

The Breweriana Collector

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OF THE

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Breweriana Advertising

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COLUMBUS, HERE WE COME!

National Association Brewery Advertising

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COVER

The Hoster factory two issues in a row? Yes, when the tray is as classy as this Standard Advertising one! This is an earlier scene than the litho on the cover of Issue 100. The large Stock House, and the Shipping and Wash Houses to the left of the Ice plant had not been built when the tray was made, and the Bottling Department was only about 1/3 as large. Courtesy: Tom & Vic Hug.

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[And we hope you like the OSU colors on the cover! They happen to be in Columbus, as well.]

Having just arrived back home from the March Indianapolis Advertising Show, Breweriana Show and the NABA Board of Directors Meeting, I'm finding it somewhat difficult to get my thoughts back to my job. As always, I felt a little like a dog must feel walking through a meat market knowing that he isn't going to be able to take any of the meat home with him.

The Indy Shows (and I include the Breweriana Show managed by NABA member Carol Rettig) continue to be one of the top sources in the country for top quality advertising of all kinds, but particularly breweriana. The only problem I see is that the prices on the better quality items have continued to rise much faster than most of our paychecks. I ended up feeling very thankful for what I have in my collection, while at the same time wondering what is going to be the effect on the hobby as even the newer pieces reach the point where few collectors can afford them. Will the new collector stay in the hobby, or will he/she get discouraged and simply stop collecting breweriana? We all like to see the values of what we have increase, but at what point will this increase result in fewer collectors and ultimately a decrease in the value of our material. Whew! Enough of that kind of thinking!

I'd like to bring you up to date on some of the issues that were discussed and acted upon at the March Board meeting.

Our membership for the last several years has remained on a plateau, with about the same number of new members replacing those who fail to renew membership. Although NABA has never attempted to be the largest organization in the hobby, we would like to continue to attract more new members. In our attempt to accomplish this, we will be announcing an awards program at Convention to reward the members responsible for sponsoring the greatest number of new members.

The Columbus Convention chairman, Curtis Boster, presented a progress report on plans for Convention '98. He noted that he was still coming up short on people to give our traditional breweriana Seminars.

Your Board is also looking to establish a Website for NABA. The farther we progress into "The Information Age", the more we all agree that it is important to be represented on this important communications medium. Director George Baley has volunteered to put this together for us, and hopefully there will be an announcement soon that NABA is "ON-LINE!"

Locations for future Conventions were discussed, at it looks like Rochester in 1999, and likely Chicago in 2000.

By the time you receive this issue of *The BC*, the Spring and early Summer flea market season should be in full swing. As always I leave you with one thought: Happy hunting!

Jim Shoulter



From the Editors Desk

Oh do I LOVE to get letters! One received soon after the Winter issue was mailed is from Molly Harris (Pogo Press... they did the Hamm's book) commenting about the Gambrinus statue (Wagner-Columbus) on the rear cover. She knows the one at Heilemann- La Crosse, and the Pabst-Milwaukee one. "How many are there, and what do they look like?" was her question. OK, a challenge, dear readers: how many US brewery buildings had Gambrinus statues? From site inspection or old photos, what did they look like? I know of one in Syracuse NY, Moerlein-Cincinnati had one, a brewery (unidentified in a brochure) in Cleveland did also. Get out your cameras (or copy machines)! If we get some pictures, I'll do a composite page in the Fall issue.

There was an obituary in the Twin Cities newspapers in February for William Hanvik, Sr.. He was credited in the obit with helping to create the Hamm's Beer bear. Turns out it was not that way at all, as Hanvik was not at the dinner where the bear was first sketched on a napkin, and did not at the time work for either the brewery or its ad agency. I was sent the obit by several NABA members, but not the correction that was also printed later. Thanks to Molly Harris for setting the record straight. Anyway, it was NOT Bill Klein, "our" artist, who died!

From another letter, relating to the article "Perception and Reality" in Issue 99. James Frey (whose firm's offices occupy two floors of the old Blatz brewhouse in Milwaukee) writes: "there is an aspect to the change of taste of Schlitz that was not mentioned. When Schlitz modified the composition of its flagship brand in the mid to late 1960s, the change included the addition of chemicals that permitted Schlitz to rush the beer

to market faster, thereby cutting down on storage time and space. Unfortunately, the chemicals were not stable. If the beer was kept too long before being served, the chemicals settled into the bottom of the bottle, and they left an unpleasant after-taste. Schlitz management finally terminated this experiment when Schlitz workers started passing up their employee discounts and started buying the products of other breweries." Ooops!

I have received several embarrassingly praiseful letters about Issues 99 and 100 that modesty forbids reprinting. The compliments ARE greatly appreciated. Thank you particularly Larry and Hamp!

If I keep getting letters at this pace, *The BC* can actually have a "Letters to the Editor" column, just like "real" magazines!

You are in for a real treat in this issue. The article and color section on the family of stock trays from the Meek and Beach companies, and their successors is without doubt one of the finest articles ever run in any breweriana magazine!

Fil Graff



IN MEMORIAM

I was informed at Indianapolis that Vic Sarzant of Kenosha had died in January. Vic and Tom Flanary were the "Frick and Frack" of the Midwest; they had collected together for almost 40 years, and when you saw one, the other wasn't far behind. We send our deepest sympathy to Vic's family, and particularly to Tom Flanary. Requiescat in Pace, friend!

LOYALTY-POLITICS-VICTORY

Three episodes in History

It's the summer of 1974 in Wilkes-Barre, PA. The last member of generations of Stegmaier family brewers has inherited a growing number of liabilities, and a severely shrinking cash flow. Time comes when he cannot pay his loyal employees, and he is forced to close the brewery. Lion, the other local brewer, buys the brand and the business, pays off the back wages, and in anticipation of new volume, hires as many of the old Stegmaier employees as his smaller operation can possibly handle, and starts to brew Stegmaier beer with only a little time lost. Sounds like a pretty good deal all around, at least much better than what happened at so many other local breweries in towns and cities of all sizes. Employees get paid, most of them are rehired, the city keeps a beloved beer brand still brewed locally, and the other local brewer does as much as possible to save a competitor.

Sure beats the Grain Belt story, doesn't it?

It's now December of 1974. Al Kogoy, a Union Organizer for the United Electrical Workers, comes back home to Wilkes-Barre for Christmas after six months assignment in the South. He walks into his favorite tavern, and is greeted enthusiastically by the owner, a friend of years standing. The bar has always been "a Stegmaier House"; it co-sponsors sports teams with the brewery, features Stegmaier products exclusively on draft, has been a friend and customer for generations. "What are you drinking these days?" Al is asked. "Steg, of course" is the reply. "Al, you don't want to drink that anymore. It's different!" Al insists, and a draft is drawn from the one remaining Stegmaier tap of the four behind the bar...the others are National brands! You know, B and M and the like, brands that the owner would only reluctantly serve in bottles to out-of-towners before. When he asks for a second beer, the response is even stronger. "Al, it's not the same! It's different! You DON'T want to drink it any more!" Figuring that maybe 6 months away has dulled his taste, but finding the beer tasted pretty much the same as always, and certainly like he was home, asks: "What's different? Still tastes good to me!" He is told: "Al, it isn't the same. It isn't family anymore! What about your LOYALTY?" Hmm; still brewed locally, by as many of the same Union employees as was humanly possible, but by another local brewer. Oh yes, the other brewer was The Lion Brewery of Wilkes-Barre, who had been Stegmaiers rival and brewed Gibbons beer. Al doesn't understand even today. Loyalty?



