

# The Bremeriana Collector

JOURNAL

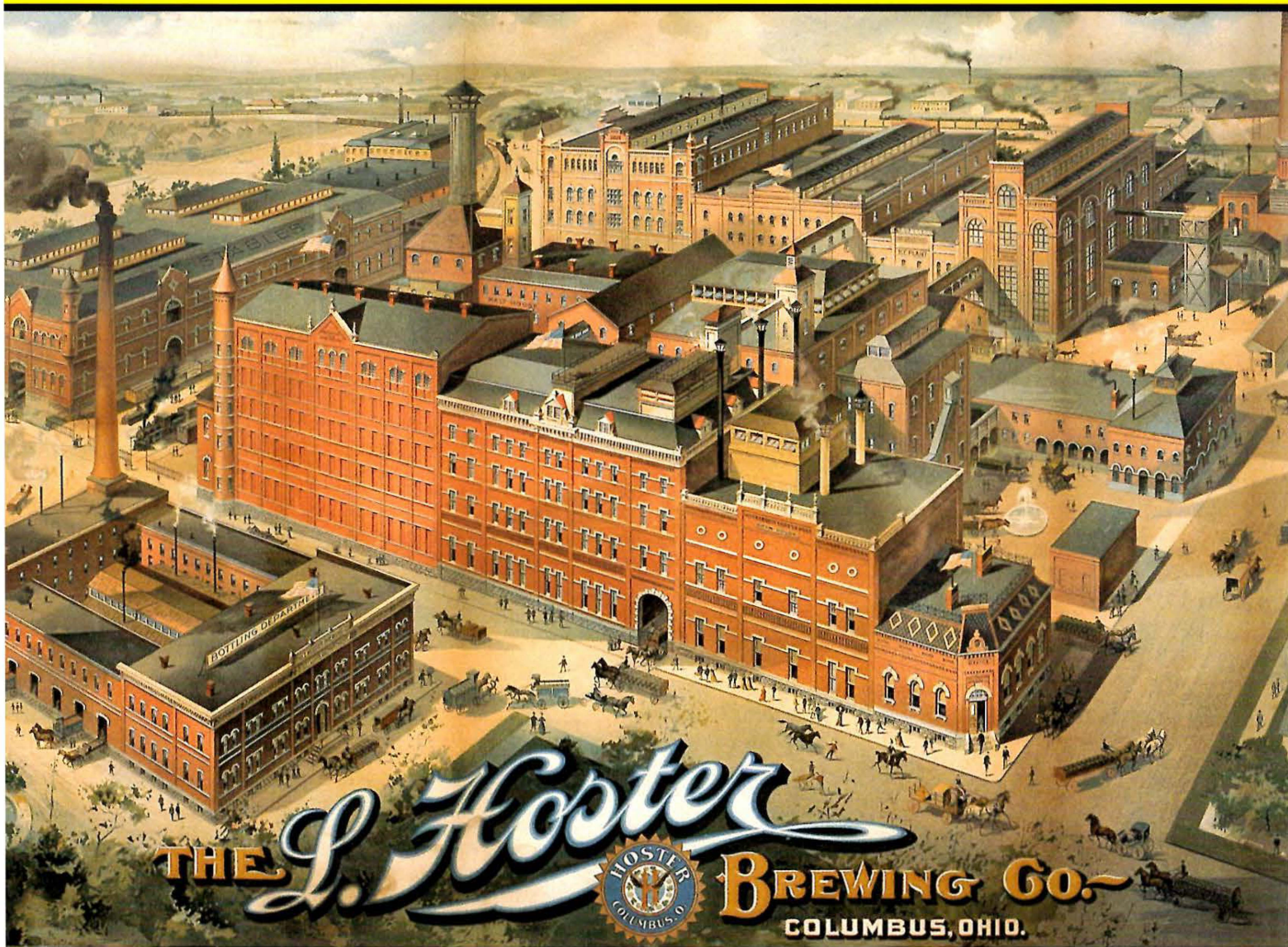
OF THE

## National Association Bremeriana Advertising

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**THE VITROLITE SIGN  
BASIC BREWERIANA...HINTS, TIPS & DATA**



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# National Association Brewery Advertising

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## COVER

A very classy Hoster Brewing Co., Columbus, Ohio factory scene, from the Boster Collection. Most of these buildings stand today as mute confirmation that Hoster didn't exaggerate the scope of their plant!

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Photo credits: Peter Blum, Curtis Boster, Bill Carlisle, Chicago *Sun-Times*, Fil Graff, Leonard Jurgensen, Bob Kay, Rich LaSusa, *Louisville Breweries*, Willy Novak, The Stroh Brewery Co., "*Time, Gentlemen, Please*", Mary White.



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## President's Page

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This is being written in the first week of December, shortly after attending the Fall Board of Directors meeting at the Monarch Chapter Fall Fest. Other than having to dig my car out of the motel parking lot after 12 inches of snow hit the area, it was a fun weekend. As always, Paul Zagielski and crew put together a great show for the annual get-together.

I want to bring you all up to date on some of the things which were discussed and decided at the Board meeting. The most pleasant thing to come out of it was seeing Bob Jaeger for the first time since his open heart surgery. Not only did Bob look and act ten years younger, he also announced that he was feeling so good that he desired to continue as Executive Secretary for the foreseeable future. His decision was met with a very positive response by all the members of the Board.

Curtis Boster, Chair of our 1998 Convention in Columbus, OH (weekend of August 8th...the *second weekend* in August!) reported that he is well along with plans for an exciting and somewhat different Convention. Based on feedback we have received from many members, there will be an increased emphasis placed on room-to-room dealing as well as the Public Show. All activities (tours, open-houses, etc.) will conclude prior to 5 PM to enhance evening room-to-room activity. Hopefully, if things work out, there will be some real surprises on the schedule.

Things are also starting to shape up for our 1999 Convention to take place in Rochester, NY, and our 2000

Convention planned for the Chicago area, where NABA started.

Although there was a brief discussion about the possible need for a dues increase, the Board felt that, partially because of the funds generated by the "NABA Bears" auction at Convention, an increase was NOT needed for next year.

This year offers the opportunity for several Members to become involved with the direction of the Association. All the Officer positions and 3 Board positions will be up for election. As a member stated in a very well thought out letter sent to me after Convention this year, "Are there any requirements for being on the Board? What are the responsibilities and duties required of Board members and Officers?"

At present the major requirement to serve as an Officer of Director is the ability to attend 3 Board meetings a year. There is no question that this would be a hardship for some of you. There has been some discussion held with the thought of reducing the number of meetings, but the majority of the Board feels that, based on what it takes to run a club of this size, it is necessary to meet 3 times a year. Other than the possible problem of attending these meetings, there are no requirements except common sense and a real desire to have a voice in the direction of your Association.

Personally, I would love to see a fully contested election for ALL positions in this years election!

As always, Happy Hunting!

Jim Shoulter 

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## From the Editor's Desk

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In setting up the cover of this issue, I noticed that this is the 100th issue of *The Breweriana Collector*! We had our 25th Convention at Milwaukee last year, and now the magazine has reached a milestone as well. The *BC* has come a long way from when I joined NABA; back then, a still typewritten roughly 5 x 8 black and white quarterly. Peter changed the size, then added color covers, then the first 4 page color section, and then 8 color pages. Issue 100 should have been his historically; evidently there were some missed quarters a way back. But friend Peter (and Professor George), this issue is dedicated to you!

Two notes of sadness: I recently received word that John Speiser, former President of Diehls, Inc. (the successor company to the Diehl brewery in Defiance, OH), died after a long illness on September 8, 1997. Jim had been with the Diehls for 45 years, and was the first non-family member to serve as President. Many of us will remember Jim who, along with Aric Diehl, came to conventions and breweriana shows singlemindedly searching for Diehl Brewery artifacts. We send our sympathy to his wife and daughters, and to the Diehl family, for although not blood-kin, Jim was very much one of them!

And the day after the Fall Issue of the *BC* went to the printers, I got word that Stroh had announced that the old Hamm Brewery in St. Paul would be closed in November. I was at Convention there twice, and came to love the Strohaus with its view of Downtown St. Paul. The decision to close was evidently made quite suddenly, because there was much plant improvement work going on when NABA was there in August. I am saddened by the loss of another old-time brewing facility,

and the effects the closing will have on the wonderful people there that provided us with hospitality. There is, unfortunately, no way to stop the march of economic realities.

In spite of my newly found proficiency with the computer software that makes it possible for me to produce the *BC*, I remain pretty much a computer novice. I refer to this reluctance to go beyond the praise of the computer as "a very useful tool" as The Dinosaur Syndrome. A dear friend in England, a lamp collector that I have never met personally, has been on the receiving end of faxes from me, sometimes twice a day, for over two years. John, who by some strange coincidence, also edits a collectors magazine, is much more of a computer expert than I. We have exchanged techniques, articles to proof read, etc. back and forth quite freely, but had studiously avoided one of the computer's most popular features, the Internet. My excuse was because I'm constantly reminded how much is out "there", and as a somewhat compulsive person, saw myself spending untold hours "surfing" for new information, and dropping out of the real world entirely. Well, John's son is a college student, and got Internet access to download files, etc. from his college library. All of a sudden, John is riding me about being a Dinosaur! So I was shamed into going on-line myself. And you know what? It IS great (*my* son is already kidding me about being lost in the ether)! Anyway, I've a new communications tool; you can reach me at [jfgraff@epix.net](mailto:jfgraff@epix.net)!

Oh, and we got some letters! And several articles in this issue are here because of them. Thank you!

Fil Graff 



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# A Pictionary of Modern Beer Glasses

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*Bruce Marks and Fil Graff*

How does one go about describing a beer glass to a fellow collector? Those of us that collect Pre-pro glasses are blessedly limited in choices; there is basically the etched "shell", the embossed "ale glass" and the glass stein. But collectors of Post-prohibition glassware have a much greater choice of glass types used by the breweries, and accurate description of a particular glass is at best a wordy proposition for most. Bruce Marks, who has what is likely the premier collection of Post-pro glasses, and who is deeply involved in keeping up with the output of the microbrewery glass ware, decide to develop a system using the glass manufacturer's own catalogues, and THEIR names to identify glasses. There are no real surprises here, as a "sham", a "shell", a "pilsener" or a "mug" are just what the glass makers call their wares.

The value in Bruce's system is that it allows EXACT identification of a particular style of beer glass (or bar ware in general) with only a simple letter. Rather than trying to convey: "it's a big heavy stemmed goblet-like thing with a big round foot and thick walls", it should be easier to say "it's a Marks Q." Auctioneers who routinely picture glassware could simplify their descriptive copy by saying "Marks Q, x inches tall, red National Bohemian". This system isn't quite as simple as JFO's Opener index, pioneered by Don Bull and Ed Kaye, and refined by John Stanley, where "B-12-16" is all that is needed to identify the item.

Maybe you don't want to bother with the various letter codes, but here, at least are the "proper" names for the glasses you collect. They are coded to the catalogue images appearing later in the article, for those that wish to use the whole system.

- A. Stemmed Pilsener (Cut Prism Stem)
- B. Stemmed Pilsener (Annulated Knopf Stem)
- C. Stemmed Pilsener (Drawn Stem)
- D. Stemmed Goblet (Cut Prism Stem)
- E. Stemmed Goblet (Drawn Stem)
- F. Stemmed Goblet (Annulated Knopf Stem)
- G. Balloon Goblet
- H. Low or Squat Goblet (Annulated Knopf Stem)
- I. Low or Squat Goblet (Cut Prism Stem)
- J. Low or Squat Goblet (Drawn Stem)
- K. Flare Pilsener
- L. Sham Pilsener
- M. Hourglass or Meister Hourglass
- N. Footed Ale Glass
- O. Heavy based Footed Ale Glass
- P. Weiss Beer Glass
- Q. Schooner or Hoffman Goblet
- R. Pint or Mixer Glass
- S. Accent Steiner Glass
- T. On the Rocks Glass
- U. Double Old Fashioned Glass
- V. English Highball Glass
- W. Roly Poly On the Rocks Glass
- X. Straight-sided Shell
- Y. Flared Shell
- Z. Footed Shell
- AA. Bamboo Shell

- BB. Columbian Shell
- CC. Hi-Ball Glass
- DD. Tom Collins Glass
- EE. Water Glass
- FF. Bucket Goblet
- GG. Flared Mug
- HH. Tankard
- II. Traditional Mug
- JJ. Scandinavian Mug
- KK. Paneled Thumb-rest Mug
- LL. Capri Mug
- MM. Cut base Mug
- NN. 1 Liter Mug
- OO. Prism Mug
- PP. Thumbprint or English Pub Mug
- QQ. Boot Mug
- RR. Shot Glass
- TT. Classic Shot Glass
- UU. Cordial Glass
- VV. 1 liter Pitcher
- WW. 60 ounce Pitcher
- XX. Gibraltar Pitcher
- YY. Service Pitcher
- ZZ. Hollow Stemmed Schooner
- AAA. Monterey Mug
- BBB. Bier Glas
- CCC. Footed Cooler
- DDD. Bubble-in Sham Cooler

The names above are from the manufacturers (Anchor-Hocking, Libbey, Federal Glass) current and obsolete catalogues; some of these names appear to be trademarks. The terms are appropriate as descriptions, as glass *styles* don't seem to change much, even if their uses may (a variation of Marks Q was once a Weiss Beer Glass in the US). These names are admittedly inadequate to describe the multitude of modern and traditional German beer glasses from manufacturers like Rastal, as each town and even brewery seems to have its traditional shape variant for each of their specialty beers.

Perhaps a brief Glossary would be appropriate:

"Knopf" is German for "button"

"annulated" means "formed with rings" (who would ever have the opportunity to use that word, except Biologists who describe earthworms and such?)

