' dates, even though many brewers shipped their beer over long distances. They would simply state; "Warranted to keep in any climate." A bit of a stretch, perhaps, but the flavor of the product



in the bottle had to speak for itself. Somehow, they got along without Government Warning Labels also (but this was a much less litigious society.) As Prohibition showed, the Government

found it could “meddle in morality”, and history was changed beyond redemption for many of the brewers whose artifacts we collect today.

**Skol!**

(1) Source: “*Brewed in America*”, Stanley Baron, 1962



1) *White Top*, Capitol B'g & Ice, Montgomery, AL (state prohibition 1908-11)



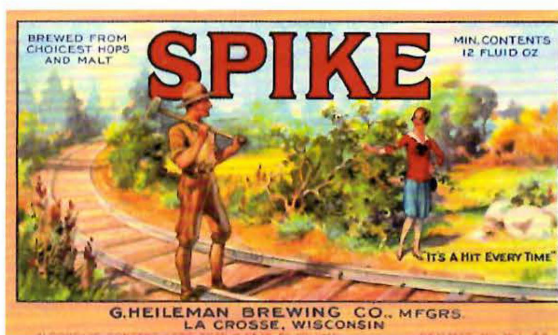
2) *Barette*, a 2% “Non-intoxicating beverage.” Isn’t “palatable” a sad term for what should have been an enjoyable beer? Copper City Brewery, Douglas, AZ closed in 1914.



3) *Simply Harmless* by East Side B'g, Los Angeles, CA (“non-intoxicating” 2% “Temperance Brew”). This early and unsuccessful attempt at thwarting the Drys used a charming little girl and muzzled puppy as symbols of innocence and harmlessness to produce a most graphic label. The puppy (is it being offered the brew?) does not look at all pleased.



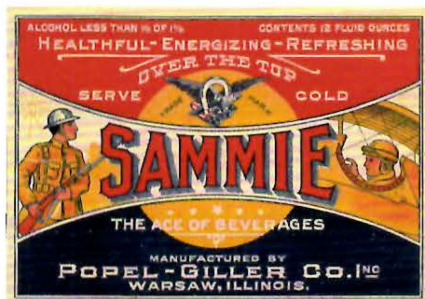
4) *Bevo* “a beverage”. Ah well, A-B did make good use of the building after 1933 as their bottling plant!



5) Heileman’s *Spike* (only!...not even a “beverage.”) By nature, these brews tasted terrible, and were sold to mix with grain alcohol. Label could be subtitled: “Come with me into the bushes !”



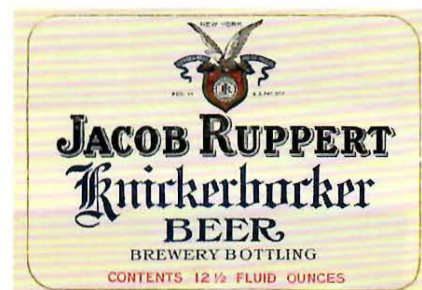
6) Blumer’s 4%, of course “dealcoholized.” Some suggestive brand name, eh?



7) *Sammie*, an unusually patriotic war-themed cereal beverage label.



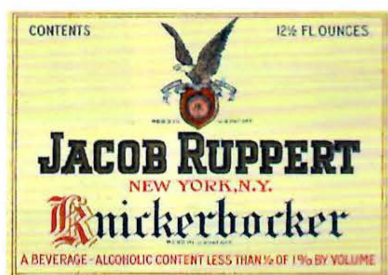
8) *Wurzburger*, a 1/2%v product from a bottler, with brewer shown by L-permit #.



9) The Ruppert series: *Knickerbocker Beer* label from 1910...REAL beer!



10) Ruppert #2: *Knickerbocker* ca. 1918-20 wartime beer, 2 3/4% by weight.



11) Ruppert #3: *Knickerbocker* early Prohibition (to ca. 1926), 1/2% alcohol.



12) Ruppert #4: *Knickerbocker* after ca. 1926, with L-type permit number, 1/2% v.



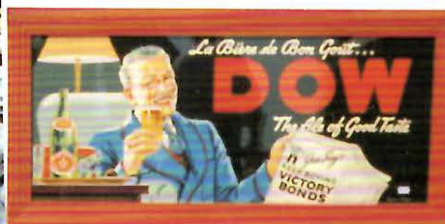
# The Canadian Brewerianists Convention

Welland, Ontario, August 7-10, 1997



Seen at the Saturday show, al fresco: the young, the pretty (above), the old pro Larry Sherk (left), and show organizer Joan Christie (right). Larry had a nice factory litho (frame removed here for detail), and Wray Martin was showing very nice pre-war calendars from some of Quebec's breweries (bottom right).

photos by Peter Blum



Larry Sherk's Brasserie de Beauport factory litho





## Convention Memories, 1997 Style



LEFT Rei & Liisa Ojala's display room: L>R Tye Schwalbe, Pat Simon, Rei Ojala (red shirt), Herb Haydock, Helen Haydock, Don Limpert.



ABOVE Bud Imboden, Martha & George Love, Larry Jelinek. RIGHT At The Green Mill Brewpub. To the amusement of Dick & Jean Svec, the Editor tries a tasting technique taught him by John Bitterman. Real fruit extract has flavor, even though holding your nose; artificial fruit flavorings do not. This looks ridiculous, but it works! [The flavor here was artificial.] BELOW The oldest portion of The Stroh St. Paul brewery. Far right is original stone brewery on site, 1st Hamm addition (Enterprise Brewery) at center-right, later Hamm enlargement (new stockhouse) at left.



BELOW At the Strohaus: The tee-shirt to the rear makes all the editorial comment necessary: "...because, without beer, things do not seem to go as well..."





## Convention Memories



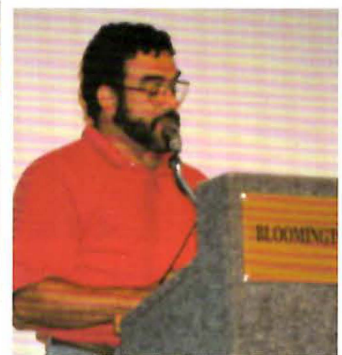
*The Auction: Mike Jones calling, John Boertlein in the ring, with Becky Schmidt and Rhondi Jones clerking.*



*The rapt Auction audience, with Bob Kay (striped shirt third from right in back row) watching his Auction Committee in action.*



*LEFT Typical of the fine quality items in this year's auction; Val Blatz Brewing's "The Winners" self-framed tin sign. ABOVE CENTER The Haydocks, Paulette Boelter, Dan and Linda Forbes and new Board Member Mary White after the Banquet.*



*Banquet speaker (and brand-new NABA member) Dennis Skrade.*

*RIGHT AND BELOW The Saturday public show, inside the ballroom. BELOW RIGHT Neons in the tent, with naturally conditioned Minnesota air.*







LEFT TOP The Minnesota Brewing booth at the Minnesota Night Tasting in the tent, with Treasurer Jim Kaiser in front, and Tony Tieman, Minnesota's Hospitality Director, behind the table. LEFT The folks from St. Croix brewing, who even brought their own breweriana! ABOVE Molly Rose Flerlage, appropriately garbed, and walking this year! BELOW Action at the Minnesota Brewing table.



ABOVE After dinner Saturday night, with Bill Stein and the Hamm's Bear. The Haydocks, the Forbes', Noel Boelter and the Skrades watch Bill finish the Football bear. RIGHT A Finnish (and Finnish wannabe?) reunion. Jack Linna came to the US from Finland when he was 5, and brushed up on his Finnish with Liisa Ojala. Bill Carlisle and Mike Cunningham didn't understand a word!





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## FROM THE ARCHIVES

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Sometime between 1900 and 1903, The B. Stroh Brewery of Detroit published a series of large lithographed ads featuring some charming children and a variety of Stroh products. Only the first, shown below, has been reproduced by the

brewery. The image on the opposite page, an attempt at recreating a complete image from what is known only in a cut-down version, is the second of four known ads. The sketchy art work is sourced from the other pieces in the series, and is the

ANNUAL CAPACITY 500,000 BARRELS.