December, 1986: Not yet an eyesore, but getting there ! JFG photo

It's now some years later, at a special City Council Hearing called to decide the fate of the old brewery buildings, now run-down and vandalized, but still a dominant feature in town. Several square blocks of dark red brick structures in classic late 19th century style, empty and moldering. There had been all kinds of proposals to reuse them; the same condominium or industrial park ideas tried elsewhere had failed to find funding. Now the Council was faced with a quandary. They didn't have the money either way, but it would cost about two million dollars to stabilize the buildings, and about the same to raze them. Al sat in the Hearing listening to impassioned pleas by the historical society, and other preservationists of all stripes, until it was his turn to speak. As a loyal customer, and a life long Wilkes-Barrean, and a collector of Stegmaier memorabilia, Al told the Council what the place meant to him, and to other citizens, and ended by saying "You CAN'T tear it down!" Afterwards, he went home, and read in the newspaper the next morning that the council had voted to tear it down. Politics!



The Presentation: Al Kogoy and Rep. Paul Kanjorski in front of the enlargement of the Meyercord Stegmaier factory scene from Als collection in the lobby of the Stegmaier Federal Building. See the color section for the actual lithograph.

It is now February 17, 1998. Al stands in the restored lobby of the main Stegmaier Brewery building, being dedicated today as the Stegmaier Federal Building! He looks across the large lobby at a huge 12 piece enlargement of the Stegmaier factory scene from his collection. He holds in his arm a plaque from the ABA that he will present to his US House of Representatives Member Paul Kanjorski who spearheaded the renovation, and whose local office is now in the cupola of the building. One could almost say that this scene is a VICTORY, but Al feels a bit strange. There are now probably more people working in the brewery than there were when it WAS a brewery, as the major client is a high-tech operation of the US Post Office. But the wonderful malt smell is gone, as is the Hospitality Room. The Lion (corporate successor to Gibbon, but still brewed in the same, but greatly modernized plant on the North side of town) still brews Stegmaier Beer. Al still occasionally visits his old favorite tavern, but since that Christmas, things aren't the same anymore. A Brewerianist with a dream kept pushing and prodding until things began to fall in place, and today, he stands in the middle of a dream come true. I guess Al Kogoy should be happy to be a "hero"; he was instrumental in saving one of the

best-known Wilkes-Barre landmarks for his town, and for all architectural and breweriana fans for years to come. Is Al happy standing there in the old/new lobby? Yes sir, he is! But the joy is tempered with a sweet sadness. A victory indeed, but maybe with a small “v”.



The Stegmaier Federal Building, from the Dedication brochure. [photo Credit uncertain, but from General Services Administration]

When Al told me the first two parts of this story at Blue and Grey the weekend before the dedication, there were often tears in his eyes. Al is still a Union man through and through, but he does fully appreciate what The Lion Brewery did for the employees when they paid up the back wages, and hired most of the Stegmaier people! He still doesn't understand his friends “loyalty”, and Al's confusion was eloquent enough that I really feel his pain and bafflement myself. I started writing this story in my head that very night. I got to know a man that Saturday night, and hope this breweriana story conveys some of what I learned. Credit for helping raise local awareness must go to ECBA, who held two Conventions (1983 and 1993) in Wilkes-Barre, and to ABA that held one there in 1995; these events certainly helped to save the Brewery, with demonstrations on Public Square, TV appearances and the like. I've kept most of the other names out of my telling. It is Al's story. My friend, small “h” hero and small “v” victory or no, you have left a big piece of your heart in that lovely old building! That kind of loyalty we all can understand! Many others have likely already expressed their praise and thanks to you. From all the people your dedication has touched, the strongest possible statement of Congratulations and thanks are in order!

Fil Graff



What [was] Brewing...1867

provided by Joe Olson

from the DETROIT ADVERTISER TRIBUNE, Tuesday, May 14, 1867:

“A New Brewery”

“In 1851 Mr. Bernard Stroh established himself in Detroit as a brewer of lager beer, and has prospered well, as have most persons engaged in that lucrative business. During this whole period he has been located on Hastings Street, near [the] corner of Gratiot Road, where he now has a large frame brewery capable of turning out 80 barrels per day. He has, however, nearly completed a brewery fronting on Gratiot Road, situated between Hastings and Prospect Street, which will not only be by far the largest establishment of its kind in Detroit, but will compare with the most expensive breweries in Chicago, Cincinnati and St. Louis. It is located upon a lot 250 feet square, divided by an alley running parallel with Gratiot Road, and was commenced in 1860, the work having ben interrupted at various seasons, but it is rapidly approaching completion, and will be ready for occupation this fall.

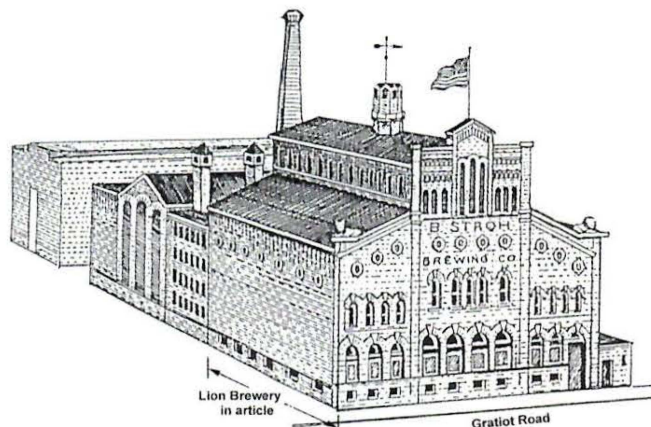
“The building contains 1,000,000 bricks, and is five stories in height, having also double cellars. In size it is 140 feet front by 120 feet in depth, and upon the summit is erected a large and lofty cupola, serving to the double purpose of ornament and ventilator for cooling the beer. The flooring of the cellars is of stone flagging and contains 12,000 feet, while they will furnish storage for 6,000 barrels of beer. An engine of 16 horsepower will drive the machinery and the marking will be done by machinery.

“Not only beer, but also ales of all kind will be manufactured, and the capacity will be 200 barrels per day. At present there are stored in the cellars not less than 4,000 barrels of beer, most of it of some age, which will enable Mr. Stroh to furnish

beer of the requisite quality during the entire summer.

“The name of the building will be the Lion brewery, and its cost is about \$70,000. The architect is mr. Joseph Gottle of Cincinnati, Mr. Charles Strange has done the brickwork, Mr. Deunie the stone work on cellars, and Mr. E. Hebner the carpentry work.”