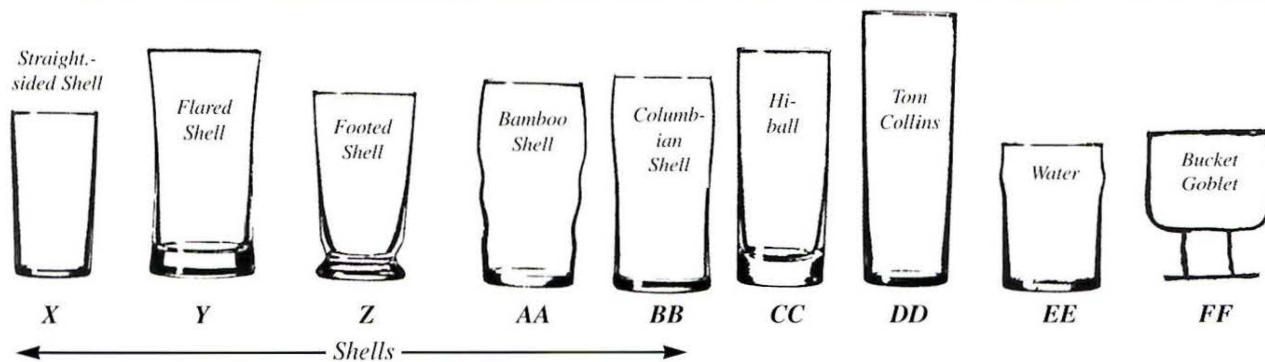
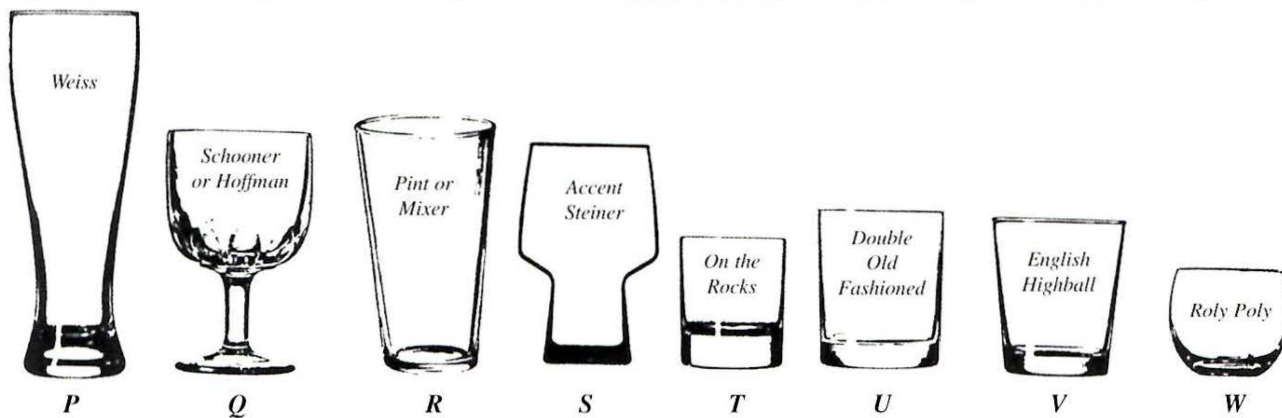
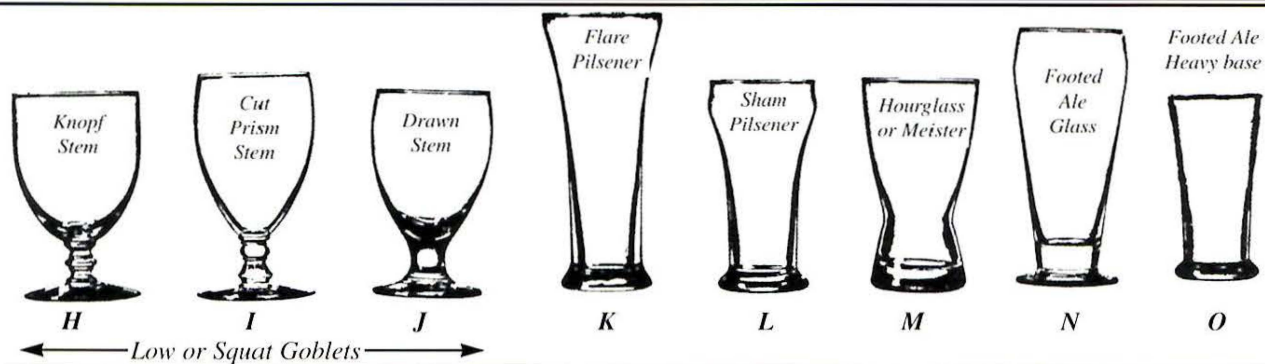
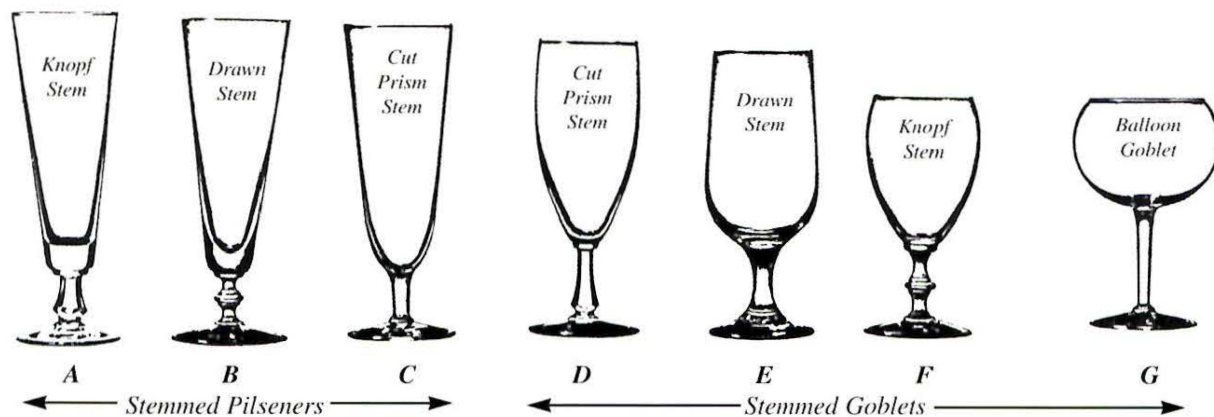
Some of these images don't picture what anyone would consider "beer" glasses, but several brewpubs have put their name on a variety of their bar glasses, making them "breweriana" even if served with cocktail in it.

Not that collectors don't have enough reference material to carry around on breweriana hunting expeditions, but these pages could easily be copied and slipped into your notebook!

*[Editors note: I know "Pictionary" is SOMEBODIES trademark! Thank you, whoever, for coining a useful word!]*



## The Marks System of Glassware Classification







The Marks System leaves room for expansion, as the industry adds new "standard" glassware. Unfortunately, as items are added, they appear 'out-of-sequence' with others of their shape family. They appear here in letter order. This article appeared in slightly different form several years ago in the Monarch Chapter newsletter. Thanks to Paul Zagielski for permission to reprint it. Have other Chapters done articles they'd like to see reprinted? *The BC* can't know unless you tell us!





## Monarch Fall-Fest, Libertyville, IL

This WAS going to be an easy show to report on! I had planned a complete article thus:

*"You've all heard of the Blue & Grey Show In Virginia in February. Well, The Monarch Chapter moved it's Fall Fest to a different hotel, this one in Libertyville. Evidently this was close enough to the Great White North to cause some problems. On Saturday morning, many of us were awakened to find that there was no power anywhere in the hotel (awakened by banging and carrying on in the halls...the power outage of course disabled the electric card room-door locks!) As if this wasn't enough of a surprise, when we looked OUTside we discovered 8" of snow on the ground!"*

*The Chapter Panic Committee got together over a cold breakfast, and decided to capitalized on the situation by renaming the show "The Black and White." In spite of this, it was decided to hold the show at The Hitch Inn Post in Libertyville, IL again next year."*

6 AM Saturday:  
outside the Hotel

6 AM Saturday:  
inside the Hotel.

A real article should have somewhat more detail. The lights DID come back on before the Public opening, and, in spite of the snow, there were some walk-ins! The new set-up reminded me of the Blue and Grey's hotel...a large atrium with rooms all around that lent itself well to a show like this. Unlike the old Palatine location, all the tables were located on one floor (with room for expansion in the side isles in future years). There were rooms that opened on the Atrium on the ground floor, and many stayed set up in their rooms, expanding to the patios outside their doors. Dealers who had rooms on the outside of the hotel, or on the second floor around the show floor did business during the public show, as there were plenty of signs directing buyers to all the areas.



*A panorama of the Fall Fest show floor from a second-floor balcony.*

The Hitch Inn Post Hotel did just about anything one could ask for in the way of hospitality, and when the weekend ended, many of us felt like part of the family that operates it!

(By the way, for you antique auto fans, there is a display room/garage in one of the lower levels of the hotel featuring, among other lovelies, a fully-restored "boat-tail" Auburn and a Pierce Arrow!)

The Blue & Grey Show in February doesn't seem to have a monopoly on snowy show weekends. Chicago to the

South didn't get any of "our" snow; neither did Milwaukee to the North! The Committee will try to do a better job weather-wise for 1998. Paul Zagielski, although he has stepped down as Chapter President-almost-for-life, will continue to run the Fall Fest with the assistance of the chapter "Cheap Help" Committee. A new era has begun for NABA's Monarch Chapter!



*Adrian Angleton's "K-Mart of Breweriana" doing well, as usual. The rooms around the floor area did well also.*

*Fil Graff, Monarch 124*

## Queen City Chapter Winter Show

On November 30, 1997, The Queen City (NABA/BCCA) Chapter held its Winter Show at the VFW Hall in Blue Ash, OH, and welcomed over 60 collectors.

A large selection of signs, cans, labels, glasses, coasters, etc. were for sale to tempt the breweriana collector, and many members and the general public went home with cravings satisfied.

*Mary White*



*Dave Gausepohl, Marv Gardner and Tom Flerlage "wheeling and dealing."*



# Local Prejudices and Identifying Artifacts

## A study in frustration

Fil Graff with Bob Kay

Many collectors are familiar with the beautiful Phoenix Brewing Co. embossed ale glass with the phoenix logo and barrel knopf on the stem. It is one of the only 3 glasses my wife Robbie has bought during all the years she has accompanied me on collecting missions and to Conventions. This one was selected because "it was pretty, and felt so natural in [her] hand." Perhaps a strange reason to buy a glass, but Robbie is a non-drinker and in reality, a non-breweriana collector; I have to concur with her choice, as I like this glass as well as any we own, for essentially the same esthetic reasons.

Being a bit of a compulsive about identifying sources, I did a bit of research (using the original American Breweries), and concluded that the glass was from Buffalo, NY. There were other "Phoenix" Breweries to pick from, but as I was doing ground surveys at the time, I found that the Ziegele Brewery had suffered a disastrous fire in 1888, and the rebuilt operation was thereafter known as The Phoenix Brewery. Not strictly a local prejudice, but perhaps a somewhat blind distortion of the facts that became a mind set.

Before we go any further, let's define "phoenix". According to Webster-Phoenix: a legendary bird that, after a long life, burned itself to ashes in a pyre, and then rose alive again from the ashes to live another life. Considering the propensity for the old (largely wooden structure) breweries to catch fire, necessitating rebuilding if business was to continue, it isn't surprising that many breweries adopted the name! American Breweries II lists 26 breweries that used Phoenix in their name (the first book had 16).

One of the great frustrations in artifact identification is the tendency of early brewers to rely on their printers for logos that appear on their labels. While not exactly "stock

labels", many printers had pieces of stock art (like today's "Clip art") that they would incorporate into label design. As the labels shown in this story illustrate, the phoenix and its pyre evidently were among these "clips". Another annoying tendency (annoying to today's researchers, it seems the brewers of the period weren't very concerned) is the inconsistency of logo design from one period to another. Just think of the myriad versions of the A & Eagle design used by Anheuser-Busch before Prohibition. Aside from the deliberate modifications like shield design, change from both wings folded inside the A to a spread-winged eagle and what the eagle clutches in its talons, there are the seeming accidental things like which way the eagle faces, whether its head is up or down, or whether one wing or both are

in front of the A. Today's litigious minded advertising directors would have a fit over such apparent casualness regarding a company's primary trade mark! Those that attempt to identify artifacts using logos likely wish the brewers of the 1880s through the Teens had been as careful.

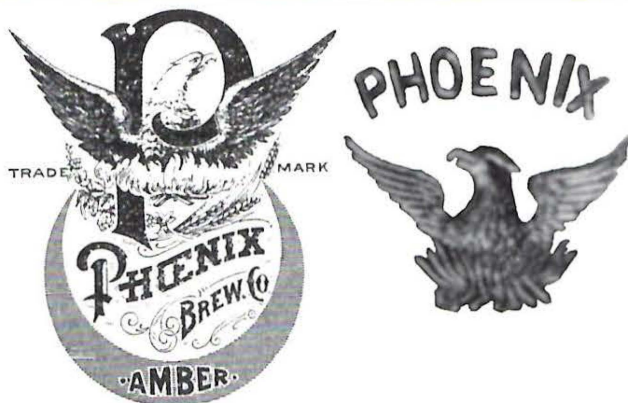
Back to "The Phoenix Brewing Co." glass. I mentioned my own prejudice in assigning the glass to Buffalo. Had I been more rational, I would have dismissed Ziegele-Buffalo right away, as the NAME isn't correct! It's Phoenix BREWERY, not "Brewing Co." From the list in of 26 Phoenixes in AmBysII, all but 6 can be eliminated from the possible list because of that name difference, the period the name was used, or the size or life span of the brewery. The 6 whose name matches the glass are: KY 49f&g, PBC, Louisville, 1883-1916; MI 28j, PBC, Bay City, MI, 1898 to 1917; MI 63c, PBC, Detroit, 1880 to 1897; OH 133f, PBC, Cleveland, 1891-1898; PA 692h, PBC, Pittsburgh, 1891-1899; and WI 434 l&m, PBC, Rice Lake, 1905-1917. Sadly, this name issue appears to eliminate some of the best locally supported candidates like MO 95, Phoenix Brewery in St. Louis, or KY 8c, Lang's Phoenix Brewery, Covington (so named because Charles Lang had to take the brewery back after he'd sold it to a group that went bankrupt, not because of a fire) 1893-95, or my once-favorite, NY 219d Phoenix Brewery, Buffalo (1887-1920).

I mention the dates in each case above because of the nature of the glass itself. These embossed ale glasses were heavy, the proprietary molds used to make them were expensive (there are a few with "panel molds", but a comparative few considering the total number), and the introduction of the thin-walled "shell" glass that could be (inexpensively) acid etched seems to pretty well have obsoleted the older ale glass about the same time lager beer assumed ascendancy in the public's taste. By 1890 or so, the heavy glass was fast disappearing. There is one interesting "transition" glass I know of, from Reyman (1880 to 1914) in Wheeling, WV. There are two versions of what would normally be an embossed glass, the first with a very crude etched factory scene, the second (I assume after the etching technique got better) of a essentially the same scene, but with a slightly expanded factory, indicating the passage of some time. My rule-of-thumb is to date embossed glasses in the 80's, and etched shells 1890's and on. The Reyman glass tends to support this, and also suggests that the heavy embossed glasses may have been made in one of the Wheeling area glass factories.

What prompted my review of the Phoenix glass this time is the recently published Louisville Breweries. The authors (whose photo of the glass appears in edited form above) claim the glass, with the usual local prejudice, for one of their pet Louisville breweries. The book also pictures an ad from the brewery, which piqued my curiosity, as the logo is not the same as the one on the glass. Yes, the phoenix bird itself is similar, except for direction of the head, but the Louisville ad excerpt shown below has the bird entwined in a "P". I assume (admittedly a dangerous activity!) that if a brewery was having a special mold made for a glass, they would use their complete logo!







Logo from ad copy, and detail from the ale glass

With this logic in mind, I asked Bob Kay if he had any labels from the various candidates that showed a logo, or a "proprietary type style," so the same kind of elimination could be done.

Of course, the label shown below that has the almost identical logo, even to the curved "Phoenix" above the bird, is from Phoenix-St. Louis, one of the breweries eliminated because of the "improper" name!



from other brewery's labels, or even from competitor label printers. Breweries may also (witness the variety of logos from A-B) have changed logo design over a period of time.



To quote Bob: "perhaps an article could point out the futility of such an [identification] effort, or just point out the wide use of the [Phoenix] name and trademark by many different breweries." Drat! That wasn't what I had in mind at all.

I hate to admit defeat, but it appears that my suddenly scientific approach to artifact identification leaves me with many more unanswered questions. Maybe "local prejudice" IS a better way. One can claim "ownership" of a partially branded piece of breweriana, and defend it equally as well as with the

"scientific" method. Neither, in this case, provides any answer that would satisfy a truly impartial witness.