**Stroh's** BEER  
DETROIT.

Stroh's  
CROWN STROH

BOHEMIAN BEER  
STROH  
DETROIT MICH. N.Y.

MARK

B. STROH  
Brewing Co.  
Detroit.

AMERICA'S  
FAVORITE.

CLEVELAND BRANCH.  
396 Case Ave.



responsibility of the Editor, who is not an artist.

The existence of "the girl in the blue dress" litho has been known for some time, as a partial picture of it appears in a black and white photo taken in Cumberland, Maryland July 4, 1904 on the Stroh distributor's parade float. The cut down version was obtained by the brewery at Indianapolis several years

ago. Someone obviously thought the little girl a charmer, but didn't want all the advertising! What remains is in excellent condition.

The remaining two lithographs will be shown in a future issue. All originals are from the Stroh archives, although original copies of at least one do exist in private collections.





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## Serendipity at the Strohaus in the Sky

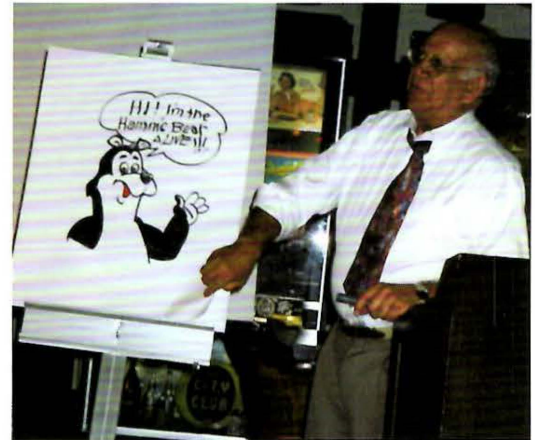
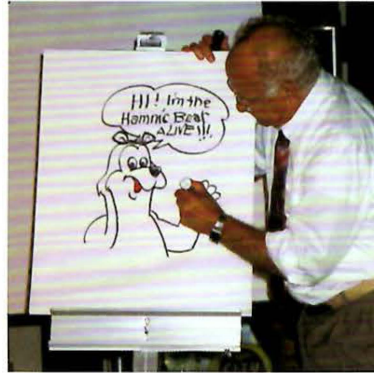
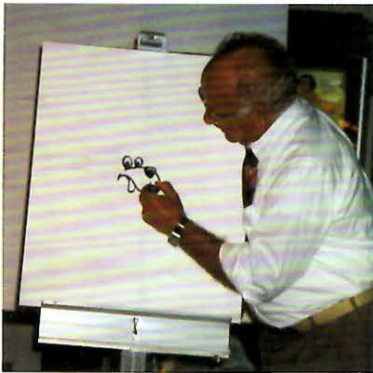
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### Bill Stein and the Hamm's Bear

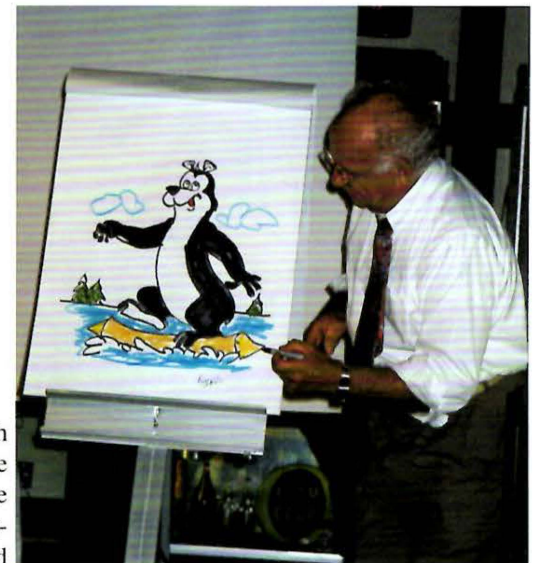
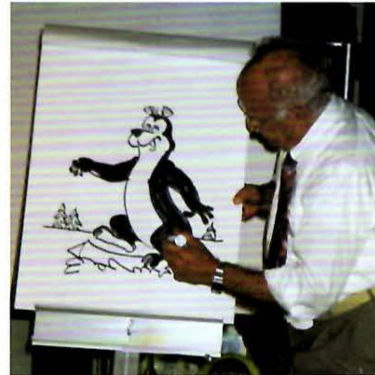
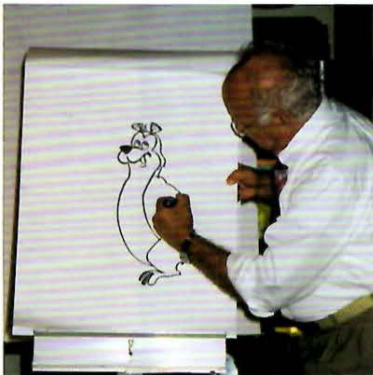
Yes, there was magic in the sky, high over downtown St. Paul following the dinner at the Stroh brewery's Strohaus in the Sky. After Gil Aferding, the Stroh Assistant Brewmaster told the group of the plant, it's history, present production and some future plans, Host Peter Blum has a surprise for us! He introduced Bill Stein, one of the artists who had drawn the famous Hamm's Bear during the heydays of the long-running campaign, and continues, some 30 years later, to be entranced with the character.

It was, in fact, time for some magic! The tour had definitely NOT gone as planned up to this point, and your Editor must take responsibility for the foul-up at Minnesota Brewing that precluded the promised tours. The excellent meal at the Strohaus was also late, and much of the tour group was getting quite anxious to get back to the Hotel, and the Room-to-Room activity. The option of returning to the Hotel on the first bus was offered at that point, and many, likely having had enough of precipitously changed plans, elected to do so before Bill was introduced.

After a brief history of the character, Bill began to draw. Those that stayed were treated to what was likely to be a once-in-a-lifetime experience. We watched a cartoon character, as familiar to most of us as is Mickey Mouse, be created before our eyes!



"HI! I'm the Hamm's Bear, ALIVE!!" The nervous laughter from people not quite sure at the moment what they were seeing, became a rich round of applause as Bill finished the first sketch. He then launched into drawing one of the most famous of the Bear's poses, "The Birling Bear" (birling is the sport of log rolling in water, for those non-lumberjacks among us).



Bill did 4 drawings for an enchanted audience. When he was done, with the tour now at least an hour beyond it's planned conclusion, the 4 drawings were auctioned off as Bill's honorarium. Bill and his wife Betty were so moved by the gesture that he asked if he couldn't come to the public show on Saturday, and perhaps demonstrate the Hamm's Bear to a larger crowd. The Steins appeared, and had such a great time during the afternoon talking to collectors and buying Hamm's items that he had a hand in creating, that there was no time to set up an easel for a demonstration.

And so, after dinner, another "precipitous change of plans"...Bill set up his easel for those that wished to stay, and enthralled us again, this time with 12 sketches. During breakfast Sunday, before the Annual Meeting, Ricky Schmidt auctioned off the sketches (to be completed later by the artist), and raised almost \$3500 for the NABA treasury! The highest priced item was a sketch of "Miz Bear" ( a little used Hamm's character) that brought \$675. All NABA members owe Bill Stein a debt of gratitude, as his generosity almost by itself has postponed the need for a dues increase by at least a year!

A booklet with all the completed "Bill Stein's 'NABA Bears'" drawings is planned for sale later this year.



## Schlitz "Royal Ruby" Bottles

Bob Kay

There seems to be an abundance of misinformation about Schlitz Royal Ruby (or ruby red) beer bottles, and bottle labels. Indeed, similarities to the undying myths about the Billy Beer Can seem all too real. The following information was gathered in an effort to sort out the facts about *Royal Ruby's*.

Royal Ruby is Anchor Hocking's patented name for their ruby-red colored glassware (the glass does NOT contain metallic gold, but used Selenium as the coloring agent). Production of this glassware began in 1938 and by 1940 a wide variety of Royal Ruby dinner-ware was available. This dinner-ware is today considered very collectable and indeed there are many Royal Ruby collectors.

Schlitz's marketing department wanted a new package; working with Anchor Hocking, the Schlitz Royal Ruby bottle was developed and patented in the mid-1940's by Erwin C. Uihlein, President of the Joseph Schlitz Brewing Co. About 1948 Mr. Uihlein requested sample Royal Ruby bottles from the Anchor Hocking Glass Corporation. Of the nine or more sample bottles submitted only three were used in trial marketing by Schlitz.