Joe notes that the population of Detroit was 60,000 at the time [let's see; 200 barrels a day for the 6 day work week times 52 weeks; that's 62,400 barrels per year, or slightly more than 1 barrel per citizen!]; Michigan's George Armstrong Custer, flush from attaining fame in the Civil War was still 9 years away from his fateful meeting with Chief Sitting Bull at Greasy Grass near the Little Big Horn River, and Col. Edwin Drake had hit his famous oil well in Pennsylvania only 8 years before. ‘Twas a very different America!



1887 view of the Lion Brewery, after another expansion. Image courtesy

19th Annual BLUE & GREY Capital City Chapter

No, it DID NOT snow at all this year! Good planning? Outright bribery of the weatherman? What ever, it was a beautiful sunny weekend, this year starting Thursday afternoon, with a full day of Room-to-Room activity before the public Show on Saturday. 30 states were represented (including California and Colorado), the regular Ontarians from Canada, and even a collector from Denmark! Thursday night 110 rooms were occupied, and Friday night we took the entire 193 available rooms in the hotel, plus some overflow!

There was considerable discussion, conducted over the 30 some kegs of Microbrewery beer available in the three day show, about the national ranking of this event. Everybody seemed to place it in the top five Chapter-sponsored shows in the country, and a good argument was made for calling it "Number One". No matter how it rated, it was an experience not to be forgotten. No matter what your collecting preference (cans, pre- or post-Pro breweriana, neons, Microbrewery items, mugs and steins from all periods, openers, crowns, glasses, signage, tap knobs...almost literally whatever you wish), Blue and



Reverse-on-glass from an 1878-1920 N Y Brewery, courtesy Ray Johnson

Grey was the place this year to find it! There can be no argument that this show, which started out BCCA and beer cans only, has grown to be a spectacularly good place for buying, selling or trading the full range of Breweriana!

My collectors eye was drawn to a few really notable items: an unknown pre-Pro mug from Elkins, WV. several wonderful reverse-on-glass signs, TWO previously unknown cone-top cans (they will make the BCCA's new can guide) and several grade 1 examples of very rare cans, the Indianapolis Brewing Duesseldorfer baby and bottle sign I've only seen two examples of before, and a clever and beautiful display of recent

A very well-made and to me clever tap-knob display on the trade floor. Knobs bolted to pegged-in-place 1 x 3" board shelves with 1/4 x 1 1/2" bolts. The whole display easily disassembles; it and its mate arrived in a Volkswagen sedan! Good for shows, and a good display technique as well. Courtesy: George Pearlman.



tap knobs. I added several "Mr. Boh" pieces to my collection, but failed to upgrade the can I've searched for since finding one last year here. One cannot always have this much fun and go home with everything on the lust-for list!

Blue and Grey grew at such an unexpected pace this year that the Committee from Capital Cities and Richbrau Chapters have some replanning to do; for the first time, no applications for next years show were handed out. But the 20th weekend event (it will actually be the 21st show) will be the second weekend in February, at the Holiday Inn-South, Fredericksburg, VA again in 1999! *Fil Graff*

22nd Luck of the Irish Show QUEEN CITY CHAPTER

In spite of some late winter snow in the Cincinnati suburbs, the "Irish" congregated for this annual weekend show March 12-15. The new location (Holiday Inn-Ft. Mitchell, KY) had a great layout for the 150 some tables in the Public Show Saturday. There IS something about an atrium! The Committee is trying to make the change of location permanent.



Doin' it in the 'Dome: The Saturday Show at Luck of the Irish.

Disproving the rumors that he had gone into hiding in Ireland, Dave "MacNamarra" Gausepohl, in all his glory, conducted the usual HUGE Queen City raffle with liberal doses of blarney, and the assistance of some "muscle" from Chicago.



The Raffle: Can't see who is "holding up", but MacNamarra Gausepohl does the call, while Ed Cieslak provides protection, Chicago style.

As is their custom The Queen City Chapter provided the setting and opportunity for a great weekend of collection building. Who didn't have fun?

Mary White, Chapter Correspondent



REPRODUCTION ALERT

March 21, 1998: It has come to the attention of the NABA Board that, over the past several years, reproductions of the approx. 5 x 7" etched and color-flashed (usually red or blue) glass trays in twisted wire frames that held sets of etched brewery advertising glasses have been made. Both copies of originals, and possibly a complete fantasy piece are reported. Most of the specifically questionable pieces involve Ohio breweries (Lackman and Gerke from Cincinnati, and a calendar tray from a Toledo brewery), but it is believed additional trays from Indiana (Schmidt-Budweiser from Indianapolis among them) and Texas (Lone Star) were also made. The known authentic trays frequently (but not always) had the same copy on them found on the glasses themselves. The reproductions are reportedly of sufficient quality that they need to be placed side by side with original glass trays to be detected. There ARE noticeable differences. A relatively simple long-wave black light test is being evaluated. It is a shame, but NABA cannot detail the differences noted, as such a list of inconsistencies would simply become a primer to correct the errors! An analysis of production

techniques is under way to determine if these are isolated incidents requiring "high-tech" devices to produce, or whether they are likely to become a large problem.

NABA would caution any prospective buyers of these trays to exert extreme caution, and to obtain a written guarantee of authenticity from the seller, with full money-back privileges should the merchandise (unbeknownst to the seller) later turn out to be fraudulent. Several quite knowledgeable dealers who carefully examined the trays (not knowing what they were looking FOR) commented that they would have bought the sample shown without question. As these trays are definitely not "dollar breweriana" items, it is hoped that the knowledge that there ARE alleged reproductions and fantasy pieces around, should help to prevent any additional circulation.

As usual, **KNOW YOUR DEALER, Get It in Writing, and CAVEAT EMPTOR!**



EDITORS NOTE: my heart wishes that the appearance of this column were not necessary, but my head and experience tell me that it is, and may well continue to be needed. NABA encourages Members to submit photos of any alleged reproduction or fraudulent Breweriana items to the Editor for possible inclusion in future **REPRODUCTION ALERT** columns, to be printed in a timely manner as needed.

NABA will not act as an appraisal or evaluation service. NABA will not get involved in prosecution, nor will we "name names" if we know them. We will not, as noted above, describe in detail the flaws or faults of individual pieces, as such a description can become a "punch list" for correcting the errors! Common or previously known reproductions, such as the brewery calendars stolen from Will Anderson's book or

laser copies of labels, will not be covered in print; the Editor will try to answer such submissions in a letter.

We will analyze the item, using the best experience available to us, and will print as much information about it as possible in keeping with this policy. We view our job as ONLY a disseminator of information, and will, if it is needed, run **REPRODUCTION ALERT** as often as it is deemed necessary to help protect our Members and other collectors from fraud. As Editor, I plan to share the information found in this column with the other Breweriana Clubs, so that whoever has a magazine scheduled first can print the warning! The best defense against fraud is KNOWLEDGE, and the earliest possible warning time may save someone from getting burned.