I've included the other labels Bob sent as additional



Left Column: NY 219 d, 1887 to 1920. Immediate Left: PA 262 h, 1891 to 1899. Below center: WI 434 l&m, 1905 to 1917. Below Bottom: MI 28 j, 1898 to 1917.



demonstration of the problem. The Bay City label shows "Trade Mark" with the phoenix, flames and pyre copy (as does the St. Louis label above), so I assume that, at least in the period when the label was printed, this is what the brewery intended the logo to look like. The other examples here don't have that specific copy, so might well be a casual use by the printer!

Where does this leave my attempt to identify the source of the glass? Well, in spite of the "wrong" name, I now lean toward St. Louis, as the "Trade Mark" appears with the curved "Phoenix" copy in an almost exact match of the logo shown on the glass. Is this a "graven-in-stone" identification? Not if the lessons I've learned in working on this article mean anything! I now have a new "local prejudice" that is slightly better based than my old, but one that is subject to the same objections I always raised when defending my old position against upstarts collecting other breweries that tried to claim the glass!

If there are any collectors who have other labels, ads or the like that can shed some light on my quandary, I'd love to see them!



[Editor's note: Among the letters (YES, we ARE getting letters! Thank you very much, and please keep it up!) The BC has received since Issue 99 is one from Michelle Gabel. She and her husband have been NABA members for a year, and, living in Texas, are "chapterless", and too far away from other NABA activities. Michelle requested a column, or articles on "how-to's, what-to-do's, and more important, what-not-to-do's" for inexperienced collectors. We hope that articles like this will address some of these "basics". ]



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# Convention 1998

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## The Convention Chairman's Report

Curtis Boster

I'd guess that you are all probably in the winter clutches of "El Nino" as you read this. Maybe it's time to begin anticipating something more pleasant...the 27th NABA Convention in Columbus, Ohio, August 5-9, 1998! As Convention Chairman, I intend to make this a very memorable convention for all in attendance. I have some excellent plans working, but I am always listening for additional ideas that may enhance your visit to Columbus; if you have any such ideas, please drop me a note! [to save you looking it up: Curtis Boster, P.O.Box 340421, Columbus, OH 43234-0421; Office phone: (614) 760-9261, FAX (614) 760-9263] I am especially interested in strengthening the Seminar schedule, and could use some suggestions regarding hobby experts, and the restoration and preservation of breweriana collectibles.

For those of you not familiar with Columbus, we are situated in the geographic center of the state. Columbus isn't located "on the river", or "on the lake"; it is the largest city in Ohio, and the 16th largest in the US. It is home to Ohio State University, which is the largest university in the country! Since Columbus nightlife is somewhat conservative, at best, we'll schedule some interesting daytime activities for you thereby freeing up the evenings for quality room-to-room activity.

Our host hotel, the Marriott North, is easily accessible from I-71, one of the two major Interstates passing through the city. The hotel layout is simple, so there won't be difficulty finding rooms or activities. There are literally hundreds of restau-

rants within a one-mile radius, and the Anheuser-Busch brewery is within walking distance (although our plan is to bring the beer to you!)

Columbus has a rich brewing history dating over the last 150 years. One of the most exciting visits you can make is to the original Hoster Brewery, virtually intact although the beer stopped flowing in 1919. The entire "Brewery District" of Columbus is home to a rich brewing history, and several contemporary brew pubs. Although the Gambrinus, Schlee, Franklin and Washington Breweries are all but memories, the short-lived but classic Ohio Brewing Co. is another almost complete brewery structure you can visit while at Convention.

More specific details will of course follow regarding the Convention. I wanted to introduce myself, and let you know how excited Columbus is to host NABA for the Convention week. In future issues, I will introduce you to the history of Columbus brewing, and prepare you further for your visit next summer. In the meantime, start making plans to visit Columbus in August, 1998! And please remember that I am just the Chairman; the event belongs to all NABA. Any suggestions you have to make this the best Convention to date are more than welcome, and should be sent to me as soon as possible.

See you all (I hope) in Columbus....

Curtis Boster



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## Architectural Miracles Do Happen!

### Chicago Landmark Remembered

Some day I knew I would find a reason for taking all those photos of dead and oft decaying breweries. Now I know why; I would wish I had them when I assumed the Editorship of *The BC*!

When I started getting pictures of Chicago breweries, it was already too late for Peter Hand/Meisterbrau. I had happily consumed lots of Meisterbrau, and was quite pleased with the firm's new "Old Chicago" brand. Suddenly, they were gone, another victim of the beer wars, and the last brewery in Chicago. In January of 1984, all that was left was a large sign and a shipping building, and one forlorn former garage building on the corner of Sheffield and Concord. BUT, there was still the old Peter Hand logo proudly in place on four faces of the front and sides of the garage! Grist for the camera mill, at least.

Last year at Monarch Fall Fest, Rich LaSusa sadly told me the old garage had been torn down to make way for neighborhood gentrification in the River North area. The beautiful tile logos were gone, it seemed, forever!

But this year, Rich had some happy news. On the site of the old garage, a discount chain, Cost Plus, had built a new store, with a facade in the rather

*An (unidentified) newspaper photo of the remains of the Peter Hand Brewhouse, with the Southwest corner of the garage showing at the left. The logo has been expanded for clarity.*



undistinguished style of its predecessor, and bless their hearts, the company had placed all 4 of the tile logos on their new building, just where they had appeared on the old garage!

It appears there is a heaven, and the Architect and building owners of the new Cost Plus in River North, Chicago are almost guaranteed a place therein! Here is a simple (but maybe not cheap) way to preserve bits of our American Brewing heritage! May their tribe increase!



Fil Graff



*January, 1984: rainy, drear, and appropriate weather for capturing a corpse.*



**Time, Gentlemen, Please!**, by Michael Jones. Public Record, Kew, Surrey, UK, 1997

This illustrated breweriana history book comes from England. It contains 56 full color British brewery advertising posters from the 1880's through 1912, along with some extremely interesting insight into the breweries that produced them, and the state of the brewing industry in England at the time. The posters serve to transport one via time warp into those early and formative days of large scale commercial brewing. One of my personal favorites promoted screw-stoppered bottles (the design was evidently not adopted by US brewers). It shows the consequences of using those horribly dangerous corkscrews versus a safe stoppered bottle from Barrett's, the advertised brand. The gushing blood mixed with the foam (all in living color...see page 14 for a larger-than-life copy of this gruesome scene) is a reminder of the hazards our grandparents allegedly faced when using a tool many of us collect!

While most of the posters are in "good taste", and in keeping with the marketing styles of the period, it's tempting to mention some of the exceptions, such as the one picturing John Bull (for you non-Anglophiles, he's a pictorial symbol of Britain, rather like Uncle Sam) triumphantly hoisting a glass of Coda, a non-alcoholic temperance drink. The big, sad and bucolic figure pictured looks like someone you'd expect to find on the floor of the neighborhood pub! And to show how terminology changes with the years, one poster mentions All-Bright Non-Deposit Ale. What's that? Non-deposit bottles back at the turn of the century? Well, no; back in 1905 "non-deposit" evidently meant there was no yeast deposit in the bottom of the bottle.

"Time, Gentleman, Please!" is a phrase that the British pub patron knows well. The tradition is for the landlord to allow 10 minutes to finish drinks after the "Last Orders!" announcement, and then to call out "Time, Gentlemen, Please" to indicate the pub was closing.

Michael Jones, the author, has been active in preserving the history of brewing, and is a major collector of English beer labels. He has held the positions of Chairman and Secretary of the British Brewery History Society, and is presently Secretary of the Brewery Archive Trust. His knowledge of the subject is obvious throughout the book in the highlighting of relevant historical facts that relate to the posters and to the British brewing industry at the time.

Bob Kay

[Bob has copies of **"Time, Gentlemen, Please!"** for sale on this side of the Atlantic. The book (9.5 x 11.5" in size, 78 pages) is \$23 each, post paid. Bob Kay, P.O.Box 1805, Batavia, IL 60510.]

**Louisville Breweries - A History of the Brewing Industry in Louisville, Kentucky, New Albany and Jeffersonville, Indiana**, by Peter R. Guetig and Conrad D. Selle. Mark Skaggs Press, Louisville, Kentucky, 1997. Softcover, 8.5 x 11", 314 pages. [See ad on page 30 for ordering information.]

This is a book to beggar the term "exhaustive". The first 61 pages comprise a general history of the brewing industry in the Louisville area; the rest is a most comprehensive his-

tory of each brewery separately. The history begins with an informative advertisement of a rural publican for raw materials in 1789, and traces the industry from the days of the English-style tavern brewer into the era of domination of the German brewers. An unusual trend is well documented; the English tradition of "common beer" held out much longer in Louisville than was evident elsewhere. The smaller breweries that produced common beer to serve local saloons had neither refrigeration or lagering and storage facilities, similar to the steam beer breweries of San Francisco. These brews were put in barrels before the primary fermentation was complete, and allowed to develop its carbonation at the saloon that served it. One observer complained that a barrel of it was two-thirds foam. Common Beer (and steam beer) could be produced quite economically in these small facilities. These breweries, whose histories are well covered in the book, declined as the conversion to lager progressed, but as late as 1912, well into the lager beer era elsewhere, the management of Falls City complained that common beer outsold lager in Louisville three to one!

The later history, dominated by Falls City, Oertel and Fehr is thoroughly covered, but not particularly unique. The authors show no sympathy for the trend to lighter lagers, perhaps because Conrad Selle is an accomplished home brewer with a very professional command of brewing chemistry.

The treatment of the brewing process of both common and lager beer is exceptionally good. The breakdown of malting into the process stages is the most detailed known to me. The treatment of the brewery cooperage is also exceptionally thorough. The book has a large number of illustrations of archaic brewery equipment, mostly from steel engravings or woodcuts from catalogues or trade magazines. Excellent use has been made of The Louisville Anzeiger, the city's German language newspaper, and there are many ads from local brewers. As both authors are bottle collectors, bottles dominate the breweriana illustrations; these include those of the specialized bottlers of out of town brewers. [To my sorrow, cases and tap markers were not covered at all.]

One negative: the book appears to have been worked on over a long period of time, and there are some inconsistencies and redundancies between parts as a consequence that should have been weeded out. The proofreading itself is excellent, but the book would have benefited from more comprehensive textual editing.

On the other hand, if this were a professional publication, I doubt it would have anything approaching the comprehensiveness it has. The competence of the authors' treatment of the brewing process has been noted, but their enthusiasm for what they were doing is equally pervasive. One might wish that the brewing industry in the area of one's own primary interest would generate a book such as this!

George W. Hilton, Editor Emeritus



## Heileman's Brand Geneology

Stroh's acquired Heileman's in 1996 and as might be expected the brewery names on some Heileman labels are beginning to change. This is an oft repeated occurrence. As breweries close or sell, it's common practice to sell the marketing rights to their successful brands. Thus, the breweries may die, but the brands often live on and on. Breweriana collectors have fun tracing the roots of brands names, and labels provide a prime source for the sport.

The G. Heileman Brewing Co. was, perhaps one of the better known collector of brand names. Most of their 100+ brands can be traced to breweries they acquired during their period of expansion starting in the early sixties and running to the early eighties. The list of breweries they amassed is impressive. Here's a quick recap:

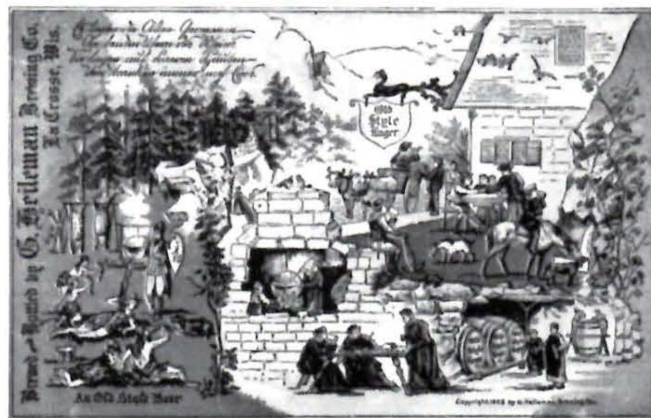
- 1962 Fox Head (Waukesha, WI)
- Kingsbury (Sheboygan, WI)
- 1967 Wiedemann (Newport, KY)
- 1972 Associated: St. Paul, MN (Jacob Schmidt)
- Evansville, IN (Sterling)
- South Bend, IN (Drewrys)
- Chicago (Drewrys/Schoenhofen)
- 1977 Rainier (Seattle, WA)
- 1979 Carling-National: Tacoma, WA (Heidelberg)
- Belleville, IL (Stag)
- Baltimore, MD (Carling)
- Baltimore, MD (National)
- Frankenmuth, MI (Frankenmuth)
- Phoenix (Arizona/Carling/National)
- 1980 Duncan (Auburndale, FL)
- 1983 Lone Star (San Antonio, TX)
- Pabst (Perry, GA) & [Blitz-Weinhard] (Portland, OR)

These were the years when the late Russell Cleary guided Heileman's. Within the industry they were known as lean and mean, a strategy that allowed them to survive where others had failed. Of course, there is a lot of water over the dam since Cleary's days, culminating with Heileman being the acquiree at the hands of Stroh.

The number one rule in tracing brand names is to start at the root level. By that I mean finding the first brewery that used the brand. Of course, that's not always easy. In practice we start with the earliest we know and stand ready to change as earlier discoveries are uncovered. Sometimes the trail isn't always obvious. Note that Heileman took over Associated in 1972. Associated was formed in 1962 by the merger of the E&B and Pfeiffer/Jacob Schmidt Brewing Co.'s and the closing of the E&B brewery. Pfeiffer had acquired the Jacob Schmidt Brewing Co. earlier. They added Sterling in Evansville, Indiana in 1964 and Drewrys, headquartered in South Bend, in 1966. Of course, before yielding to Associated, Drewrys had mirrored this same growth-by-takeover strategy. Carling-National had followed a similar path before being swallowed by Heileman in 1979. With Carling-National aboard, Heileman remained the only living heir of 30+ breweries and held the marketing rights to many of their labels. Obviously, tracing the derivation of a brand name is a lot like the sleuthing required in genealogy

research.

We don't need to spend too much time with Heileman's original brands, such as Old Style Lager and Special Export. We can quickly assign those to Heileman, estimate a birth date and move on to some more challenging tasks. Old Style Lager was born about 1902 and Special Export, a premium brand, about 1950. Both stayed with their parents until adoption by Stroh's in 1996.



1) The first Family Picture: Old Style at 12 years of age. The original 1902 copyright Old Style Lager label, from a bottle filled in 1914. Monks a'brewing, and at the left bottom, scantily clad maidens drinking beer from horns on the lawn, with an early version of the Cavalier bringing gifts.