The first Royal Ruby Schlitz bottle was a stubby no-return



The "stubby" NR quart, the (unmarketed) "stubby" 16 oz. NR, the "select" 7 oz., and the "stubby" NR 12 oz. Royal Ruby bottles from Schlitz.

Leonard Jurgensen photo

quart which was test marketed in 1950. It had a standard foil paper, "no deposit-no return" label with a smaller v-shaped neck label to fit the stubby quart. Labels say "© 1949", but they are not IRTP. The bottle is 9 1/2 inches tall by 3 11/16 inches in diameter. The body, from the bottom parting line to just above the curved shoulder, is knurled (stippled), but plain above the turn of the shoulder through the short neck, and has what is referred to as a "stubby" shape. Embossing on the bottle shoulder says *No Deposit—No Return and Not to be Refilled*. Marks on the bottom include *Royal Ruby Anchorglass* and indicate that the bottle was made in 1950. Twenty-one million of these bottles were produced. How many Schlitz filled, and where they were shipped is not known.

The second Royal Ruby was a 7 oz. returnable, also test marketed in 1950. It had a foil paper label with the longer v-shaped neck label. Labels say "© 1950." The bottle, 8 inches tall and 2 1/8 inches in diameter, has a tall tapering shoulder starting below mid-body and is perfectly smooth, having neither knurling or embossing on the side wall. This long neck style is called *Select*. Marks on the bottom include *Royal Ruby Anchorglass* and indicate that the bottle was made in 1950. Twenty-nine million bottles were produced; again how many were actually filled and shipping points is not known. There was a 75¢ deposit on a case of 36 bottles. This was the most attractive, and, because it was returnable, the most common Royal



A half-page newspaper ad tearsheet. The "box" at bottom is for distributor, etc information. Copy color is black, with red underlining and red bottle.

Leonard Jurgensen photo

Ruby package now in found in collections. The 7 oz. "Select" bottle is also the only package that Schlitz appears to have supported with multiple advertising pieces. There are several known newspaper ads and a three-dimensional molded sign with a plastic half bottle attached. One cardboard sign is known for the stubby quart.

Sometime in the 1950's a portion of the inventory of 7 oz. Royal Ruby's was used up as one-ways shipped to Puerto Rico and/or Argentina. Large quantities of Royal Ruby's left in storage at Schlitz were eventually destroyed.





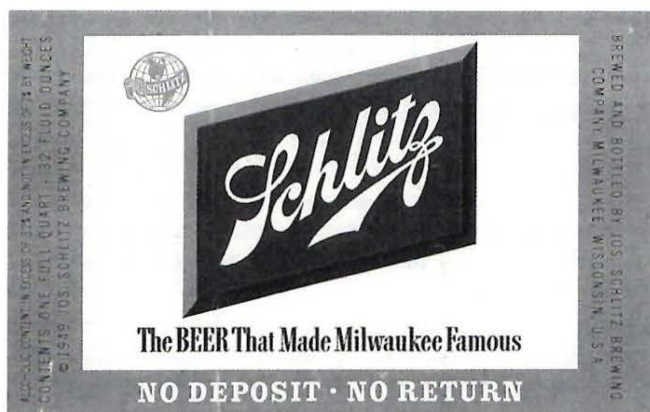
Only one "permanent" sign for the Royal Ruby bottle is known. It is made of a masonite-like material, with a plastic half-bottle attached. The copy and Schlitz logo are in the "new" burgundy color scheme.

Leonard Jurgensen photo

Although the initial trial marketing in 1950 proved unsuccessful, another try was made some 13 years later. The *third* Royal Ruby was a stubby no-return 12 oz. test marketed in 1963. It used the standard Schlitz body label and no neck label. The stubby bottle was called the *handy* shape. It measured 5 3/4 inches tall by 2 3/4 inches in diameter. Knurling appears only at the "contact areas" (the curves at the heel and the shoulders and the bottom bearing surface). Embossing encircling the shoulder above the knurled area says *No Deposit—No Return* and *Not to be Refilled*. Marks on the bottom again include *Royal Ruby* and indicate that the bottle was made in 1963. Because this was a no-return bottle, examples with labels are scarce. Only four million bottles were purchased for this test, less than 10% of the bottles run in 1950.

A *fourth* Royal Ruby bottle, a stubby no-return 16 oz. was considered in 1963, but apparently was never trial marketed. Examples with labels are almost non-existent.

**About the labels and crowns:** Only the neck labels used on Royal Ruby's were unique. The body labels and crowns were also used on other, non Royal Ruby, bottles. Although paper (non-foil) quart neck labels have been found in label collections, the prevailing opinion is that only foil labels were used for the trial marketing. Foil quart body labels without the usual fine print defining the brewery, contents, etc. have been found in label collections and on bottles. These may have been pre-production or advertising examples. Bock beer, or quart labels that say *Guest Bottle* were likely not used with Royal Ruby glassware. In 1949 and 1950 the brown color of many Schlitz labels was changed to a burgundy (close to a Royal Ruby) color; however, labels with this color were not unique to Royal Ruby glass bottles.



Above: the 1950 NR quart label. Note the short "V" neck label, versus the longer one on the 7 oz. "select" bottle below.

Below: the label set for the second (also 1950) Royal Ruby bottle, the 7 oz. returnable.

Bob Kay collection







*The only quart ad piece for Royal Ruby. Lots of burgundy border, copy and Schlitz logo, but still the customers didn't notice the change of bottle color!*  
Leonard Jurgensen photo

**Epilogue:** Royal Ruby's were expected to be a stunning packaging concept that would increase sales and market share. Unfortunately the hoped-for response did not materialize. Market research indicated that most users didn't notice that the glass color had been changed! Also, the returnable 7 oz. bottles proved to be a hassle to sort and segregate, thus occasional examples of these bottles with Old Milwaukee or other Schlitz labels are found. The cost of the Royal Ruby glassware as compared with the amber glass bottles usually used by Schlitz was cited as the chief reason for not continuing their use. [Editors note: Friends at Anchor-Hocking told me the additional cost of the selenium glass "wasn't huge", but the company could not get the volume up enough, or the ware cost down sufficiently to be "competitive". There were several attempts made to market the glass to other companies. Sample ketchup bottles, quart milks and some jars suggesting cosmetic use exist. The general purpose of the ruby glass as food packaging was to provide a better light barrier for the products inside. For beer, amber has proved to be the most economically effective way to do this.] In retrospect Royal Ruby's proved to be an expensive marketing failure. Royal Ruby's, still turn up fairly often at flea markets, auctions and sales, especially in the Milwaukee area. The going price for labeled bottles appears to be in the \$10-30 range.

Many thanks to John Steiner, Len Jurgensen, John Lupiezowicz, Robert Jaeger, Angel Michalos and Bill Carlisle for their valuable assistance in preparing this article.

Beerfully Yours,

Bob Kay

## Perception and Reality

### A Follow-on to the Schlitz "Ruby Red" Story

I was an occasional Schlitz drinker from the late 50's through the 60's, as it, like Carling's Black Label, was multi-plant brewed, and consistent tasting anywhere it was found. I much preferred Carlings for taste, but would hear stories from other patrons about how wonderful Schlitz had tasted "before they changed the label."

The following is somewhat apocryphal, but Bob Kay's article reminded me of the frequent contrast between what the public "knows" to be true, and actual fact.

Sometime in the mid to late 1960's, Schlitz began to modify the composition of their flagship brand. The hops were changed, and the amount of malt evidently lowered to provide a lighter beer. The change was evidently somewhat gradual, and seems to have taken place while a complete label transition from the old brown rhomboid to a new burgundy one (similar to the Royal Ruby period) was in progress. I suspect the average Schlitz drinker didn't notice the gradual flavor change until one day he woke up and his Schlitz was "different." Bob makes a point in the above article that Schlitz's market research indicated that the 1950's consumer didn't notice the bottle color change; I suspect that in the 60's they might not have noticed the label color change either. When the now-unhappy Schlitz drinker became aware of his displeasure, he noticed the new

label color! I have heard many (former) Schlitz drinkers say that "I loved Schlitz until they changed the label!", as if the choice of color was related to the flavor of the beer.