Fil Graff

Follow-ups

Several Members have sent additional labels showing the Phoenix logo ("Local Prejudices...", Winter '97 BC). Paul Brady submitted the label below from Franz Kastner's Phoenix Brewery (NJ 85c...1902-11). The Phoenix on the barrelhead is quite similar to the St. Louis bird.



A second letter, from Dave Craig in Winnipeg, Manitoba included several labels from the Victoria-Phoenix Brewing Co., each with a slightly variant Phoenix logo.

This variation may well prove Bob Kay's comment about printers and "stock art". Now Dave isn't claiming the glass as Canadian; he just found it interesting that the same logo was used in Canada as well. Victoria-Phoenix operated from 1893 to 1920, and then again after Canadian Prohibition [Canadian

PROHIBITION??? I think we need an article on that phenomenon...I didn't know there WAS one!] until 1959. I wish our resident "labelologist" wasn't on a trek "Down-under" at the moment!



What's "Invalid" mean here? Another label set Dave sent shows the Trade Mark notation on both body and neck labels, and they are different! So much for consistency!

Thanks to both Paul and Dave for their interesting submissions. It is this kind of information that makes Breweriana collecting so much fun!

Fil Graff

The Breweries of Columbus

by Bob Kay

While Cincinnati and Cleveland are obviously larger in size, Columbus was a serious factor in the formidable days of brewing in Ohio. Here is a quick look at the Columbus breweries, both pre and post-Prohibition.

We'll start our historical tour on Front Street, where even today, the scope of Columbus' brewing history is obvious.

BORN: This brewery was established in 1859 as the Conrad Born Brewery. It was known as Born and Silbernagel from 1860 to 1864; as Born and Son, Capitol Brewery from 1864 to 1870; Born & Co., Capitol Brewery 1870-1904; and as Hoster-Columbus Associated Breweries from 1904 until closing permanently in 1919 with the advent of prohibition..

SCHLEE: Nicholas Schlee opened his Bavarian Brewery in 1870 two blocks south of the Born plant on Front Street. The operation was moved to a new building one block to the north in 1888. In 1904, the brewery was absorbed into the Columbus Associated Breweries as the Schlee Brewery, and operated until falling beer volume in the city closed the plant in 1915. A large part of the 1888 building stands today across the street from the Gambrinus location.

GAMBRINUS/WAGNER: The Gambrinus Brewing Co. operated from 1906 to 1919. (They had a large branch in Toledo that was known as the Gambrinus Brewing and Bottling Co.). The Columbus operation became known as the August Wagner & Sons Products Co. during Prohibition, and August Wagner & Sons Brewing Co. from 1933 to 1939. The name was then shortened to August Wagner Breweries, Inc., and remained so until the company folded in 1974. [Just before the end of prohibition, Wagner purchased the old Jacob Knecht brewery in Chillicothe, OH, and it operated 1933 and 1934 also as Wagner PRODUCTS. It was renamed Old Capitol Brewery, Inc., and operated under that name until 1947 when renamed August Wagner Breweries, Inc. until closed in 1951.] The huge Gambrinus stables, and the Gambrinus statue, both shown on the back cover, still stand on Front Street, across from the Schlee building.

HOSTER: Louis Hoster started his Front Street brewery in Columbus in 1836! From 1836 until 1840, he was in partnership with Jacob Silbernagel (who 20 years later joined with Conrad Born) and George Herancourt (who went to Cincinnati to start his own brewery) as Hoster, Silbernagel and Herancourt. From 1840 to 1870, he operated as Louis Hoster; in 1870 he brought his sons into the business, and renamed it L. Hoster & Sons. In 1876, the company evidently incorporated, and the name was changed to L. Hoster, Sons and Co.. Then in 1884, it became the L. Hoster Brewing Co. It was in the following years that many of the huge structures seen on the cover of the last issue, and that still stand today, were built. In 1904, the merger mania reached Columbus as well, and Hoster combined with his neighbors to form Columbus Associated Breweries, with the "home" plant being known as the Hoster Brewery. This arrangement lasted until 1915, when Schlee was closed, and the company became known as Columbus Co., with the Hoster operation becoming the Hoster Branch. There seems to be some inconsistency in the Corporation name, as the Born Brewery is shown as still under the Columbus Associated breweries banner in the Second Edition of *American Breweries* until Ohio

Prohibition in 1919. At any rate, the Hoster heirs evidently decided to liquidate the brewery, and made no attempt to return to production after prohibition ended in 1933.

As large as the breweries on Front Street were, it is difficult to believe that there were any others in town! The three block area of Front, now located just south of Interstate 70, and crossed by streets like "Brewers Alley" is reminiscent of Cincinnati's "Uber der Rhine" McMichen Street brewery district: a concentration of a single industry in a relatively small area. Brewery hopping must have been a breeze in Columbus in 1900! But there WERE others fighting for a share of the market, that like Wagner, did return to business after Repeal.

FRANKLIN/RIVERSIDE: The pre-Prohibition Franklin Brewing Co. operated from 1905 to 1919. Like all of the other Columbus Breweries ("other" than those joining Hoster's consolidation) this brewery opened AFTER Columbus Associated Breweries formed in 1904. This perhaps a similar phenomenon to what occurred in Cleveland after the Cleveland-Sandusky Breweries trust was formed, or in Chicago after the British invasion. Merchants anxious for an "independent" source of beer even became stockholders in new brewery operations. After Repeal, the Franklin facility reopened as Riverside Brewing Co., and in 1934 reassumed the name Franklin Brewing Co. In 1952, it became a branch of Cleveland's Pilsener Brewing Co., and closed in 1954. The association with Ben Franklin was a key element in the post-prohibition operation, with "Ben's Delight" and then just "Ben Brew" being the major label. Other brands included Franklin Lager and Kings Head Ale; a Kitty Hawk line was contract brewed for the Dayton Brewing Co. (and you thought "contract brewing" was a new trend?)

HOME/OHIO: This brewery, that stands almost intact on South High Street, was established in 1909 as The Home Brewing Co. It has been suggested that the name "Home" indicated a slant away from the tavern draft sales market toward bottled beer for home use. That evidently was the case in Cleveland, and in Indianapolis, and perhaps here as well. In 1908, the company was succeeded by the Ohio Brewing Co.; it operated so until 1919 prohibition in Ohio. After prohibition, the plant lay idle until 1941, when it reopened as Ohio Brewing Co. until 1948. There were many post-Prohibition brands...Yotoc, Hometown Cream Ale, Blue Book, Red Book, and Gold Top, as well as some contract brands like Edelbrau and Old Town Ale...perhaps suggesting a search for one BIG seller. Their several pre-Pro brands include Noch-Eins and "Ohio, The Best Beer".

WASHINGTON: The Washington Brewing Co. operated from 1906 to 1919, and reopened upon Repeal as the Washington Brewery, Inc.; it lasted until 1953. Their popular Washington brand pictured the White House on the label. Other brands included XX Pale Ale, Pilsener, Noch-Eins and Dublin Style Ale.