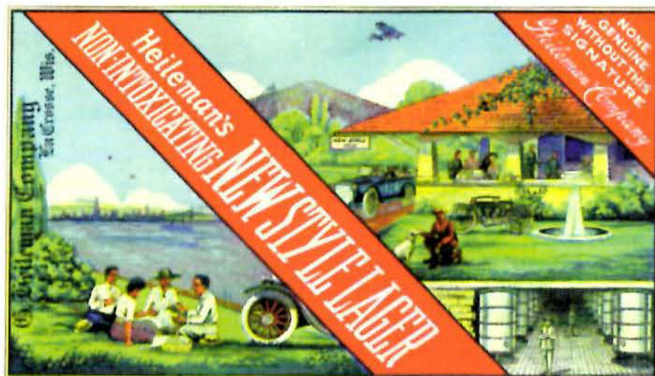
Just where did Drewrys start? I am indebted to Dave Craig, of Canada for the early part of this history. Ed Drewry immigrated to St. Paul, MN where he started a brewery in 1860. His brewery on Payne Street was about two blocks from Theodore Hamm's Brewery. His son, Ed Jr., went to Winnipeg, Canada in 1872 and took control of a brewery there in 1877. When the St. Paul brewery closed in 1912, Drewrys was brewed only in Canada. But not for long! Drewrys reappeared on the American scene with repeal in 1933. Marketing was headquartered in Chicago and beer was contract brewed by Sterling Brewers, Inc. in Evansville, Indiana. In 1936 Drewrys purchased the Muessel Brewing Co. of South Bend, Indiana and contract brewing at Evansville ceased. In 1951 two additional breweries, Schoenhofen-Edelweiss and Atlas, both in Chicago, were added. In 1961 the Hampden-Harvard Breweries of Willimansett, Massachusetts was added and then in 1962, Piel Brothers, a New York brewer with plants in Brooklyn and Staten Island. These additions placed Drewrys in the top ten brewers in the US. However, profitability remained elusive and by 1965-66 Drewrys was taken over by the Associated Brewing Co. of Detroit, Michigan. Associated didn't fair much better and in 1972 sold four breweries, including South Bend, to Heileman. However, by 1988 Heileman's growth mode was over and they too had to face some serious downsizing. That year they sold their Evansville Brewery along with rights to several regional brands. The new owners renamed it the Evansville Brewing Co. The brand names that came along in the deal included Sterling, Wiedemann, Cooks, Falls City, Drewrys, Drummond Bros. and Champagne Velvet. I understand that Heileman's retained the rights to some of these brands in certain distant states.



Thus, the Drewrys brand can be traced from St. Paul in the 1860's, to Canada, and back to the states first in Evansville, Indiana, then South Bend, and later Chicago while under the sponsorship of Drewrys. The brand was continued by Associated and later by Heileman and now rests with the Evansville Brewing Co. Wow! What a ride! The labels pictured serve as snapshots during the life and times of Drewrys Beer.

In similar fashion, birth dates for the other labels in the Evansville deal, (Sterling, Wiedemann, Cooks, Falls City, Drummond Bros. and Champagne Velvet) can be estimated. Sterling was born with the Evansville Brewing Assn. circa 1894; Wiedemann came from it's namesake brewery in Newport, Kentucky, circa 1870's; Cook's was fathered by Frederick Cook, another Evansville brewer circa 1850's; Falls City came from the it's namesake brewery in Louisville, circa 1905; Drummond Bros. is a relative newcomer from the Falls City Brewing Co., circa 1974; Champagne Velvet came from Terre Haute Brewing Co., circa 1900. Times and tastes change and the fate of most of these brands is up to the Evansville Brewing Co. now. [Editors note: I understand Evansville is closing "soon"; they just couldn't sell enough to be profitable.]

A few other brands that have spent time with Heileman include, Altes, Blatz, Braumeister, Blitz, Burgie, Carling Black Label, Colt 45, Duke, E&B, Edelweiss, Fox Deluxe, Grain Belt, Hauenstein, Heidelberg, Heidel Brau, Henry Weinhard, Karlsbrau, Kingsbury, Knickerbocker, Koehler, Lone Star, Malt Duck, Metbrau, Mickey's, National Bohemian, National Premium, Nine-O-Five, North Star, Oertel's 92, Olde English 800, Ortlieb, Pfeiffer, Piels, Rainier, Red Cap Ale, Red White and Blue, Schmidt, Tuborg; the list goes on and on. Yes, the geneologists have their work cut out for them!



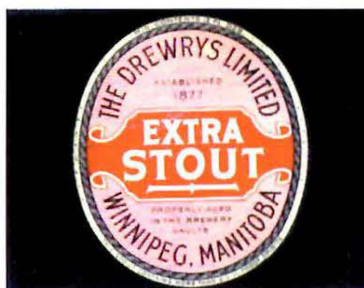
2) Old (?) New Style at 18 years. A Prohibition label clearly showing the young brand's teen-aged identity crisis! No monks, the maidens replaced by fully-clothed picnickers; The Drys killed what should have been a joyful teen period!



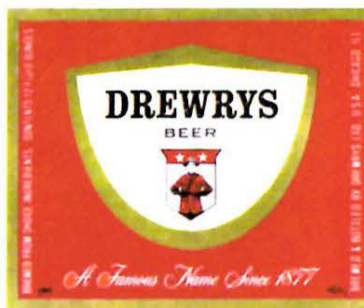
3) Grandpa Old Style at 95, and now with Stroh. The monks are back, as is the "Old Style Inn", but the now politically incorrect scantily clad Native Americans are replaced with a colonial dame serving tavern patrons.



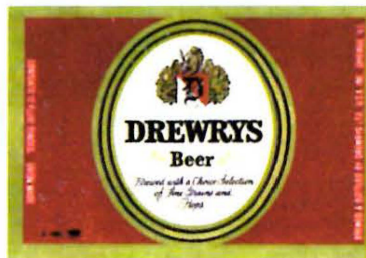
1) Old Styles favorite boy, Special Export at 17 in 1967. The reclining maidens are still present, as is the word "Lager".



2) Some years later, across the border in Canada, Drewrys Extra Stout probably during US prohibition.



4) Sometime after 1951, Drewrys is the flagship brand of a growing Mid-western chain.

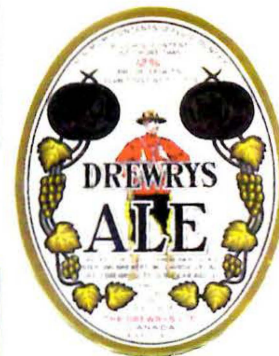


5) Canadian heritage forgotten, Drewrys (left) as part of Associated Breweries in this post-1966 label. 6) Right: Drewrys after 1972, older than 112 years, but as part of Heilemans stable of discount beer brands, now brewed in Sheboygan.

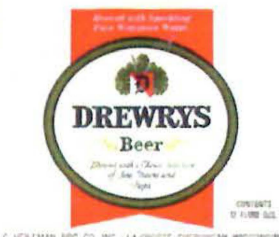
2) Special Export at 27: Mature, self assured, and now in 1977, a world traveler. 3) Below left: Special Export only four years later, in 1961, reduced to an overprint on an Old Style label. Well, the Old Man always was proud of him!



1) Above: Drewrys Extra Porter, at 30 in about 1890.



3) Drewrys, back in the USA, and living in Evansville (under contract), its Canadian heritage proudly showing



Until next issue, Skol!

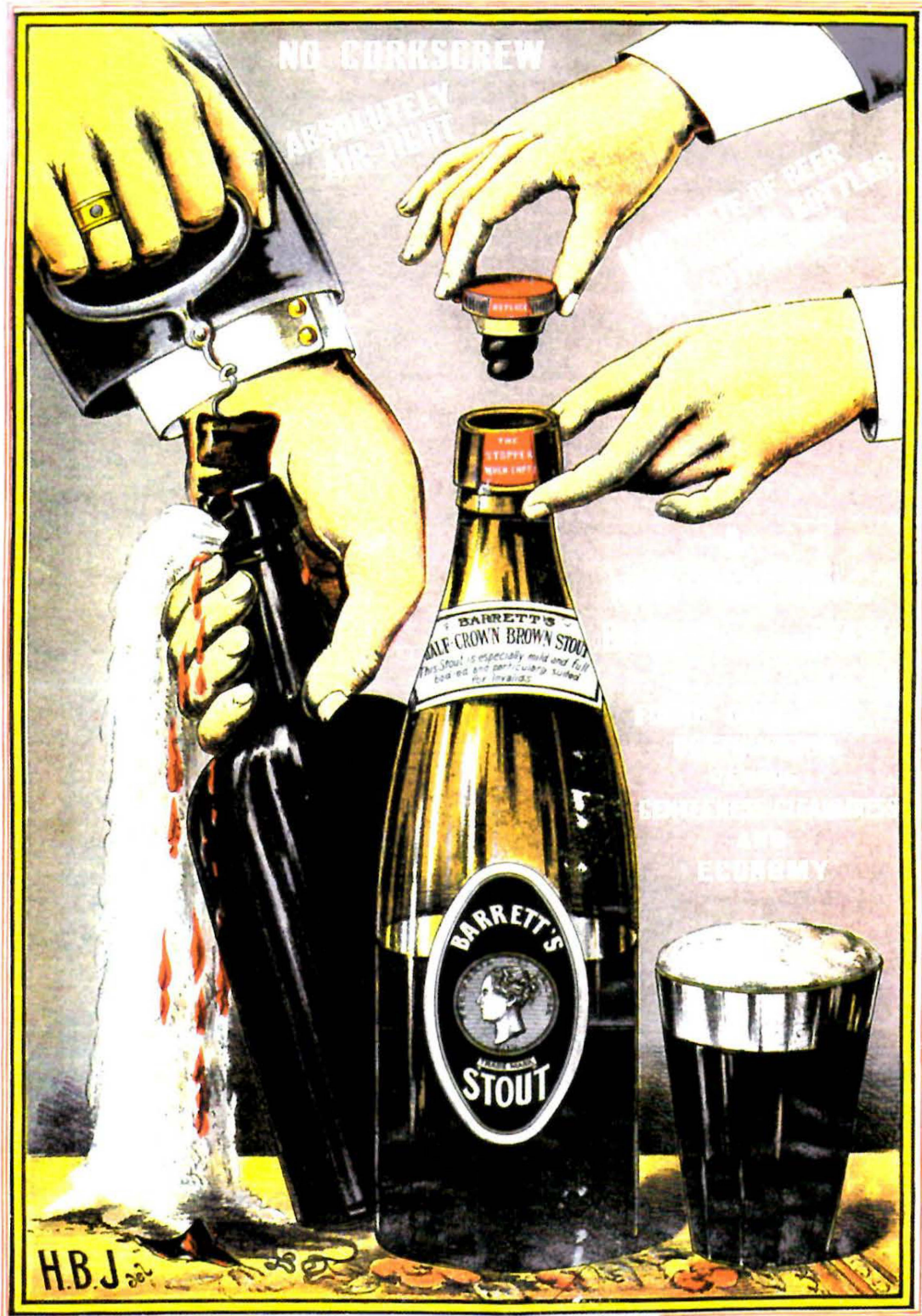




# BARRETT'S

IN PATENT SCREW

STOPPERED BOTTLES.



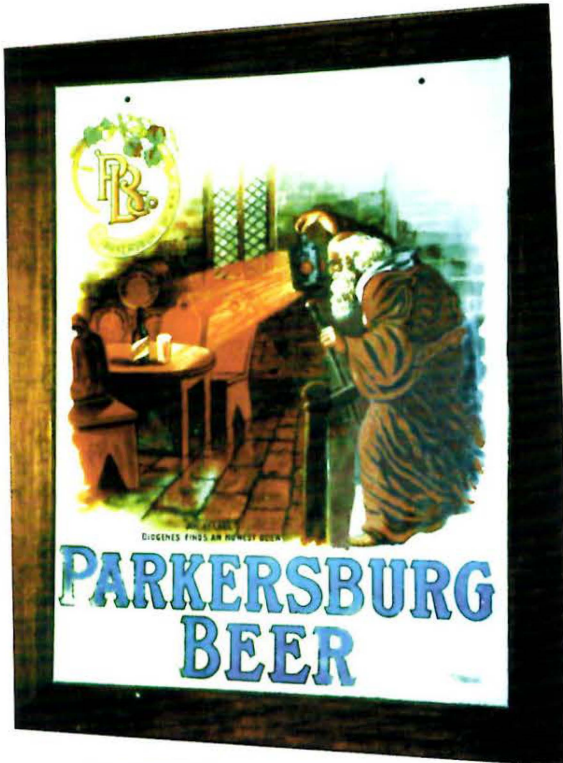
## ALE & STOUT

Not American (or even NORTH American) breweriana; but a great sign from England. See Bob Kays' review of "Time, Gentleman, Please" on page 11 for a description of this perhaps a bit excessively graphic sign. Even in England, exaggeration was often used to make a point.



# Meyercords VITROLITE

## An Aristocrat of Glass Signage

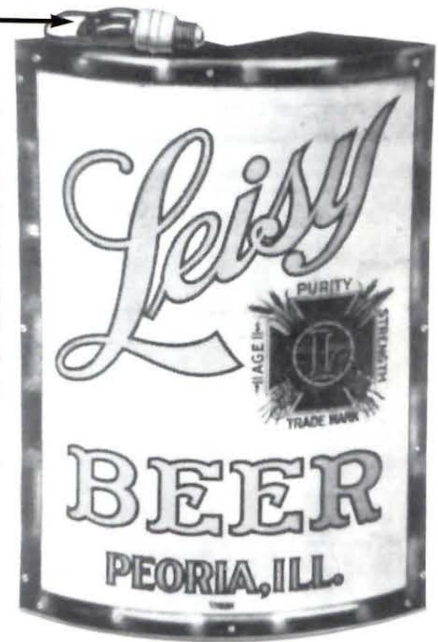


Note electric light socket and cord...  
These signs were lit!



No story on the Vitrolite would be complete without color pictures. These photos, from the collections of several NABA members, show both the famed "drum sign", and two examples of flat glass Vitrolite signs. The Parkersburg Brewing Co. sign featuring Diogenes and his lantern is surely among the high points of the art of Decalcomania Transfer advertising!

See the story on these beautiful signs on pages 21 and 22.





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## The STROH Children, Part 2

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Here, for the first time ever published, are the second two of the four lithographs featuring children, issued by The Stroh Brewery Co., Detroit, sometime between 1900 and 1903. These two boys (the girls were shown last issue) are among the Editors personal favorites of all lithographs!

It is likely that the four children were all rendered by the same artist. The theme and layouts are related, and some of the features are identical. Stroh intended these pictures to show not only their flagship "Bohemian", but lesser known beers as well.