Bob identifies the Royal Ruby experiment as "an expensive marketing failure." I wonder if in the 60's, the change of label color and the change of formula somehow got mixed up in the Schlitz drinking public's mind, with each change effecting the other. If "Joe Sixpack" no longer liked the taste of his favorite beer, and associated the flavor change with a coincident label change, he'd likely switch brands, and not REALLY know why. Could the Royal Ruby experiment failure, with its label change, have been a precursor of the later permanent label change, accompanied by a flavor change in the beer? In the 1950's, the experiment cost Schlitz some packaging and a small amount of advertising dollars. In the late 60's, the change of label heralded major market share losses. Of course the label color had nothing to do with it, but ask a Schlitz drinker what happened, and he's likely to associate the end of his Schlitz drinking with the "red label".

Interesting speculation, and from this distance, totally unprovable!

JFG



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## The Meek and Beach Co. Stock Tray Project

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In a seminar presentation at Convention, Richard Hager, from San Diego, CA, showed his work to date in the reconstruction of the Meek and Beach Co. (Coshocton, OH 1901-05), Meek Co. (1905-09), and American Art Works (1909-?) stock tray catalogues. Jasper Meek was the driving force behind this single company with several corporate names.

Most collectors are familiar with the "stock tray" concept, where a manufacturer has pre-prepared art work of varying designs available, and an advertiser can select from the art book, and have his name, etc. printed on or around the image. Many of these trays will have letter or number codes, appropriate to the stock art, appearing on them. Among the most obvious and widely used examples are the beautiful woman's or child's head, like tray # 111, "The Chrysanthemum Girl", #99, "Bertha", #105 "The Carnation Girl", or the presently unnumbered little girl "Sunshine". The Chinese girl and boy "San Toy" and "Yama Yama" are other common examples. There were also stock scenes, like the three workman enjoying a beer "12 o'clock", or the two country boys in a row boat with their "City Cousin" and her parasol and little dog, or action scenes like #102, "The Buffalo Hunt."

Hager stated the problem of reconstruction rather succinctly. The known trays are numbered, and the numbers show every indication that they are part of a consecutive series. But

there are many gaps in the numbers Hager knows. An existing copy of a 1901 M&B catalogue does identify trays that are numbered, but without other marks identifying their origin. Hager showed 5 pages of images, with about 30 images per page, assembled into series by style, shape of tray or tray type. The numerical ordering is roughly chronological, and shows how tray styles and shapes changed over approximately 20 years. Those that attended the seminar were generally amazed by what he has gathered so far, and several additional items were likely added to the composite from member's collections.

Stock trays were not limited to the Coshocton lithographers. Chas. Shonk (Chicago) and Kaufman and Strauss (New York) also produced stock trays, but reconstructing these competitors' catalogues will be much more difficult, as little documentation is known to provide a basis for such reconstruction.

Hager's work continues, and his "complete" list will be presented in a future issue of the *BC*. We welcome any input from NABA members!

*Fil Graff*

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## The Midwest Brewpub Stalker...Jeske's Jottings

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Charlie Jeske

*Indianapolis, August '97; Special to the Breweriana Collector:*

Our intrepid sleuth has reported in again, this time from the northern suburbs of Indianapolis. Being a purposeful gentleman, the visit took place in March, while on his way to Queen City Chapter's "Luck of the Irish" in Cincinnati. Charlie's report:

**Glacier's End Brewing Co.**, 6020 E. 82nd St. in the Castleton Square Mall, off Allisonville Rd, North or "outside" the Beltway, Indianapolis, IN 46250, (317) 842-3465. Open Sunday-Thursday 11 AM to 12 PM, Friday and Saturday 11 AM to 2 AM.

The brewpub is across from the J. C. Penney store; the brewery is located at the front window, to your left as you enter. The bar, up a couple of steps, is on an island-type landing. The main restaurant (most of the 6500 sq. ft. premises) is well lit and cheerful, with an extensive menu. There are 12 "starters"; 3 soups, 7 salads and 9 sandwiches (including what appears to be Charlie's favorite: the Garbo fresh chicken breast, marinated for 36 hours, charbroiled and dipped in a home-made barbeque sauce.) There are 10 entree items ("Main Events"...cleverness abounds) ranging from a cajun Stir fry to New York Strip Steak.

Glacier's End had six of their beers on tap: Golden Ale, India Pale Ale, Amber Ale, Weiss, Dunkel Weiss and a Chocolate Stout. Although our Pubsleuth does not drink when he is driving, he found the bartender, Kim by name, charming and very helpful. He emerged from his visit with samples of all of the breweriana for sale: pint glasses, a growler, a one-color coaster (soon to be three color!), tee shirts and as always, business cards.

**Wildcat Brewing Co.**, 9111 N. Michigan Rd. (across the street from the Holiday Inn where NABA holds a Hospitality Room at Spring and fall Indianapolis Ad Shows), Indianapolis, IN 46268; (317) 872-3446. Open 7 days a week at 11 AM, and closes "when the last customer has gone."

This operation is part of the Bombay Bicycle Club chain, and Charlie was told they plan to convert more properties to Wildcats. This is the first (opened December, 1996), followed by Clearwater, FL.

The brewery is in three sections to the right as you enter, with the dining room ahead, and the bar to the left. The establishment seats about 250 people. The varied menu has a distinct international flavor; 16 appetizers from Stuffed Jalapenos through Chinese potstickers to Cajun grilled Tiger Shrimp. There are 8 sandwich items, 9 salads and soups, 9 pasta entrees, 6 chicken, 8 seafood and 2 Tex-Mex. And then 6 deserts. Editors note: the food, when it was a Bicycle Club was very good, and was served with enthusiasm by a capable staff. The menu concept doesn't seem to have changed much; I trust the food is as good!

Again, Charles partook not of the brews, but noted the following on the board with cutesy names, mostly feline, omitted: Cherry Wheat Ale, Pale Ale, Red Ale, Sabretooth Stout (I let ONE slip by), a Light, Raspberry Ale, Wheat Ale, and Porter. Charley departed with a pint glass, a growler, tee shirt and Polo shirt, a small neckerchief and a coaster or two.

Until we hear from him again...

"Here's mud in your eye!"





As I'd hoped, the Convention provided plenty of opportunity to sample some Craft-brewed and Micro brewery products I'd not had before. Between a visit to Noel and Paulette Boelter's home, where we sampled some out of town product, and several of Noel's home brews, a "CARE package" from Canadian member Phil Mandzuk, and "Minnesota Night" at Convention, I sampled more beers than survived in my notes! I'm going right to the reviews:

**Railyard Ale:** Wyncoop Brewing, Denver

Light bodied, and more lager-like than ale-like. It has a fine flavor, and is quite drinkable.

**Snowshoe Winter Red Ale:**

**Uff-Da Bock:**

**Coffee Stout:** New Glarus Brewing, New Glarus, WI

These are brews I should have tried last year at Milwaukee, but for some reason, never did. I have lumped them together because they all suffered from minor flaws that greatly reduced my enjoyment of each one, although these bottles were fresh. The Coffee Stout finished with an "over-brewed, way too strong" coffee bitterness. I suspect they aimed at "beer flavored coffee", not the other way around. The Uff-Da had few typical bock characteristics, and I simply didn't like the Red ale. All three brews were "different", as micro products try to be, but these were nothing I'd particularly wish to try again.

Some Canadian micro-brews, for those of you lucky enough to have them available, courtesy of Phil Mandzuk:

**Alley Cat St. Paddy's Red Ale:** Alley Cat Brewing, Edmonton, Alberta

Delicious! Ruby red with a fine long-lasting head. A rich, warm taste and sweet-malt balanced with bitter-hops finish. I expected age-related defects, but found none!

**Alley Cat Full Moon Pale Ale:** Alley Cat Brewing

My sample was somewhat harsh; a metallic taste high-light throughout. A brew in the English bitters style; the sample was perhaps suffering from old age.