CHEERS!

[Editors note: Instead of his usual "Labelology" column this issue, Bob (who with his wife Marilou are gallivanting in Australia for a month as this issue is being prepared) wrote this brief historical summary of our Convention city's breweries. Labels to match? Perhaps in the Summer issue!]

MEEK STOCK TRAYS

Coshocton Collectibles

by Richard Hager

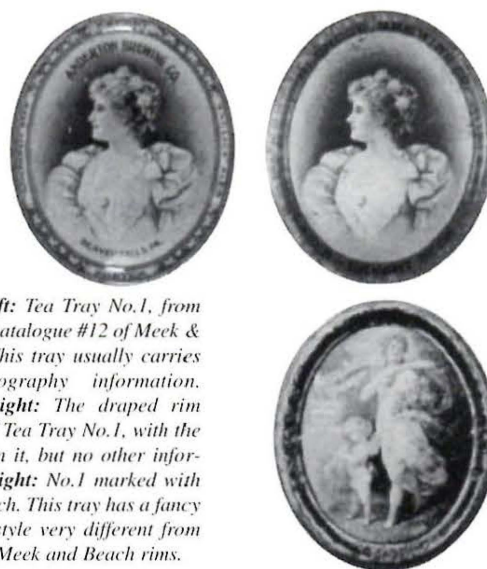
Advertising art trays during the early 1900s were either individually commissioned by a specific brewery or other business or chosen from a selection of stock trays and individualized for them by adding lettering, frequently on the rim. Many of these trays were made in Coshocton, Ohio. During the 1890s, H. D. Beach and Jasper Meek, who were rival Coshocton newspaper men, expanded through innovation into other manufacturing areas including the lithographed tin advertising tray. Beach merged his Standard Advertising Co. with Meek's Tuscarora Advertising Co. in early 1901. The new company was called the Meek & Beach Company. Beach left shortly thereafter forming the H. D. Beach Co. while the Meek & Beach Co. continued under Meek's direction until 1905 when he changed the name to the Meek Co. Meek retired in 1908 and the name of the company was changed in 1909 to the American Art Works. Starting about the time of the formation of the Meek & Beach Co. there was a stock catalogue of numbered trays which grew over the next couple of decades from a hodgepodge of items to a systematic collection of trays.

The Early Meek & Beach Catalogue

Catalogue No. 12 from the Novelty Department of The Meek & Beach Co. from 1901 is 47 pages in length but lists only four trays which are labeled as Tea Trays with numbers 1, 10, 14, 16. All four of these trays shown in the catalogue have fancy low rolled rims. Tray number 1 is known to exist with a litho mark of the Tuscarora Company. It usually occurs with no litho mark. Tray No. 10 is a 12 inch tray - a size common from Tuscarora. The only copy of tray number 10 I have seen has no litho markings. I have never seen tray No. 14 with the fancy rim as pictured in the catalogue but have seen it with a simpler rim. Number 16 is a 6 inch tray which is a very uncommon size. The quality graphics on these four trays, particularly on the rim, point to a Tuscarora heritage. I have speculated on this Tuscarora heritage for some time but only recently became aware that, in fact, the numbering of these early stock trays actually started with the Tuscarora Co. One can speculate at length why there should be only four trays in catalogue no. 12 and why the numbers are nonconsecutive - especially since the likelihood is strong that all of the intervening numbers were attached to trays and probably appeared in other catalogues. And what is in catalogues 1 thru 11? It was probably the case that catalogues were published at somewhat regular intervals and a few trays appeared in each catalogue along with a great variety of other novelty items. Some trays may have appeared in several catalogues. It seems likely that trays that appeared in several catalogues would have been purchased by more advertisers. Such trays would likely have survived in larger numbers. Tray No. 1, for example, seems considerably more common today than any of the other three trays pictured in catalogue No. 12. A number of these early trays have nothing but a number on them and without considering stylistic and structural aspects it would be impossible to know who the lithographer was. Of particular interest is the fact that tray No. 1 occurs with a different and much simpler rim. The only litho information on this tray with the simpler rim (which I call the draped fabric rim) is No. 1. There are a number of these draped fabric rim trays (all of which are oval trays with low rims) in the early numbered part of the catalogue (numbers in the range from 1 to 31 or higher) all of which contain only a number. Because No. 1 and No. 14 occur in the 1901 catalogue with fancy rims and also occur with draped fabric rims it is most surely the case that all of the draped fabric rim trays are Meek & Beach. There is also a tray marked with No. 1 and with H. D. Beach on it.

Two Separate Catalogues

The existence of a Meek & Beach tray No. 1 and a H. D. Beach tray No. 1 suggests that there must have been numbered catalogues from both companies, at least for a short period of time.



Above Left: Tea Tray No. 1, from the 1901 catalogue #12 of Meek & Beach. This tray usually carries NO lithography information. Above, Right: The draped rim version of Tea Tray No. 1, with the number on it, but no other information. Right: No. 1 marked with H. D. Beach. This tray has a fancy rim in a style very different from the fancy Meek and Beach rims.

One explanation of the early part of the catalogue is that when The Meek & Beach Company was formed some of the individual trays from the Tuscarora and Standard Companies were merged together and either retained or were given numbers. I have always thought that there were few, if any, stock trays from the Tuscarora and Standard Advertising Companies. A letter from the Tuscarora Company dated January 25, 1901 clearly indicates that Tuscarora had stock trays and, in fact, refers to tray No. 14. It is difficult to know how many stock trays were produced by Tuscarora and when the practice started - or even if tray No. 14 is the same as in catalogue No. 12. The early stock trays from the Beach Company, however, present a number of problems. Beach left the Meek & Beach company in July of 1901 less than four months after joining Meek. It seems very likely that both Meek & Beach (which was really Meek since Beach had left) and Beach had separate catalogues starting with No. 1. This is evidenced by duplicate No.s. 1, 8, 10, and 44. In fact, there are three trays labeled with 8. Two have identical rims and are attributed to Beach; the third is marked Meek & Beach. The early Beach stock trays are characterized by a certain simplicity or naivete. This simplicity suggests that these trays were produced quickly and were not carried over from the Standard Advertising Company. They certainly don't come close in style to those wonderful factory trays from Standard. The simplistic overprinting, often right over part of the stock design, suggests that this was a first attempt at stock tray production by Beach. There are quite a few of these around today. They must have been very cheap - much, much cheaper than other tray choices for businesses who wished to advertise. One of the puzzling things is why Meek and Beach were together for such a short period of time and what caused them to split. Was there some event or falling out which precipitated the separation? The evidence points to the fact that, in spite of the name, there really was no Meek & Beach. That is, Beach left Meek & Beach before the company was able to do much. There are, of course, a number of early non-stock Meek & Beach trays which in many cases are stylistically Tuscarora trays. It seems hard to believe that both companies started numbering stock trays with No. 1 independently. I know of nothing that suggests that Beach's Standard Advertising Co. had numbered stock trays. Competitors frequently copy one another and it seems likely that one copied the other either before they joined together or as a result of the short union. The Beach catalogue of numbered full size trays was probably terminated before 1905 although tray number 11 is somewhat puzzling as it contains a 1905 copyright. This tray is almost certainly

Beach as I have seen a sixteen inch charger with the same image marked Beach. Furthermore, to add to the confusion, tray number 12-B exists with a fancy (Beach like) rim and a solid black (Meek like) rim with individualized lettering. It seems to suggest that Beach may have been influenced by the solid rim trays of Meek which seem to appear around 1903-04.