"The Boy with the Brown Stout", below, shows "XXX Pale", a brand that appears on only one other piece of Stroh lit-

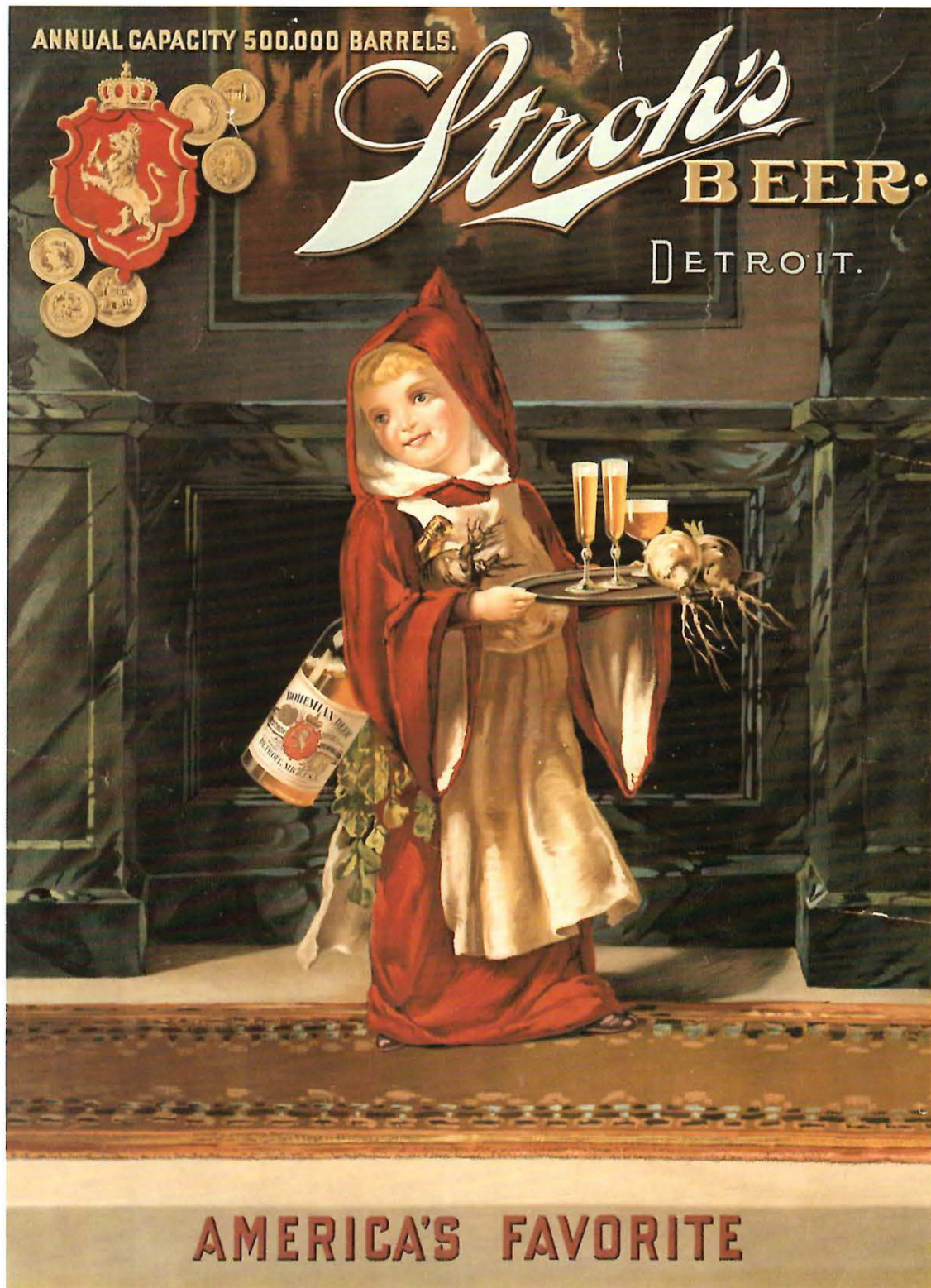




erature. It is interesting to note that the bottles shown have two types of pre-crown closures: wire-bound cork, and Baltimore Loop Seal (the smooth foil covered tops with no wire visible). They also show a transition of corporate name. The use of "B. Stroh Brewery Co." appears to be an advertising gimmick, as the name went from "The B. Stroh Brewing Co." to "The Stroh Brewery Co." in 1902.

Both of these wonderful pieces are property of the Stroh Corporate Archives.

*[Note: I made an error in attribution last issue. "The Girl in the Blue Dress" litho actually belongs to Joseph Olsen! My apologies to both Joe and Strohs. Fil Graff, Editor]*





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## The NABA Bears, by Bill Stein

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### Part One of the Series



*Sadly, the NABA BEARS book will not be produced, as the production costs would eat up all the proceeds from the auction! So the suggestion was made that we run the art work, which after all in a sense belongs to all of us, a few cartoons at a time in the BC. Here are the first two, selected for their seasonal appropriateness! Thank you again, artist Bill Stein!*



### Retrospective

One of the toughest decisions I make as Editor is to have to choose where a particular article is placed in each issue of the BC. Last issue, the article on the Schlitz Royal Ruby bottles, with wonderful color pictures by Len Jurgensen, had to be placed in the black and white section of the magazine. There was no answer to my question; How can the membership see how beautiful the ruby bottles were without color? The photo at the left is of the composition board sign, featuring the 7 oz. bottle, this time in full color! This sign is one of the very few (if not only) point-of-sale pieces Schlitz produced for the new package. A full size half-bottle (plastic) is the feature of the piece. Below, all four bottles in color! I feel redeemed.



*Left to Right: Quart NR, 1950; 16 oz. NR, 1962, 7 oz., 1950 and 12 oz. NR, 1962.*

JFG





# The STROH OVAL LABEL

By Peter Blum

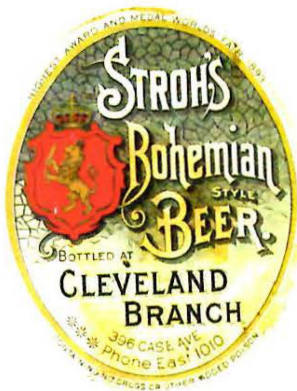
The oval Stroh label with its unique and angular lettering served the brewery for close to 70 years. There were many minor changes over the decades, but the overall appearance remained unchanged, and reflected a conservative approach to brewing. The cracked glass background design was a common Victorian and Art Deco motif, known to decorators by the French term 'craquelé'. It too remained unchanged.

The oval label first appeared on bottles filled at the branch in Cleveland, which opened at 89 Bond St. (now 6th) in 1893. An oval label with this address is known only from "the Four Seasons" lithograph. Other vignettes in this litho still shows the rectangular label for Detroit bottles, in use since the 1880's. It thus is conclude that the oval design was tried out in Cleveland; after it proved popular, it was adopted in Detroit. The Cleveland branch moved to 396 Case Avenue in 1899, and stayed there until 1939. As Cleveland streets were numbered in 1906 (Case Avenue became East 40th St.) the first Cleveland oval label shown below can be dated between 1899 and 1906.



The first oval label, from the Christmas scene on the Four Seasons lithograph.

The early "Special Bottling" Detroit label also exists on a B. Stroh Brewing Company (1882-1902) embossed slug plate bottle in the Stroh archive, but without listing "Detroit". Sometime in 1906, the bottom part of the label was changed to a more contemporary design, similar to the first label after Repeal of Prohibition. The bottom text on the outer rim was a mandated guarantee under the "Pure Food and Drug Act, June 30, 1906 Serial No. 15045" [the serial number was assigned to the complying establishment]. Two other contemporary Stroh brand labels showed a very similar overall design; "Bohemian Style" was replaced by "Wurzburger", a darker beer, or by "Temperance", a low alcohol beer first produced in 1917-18, as part of an industry effort to defuse the drive for Prohibition.



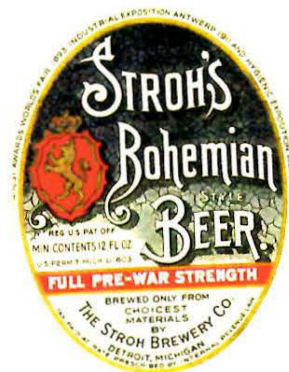
Left: The Cleveland (Case Ave.) label. Right: The "Special Bottling" Detroit label. Both are before 1906, as they lack the Pure Food and Drug Act copy.

Prohibition regulations prohibited the use of the word beer; it was replaced with "Lager". The red band, later to become a fixture on the Stroh label, was introduced during this period. Labels were perforated with the bottling date until 1934; a perforated "coding" was used for several years thereafter.



Two Prohibition labels. The left one was bottled 12-2-27, the right on 5-27-32.

Two Post-repeal labels listed the U-603 permit number. In the image below, the left label still shows the Prohibition name "The Stroh Products Co.", and had to be below 4% alcohol by volume (3.2% by weight). The design on the right reintroduces the red band with a temporary text, indicating the regular 5 percent beer had returned. Again, the red band and oval were outlined in gilt.



In 1935, the slogan "Served Wherever Quality Counts" first appeared. In 1937, the word "Min." was dropped from the contents line. The shift to a broader label came soon after.



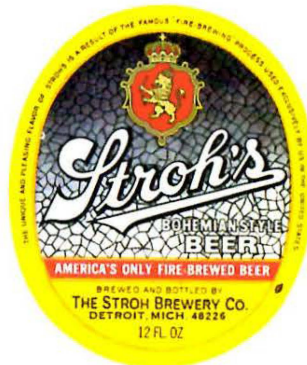
Former BC Editor Peter Blum is the Archivist and historian of The Stroh Brewery Company. The labels shown here are from the Stroh corporate collection, and have been reduced from their original sizes. Because these labels represent the Registered Stroh name and logo, it is necessary to state that they are presented solely for the personal educational use of NABA members.





The first "broad" label, about 1937-8, with full "Tax Paid ..." IRTTP label, the last Stroh label to include the outer text about Worlds Fair awards. The post-IRTTP labels of the 1950's show the new outer text of Fire Brewing, and zone "26" appeared after "Detroit".

When Stroh beer bottles shifted from clear to dark brown about 1939, the label changed to yellow, and became shorter. There are two IRTTP ("Internal Revenue Tax Paid") designs, differing in the Lion crest only. The earlier version lion is in yellow, with detail drawn on the mane, and white jewels on the crown. Bottles exist with a "Buy U.S. War Bonds" neck label. The gilt lion, with somewhat less detail, is restored on the second



"Corporate graphics" change the Stroh label. Gone is the antique type, replaced by the equally traditional script "Stroh's". Left: The 1971 new look label. Note that the Zip code appears here for the first time (mandated in 1963). Right: the same copy, but reset for high-speed labelers.

since the adoption of the oval shape. Stroh found itself with three type faces - block letters on cans, antique on bottles, and script on print ads, truck bodies, beer cases, etc. In a move to develop a uniform corporate logo, the loin crest was redrawn, and the underlined script Stroh's was adopted for all corporate uses.

The next 8 years saw many modifications. The dark brown "rectangles" with straight side trim permitted the use of rotary labelers. Notching marks to indicate place and date of bottling could be applied between side markers. In 1976, "gold" foil was first introduced, creating an attractive and rich-looking version of the script label. The oval was completely enclosed in a dark brown "rectangle" in the final version of the famous "spiderweb" Stroh oval label.



Left: A shorter IRTTP label, with "fancy" crowned lion, but in orange-tan, instead of gilt. Right: Gilt is restored, but detail lost. Below left: The first post-IRTTP label for the standard returnable bottle, with the new "Fire Brewed" copy. Below right: The same label, but in smaller size for the new one way bottles. These are the last labels to use gilt inks.



Left: The faux-gilt outer ring is replaced with red, and the basic interior label made rounder; straight sides (rather than top and bottom) appear. Right: 1976, the last oval label, with the "cracle" on gold foil, and the brown border enlarged for higher speed labelers.

Two sizes of post-IRTTP labels are known with a gilt lion and edging; the smaller size was designed for one-way packages. The use of gilt on the Stroh label was replaced by a light ochre in 1962-3, about the time the Zip Code was included (there are no known gilt labels with Zip Codes). The ink color change occurred at different times for the various package sizes so it is not a firm year marker. Another change about this time was the placing of one-way labels in a dark, more nearly rectangular body, as the new high speed labelers required at least two straight edges.

1971 brought the first major change in label design

[There was one last fling of the traditional 'cracle' design on a series of cans produced while Stroh was experimenting with (what your Editor thought was a beautiful package, but more sophisticated marketing types prevailed) a white background package. Several designs were produced before the traditional design disappeared altogether, and then the Stroh "Corporate Blue" period began.

The Editor snuck a few pieces of instructional information into Peter's copy. This sort of basic information will regularly appear in articles in the future.] JFG



# VITROLITE, Aristocrat of Glass Signs

By Bill Carlisle with Fil Graff

The headline in an ad reads: "Decalcomania Transfer Products®" - the Kwik Way for applying your advertising message permanently to wood, glass, metal or leather." This sales pitch was from the Meyercord Company of Chicago, that by the beginning of the 20th century was the nation's largest producer of transparent window decals for the purpose of advertising a particular product. The first decal signs were made to be applied directly to the dealer's window where the product was to be sold. From there, Meyercord developed a full line of advertising signs by applying "Decalcomania Transfers" (the word "decalcomania" was evidently once a Meyercord Registered Trade Mark) to plywood panels, leather pelts, canvas and glass.

In their quest to find the most durable, non-fading and thus permanent sign material, the Meyercord engineers were led to The Opalite Tile Co. in Pennsylvania. Beginning in about 1904, Opalite manufactured decal-opaque white glass signs for Meyercord. The arrangement ended when George Meyercord found that Opalite was buying decals from a German company, and was manufacturing its own line of signs!

In 1908, George Meyercord was able to induce some key Opalite officials to join him in forming a new company to make glass signage. The new company was first called Meyercord-Carter, with George Meyercord as President. A new factory was built at Vienna, West Virginia, near Parkersburg in the Ohio River valley, the home of many other glass producers who chose the area for the inexpensive raw materials and natural gas, and excellent transportation by rail or water. The plant began producing black and opaque white Vitrolite in late 1908, with 75 men and women on the payroll. The firm reorganized and incorporated as The Vitrolite Co. in 1910, and the factory

was finally completed in 1914.

It is amazing that so many different "Drum Signs", as Meyercord called the curved glass corner sign many of us avidly seek today, were produced for breweries in the relatively short period of little more than 10 years. Meyercord advertised heavily in brewery publications like *The Western Brewer*, and found a ready market for not only the Vitrolite signs, but many decalated wood panel and even decalated canvas signs as well. These latter signs are not nearly as evident today, because the plywood used wasn't waterproof (waterproof adhesives came later, unfortunately!), and scratched easily, and canvas is, after all, only cloth. But the almost permanent glass signs (Meyercord called Vitrolite "The Century Sign") are often as beautiful today as they were when they were made, even after decades exposed to the elements. The ad reproduced here shows the range of the art work Meyercord produced. Note that Meyercord intended to have these signs illuminated from within! Perhaps difficult to discern, but the object atop the German Beer sign is a light socket and cord set. There were several breweries besides German Brewing that used the beautiful mosaic design; these are the prizes in any collection! The Columbia Brewing Co. (Shenandoah, PA) Drum, with the mosaic behind the word BEER, is shown, along with several other brewery Vitrolites, in the color pages of this issue. From the plainest design to the most ornate, few brewery signs rival a Vitrolite for drama and beauty.

The beautiful Vitrolite decalated signs were actually only a secondary product of the company, as structural glass was the company's main product. Available only in black and white until 1922, when a rainbow of colors was added to the line, this glass was used extensively for interior and exterior decorating. The company supplied several boxcars of Vitrolite glass for the construction of the Empire State Building, and many Parkersburg homes sport Vitrolite bathrooms and kitchens. When sandblasting and inlay processes were developed, they quickly became a major activity at the plant, with orders for counter tops, barbacks and wainscoting coming from hotels and restaurants all across the country. At the Forum Restaurant in Chicago, for instance, Vitrolite inlay tells the story of food production throughout the world. One regularly repeating customer was the National Cash Register Co. of Dayton, Ohio. The marble-like plate above the cash drawer is usually Vitrolite glass!

By 1920, the structural glass business had completely obscured the Decalcomania Transfer sign. With the advent of Prohibition, one of the biggest Vitrolite sign markets, the breweries, dried up. In 1935, the plant was sold to Libbey-Owens-Ford Glass Co.; L.O.F. transferred the Vitrolite operation to its Rossford, Ohio plant in 1950, converting the Vienna plant to the production of fiber glass products.

It is interesting to note that these wonderful signs, which were only a small part of the Vitrolite output, may some day be the most common survivors. As much of the structural glass was attached to the buildings it decorated with "mastic", an adhesive prone to age deterioration, many Vitrolite panels loosen up and fall off. Being glass, they break. Breweriana collectors, it is hoped, will take much better care of their rather expensive treasures!