**Bow Valley Premium Lager:** Bow Valley Brewing Co., Canmore, Alberta

Somewhat unusual: a micro doing a lager! Nice rich almost ale-like taste, with a strong sense of cascade hops throughout. A BIG beer with 5% alcohol content (equivalent to our 4.6% by weight), so somewhat "stronger" than US lager, but not untypical for a Canadian.

**Bruno's Mountain Bock:** Bow Valley Brewing

This labeled "strong beer"; I guess so, as it's 6%! A dark golden color with small head. A rich, nicely balanced fla-

vor with a slight malt highlight. A nice warm hops finish. This isn't a typical US-variety bock.

**Black Pilsener:** Brew Brothers Brewing Co., Calgary, Alberta

A dark coppery colored brew, 5% alcohol. It has a malty nose, but no particular initial flavor except the roasted malt; this gets stronger through the middle, and remains as an undertone at the finish where a pleasant roof-of-mouth hops sensation predominates. I'm not sure why this didn't impress me; it's properly brewed, but not very interesting.

Now for some of the Convention samplings:

**Calibration Ale:** Ambleside Brewing Co., Minneapolis, MN

One of the participants in the "Minnesota Night" tasting. When a new brewhouse is installed, a plain "pale malt mash" is generally used for the first run. The results determine the "brewhouse efficiency" used to calculate all future brews. "Everybody" throws it away. Ambleside decided to bottle theirs! It is clean, crisp, quite "straight forward" with no gimmicks. I've never tasted one before, and the results seem to speak well for both the system and the brewmaster!

**Ambleside Pale Ale:** Ambleside Brewing

Lovely copper-ruby color, strong amber head. It has strong hops tones throughout. Bottled product seems much more robust than the draft we sampled at Convention. I find the taste somewhat reminiscent of the Belgian Abbey ales, with a pleasant floral sub-flavor through the middle.

**St. Cloud Wheat:** Ambleside Brewing

Basically a Belgian-style weiss with an unexpected Saaz hops bite. It is brewed with a Belgian wheat that gives the brew "fruit and floral characteristics." Again, the bottled version seemed more robust than the draft we tasted.

**Schmidts City Club:** Jacob Schmidt Brewing Co., St. Paul (Stroh)

This was a delightful surprise! What I thought was a somewhat dirty trick to play on a neighbor, Stroh, who now owns the Schmidt brands, through the Heilemann acquisition, brought out City Club, a Schmidt premium brand of some years back, as a "local flagship" for the Twin Cities. Whatever my feeling about choice of "name" of the brewery, the beer is delicious! Light in color, clear and crisp in flavor, it seems to me more a weiss (complete with lemony undertones) than a recreation of an old heavy-bodied Minnesota brand. This would be a wonderful summertime refresher that I won't likely see again until I go back to the Cities! Sampled in both bottles and draft; a fine job!



I lost all the notes I took on tour and at the Minnesota Night tasting, but remember both the draft and bottled products from the new "Brewers Cave" marque from Minnesota Brewing with a general sense of pleasure and satisfaction. I can't find even the coasters or labels to get brew names from! I still feel **Pig's Eye Lager** is one of the very best brews from the Twin Cities area, and enjoyed the new Amber version as well. Minnesota Brewing is doing some interesting and tasty things at the old Schmidt plant! And Stroh is making large strides in improving the taste quality of their flagship brand, **Strohs** (Fire Brewed); it is not back to pre-Schlitz acquisition taste as yet, but is much better than the last time I tasted it. I previously reviewed several Stroh "craft-brewed" Red River brands, and generally enjoyed tasting them both in bottles and on draft at the Strohaus.

I am particularly annoyed at myself for losing the tasting notes on Summit Brewing! Being somewhat of an aleophile, I remember the **India Pale Ale** with delight, but have no details! They provided 4 products for both the Hospitality Room and the tasting, all of which were well brewed and delicious.

One of the things I miss about living in the Chicago area is the lack of supply of Schells beers. Schells new **German Pale Ale** (OK, so the Germans generally didn't make ales...what would YOU call a product from New Ulm, MN; "German-style English-style Best Bitters?") I guess they simply created a new category!) is wonderful both in bottles and on draft! Rich, full bodied, marvelously hopped. And **Schmaltz's Alt** is one of my very favorite bottled beers; alas, not in Pennsylvania, or even the states immediately west.

We also had the opportunity to taste product from James Page Brewing Co., Minneapolis, a new contract brewer St. Croix Brewing, and the revitalized Cold Spring Brewery, Cold Spring, MN, now known as Gluecks Brewing Co. Please pardon the interruption, but I have to get this off my chest: NONE of the old time Twin Cities beer brands currently available there are brewed in the plants of their origin. *Schmidt's City Club* is brewed in the old Hamms Brewery, now owned by Stroh (Hamms is not available at all), and I guess the other Schmidt brands are still brewed at Heilemann/Stroh in La Crosse, WI; *Grain Belt* is now brewed at the old Schmidt Brewery that after a term under Heilemann is now Minnesota Brewing, locally owned; *Gluecks* is now being brewed at the old Cold Spring (MN) brewery, by a new company of investors. So far nobody has resurrected Yoergs. Are YOU confused?

And on to some of my regular finds while haunting the beer section of my "local" purveyor:

**Sam Adams Cream Ale:** Boston Beer Co., Cincinnati, OH

According to the label notes, "Cream" stout was named as a comparison to other (less rich) stouts considered to be "just milk". This is a very full-bodied, richly chocolatey brew. Not a hint of charring of the malt, but only a subtle hops tone. A rather sweet "meal in a bottle"; I'd project a fairly long shelf life.

**Oldenburg Pious Pale Ale:** Oldenburg Brewery, Ft. Mitchell, Ky

Rich, coppery color, strongly hopped, with good ale body. My sample may have been somewhat elderly, as the finish was largely metallic (I often find this off-flavor in mass-pro-

duced US lager, but don't know its origin), and the advertised complex malt flavor largely missing.

**Timberline Colorado Amber Ale:** Mile High Brewing Co., Denver

Pleasant copper color, excellent mouthfeel and bold ale taste. Very good hops-malt balance, and a warm, spicy hops finish. Particularly enjoyable!

**Hemp Ale:** Frederick Brewing Co., Frederick, MD

I thought this one would be just a gimmick to appeal to the cannabis crowd. Turns out to be a delicious brown ale, up to the very best Frederick produces! As their finishing hops tend toward the spicy anyway, I couldn't detect any additional "benefit" from adding (de-hallucinogen-ized) hemp seeds, except the brewery reportedly cannot keep it in stock! The label is a masterpiece of implication and understatement. The cannabis leaf is pointedly not pictured, but certainly suggested in the label's border.

**Rogue Shakespeare Stout:** Oregon Brewing, Newport, OR

A very complex brew. Ebony and opaque, with a Guinness-like head, a rich warm malt middle complimented with several different hop highlights, and a dry yet chocolatey finish. The more Rogue brews I try, the more I am in awe of John Maier's talent.

**Bert Grant's Hefeweizen,** Yakima Brewing, Yakima, WA

True, I suppose, to type, but seemed "muddy", rather than crisp and refreshing. Somewhat bitter, and very gassy in the stomach. Although still in date, did I drink a badly handled product?

**New Amsterdam Summer Citrus:** contract, F.X. Matt, Utica, NY

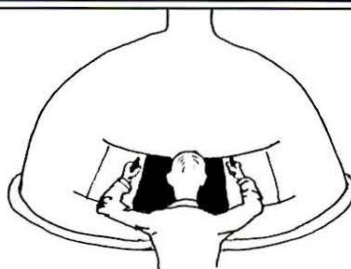
Very strong orange-citrus nose, and initial taste. The orange dominates the middle, but nicely compliments the hops in the finish. No, orange lager is not just for breakfast anymore. Oddly successful, and a vast improvement over the 1960's "Hop-n-Gator" and other fruit-beer combos.