Rims, Rims, and more Rims

From a stylistic point of view the rim of the early trays holds a lot of information as to which of the two catalogues any particular tray belongs. For example, the trays with the draped fabric rims (typically in lightish pink, green or blue color) which usually have no litho mark are part of the Meek side of Meek & Beach (1, 14, 20, 24, U-3, U5, U-6, 30, 31). Trays 2-B,3-B,S-B,6-B,7-B,8-B,13-B,44-B are likely Beach. These Beach trays are hard to date without some letter or catalogue showing up. I have seen a number of the draped fabric trays in the past but have never paid much attention to them because of the uncertainty of the lithographer. By the time of the name change to Meek in 1905 the catalogue became somewhat stabilized. Most of these early trays carry only a number. Some of the fancy rim versions carry no information. The fancy rim version of No. 1 would be impossible to identify without the Meek & Beach catalogue or the draped rim version. Without the catalogue, however, the draped rim version would not be so convincing. There are trays which are unmistakably Tuscarora or Meek & Beach trays because they have the same rim as the fancy version of No. 1. These may be part of the catalogue but it might be difficult to determine unless there is a draped rim version. The early part of the Meek & Beach catalogue will probably be very difficult to sort out. Tea tray No. 10 is quite rare and, to my knowledge, does not occur marked with a 10. Without the catalogue it would be impossible to know that this was No. 10.

Below are pictured trays whose rims are clearly similar to the fancy rim version of No. 1 and 10. Are they part of the early catalogue? Who knows. If there is no litho information, as I suspect, there is no way to know without some additional information. The tray on the left with the gal looking back over her shoulder has no markings whatsoever. This tray has a rim which is very similar to tea tray number 1 which also contains no markings. This tray surely must be part of the early catalogue. It likely has a single digit number and appears in some Meek & Beach catalogue of which there is no surviving example.



Above, Left: The four name panels in the rim showing rivet heads at each end, together with the fancy repeating patterned rim is clearly in the style of Tea tray No.1 from catalogue 12. Again, no litho mark. *Above, Right:* Another tray with the four panels and fancy rim with repeating pattern. This tray has been seen with blank name panels - a clear indication that it is a stock tray, markings are unknown. *Below, Left:* Tea Tray No.10 without lithography marks of any kind. It exists with blank name panels. *Below, Right:* A non-stock tray marked Meek & Beach dating from about 1901 with the same rim style as Tea tray no. 10.



Rim designs are important for placing some unmarked trays into the Beach catalog. Four trays with nearly identical rims are pictured below. Two of these are marked H. D. Beach.



Above, Left: Unmarked tray with the number 7 on it. The rim with the leaves and two side panels is identical with the factory scene to right. *Above, Right:* A non-stock tray marked H. D. Beach, with rim design identical to stock tray to its left, and to tray 6-B (puppies). *Below, Left:* Stock tray without a number, but marked H. D. Beach, with fancy leaf rim rim and panels at top and bottom. *Below, Right:* Stock tray marked only with the number 8. The rim contains a variation of the leaf rims of the factory tray above, but without side panels.



These three trays have somewhat similar rims, particularly the two on the left. All three are by H.D. Beach. The tray on the right is marked only with the number 44. These three trays are characterized by their 12.5" diameter, which is quite unusual. The majority of circular trays are either 12", or 13 to 13.5" in diameter. These 12.5" trays also have a somewhat wider flat part of the rim which is quite noticeable, even in the scale of this picture.

The Ladies

There are a number of Meek images of sultry women which occur over and over again. They occur on both full size trays and tip trays, flat signs and curled corner signs, as well as the Art Plates. Beach introduced the Vienna art plate in early 1905 but the Patent had been applied for about a year earlier. While the Vienna Art Plates of Beach do not seem to duplicate tray images, the Dresden Art Plates of Meek carry a number of the same images as Meek trays. Meek manufactured his Dresden Art Plates in the period 1907-09. The women that occur on trays are in the range 78-85 and all the images are copyrighted 1907. Minetta is copyrighted in 1908 and carries number 93. She is rare both on trays and the Art Plates. Following on the next page are the women (with the Dresden numbers and names) that occur on Dresden Art Plates.

It is most likely that all nine of these women occur on Meek trays. Mildred occurs frequently and carries No. 80 in the stock tray catalog. Lenore is No. 78, Marianne is No. 79, Griselda is No. 85, and Minetta is No. 93. The other four women Viola, Louise, Teresa, and Ariadne are no doubt also present. It would not be surprising if they have numbers 81, 82, 83, and 84 although not necessarily in this order.

The Meek and American Art Works Trays

Starting from about 1905, which coincides with the name change from Meek & Beach to Meek, the catalogue contained trays in



Top: Louise #200, Ariadne #201, Teresa # 202 **Middle:** Mildred #203, Viola #204, Lenore #207 **Bottom Row:** Marianne #208, Griselda #209, MINETTA

which the rim style and colors were fixed and tray shapes had a well-defined chronological pattern. This becomes evident in the trays numbered in the 50s. Individual tray pictures were frequently copyrighted which further defined the catalogue. The large catalogue seems to indicate a maturing of the art form to the point where a mass produced product by a formulate process was achieved. Except for the rectangular tip trays with numbers in the 270s which were probably done shortly before and during prohibition the highest number I have encountered is 150 which carries a 1923 copyright date. Tray no. 147 is before 1919 since it occurs with brewery advertising on it. It does not carry a copyright date but I believe it is 1916-18. Brewers did a great deal of advertising with advertising trays. The gap of about 5 years from no. 147 to no. 150 is a clear indication that the demand for advertising trays had declined substantially. Prohibition is certainly the most likely reason.

The whole catalogue consisted mostly of trays with a dark rim (most were black) on which the individualized brewery information was placed in gold. The Meek trays were characterized mostly by a low rolled rim which allows the lettering on the rim to be very visible. American Art Works trays which date from about 1909 were characterized by a high rolled rim which made the rim lettering more difficult to read from a distance. The rim styles changed about the time of the name change. The most popular catalogue items seem to appear with differing rim styles and litho information. This is indication that tray designs were used over and over for a period of time after the original copyright. The square trays with circular images were clearly originally circular. It is interesting to ponder why some catalogue items seem to occur so frequently (both in number of breweries and length of time.) Answers seem hard to come by. It is also interesting to ponder why tray styles changed from pre-1900 to prohibition. For example, the very earliest trays seemed to have a flared rim which was lacking in the catalogue items. It is hard to argue against the position that the low rims of the early trays are considerably more aesthetic than the later higher rims. The highest numbers appear with the copyright symbol © and no date. This is a consequence of the 1909 copyright law which introduced this symbol and allowed the copyright to be published without a date. The previous law of 1874 required the date and the word copyright or a variation of it to be on the artwork together with the name of the copyright holder.