**MEYERCORD**  
**VITROLITE**  
**DRUM SIGNS**

*Are being adopted by the  
Leading Breweries as their*

**Standard Drum Sign**

A **VITROLITE** DRUM SIGN is the logical drum sign for the brewer to use because they are permanent.

The wind, weather and sun does not play havoc with these signs, rusting them, fading the colors, etc.

**VITROLITE** looks like the finest Dresden China Ware and has the same wearing qualities. It does not discolor, chip or crack. It is so strong that two men can stand on the face of one of our drum signs.

The milk white body of this beautiful product makes a harmonious background for any style of design. All elaborate designs such as trade marks, lettering, etc., can be reproduced.

These designs are made by our Decalcomania Process, transferred onto the **VITROLITE** and burned right into its surface at 1600 degrees. This gives the design absolute permanency.

No sign renewals are necessary where **VITROLITE** is used.

Won't you let us show you where you can save money on your drum sign appropriation, and get a better sign than you ever used before.

*We desire, right now while you have the page open, for more particulars. We'll send you one of our beautiful VITROLITE paper weights free when we reply.*

**THE MEYERCORD COMPANY, Incorporated**



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# Neophytes and the Internet

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## Fear and Trepidation Assuaged!

My first few sorties into the uncharted ethereal lands of The Internet were full of "newbie" fear, mistakes and wrong assumptions; I found mostly that what I lacked was technique! I was impressed with the speed and convenience of electronic mail, dazzled by some of the seemingly professionally prepared home pages and other Web sites. Other than an intuitive grasp of the word processor part of communication, I wondered how all the photos and other images got there, and how I could "capture" them in my computer files. Several experiments sending pictures myself ended with the techno-babble of Internet error messages; cryptic partial sentences using terms like "syntax" and "inferior recipient", ".gif" and "Internet browser".

Several of my correspondents were kind enough to reveal some of the secrets of the system to me. I am now able to receive complete text files (in several word processor program formats), high resolution images I can place directly in text to be printed, send formatted text either as part of the message, or as an attachment, and put pictures the recipient can instantly view into messages. In no particular order, here are a few things I've found helpful.

First: what is the "plain text" that E-mail seems to insist on? Simply the universal format of a simple word processing program that is standard to all Internet applications. You simply open whatever mail program you chose, and type. What appears on the screen is in "plaintext."

Second: everyone has problems at first with Internet addresses! Using the proper "syntax" is essential if you want messages to be received by the addressee. I don't pretend to understand the rules, but the use of "tags" is critical. Every Internet address has a specific form that must be duplicated exactly. The opening tag is a "<", the address must be closed with ">". Capitol letters, spaces, etc. have to be just the way originally recorded; incorrect "syntax", even a single letter wrong, will result in a dread error message. Just make sure you write down an address exactly as it appears.

Third: if you want to send a full letter, composed on your regular computer word processor, either add it a message as a separate Attachment file, or, if you want it viewed immediately, but don't care about the niceties of font or format tricks, just copy to the clipboard, and paste it into the message board to incorporate it as part of the message text.

Fourth: pictures. Displaying pictures in the mail section evidently can be done only in .gif or .jpg (compressed) format. All I have received this way come at 72 dpi, a fairly low resolution. When a picture comes as part of a message, and appears on the screen with it, it can be saved and copied by 'right clicking' on the image, and then filing it with 'save as'. These images don't print out on my mail program when the message is printed. If a picture comes as an *attachment* to a message, it can be saved in Photoshop or other picture-handling software, and then brought up in full resolution in that program. My software seems to know what format the image is sent in, and tells me with the appropriate file format after the filename. I have sent and received images at 300 dpi, which is how I scan and save images for printing in the *BC*. If you have problems sending BIG ".tif" format files, contact your Internet Server and have them review your modem settings, and "tweak" them to

slow the modem rate down, allowing a more stable connection. Once this is done, "best" quality images can be sent with NO degradation at all! I haven't tried to send such work on to our printer yet, but I suspect that this will give an image quality exactly as if I had scanned it originally, or had color copies made of an original photo.

Why am I telling you this? I don't know how many potential authors there are out there just waiting for an easy way to send articles to the *BC* for publication, but the Internet may be that easy way! The images of the Old Style label below were sent me by Bob Kay the day he got his first scanner. I place them here, as an experiment to see how they turn out in print after being read from the file by Crossmark, our printer. B&W to be



sure, but the left image is at 72 px/in, the right at 300 px/in (that's "pixels per inch"), roughly the same as the "lines per inch" resolution printers use.

This is a lot of text to get to a critical point. I have implicit faith in you, the NABA member. I commented that we seldom got letters, and POOF, we got some letters! Now I'm trying the same "magic" on articles. At the moment, other than some promised articles (never completed) I inherited from Peter Blum, the "can" is EMPTY! That means that the entire issue #101, Spring 1998, is blank pages, with nothing but what I will write myself to fill it. I can count on Bob Kay for Labelology. I will get a couple of well written and illustrated pages from Peter Blum. Beyond that, dear reader, there is NOTHING! Do I need to say more...? I thought to leave the rest of this page blank to demonstrate what an entire issue of blank pages might look like, but am printing the production schedule for the magazine instead.

ISSUE	To Printer	To Mail	Delivery
FALL (Post-Convention)	October 1	Oct 15	Nov 1
WINTER	January 15	Jan 30	Feb 15
SPRING (Pre-Convention)	April 1	Apr 15	May 1
SUMMER	July 1	July 15	Aug 1

**Please try to have ALL copy to me at least four weeks before "To Printer" date!** In case you didn't get the message: **WE NEED ARTICLES!**

Fil Graff





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## Preservation, Care, Storage and Display of Breweriana (and other) Artifacts

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An experiential compendium of  
techniques from a variety of sources

As I noted in the last issue, Frank Pierce, one of our newer members, had requested an article on tips for the cleaning and restoration of breweriana objects. It is the opinion of several collectors asked about doing such an article that there are as many techniques as there are collectors; some are easily replicated by anyone, some are just chancy enough in concept to cause this collector alarm.

The techniques listed below are mostly from my personal "pharmacy"; things I have done for years. Most were gathered by asking questions of older collectors, or from reading the all to scarce tips columns in the antiques press. So, in no particular order, here goes!

**CLEANING GLASSWARE:** To a basin/sink of hot water, add a healthy squirt of your favorite liquid dishwashing detergent, a full handful of washing soda (I use 20 Mule Team Borax), and a glug or two of ammonia. Stir it up, and add the glasses. Let soak for whatever period seems appropriate (I sometimes leave soaking overnight, if there are no gilt rims on the glasses, but for simple finger oil marks or dirt and dust, the soak can be 10 minutes or so), and then using a soft bottle brush, wash the glassware, rinse in warm water, and let drip dry. The ammonia combined with the detergent will cut most accumulations, and the Borax gives the glass a brilliant sparkle.

**REMOVING RUST:** At the risk of removing the "patina" from articles like openers, etc., I generally use a soft brass-bristled brush on my rotary grinder. I have tried Naval Jelly and other chemical removers with moderate success. The Beer Can fraternity recommends Oxalic Acid; I don't ever recall seeing a specific technique printed, but the material can be found at the hardware store as a bleach for wooden decks, etc.

**CLEANING LITHOGRAPHS ON METAL:** First, use absolute caution! Whatever method you employ, do a test patch in an inconspicuous area FIRST! We have all seen trays and signs that have at least the top layer of color scrubbed off!

My favorite method uses KIT Car Wax, the paste formula in the yellow can. This is an effective cleaner (with no evident scratchy contents) and wax protectant. I use either a Q-tip (if I'm not sure what the surface is like), or a T-shirt to apply a fair amount to an area 2 to 3 " square, rubbing gently and keeping the applicator wet with the KIT. The color of the cleaner will change from tan-yellow to a dark brown or grey as the dirt is removed. ANY sign of color other than dirt brown indicates STOP IMMEDIATELY! When further cleaner (and a clean section of applicator no longer gets dirty, wipe the excess paste off, and allow the wax to dry. Simple buffing then gives the piece a good shine, frequently restoring the appearance of the original top coat. This cleaner will often significantly brighten the colors to their original brilliance.

I have found that this same KIT wax will clean paper labels, etc. and dry without leaving a stain!

**CLEANING BRASS OR COPPER:** I use a metal polish called "Porters Friend", but similar polishes should be available in janitor Supply houses. The advantage of this product, as opposed to the old BRASS-O we all used in the military, is that

if any is left in small crevasses, it dries almost clear, and thus doesn't show. BRASS-O dries greenish. Polishes like Flitz and some of the other products that come in tubes seem to have an abrasive in them, and this scares me. I find the impregnated cloth cleaners are OK for small touch-up jobs, but are nearly useless for doing a whole tray or litho. Also, be sure NOT to use a polish on items that have been lacquered! Use only detergent and water to avoid removing the coating.

The following tips are from an article in *Collectors News*, Sept. 1997, by Ralph and Terry Kovel.

**CLEANING CELLULOID:** CAUTION! Try cleaning celluloid items with a paste of flour and vinegar. Rub, wait a few minutes, then rinse and dry. If that doesn't work, try dishwasher detergent and warm water.

**STORING CELLULOID:** Never store celluloid items with metal ones! The celluloid gives off an acidic gas that eats metal! "Celluloid disease" also attacks paper and other organic materials, so always store celluloid by itself!

**CLEANING GILT FRAMES:** For the brownish oxidation frequently found on old picture frames, try this BEFORE simply repainting the frame: First boil three onions in two cups of water. Dampen a soft cloth with the COOLED liquid, and rub the frame.

**REMOVING ODORS:** Mildew odor can be removed from books, etc. by putting the item in a large plastic bag with some (unscented!) kitty litter, sealing the bag, and leaving it stand for a week or so.

Some storage tips:

[This also from the Kovels] DO NOT put your labels, trade cards, etc. in the 'magnetic' albums (clear plastic shields with sticky-stuff on cardboard backing). The adhesive tends to permanently bond to the paper, making later removal either extremely difficult, or destructive!

**DISPLAYING/STORING PAPER ITEMS:** As most inexpensive clear folders, etc. are made of an acid-based clear plastic, they can hasten the decay of paper treasures! (If you do use these non-archival covers, ALWAYS remove the black (construction paper) liner and substitute bond paper.) Archival quality materials are always more expensive than the commonly found items, but do not contain any acid, and thus won't add to that acid already in the paper items you wish to save. Paper has been made for years by a process that leaves acid in the final product; this acid will continue to work on the wood fibers over time, turning the paper brown and brittle. Would you want your collection to look like the old newspapers and books you have handled? Archival storage items are available from better Office Supply houses, or at shows like the Indianapolis Advertising Show.

**REPAIRING TORN PAPER ITEMS:** "Home done" repairs to torn paper should always be made with archival tape (it "never" dries out, and won't discolor the paper it sticks to); this same tape can be used to make "hinges" to support and attach paper to album pages. Archival "corners" are preferred, but a



tape hinge will do. Any clear tape of the scotch tape variety contains acid, and will leave marks and internal damage to your item!

**PURCHASING FRAMED ITEMS:** Beyond the obvious problem of having an unscrupulous person hide either damage or the fact that the framed piece isn't what it appears to be (the dreaded reproduction), there is another problem with framed paper lithos, etc. Old framing techniques included backing the picture with splitwood, or sometimes corrugated kraft board. Either of these means trouble. Both materials are highly acidic, and can cause major damage to an otherwise fine appearing item. Old matting board was also highly acidic, with similar results. Unless you buy a piece from a person you know has reframed it with archival materials (acid-free mat, acid-free foamcore, etc.), I recommend ALWAYS taking the item apart to check condition; I want to make such inspection a condition of the sale. If an item IS acidified, and the paper is discolored and brittle, or if there are water spots or mildew stains on it, it CAN BE RESTORED! This is not a cheap process, but companies like Kenyon-Oppenheimer in Chicago, who specialize in the conservation and repair of museum quality art, can return a once-damaged piece to you mounted on rice paper, completely de-acidified and cleaned, and can also do "infilling" where portions of the image (even paper) are missing. Tom and Vic Hug have acted as brokers for this kind of work for years, and also can do appropriate framing of the conserved piece. I don't mean to suggest a specific source here; I know and own the work of both of the above mentioned. Your local Art Museum can be a lead for restoration; they may also be able to help in locating archival supplies.

**RESTORING REVERSE-PAINTED GLASS:** This has to be the touchiest question in all breweriana collecting! Up until a few years ago, any such work was likely done by pure guess work, and some of the results are simply awful. It hasn't been until recently that the actual techniques of original manufacture have been studied, and the processes identified. There is a small number of modern sign painters who, thanks largely to the years of work and study by Rick Glawson of The Fine Gold Sign Company, Wilmington, California, are confident enough in the use of old techniques to be trusted with these old and fragile treasures. [See the article in the *ABA Journal*, Sept.-Oct. 1997, on Glawson and his work.] I am told there is a disciple in Chicago; there are likely others in other cities. An obvious warning...restoration like this is 100% hand work, and is quite expensive! I still shy away from old R-O-G signage, having witnessed countless tragedies resulting from heat, humidity, weather, transport vibration, and simple passage of time; all destructive to the hand-applied finishes. In spite of this, I own several, including the large one-of-a-kind sign that hung in the office of the old George Gunther, Jr. Brewing Co. in Baltimore, which has now traveled half-way across the US twice to hang in our tavern room about 120 miles from its original home.

**RESTORATION OF PAINT ON METAL LITHOS:** I know today of only one person doing first-quality restoration of lithographed metal, and he has such a backlog that it can take literally years to have a completed job returned. There are all kinds of problems to consider: simple filling in of a missing chip of image is much more than slapping on some paint. Such work always shows when a tray, etc. is tilted to the light, as the

"hole" isn't often leveled out (leaving shadows), the texture and finish of the original paint or ink isn't properly matched, and any overlay colors are difficult to duplicate. If there is an artist among us, with infinite patience and the desire to study the original techniques as Rich Glawson has done with glass, there is a real need for a restorer who specializes in metal lithography! Please realize that is impossible to exactly duplicate old stone plate lithography in restoration of a damaged piece!

I'll finish with an aside, a subject studiously avoided by most collectors. All of these questions on the subject of "restoration" raise an apparent ethical problem. What differentiates a "perfect" restoration job from a "reproduction" or recreation? "Museum Conservation" is always done so the repair is visible, as its purpose is to stabilize/conservate what is remaining, and perhaps restore the original at least a visual impression of the original! The paper in-filling is a slightly different color than the original, and its presence clearly visible with black light. The idea of such conservation is to restore the *appearance* of an item, not to make it appear new again! Most of us, as collectors, wish a "restored" piece to appear perfect, so the restoration does not show at all. To me, this is "Re-creation", not a restoration; any restoration work done that would allow a piece to be resold later as completely original seems to me to be somewhat unethical! Not "unethical" in the collection or intent of the owner who pays for the repair, but even a perfectly restored item should sell for less than a perfect original; invisible work makes this unlikely, and thus, on the secondary market, possibly even fraudulent. This desire to have a "perfect" piece on display seems to run counter to market ethics (and that should NOT be an oxymoron!) What should we, as collectors, be asking any restorer to do? A "Museum Conservation"? Restoration of image so the piece displays as a "10" from two or three feet away? A complete "Re-creation" of the original? That's a bit of an economic quandary, but the answer, which should be obvious, will be different depending on the value of the article, and whose ox is being gored!