That'll have to do it for this issue. There are still three untried bottles in the cooler, but they can wait. As much as I'd miss doing this column, I'm afraid that NABA readers will get tired of my writing style faster than I will, if I keep doing this AND the rest of the magazine. At the request of the former Editor, I will continue the column as long as I can. Is there a soul out there who would like to take over "The Rathskeller", or perhaps turn it into something else? I'll not stop tasting beers, but two undiluted pages of Graff on top of all the rest of the issue may be a bit excessive. **Do I see a volunteer's hand raised?**

**Insit !**

*Fil Graff*





### *Summer Squalls*

As expected, the Miller Brewing Company responded to lower sales with new ads and lower prices. It is always hard to tie sales to an advertising campaign. People may like the ads a lot, but it can take months or years for them to switch to the promoted brand. Or, they may continue to buy their usual brand for months, in spite of new but offensive ads for it. In this case, Miller's substantial reduction of prices did the trick in a matter of weeks, particularly for Red Dog and for 30-packs.

Miller's aggressive discounting means a belt-tightening all around the industry, and caused the war council at Anheuser-Busch to meet. The phrase "We will not tolerate a loss of market share" was said to sum up A-B's resolve to do whatever has to be done. One hopes that no unsuccessful sales person will have to atone for the disgrace of losing position to Miller by a Japanese or Old Prussian procedure. The game, however, will be played without gloves, and likely for keeps.

Competition among the two top brewers has not increased total industry beer consumption. Sales of the large specialty brewers continue to level off, having achieved a permanent and highly visible presence. U.S. beer exports are down, but imports continue to show amazing growth, mostly because Corona is the hot brand again. And it isn't only in Hispanic markets. Go figure! The Corona sales increase is helping pay for Anheuser-Busch's investment in Grupo Modelo.

Anheuser-Busch is beginning to loosen the Czech Republic's grip on the name "Budweiser", which belongs to the state-owned Budvar brewery in a city whose German name is Budweis. When A-B's attempt to purchase Budvar was turned down, it simply stopped buying Czech hops, a good source of hard currency. A new agreement will transfer rights of the name "Bud" to A-B for a ten year minimum 8 percent annual purchase of the Czech hop crop (e.g. Saaz.) Budvar, the mouse that roared, had little leverage against its government.

A-B has been busy on other fronts as well. According to the marketing publication *Adweek*, three new brands are being tested in Southern California. One is the ultralight Meridian Blonde at 85 calories per bottle, and two will compete for the Hispanic market - Tequila, with tequila and lime flavor, and Azteca. A-B is also launching brewpub theme bars under two designs. One

is "The Budweiser brewhouse", with historical decor, and the other is the "Budweiser taproom."

The third-tier brewer Genesee, like most in this class, is doing contract brewing - Samuel Adams is their big client, perhaps no longer quite as big since Boston Brewing has acquired control of Hudepohl-Schoenling - and has difficulty maintaining volume of core brands. The good news is that the premium High Falls line increased to an annual sales of half a million barrels. Genesee produced two million barrels for the 12 months ending in April, including 250,00 barrels of Samuel Adams. A dozen years ago, Genesee was close to a three-million barrel brewery. Genny has always made good beers, but each year brings more challenges and tough choices. It has been reported that they have recently dropped "12 Horse Ale", brought back with a flourish after a long absence several years ago. For many brewers, this is a "tough love" business.

With tobacco on the legal ropes, alcohol has emerged as a favorite Public Enemy in the media. It started with flavored frozen products by McKenzie River, which markets the St. Ides brands. The "Freeze and Squeeze" products were being market-tested in major cities, but were withdrawn after a frenzy of accusations for irresponsible marketing (E.g. [Selling Alcohol Disguised As Punch](#), The New York Times, July 26). Then came volleys of anti-alcohol articles in the Wall Street Journal and other main-stream publications. This is all very discouraging, because the beer consumption trend in California, often a bellwether state for popular culture, has been declining during the last decade. Without an obvious demographic or competitive cause - the number in the 21-39 year group remained steady, and wine consumption fell even more - industry observers have no good explanation. Did a shift to higher-priced craft brews reduce overall consumption? Are that many students drinking that much less? What really may be happening is that less alcohol is being consumed across the board, and less will be consumed, and not only in California. The new millennium will require a lot of savvy.

*Peter Blum*



## Executive Secretary's Report

The following members were re-elected to serve a two year term as NABA Director: Thomas Flerage and Stanley Loula; Mary L. White was elected to serve a term, replacing David Gausepohl. The Officers and Board thank Dave for his service during several terms as a Director.

As always, the NABA Board had their regular business meeting at Convention. Some of the items discussed were dues and budgeted expenses for the future, filling the Executive Secretary position when I retire at the end of the appointed term at Convention 1998, and The breweriana Collector. Fil Graff takes over as Editor with this issue; and the Board commended Peter Blum warmly for his seven years as Editor. Peter should receive many thanks from every member! There is still, as always, a need for articles, photos and stories; PLEASE send them to Fil Graff (10111 Lincoln Way West, St. Thomas, PA 17252-9513; ph/fax: (717)369-5546). The problem of late dues payments (they are due on May 31 every year) was addressed, and the board will consider changing the dues year to be the same as the calendar year at their Fall meeting. If every member would approach a fellow collector, and sign them up as NABA

members, the Board's concern over slow membership growth would have a quick answer.

Future Conventions are scheduled for Columbus, OH for 1998, and work is ongoing on the possibility of Rochester, NY for 1999.

I wish to thank all the members for their prayers and get well cards during my triple-bypass operation. I am back to normal again, and feel much better and stronger than before the surgery. The outpouring of affection I received did a lot to help me recover. I really wanted to be at Convention, but my Doctor didn't want me to wait; I will see you all next year in Columbus.

Happily, we have a longer-than-usual list of new members this issue. These people joined NABA partly because they expect to receive some form of assistance from the Association and the membership in their collecting efforts. Let's not let them down!

Sincerely,

Robert E. Jaeger, Executive Secretary

## New Members

### ADAMS, GREG

2416 Pine St.  
Granite City, IL 62040  
all breweriana-neon-R.O.G  
signs-statues-trays  
MILLER HIGH LIFE

### ANDREWS, BURTON R.

3650 Lark Dr.  
Kalamazoo, MI 49008  
(616) 353-8919  
cans-glasses-mirrors-neon signs  
signs-tap knobs  
SCHLITZ

### BLAD, ROGER (Janet)

1317 Orchard  
Burnsville, MN 55306  
(612) 435-5250  
bottles-cans-clocks-statues  
HAMMS

### BORASH, TONY

Route 3, Box 8A  
Osakis MN 56360

### CHASE, JASON

1115 Cty Hwy C  
Grafton, WI 53024  
(414) 375-9549  
glasses-openers  
signs-tap knobs

### CARMACK, CHRIS

133 W. Birch  
Canton, IL 61520  
(309) 647-7762  
all breweriana  
ANHEUSER-BUSCH

### ESTES, ALLEN

820 S. High St.  
Bloomington, IN 47401  
(812) 336-4424  
clocks-lamps-leaded windows-lithos  
Show Promoter  
I'POLIS, TERRE HAUTE brwys

### FINSTAD, RONALD

11581 S. Cemetery Rd.  
Solon Springs, WI 54873  
(715) 378-4555  
LEINENKUGEL, CHIPPEWA PRIDE

### GEYER, RAY (Jeanne)

104 Wilson Butte Rd.  
Great Falls, MT 59405  
(406) 727-9702  
pre & post-pro trays-prepro mugs  
etched glasses  
PA, MT, ID, WY, CO, WA, OR brwys

### HAEFNER, PAUL A., Jr. (Sue)

38 Deer Creek Rd.  
Pittsford, NY 14534  
(716) 385-3574

### HAGBERG, DAVID E.

4708 Boiling Brook Pkwy  
Rockville, MD 20852  
(301) 770-7624  
all breweriana-cans-paper items-signs  
tip trays-trays-MD,DC,VA,PA brwys  
ADAM SCHEIDT, Chr. HUERICH

### HANCOX, RICHARD C.

1521 Pittsburgh Rd.  
Franklin, PA 16323  
(814) 432-7835  
labels-tap knobs-signs (all kinds)

### HEAD, STEVEN G.

2751 Miamisburg-Centerville Rd.  
Dayton, OH 45459  
(937) 291-1500  
all breweriana-cans-neon signs  
signs-trays  
MILLER HIGH LIFE

### HELMBECHT, FLOYD (Bev)

308 11th Ave., NE  
Rochester, MN 55906  
(507) 282-8288  
all breweriana-foam scrapers-mirrors  
mugs-steins-salt shakers-signs  
HAMMS, LEINENKUGEL