The tray shapes can be roughly characterized by saying that the very earliest trays (except for a few Tuscarora trays) were ovals with low rolled rims. Early stock trays had limited advertising. A number have only simple overprinting in the field. Round trays reappeared around 1905 retaining low rims. Various shapes of rectangular and

square trays were introduced by 1908-9 with rims becoming higher - the so-called pie shape. Few ovals were present in this middle period; they reappear around 1913. By now all the trays had the high rolled rims. It should be pointed out that the late high rolled rim tray was more or less a product of the American Art Works. Only a few of these pie-shaped-rim trays were made by others (mainly Haeusermann). Likewise the straight-sided or deep dish tray was mostly a late tray (1910-1916) for Kaufman & Strauss, Chas. Shonk, and H. D. Beach. There are no known examples from the American Art Works.

The Question Marks

There are a number of trays which have the right characteristics to make them be part of the catalogue. I do not have the necessary information (tray numbers and litho markings) to place them in the correct



Above, Left: Like Tea Tray #1, this tray carries no litho markings, but is clearly part of the early catalogue with Tuscarora heritage. **Above, Right:** Like the tray to the left, this is part of the early catalogue. It is not likely to have any markings. **Below, Left:** Likely to be early Beach, as it has the same style as 6-B and 7-B with the plain rims. **Below, Right:** Also Beach with a simple overprint and rim in the style of both of the 8-B trays.



Above, Left: This draped rim tray is evidently part of the Meek & Beach catalogue. Like numbers 14 and 20, there is a more elongated self-framed version of this art. **Above, Right:** Another draped rim tray, with a number probably no higher than 29. **Below, Left:** Still another draped rim tray, with a number likely less than 30, and clearly Meek & Beach. **Below, Right:** Most likely early Beach as it carries an image of flowers.



spot in the catalogue or rule them out. I am also missing color photos of most of these. They are mostly scanned from auction catalogs. The 12 trays in this group are pictured in rough chronological order.



Above, Left: Solid maroon rim with black narrow supporting band instead of the more usual narrow gold bands. Like the tray at the right, it may NOT have a number. **Above, Right:** Entitled "Chip off the Old Block". This is clearly stock, but may not carry a catalogue number. **Below, Left:** The image of the horse is likely to be #76. The Art Plate version of this horse is entitled "Colin". **Below, Right:** "Viola" on the larger curled corner sign. Very likely numbered in the 81- 84 range.



Above, Left: Number 87. I don't know her name. **Above, Right:** "Carmen" is in the style of # 86 and # 87. **Below, Left:** "Japanese Iris" could be in the area where the square trays are present, but it has an earlier copyright date. There is also a square tray entitled "Tokio". **Below, Right:** This has the properties of one of the numbers 108, 109, 110 or 112. Supposedly dated 1911. The decorative rim CORNER design suggests it might not be American Art Works.



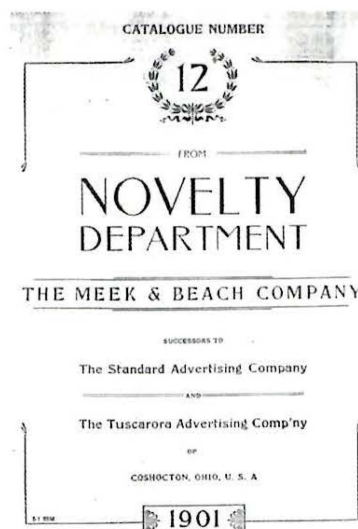
Above, Left: "Evangeline" is also likely to be one of the numbers 108, 109, 110 or 112. **Above, Right:** "Joneta" falls in the same number range. These rectangular trays usually carry a 1910 copyright. "Joneta" from Chicago's BULL-FROG BEER is one of the most beautiful and elusive Chicago trays!



Above, Left: This tray may not carry a name or number, but is clearly stock. There are other examples of late stock trays without numbers. This is the mirror image of # 70. **Above, Right:** "Her Loyal Friends" is likely to be very late and the most likely possibilities are one of the numbers 136 through 140. At least this particular instance of this design carries no number.

The Catalogue

A picture carrying a number ending with -B is thought to be in the Beach catalogue. Known litho information is as follows: 11 (1905), 32 (M&B1901), 34-35 (M&B), 45-46 (Meek), 47 (M&B1903), 56 (Meek), 57 (Meek 1904), 59 (Meek), 61 (Meek), 62 (Meek 1905), 64-65 (Meek), 70 (Meek), 72-74 (Meek), 75 (Meek 1906), 77-80 (Meek 1907), 85-87 (Meek 1907), 89-90 (Meek 1908), 92-93 (Meek 1908), 97 (Meek 1908), 99 (Meek 1908), 100-101 (Meek 1909), 102 (AAW 1909), 103 (AAW 1910), 105-107 (AAW 1910), 111 (AAW 1910), 113 (AAW 1911), 114 (AAW 1912), 116-117 (AAW 1911), 119-121 (AAW 1911), 126 (AAW 1911), 127 (AAW 1912), 129 (AAW 1913), 131-135 (AAW 1913), 138 (AAW 1913), 139 (AAW 1914), 141 (AAW 1914), 142-143 (AAW 1915), 149 (AAW 1921), 150 (AAW 1923). Tips: 6 (Meek 1903), 7 (Meek 1906), 13 (Meek 1907), 14 (Meek 1908), 15 (Meek 1907), 20 (Meek 1907), 26 (AAW 1908), 27 (AAW 1909), 29 (AAW 1910), 30 (AAW 1911), 31-32 (Meek 1907), 33 (AAW 1910), O.B.101 (AAW 1920), O.B.102 (AAW), O.B.104 (AAW), 270 (AAW), 272-273 (AAW), 274 (AAW) .



The cover from Meek and Beach catalogue No. 12. This is the ONLY known M&B catalogue....where ARE the rest? [Catalogue courtesy Bill Carlisle]

Editors Note: This is likely the longest article, and one of the best examples of original research ever run in the BC. Richard Hager is to be congratulated on his scholarship and perseverance! What you see here is giant steps from what we saw at Convention last year, and it still is considered incomplete. The color pages that follow are the reconstructed stock tray catalogue SO FAR. Absolutely breathtaking! Thank you, Richard!!!

Fil Graff



The Coshocton Tray Catalogue in Color!