**Suppliers of items/services (non-NABA members):**


**Kit Barry**, 143 Main St., Brattleboro, VT 05301 (and Indy show) Archival Conservation supplies for dealers and collectors.

**University Products, Inc.**, P.O. Box 101, Holyoke, MA 01041-0101; Archival Preservation supplies (large catalogue).

**Rick Glawson**, Fine Gold Sign Co., 1644 Wilmington Blvd., Wilmington, CA 90744; restoration of R-O-G signage and its framing, gold and silver leaf, glue-chipped glass.

**Kenyon-Oppenheimer, Inc.** Wrigley Building, 410 N. Michigan Ave., Chicago, IL 60611; Museum Conservation of paper art, infilling, paper restoration.

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*I hope this is the kind of information that Frank, and Gary & Michelle Gabel requested! Let me know, please. There are other "tips" scattered through out the magazine. READ with care!*  
Fil Graff 



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WHAT'S

BREWING?



## *Price Wars*

Competitors occasionally engage in price wars to gain advantage. The initiator counts on and receives a short-term reward. Market reaction generally occurs quickly, as the initial advantage is not permitted to remain long. Usually, the only winners are the customer, as people respond to a bargain. When Miller faced stagnating sales last year, it took stock and decided to shake up the market this spring with really significant price cuts. It worked, far better than any commercial. By the time Anheuser-Busch marshalled a counter-move, Red Dog was feeling frisky again. Miller also sold the Lowenbrau franchise to the U.S. Branch of Labatt, probably to focus its resources on its own brands.

When major competitors engage in price wars, second-tier competitors have very little leeway in which to maneuver. Thus, when A-B and Miller priced some of their products equal to Old Milwaukee, sales of the Stroh brands fell below planned performance. The belt had to be tightened; the St. Paul plant became the next U.S. brewery to be closed, and corporate staff was reduced.

The old Hamm brewery had a precarious existence for 25 years. Neither Hamm, Olympia, nor Pabst had the demand to keep it open. The St. Paul brewery came to Stroh by a highly innovative swap in 1983 for the former Schlitz plant in Tampa. It made a lot of sense two years later after the closing of the home brewery in Detroit. Old breweries, however, need to be operated at full capacity. St. Paul benefited from having small kettles, suitable for contract brewing. Unfortunately, it was not enough, nor was the brewing of award-winning beer. The Gold Medal winner in Boulder for American Lager was Stroh, brewed in St. Paul.

My last technical assignment was in St. Paul, testing the experimental equipment nine years ago. A hot lunch could be bought in the Strohaus on top of the storage building, and in the lab were people I had met before at conventions of brewing chemists. Later I placed breweriana in the showcases of the Strohaus, and looked in vain for Hamm memorabilia in half-forgotten locked rooms. We saw history on the tour during Convention, and did not fully realize it.

The problem for Stroh is more serious than the closing of an old but useful plant. The Heileman purchase provided

Stroh with a boost in cash flow, which is now curtailed. Stroh beers have been judged at least on a par with industry leaders. The problem thus is perception, which is a function of marketing, and that requires strong financial support.

The major microbrewers have been facing serious competition and reduced sales as well, and are hiring sales staff. Failures of microbreweries have been increasing. Pavichevich of Chicago is history, as are the Legacy brands of the Chicago Brewing Co. Ken Pavichevich once shipped far from the Chicago market, but could not develop the strong home market needed. The Baderbrau brand will be brewed by Goose Island [see *The Rathskeller* column]. In addition to the problems of competition, marketing strategy and sufficient capitalization, finding distribution and shelf space can be difficult. Several microbrewers have joined in a legal action against Anheuser-Busch, which has introduced a program to their distributors requiring very dedicated commitment to A-B brands. This is seen as either necessary, legal and legitimate, - or as pushy, stifling and restraining.

There is also competition and downsizing overseas. Kirin, which became Japan's dominant brewer in the post-war years with world class plants, has seen its domestic share shrink. Kirin is therefore closing three breweries, and reducing staff twenty percent by attrition over three years in a major restructuring program. U.S. type beers have become more popular than the all-malt or very high malt brands with many Japanese consumers.

Carlsberg of Copenhagen, which owns five breweries in Britain under the Carlsberg-Tetley PLC name, will close three by next year, and trim its British work force by 40 percent. Last June the British Government blocked a proposed merger between Carlsberg-Tetley and Bass, but as in the U.S., it is over-capacity that causes plant closings and layoffs, with or without mergers.

Peter Blum





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# The Rathskeller

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“De Gustibus Non Disputantur est”



I sit here sipping a spiced ale (at room temperature, from a lovely balloon goblet...see the article on beer glassware), so it must be Winter. Certain brews are traditionally specific to the season; Bock to Spring, Weizen and Hefeweizen to Summer, Oktoberfest to Fall and my personal favorites, heavy specialty ales, Winter Warmer and flavored Stouts to Winter. My rather eclectic taste lets me enjoy almost any brew at any time of year, but I take great gustatory satisfaction during a long winter evening in slowly sipping a Barleywine or other Winter Ale. The warm glow in my throat and the mouth and nose filling aroma and complex flavors make me forget that Spring is still months away, and that in spite of the weather, all is right with my little world, at least at the moment. To quote Michael Jackson (the beer one, not the singer!): “[these] beers make a marvelous restorative on a very fresh spring morning, or a cold winter’s evening, but they are too malty to be quenching, and too heavy to be drunk in quantity.” (from *The World Guide to Beer, a Quarto Book*, published in the US by The Running Press, 1977)

This musing has reminded me of my confusion over the terms I found in print, and on labels when I started to explore the world of new tastes after discovering the products of the early craft brewers like Fritz Maytag’s Anchor Steam Brewery and brew pubs like Udo Hartung’s Winekeller near Chicago. Terms like “density”, “original gravity”, “Balling” and “Plato” obviously had something to do with the alcohol content of the brews, but as I was a complete novice, served more to confuse than enlighten. I think some brewers counted on this, labeling their products with the highest looking number to suggest high strength to those who drink more for kick than flavor! I found that even brewing specialists admitted the confusion, as different countries use different standards, and attempts to produce an International standard has tended to favor some terms over others.

Likely the easiest (for the consumer) way to express “strength” is with “Alcohol-by-volume”, or “Alcohol-by-weight”, which produces a slightly smaller number (alcohol is lighter than water). The US tends to use the by-Volume measure, Canada the by-Weight labeling. See the text in Bob Kay’s “Labelology” column in Volume 99 for examples of how the difference between the systems was used to cloud the issue of strength in the years before National Prohibition. Terms like “density” and “gravity” are somewhat more arcane, and refer to the amount of fermentable material before fermentation. (“original gravity” in the UK). The density of water is rated at 1000, so a brew with a density or gravity of 1040 has 40 parts of fermentable material. This would produce roughly 3.8% alcohol by

volume. The similar Balling and Plato (superseding the older Balling system) numbers are density expressed in “degrees”, and represent about 3 times the final alcohol content by volume. As an example, an “average” US Pilsener with an *original gravity* of 1050 has a *Plato* density of 12 to 12.5 degrees, an *alcohol content* of ca. 4 to 4.5% by weight, and 5% by volume. E.K.U.’s doppelbock Kulminator (sold in the US as “E.K.U. 28”), the strongest beer in the world, has a density of 28% (original gravity 1280!), and an alcohol content of 13.2% by volume. This astonishing alcohol level, way above the reach of traditional brewing methods, is achieved by partially freezing the brew, and extracting some water; the usual roughly 10% alcohol-by-volume to original density doesn’t apply here! I guess that’s why there is no Plato degrees number listed.

We’ll adjourn Beer School for the day, and get on to some tasting (more fun than the “science”, anyway) with some leftovers from summer.

**Berry Weiss:** Leinenkugel, Chippewa Falls, WI

(“Brewed with honey, and flavored with blackberry juice and other natural berry flavors”) A strong cane berry nose and sweet taste until hops establish themselves in the middle. Somewhat sweet for my taste, but REAL blackberry and honey taste quite evident. It has an interesting honey-sweet hops-bitter long lasting finish.

**Brimstone Blueberry Wheat:** Brimstone, Baltimore

Try as I may, I cannot detect what fruit was used. The color indicates something, but there is no particular discernable taste except for the hops finish. Nope.

**Aprikat:** Alley Kat, Edmonton, Alberta, Canada

Very strong apricot nose, and this stone fruit taste dominates throughout. There is a mild fruit acid tone with the hops finish. Interesting, but not a brew I would buy. (Thanks anyway, Phil!)

**Highfalls India Pale Ale:** High Falls (Genesee), Rochester, NY

Not a particularly distinguished brew, unlike it’s brand partner **India Dark Ale**, which I liked a lot.

**Saranac Summer Wheat:** F.X. Matt, Utica, NY

A Weiss-style, with “subtle hints of lemon & spice”, and for reasons unknown to me, “colored with caramel”. A beer with somewhat more body than a normal Weiss and a pleasant taste, if a bit “lager-y.”

**Rogue Golden Oregon Ale:** Oregon, Newport, OR  
No gimmicks, no additives; just a warm, rich, great tasting ale with a very nice herbal note in the finish. Another winner!

**Henry Weinhard’s Hazelnut Stout:** Blitz-Weinhard



(now Stroh), Portland, OR

Very nicely blended chocolatey roasted malt and sweet nut flavors. A slight evidence of over-roasting bitterness in the finish, with little hops flavor evident. It IS quite flavorful in its own right, but not a typical heavy-bodied Stout, perhaps just the ticket for those that think all stouts taste like Guinness!

**Wild Horse Ale:** Healdsburg Brew'g, Healdsburg, CA

Rich, hoppy, dark amber color, strong ale nose. What else could an aleophile want?

**Neptune 66 Premium Ale:** Neptune Brew'g, NYC

Good color; interesting but not exciting. Little ale nose, and a malt-sweet overtone in the middle; the hops finish is vaguely metallic. I was disappointed in this "flagship" brand.

**Carmel Wheat** (hefeweizen): Carmel Brewing, Salinas, CA

Bad poetry on the neck label aside, this is a pretty good brew! Dry and crisp, it maintains a lemon and hops tartness throughout. It has an almost ale-like back-of-throat warmth at the finish. Properly unfiltered, it is yeast cloudy; "curiously delicious."

**Buffalo Gold Premium Ale:** Rockies Brewing Co., Boulder, CO

Nothing obviously "wrong" with this, but I wasn't impressed. Definitely a big-bodied ale, with a quality hops finish, but nothing distinctive I could detect except hops-warmth in the long finish.

**Rogue Dead Guy Ale, 1997:** Oregon Brewing, Newport, OR

A Cascade hop-lovers delight! Hops dominate throughout, and the finish is long and deliciously bitter (side of tongue and deep in throat). No pretense of pleasing Light beer drinkers here!

**Goose Island Christmas Ale:** Goose Island Brewing Co, Chicago

WOW! A wonderful, warm, rich mouthfeel, good hops-malt balance and a deep base-of-the-throat hops finish. Delightful, and evidently rather strong, as my November purchased bottles were "best-by" dated April '98.

**Goose Island India Pale Ale:** Goose Island, Chicago

Another new bottled product from John Hall and friends. Although very tasty and well brewed, it didn't seem to measure up to the draft IPA I remember from the brewpub.

**Goose Island Oatmeal Stout:** Goose Island, Chicago

Lovely, lovely! A sparkling ruby color meets the eye; the chocolate-oaten sweet flavor is well tempered with hops. It is rich (filling!) and delicious. This was a personal seasonal favorite at the brewpub; I wish I'd brought more bottles home from Monarch!

**Baderbrau:** Baderbrau Brewing, Chicago [Goose Island]

Word around Monarch Fall Fest was that John Hall bought the brand name for \$40,000; in its first appearance from the Goose, it is greatly disappointing! Its essence is still there, but a change to a cheaper tasting hops is noticeable throughout. Ken Pavitchevich's Baderbrau was something special; Goose Island's is not. Maybe we weren't supposed to notice.

**Sam Adams Octoberfest:** Boston Beer Co., Rochester (Genesee), NY

Wonderful! Warm in the throat, with a rich coppery color and good body. Excellent malt-sweet taste nicely balanced

by hops warmth. One may not like every one of Mike Koch's brews, but one owes it to your palate to try them all!

**DeGroen's Pils:** Baltimore Brewing Co, Baltimore, MD

A pale Pilsen-type color, and very hoppy throughout, with roof-of-the-mouth bitterness in the finish. It seems to lack the full-bodied malt-sweet balance of say, a Pilsner Urquell. It is quite clean and crisp, and rather high in alcohol (5.3% vol.); this will be too bitter for many drinkers.

**Lancaster Golden Lager:** Lancaster Malt Brewing, Lancaster, PA

Great to see a micro tackle a lager, particularly when it is this good! Its color is toward the coppery; taste has a nice full-bodied malt and hops balance and a moderate hops finish (only slightly metallic). Bless LMB! They notch code a "best-by" date on the label!

**Lancaster Milk Stout:** Lancaster Malt Brewing

Bet this one sells well in the brewpub! Rich ruby-red color with a fine tan head that laces the glass beautifully. A roasted malt taste is slightly dominant over the hops throughout, even in the finish. Excellent balance, if somewhat sweet. This is a stout that could be enjoyed for its BIG taste by those who "don't like stouts because they are too bitter".

**Lancaster Amish Four Grain Ale:** L.M.B

Coppery-gold in color with a full creamy head. It has a similar (unusual) taste to Redhook's Rye Ale (no contents listed on label; LMB missed one element!). Crisp and tart, with a multi-layered long finish before a final hops taste. Different, and intriguing.

**Purist Ale:** Appalachian Brewing Co., Harrisburg, PA

From the new microbrewery "just up the road" from us. Bottled product only available in the immediate central PA area as yet. This is extremely good traditional ale (very close to the draft product at the brewpub); crisp, clean, well balanced and with a nice long quality hops finish. ABC also bottles a Wheat Ale and a Porter.

**Snow Goose Ale, 1997:** Wild Goose Brewery, Cambridge, MD.

I keep saying "lovely", but this is definitely so again this year. Ruby colored, rich, hoppy/spicy tasting, and a long, long finish. It is products like this that encourage brewers to do seasonal specials, and why aleophiles seek them out! Snow Goose is right up there with Fritz Maytag's deservedly famous annual Merry Christmas/Happy New Year Ale from Anchor Steam.

**Rogue Santa's Private Reserve Ale:** Oregon Brewing.

Not for the faint of tongue! A 44 IBU (bitterness units) brew. When cold, hops are all one taste. My sample was strangely quiescent. The malt balance appeared as the glass warmed.

**Heurich's Winter Fogg Porter:** Old Heurich Brewing Co., Utica (F.X. Matt).

Bless you Gary Heurich, you've recommended serving temperature on the label! This is more a winter ALE than porter, both in body and flavor. The main effect is warmth - a rich, spicy warmth throughout, and an almost chest deep warmth at the finish. My only negative was a thin head that wouldn't lace the glass.

Until next issue, Prosit!

Fil Graff 



## Executive Secretary's Report

The Fall Meeting of the NABA Board of Directors was held at Libertyville, IL on October 25, 1997 during the Monarch Chapters annual Fall Fest. As we have come to expect, the chapter did a fine job with the Show, and provided some added excitement when the motel lights all went out, and the first deep snow of the year fell.