### HILL, TERRY (Claire)

P.O.Box 1022  
Ojai, CA 93024  
books-magazines GLUEK,  
MINNEAPOLIS B'g, John ORTH



JAYNE, R. H.  
Oakview, Ruardean Hill  
NR Drybrook Glosire  
GL 1 79 AP, England  
(44) 01594 544370 (from US)  
books-magazines-calendars-labels  
medals-postcards-tokens

JOOSSE, WILLIAM (Jeanette)  
125 Charles St.  
Fairbanks, AK 99701  
(907) 452-2791  
all breweriana-lithos-mini beers  
salt shakers-statues-trays

KALER, CURT  
11882 W. 168th St.  
Lakeville, MN 55044  
(612) 898-2336  
bottles-cans-glasses-lithos  
signs-trays  
SCHMIDT CITY CLUB

KATES, BOB (Betty)  
2474 Apricot Dr.  
Beavercreek, OH 45431  
(937) 426-8349

KELLEN, DAN  
W7109 SR 106  
Ft. Atkinson, WI 53538  
(920) 563-8781  
girl breweriana

KING, STEVEN J.  
1293 Cormier Rd.  
Green Bay, WI 54313  
(414) 499-2604  
bottles-stoneware bottles-history

KLYCE, John, Sr. (Clara)  
213 S. Main St.  
Sardis, MS 38666  
(601) 487-1247  
all breweriana

LARSON, CORY (Lisa)  
6913 S. Prescott  
Littleton, CO 80120  
(303) 738-9632  
all breweriana WI & MN  
COORS, ANHEUSER BUSCH

LINK, GLEN R. (Barbara)  
200 La Crosse St.  
Beaver dam, WI 53916  
(414) 887-2319  
brewery equipment-coasters  
glasses-mugs-steins-tap knobs

MANION, MICHAEL E.  
2140 W. Webster  
Chicago, IL 60647  
(773) 384-3817  
history-mini beers-signs

MILLER, CARL H.  
1285 W. 114th St.  
Cleveland, OH 44102  
(216) 521-0925  
all breweriana-history

MUGRAGE, WILLIAM E.  
3819 190th Pl. SW  
Lynnwood, WA 98036  
(425) 774-9849

MOEN, BILL  
1773 Flandreau St.  
Maplewood, MN 55109  
(612) 799-9975

PEEL, MICHAEL (Darlene)  
530 Dolores Pl.  
Pleasanton, CA 94566  
(510) 426-3849  
calendars-leaded windows-lithos  
mirrors-R.O.G.-signs-tip trays-trays

POST, TERRY  
417 E. 4th St.  
Duluth, MN 55805  
(218) 727-3295

PRINCELL, ERIC (Bobbi)  
5198 Westgate Dr.  
Oxford, OH 45056  
(513) 523-8257  
bottles-labels  
CINCINNATI, Hamilton Cty, OH &  
KY breweries

SATHER, DAVID M. (Karen)  
1410 N. Patrick Henry Dr. #115  
Arlington, VA 22205  
(703) 533-0103  
all breweriana-clocks-paper items  
tip trays-trays

SCHEETZ, DAN  
750 Graham Dr.  
Chesterton, IN 46304

SCHNITKER, KIRT  
2300 Central Ave NE  
Minneapolis, MN 55418  
(612) 789-5151  
HAMMS

SKRADE, DENNIS P. (Ann)  
2226 Quebec Ave. S  
St. Louis Park, MN 55426  
(612) 542-1907  
all breweriana  
FLECKENSTEIN (Faribault, MN)

SPAUD, DAVID M.  
2916 Briarwood Dr.  
Torrance, CA 90505

SNYDER, FRANK E.  
Bx 314 Lamplighter Acres  
Ft. Edward, NY 12828  
(518) 792-4027  
all breweriana-clocks-mirrors  
signs-statues-trays

STRAND, JACK W.  
140 S. Grove Ave.  
Oak Park, IL 60302  
pre-pro mugs and steins

WATSON, DOUG  
Paper Collectors Marketplace  
P.O.Box 128  
Scandinavia, WI 54977  
(715) 467-2379  
bottles-history-mexican postcards with  
Dos Equis signs in them

WOOCK, GERALD E. (Norma)  
6820 Clift St.  
N. Richland Hills, TX 76180  
(817) 485-0767  
HAMMS breweriana only

ZABEL, ERIC (Patricia)  
1257 Mt. Airy Rd.  
Basking Ridge, NJ 07920  
(908) 604-6348  
all breweriana-coasters-signs  
tap knobs-trays  
NJ, NY, PA breweries

ZAP, BILL  
3065 N. Rockwell  
Chicago, IL 60618  
Dealer in advertising

*Your Editor welcomes all the new members !  
All NABA hopes that our efforts are enjoyable  
to you, and aid in your collecting!*

FG

**NABA Convention 27**

**MARRIOTT HOTEL  
COLUMBUS, OHIO**

**AUGUST 6-9, 1998  
Mark your calendars  
NOW!**

**PLEASE NOTE:**  
*Hotel reservations at Convention  
rate can be made with your  
Convention Reservation ONLY!  
NABA has PLENTY of rooms!*



ANNOUNCING NEW VIDEO CATALOGUE BREWERIANA AUCTION!

## **Big Daddy Auctions**

NOW ACCEPTING CONSIGNMENTS FOR FIRST AUCTION!

# **Breweriana Collectibles Tap Knobs, Bottles, Cans Glasses, Steins and Mugs Wooden Indians, Slot Machines, and MORE!**

NABA member Leo Blatz is accepting items to be included in the **FIRST Big Daddy Auction**. Items will be videotaped for inclusion in the Video Catalogue to be sent to every registered bidder. **Big Daddy Auctions** offers low seller commissions, along with FIVE 800 # WATS lines for auction participants to phone in bids. For more information, or to arrange consignments, please call Leo or Donny toll free

1 ( 8 0 0 ) 8 6 0 - 4 9 4 3.

## **Buy-Sell-Trade**

**Blatz Breweriana Wanted:** I will gladly purchase or trade for any **Blatz** beer items. Call 1-(800) 543-9399 9 A -5 P EST, or write to Leo Blatz, 2829 Sheridan Dr., Tonawanda, NY 14150 F97-12 Bl.

**Wanted:** Pre-Pro Brewery Mugs and glasses from Illinois; also any **steins with porcelain lid inserts** from any US Brewery. Bob Brockmann, 610 Thorsen Ln., Batavia, IL 60510

**Fellow Collectors:** I need your help! Please send photo of any glass steins with porcelain inserts in the pewter lid. Am trying to determine how many different US BREWERY steins of this type there are, for a proposed **BC** article. Thanks! Bob Brockmann, 610 Thorsen Lane, Batavia, IL 60510 F97-2 Br.

**HAEFNER (EMPIRE) WANTED:** Anything! Brewery operated 1886-1946 in Lancaster, PA. Have other Lancaster breweriana to trade. Paul Haefner, 38 Deer Creek Rd. Pittsford, NY 14534-4146; (716) 385-3574; email: BIERNOTEN @ aol.com F97-1 Ha.

**The Breweriana Collector and the Membership Directory** are published by National Association Brewery Advertising for its membership. Dues are \$20 per year domestic, \$30 Canadian, \$40 overseas. Send applications for membership, dues, change of address and advertising for **The Membership Directory** to Robert Jaeger, 2343 Met-to-Wee Ln., Wauwatosa, WI 53226. Send manuscripts and advertising for **The Breweriana Collector** to Fil Graff, 10111 Lincoln Way West, St. Thomas, PA 17252-9513. Advertising rates for the **BC** are \$80 half page, \$40 quarter page, \$20 short ads in the Buy-Sell-Trade section, \$5 if limited to member's own collecting activity. Full page ads will be considered as a separate "flyer" insert. The Editor has the right to edit submissions to conform to proper style and appearance, and may defer publication of a submission for reasons of space or layout.

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## Events of Interest

- Oct. 19      **BREW CITY ADVERTISING SHOW**, Serb Hall, Milwaukee, WI  
1997                      Contact: Jim Welytok, (414) 246-7171
- Oct. 19-20      **JERSEY WEEKENDER** (Garden State/Jersey Shore -BCCA). 2 shows in 2 days!  
1997                      Contact: Steve Pawlowski (908) 298-0942 and Joe Radman (908) 946-3416
- Oct. 24-25      18th Annual **COALCRACKER OCTOBERFEST**, Ramada Hotel, Wilkes-Barre, PA  
1997                      Contact: Jerry Matones, (717) 693-3612 or Len Chylack (610) 692-2015
- Oct. 25-26      **Brewery Show** (w/ 200 dlr Antique Show) Vanderburgh 4-H Center, Evansville, IN  
1997                      Contact: Brent Pace (812) 471-9419
- Nov. 2              **RENNER-OLD OXFORD Chapter (ABA) SHOW**, Eagles Lodge 3298, Austintown, OH  
1997                      Contact: Steve Mentzer (330) 757-1015
- Nov. 7-8 **VALLEY FORGE BREWERY COLLECTIBLES SHOW**, Market Place/Expo Center,  
1997                      Downingtown, PA  
                                Contact: Larry Handy, (610) 439-8245
- Nov. 7-8 24 th Annual **GUZZLE & TWIRL** (Northstar, BCCA) , O'Reilley Hall, North St. Paul, MN  
1997                      Contact: Dave Wendl (612) 731-9573
- Nov. 13-16      **MONARCH FALLFEST**, Best Western Hitch-Inn Post, Libertyville, IL  
1997                      Contact: Paul Zagielski (815) 369-2135
- Nov. 29              24 th An. **TURKEY TROT** (Three Rivers Chap., BCCA), F.O.P. Lodge 14, Ft. Wayne, IN  
1997                      Contact: Leroy Art (219) 432-6839
- Nov. 30              **QUEEN CITY CHAPTER SHOW**, Amer. Legion Hall, Blue Ash, OH. 9AM to 2PM  
1997                      Contact: Jeff Dowers (513) 851-8986
- Dec. 14              **BREW CITY AD SHOW**, Serb Hall, 5101 W. Oklahoma, Milwaukee, WI  
1997                      Contact: Jim Welytok, W241 N8938 Penny Ln., Sussex, WI 57089 (414) 246-7171
- Feb. 8              **MILWAUKEE BOTTLE & AD SHOW**, Grand Milwaukee Hotel (Airport).  
1998                      Contact: John Brandt, (414) 673-6541
- Feb. 12-14      Annual **BLUE & GREY SHOW** (BCCA/NABA), Fredericksburg, VA Holiday Inn South  
1998                      Contact: Ray Johnson (703) 971-3549
- Feb 13-14        **Mid-Missouri Mini Meet** (BCCA), Holiday Inn Expo Center, I-70, Columbia, MO  
1998                      Contact: Bruce Mobley (816) 385-6256

*Dear Friends: Notice the amount of blank space on this page? It's growing! Please recall the notice below, now appearing for the third time.*

*Fil*

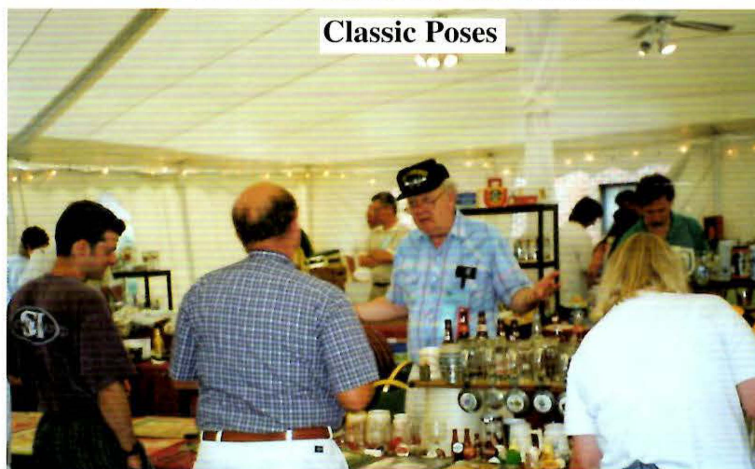
*Appeal to our readers: Your Associate Editor has less and less time to chase after events Chairpersons to update this column! I will no longer CALL people to check dates! PLEASE, if you have a regional event (of any club or chapter affiliation) that you wish to be considered for listing in this column, please contact Fil Graff at (717) 369-5546 (phone or Fax).*



# Convention 26, Bloomington, MN: Were you there? Did you see it?

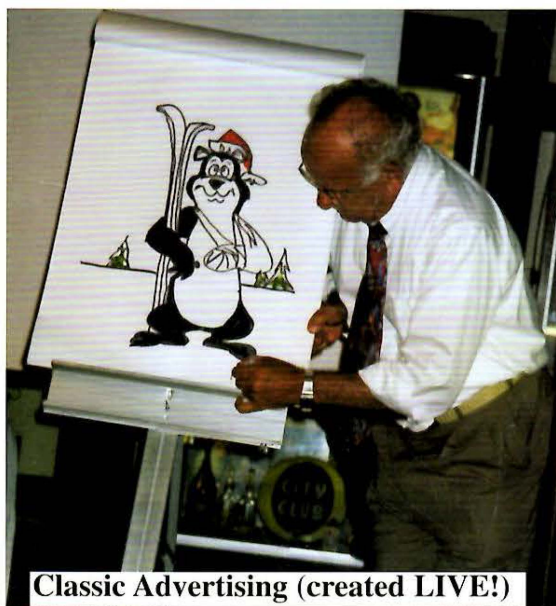


Classic Structures



Classic Poses

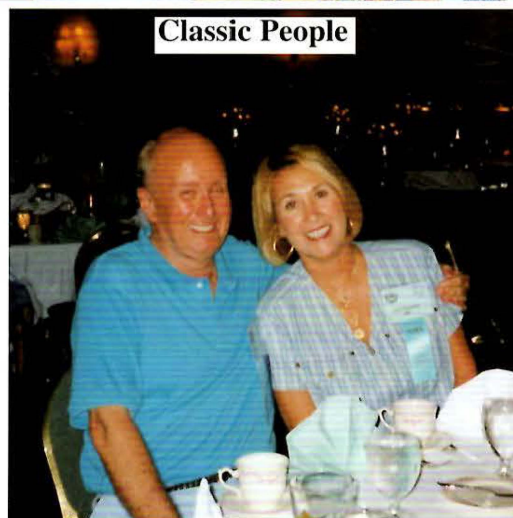
*Norm Jay "negotiating" with David Smith*



Classic Advertising (created LIVE!)

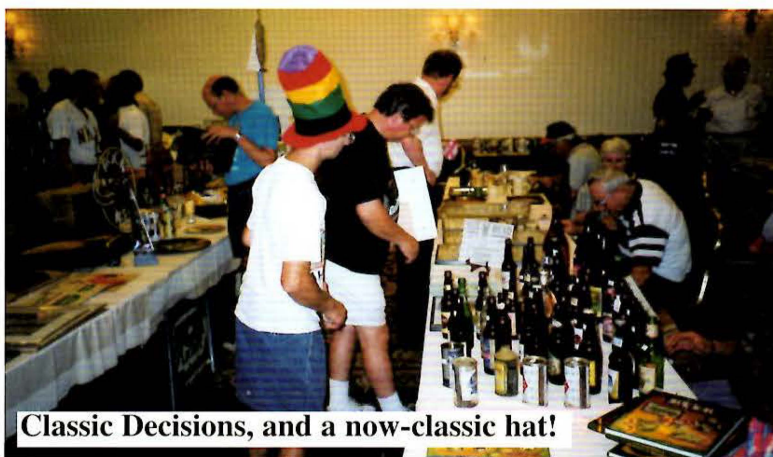
*artist Bill Stein and the Hamms bear at the Strohaus  
in the Sky*

**Oh well, there's  
always next year...**



Classic People

*Jim and Jerry Shoulter: "Looks like they're  
still on their Honeymoon!" Ruth Beaton photo*



Classic Decisions, and a now-classic hat!

*Noel Boelter as "The Cat in The Hat"*

**...in Columbus, OH, Aug. 5-9, 1998**