All the Board members attended; the primary business was a review of plans for the Columbus Convention, and Curt Boster reported that all is going well with the planning. The Association dues will also remain at \$20 per year for US members, now the lowest among the breweriana hobby clubs.

Please note that there are still a few 1997 Bloomington Convention mugs available. If you were registered, your name is on it! The mugs are \$20 each, and will be shipped in the Spring. Contact me to order them.

It is not at all too early to start thinking about NABA's next elections! Ballots will be prepared in a very few months; it is time NOW to think about who will guide NABA for the

next few years. All the Officer positions are up for Election this year. Any member can nominate him or herself, or any other member. Written nominations are needed (and we do recommend checking with the nominee first), and a brief biography and a photograph of the nominee sent with the nomination will save time and effort. When you receive notice of the opening of Nominations, PLEASE respond!

Again, Marion and I send many thanks for all those who sent cards! My by-pass operation is now history, and I can even enjoy shoveling snow!

Lets all welcome the new members, and help them enjoy their membership in NABA to the fullest possible extent.

Sincerely  
Robert E. Jaeger, Executive Secretary

## "Royal Ruby" Bottles

by Bob Jaeger

There was an article on Ruby Red beer bottles in the Fall Issue #99 of the BC. I am a collector of these bottles, and agree in the main with what was said, but would like to add my thoughts on the subject.

All these red bottles were made by Anchor-Hocking Glass, and have the trade mark (an anchor), as well as serial and style numbers on the bottoms. We know for sure that Schlitz "used" 4 sizes: 7 oz long neck, 12 oz, 16 oz and quart "steinies". Anchor Hocking made many Royal Ruby sample bottles for their salesmen's use in presenting the product to the bottling, food and cosmetics industries. We know there was a milk bottle, and perhaps a total of 40 different sizes and shapes.

When we had the NABA Convention in Greensburg, PA in 1994, I talked to an officer of The Latrobe Brewing Co. He indicated they had 2 Royal Ruby bottles in their archives. Any further attempts at getting information on these bottles have been unanswered. My interest in the subject was from a bottle in my collection...a Royal Ruby 7 oz. *steinie*, embossed:

NO • DEPOSIT NO • RETURN

**ROLLING ROCK  
PREMIUM BEER  
7 FL OZ.**

LATROBE BREWING CO.

The serial number on the bottle is 5L-7688-63, along with the anchor logo and the words Royal Ruby 23.

Was this bottle ever used? I find the red color and steinie shape particularly intriguing here, as Rolling Rock has a green bottle as part of their trade mark! What is the bottle worth? No Rolling Rock collector at the Greensburg Convention had ever seen one before! I would welcome any information anyone might have about this, or other Royal Ruby beer (or other!) bottles. I value the Rolling Rock embossed bottle at \$300.

## New Members

ALLEN, STEVEN  
9223 Warwick Road  
Indianapolis, IN 46240  
Clocks-Mugs-Steins  
Neons & other signs

ANDROMEDA, SYLVIA  
P.O.Box 261016  
Columbus, OH 43226  
(614) 781-0070  
Paper items-Post Cards- Early Ohio  
breweries - Show Promoter

ANNESE, ANTHONY  
224 E. Broad St.  
Westfield, NJ 07090  
(908) 757-4677  
All breweriana

ANTHAMATTEN, BRAD (Sharon)  
P.O. Box 14069  
Tulsa, OK 74159  
(918) 747-0489  
Coors - Ranger Beer, Cahrens B'g

BLACKWELL, SUSAN U.  
63 Arbutus St.  
E. Hartford, CT 06108  
(860) 289-7092  
Labels

BOLELLI, MIKE  
12403-B Andrews Dr.  
Oklahoma City, OK 73120



CLARK, JERRY (Irene) Clark Museum of Area History 2151 213 th Ave. Milford, IA 51351 ( ) 338-2147	KUKUNAS, STEVE J. (Anna) 3500 Fifth Ave., Suite 301 Pittsburgh, PA 15213 (412) 681-5221 Duquesne & Ft.Pitt Brwys ONLY	RUMPLE, SEAN 30W030 Danbury Warrenville, IL 60555 (630) 393-4953 Cans-Clocks-Glasses-Knives-Mugs- Steins-Neon Signs
GISBURNE, MIKE R. 3306 Greenwood Lane St. Charles, IL 60175 (630) 513-1883 Chicago ball knobs- Peter Hand, Meisterbrau	MEANS, J.S. P.O.Box 17107 Little Rock, AR 72222 (501) 868-8858	SANDERS, JERRY (Debbie) 1360 E. Church Rd. Beecher, IL 60401 (708) 946-6801 All Breweriana-Chief Oshkosh, Liebrau
GOCKEL, CRAIG 5928 Garnett Shawnee, KS 66203 (913) 631-4566	MICKINAK, JAMES N. (Lorraine) R.D. 7, Box 160 Latrobe, PA 15650 (412) 539-7941 Back bar Memorabilia; Rolling Rock Monestery Beer, Loyalhanna Brwg.	SCHMIDT, R.C. 1422 N. 4 th. St. Milwaukee, WI 53212 (414) 271-9560
GORDON, JAMES R. 501 S. 31 st St. Lafayette, IN 47904 (765) 449-2599 Bottles-Cans-Clocks-Coasters-Signs	MOORE, ALTON A. (Naomi) 1610 W. Indiana Midland, TX 79701 (915) 682-1389 All Breweriana-Glasses-Mugs-Steins Lithos-Neon signs-Trays	SCOTT, CHARLES D. 7981 N. 43 rd. St. Augusta, MI 49012
HAKOPIAN, ROBERT Beer Factory Adm. Isakov Street 8 37082 Yerevan, Armenia (011) 3742 583654 (ph./Fax) or 562305	NAVARO, A. RALPH, Jr. 125 E. Fountain Ave. Cincinnati, OH 45246 (513) 771-0031 All breweriana-coasters-foam scrapers- Windisch-Muhlhauser & Lion B'ys	SEYFFERLE, JOSEPH K. 612 Martindale Rd. Union, OH 45322 (937) 832-0694 All breweriana- Wooden Shoe & Dayton brwy items
HOLMES DOUG (Beverly) 4992 Griswold Rd. Kimball, MI 48074 (810) 982-1492 Cans-Glasses-Labels	O'BROCKTA, JAMES F. (Tanja) 1456 King Rd. Silver Creek, NY 14136 (716) 465-2126 All Breweriana-Mirrors-Neon Signs- ROG- Fred Koch B'g; Dotterweich B'g	SLOOT, RUDY 714-1 Governor Valparoso, IN 46383
IRBER, GREG (Lois) 3049 117 th Ave., NW Coon Rapids, MN 55433 (612) 427-5520 Books-Magazines-Cans-Crowns Neon Signs-Signs-Tap Knobs	OTTO, LANCE P.O. Box 652 Oconomowoc, WI 53066 (414) 567-6631 Lithos-Mirrors-ROG-Trays-Paper items Schlitz and Nevada breweries	STANKOWSKI, DON (Rebecca) 3857 N. 96 th St. Milwaukee, WI 53222 All breweriana: Leinenkugels
JACOBS, MICHAEL 161 Chestnut Hill Rd. Stevens, PA 17578	PECK, WOODY 3143 Hemmeter Saginaw, MI 48603 (517) 757-1909 All Breweriana	STAWARZ, HENRY RR 2 Box 11 Rushville, IL 62681
KANETZKE, NEIL (Sherry) 200 Queens St. Sun Prairie, WI 53590 (608) 825-7528 Wisconsin only Signs- TOC-ROG Clocks-Pre 1960 Beer cans Fauerbach Brwg Co., Madison, WI	PORTER, HARRY 5395 County T Sturgeon Bay, WI 54235	STUFFLEBEAM, MARTY (Ellen) 7607 W. Glenbrook Rd. Milwaukee, WI 53223 (414) 371-2329 All Breweriana-Bottles- Ohio, West Virginia & Montana labels

*[Welcome aboard, ladies and gentlemen! May the New Year fulfill your wildest Breweriana collecting dreams!]*

*Fil Graff, Editor]*



## WANTED

Coors SILVER BULLET Neon parts  
other (Bud, Miller) neon parts

Craig J. Gockel  
5928 Garnett  
Shawnee, KS 66203  
(913) 631-4566

NEONS FOR SALE

W97 1 Gk.

### HISTORICAL NOTE...Dating Tips

**ZIP Code:** Introduced in trial (85 large cities) 1/1/62. After 18 months of trial, its use was MANDATED 7/1/63.

**Phone numbers:** 1876 - your name, no numbers

1880 - Two-digit numbers

1903 - Four-digit numbers

1917 - Local exchange plus four digits

1920 - Name of town plus five digits

1930 - Two letters plus four digits

1945 - Three letters plus 4 digits

1951 - Area Code added

1960 - Letters dropped; all numbers used

## LOUISVILLE BREWERIES

A Comprehensive history of two  
centuries of brewing in the  
Louisville, Kentucky area  
8 1/2" x 11" • 293 pages  
Profusely illustrated!



Send \$24.94  
plus \$3.50 S&H

Louisville  
Breweries Book  
4014 Dutchman's  
Lane, Louisville,  
KY 40207

[See review, page 11 this issue]

W97 1 Se.

## 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 w97-11 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 w97-1 Br.

**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 w97-free Br2.

**TEXAS COASTER BOOK update:** The second update for the Texas coaster book is ready! Cost is \$3.00, which includes postage. The cost of the complete book with updates is \$9.00, including postage. Tom Muller, HQ USAREUR, CMR 420 Box 726, APO AE 09063 w97-1 Mu

**For Sale: Pre Pro MINI MUGS:** Acme (S.F. CA), Pelican (New Orleans); Star (Boston), Faultless (Chatanooga), Metz and Fred Krug (Omaha), Faust (St. L.) and others; R.H. Frederick, 9801 Dahlia Ave., Palm Beach Gardens, FL 33410; (516) 626-3807 w97-1 Fr.

**HELP WANTED: "Qualified Experts":** Need NABA members willing to answer questions about various breweriana subjects for a proposed BC column. Please contact Editor if you are willing to answer such questions submitted by readers! w97-BC

**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

- |                        |  |
|------------------------|--|
| Jan 25<br><br>1998     | <b>Bullfrog (BCCA) SUPERBOWL SUNDAY</b> , American Legion Hall, Wauconda, IL<br>Contact: Augie Parocelli, (847) 426-7355   |
| Feb. 8<br><br>1998     | <b>MILWAUKEE BOTTLE &amp; AD SHOW</b> , Grand Milwaukee Hotel (Airport).<br>Contact: John Brandt, (414) 673-6541   |
| Feb. 8<br><br>1998     | <b>METRO NORTH BEER CAN SHOW</b> , K of C Hall, Clawson, MI<br>Contact: Dave Kalso, (810) 294-1059   |
| Feb. 12-14<br><br>1998 | <b>Annual BLUE &amp; GREY SHOW (BCCA/NABA)</b> , Fredericksburg, VA Holiday Inn South<br>Contact: Ray Johnson (703) 971-3549   |
| Feb. 13-14<br><br>1998 | <b>MID-MISSOURI MINI MEET</b> (4 BCCA Chapters), Holiday Inn I-70, Columbia MO<br>Contact: Bruce Mobley (816) 385-6256   |
| Feb 15<br><br>1998     | <b>Monarch Chapter TRADE SHOW</b> , Mickey Finn's Brewery, Libertyville, IL<br>Contact: Phil Pospychala (847) 362-4016   |
| Mar. 1<br><br>1998     | <b>MADISON BOTTLE (and Advertising!!) SHOW</b> , Quality Inn South, Madison, WI<br>Contact: Bill Mitchell (715) 341-1471   |
| Mar.8<br><br>1998      | <b>BREW CITY AD SHOW</b> , Serb Hall, 5101 W. Oklahoma, Milwaukee<br>Contact: Jim Welytok, Town Line Rd., Sussex, WI 53089 (414) 246-7171  |
| Mar. 8<br><br>1998     | <b>Mid-Michigan SWING INTO SPRING (BCCA)</b> , home of Dan Bora, Madison Hts., MI<br>Contact: Dan Bora (810) 542-5195 (10AM-4PM)   |
| Mar. 12-15<br><br>1998 | <b>LUCK O'THE IRISH SHOW (QUEEN CITY CHAP.)</b> , Holiday Inn (ex188B), Ft. Mitchell. KY<br>Contact: Dave Gausepohl, (606) 371-4415  |
| Mar. 21-22<br><br>1998 | <b>INDIANAPOLIS ANTIQUE AD SHOW</b> , South Pavillion Bldg, State Fair Grounds<br>Also Beer Can/Breweriana Show at Fairgrounds same weekend<br><b>NABA Hospitality at Holiday Inn</b> , US 421 & I-465; 8 PM Fri. Mar.14, Poolside |
| Mar. 27-29<br><br>1998 | <b>KEYSTONE (BCCA) SPRING THAW &amp; CROWNVENTION</b> , Holiday Inn, Chambersburg, PA<br>Contact: Mark Swartz (717) 263-8295 or John Vetter (703) 591-3060   |
| Apr. 18<br><br>1998    | <b>Annual SPRING ECBA MEET</b> , Merchants Square (off I-78), Allentown, PA<br>Contact: Larry Handy (610) 439-8245   |
| Apr. 21-25<br><br>1998 | <b>JUST FOR OPENERS CONVENTION</b> , Hotel Californian, San Francisco, CA<br>Contact: John Cartwright, (707) 463-0955  |
| May 1-2<br><br>1998    | <b>VALLEY FORGE BREWERY COLLECTIBLES SHOW</b> , Marketplace Expo Center, Downingtown, PA<br>Contact: Larry Handy, (610) 439-8245   |
| May 3<br><br>1998      | <b>BREW CITY AD SHOW</b> , Serb Hall, 5101 W. Oklahoma, Milwaukee<br>Contact: Jim Welytok, W241 N8938 Penny Ln., Sussex, WI 57089 (414) 246-7171   |
| May 16<br><br>1998     | <b>GAMBRINUS CHAPTER (NABA/BCCA) SPRING FLING</b> , Vets Memorial Hall, Columbus, OH<br>Contact: Doug Blegen, (614) 890-0835   |

**Appeal to our readers:** Your 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), or E-mail: fgraff@epix.net



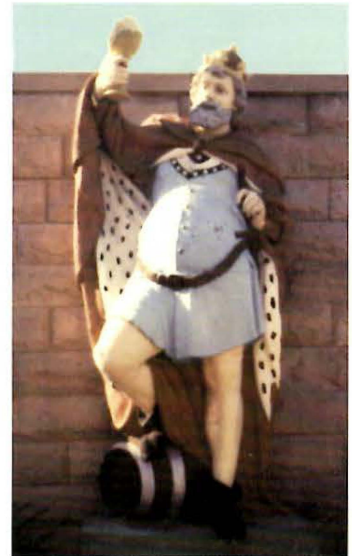
**THERE'S STILL A LOT OF BREWING HISTORY  
TO BE FOUND AROUND  
COLUMBUS, OHIO!**



*...and these were just for the horses!  
Left: Hoster stables; Right: Wagner Stables*



*The Ohio Brewing Co.*



*Wagner's GAMBRINUS  
paint scheme a la 1985*

**MAKE SOME HISTORY OF YOUR OWN  
AT NABA'S 27th ANNUAL CONVENTION!**

**AUGUST 7-10, 1998**

**COLUMBUS MARRIOTT  
COLUMBUS, OHIO**

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