1



1



1-B



2-B



3-B



3-B



5-B



6-B



6-B



7-B



7-B



8-B



8-B



8



10-B



10



11-B



12-B



12-B



13-B



14



16



20



24



30



31



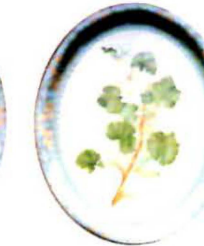
32

The Wild Rose



34

Wild Tiger Lily



35

Rocky Mountain Thimble Berry



36



37



40



42
Falstaff



42
Falstaff



44



44-B



45
Good Friends



46
A Close Game



47
Theodore Roosevelt



56
Purity



57
A Lady of Quality



59



61
Reading the News



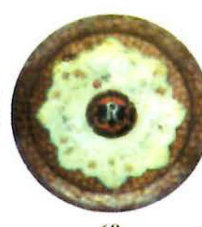
62
12 O'Clock



64
Grandpa's Story



65
Annabelle



69



70
Good Friends



72
Hearts are Trump



73
Prosit



74
The Dice Throwers



75
The Beauty Contest



77



78
Lenore



79
Marianne



80
Mildred



85
Griselda



86
Sierra



87



Carmen



89
St. Vincent's



90
The Pride of the Farm



92
The City Cousin



93
Minetta



97
A Good Judge



99
Bertha



100
Good Morning



101
Sunshine



102
The Buffalo Hunt



103
Introduction



105
Carnation Girl



106
Marcelle



107
Auld Lang Syne



108
Joneta



111
Chrysanthemum Girl



113
Marguerite



114
San Toy



115
Yama Yama



116
The Invitation



117
At Your Service



118
Griet



119
The Life Saver



120
Beauty and the Beast



121
Jeanette



126
Playing Horse



127
In Old Kentucky



128
Join Me



129
A Busy Wire



131
Delighted



132
Good Morning



133
Congratulations



134
Janice



135
The College Widow



136
Her Loyal Friends



137
Adeline



138
The Connoisseur



139
A Helping Hand



141
Right to the Point



142
Heine



143
Peace and Plenty



144
Everybody's Favorite



145
Gretchen



147
Happy Days



149
The Finishing Touch



150
When Dreams Come True

TIP TRAYS



A



B



C



D



5



6



7



9



10



11



12



13



14



15



19



20



26



27



28



29



30



31



32



33



270 Annabel



272 Sunshine



273 A Jolly Comrade



275 Estelle



101



102



104

Editors Note: As I format these pages, I am more and more amazed at the amount of effort that went into their preparation! Richard Hager remarked that as much as he wished he could, he does not own actual examples of all the trays pictured. He apologizes for the varying quality of the images, as some are scans from photos from other collectors, some are scans from catalogues. Where ever they are from, the research required to put together a composite like what you see here is immense.

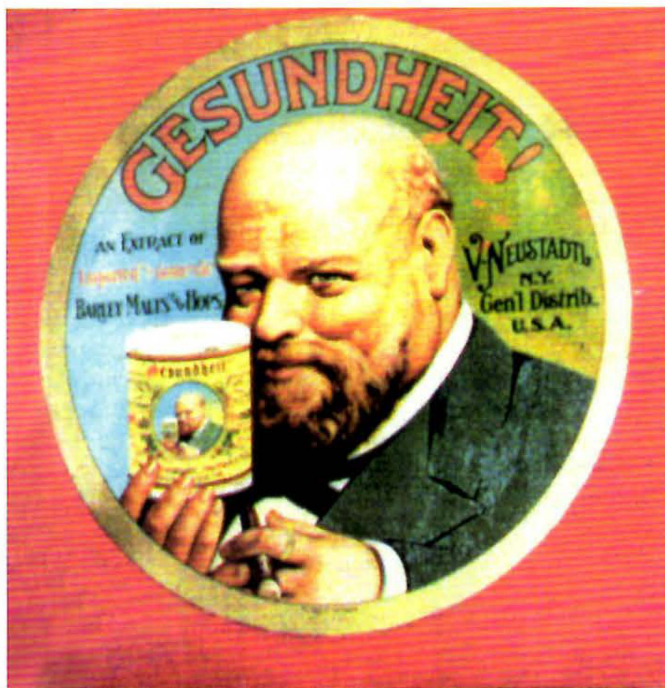
This kind of article is what collectors magazines are for! We have done articles in the past involving research into a specific brewery, and even particular types of breweriana, but never anything on this scale. Richard's quest started from curiosity; wondering what the "other" trays that had numbers looked like. It has been a long-term project, and he has had assistance and contributions from collectors and specialists all over the country, including those collectors of advertising other than breweriana.

This article becomes a challenge to us all. If Richard can produce this much NEW information on a subject that touches so many of our collections, why can't YOU? This project wouldn't be practical without a computer, a scanner and image-editing software, to be sure. What could YOU do with your favorite breweriana subject, if you set your mind to it? *Fil Graff*

Breweriana of particular note

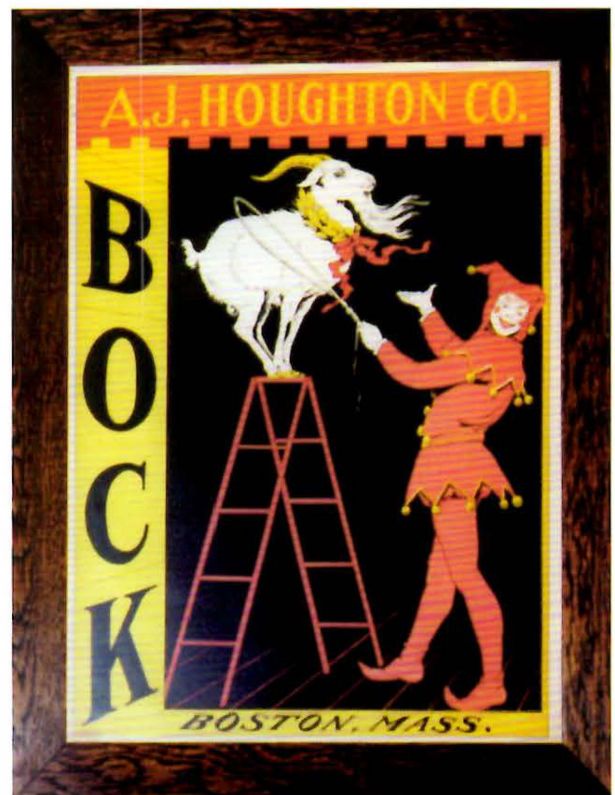


Meyercord Decalcomania lithograph from 1910 of the Stegmaier brewery, Wilkes-Barre, PA. See story on page 4. Al Kogoy Collection, GSA photo



Brewerianist are "plagued" with the image of the bald "Gesundheit" gentleman holding a can on items like mugs, glasses and even pitchers...no identification other than the brand! This circular ad may be the answer! Although the Gesundheit BRAND was allegedly sold to a Penna. company that made snuff after Neustadt Brewing Co, Stroudsburg, PA went under in 1935, this image is from Prohibition days, and could well explain what was in the can, and about why there are so many 'give-away' promotional items around with this logo! I never thought of MALT TONIC!

Image credit: Neal Higgins (ABA)



From the Indy Ad Show: Evidently NOT your typical "stock" Bock ad ! The clown with the goat balancing on a ladder is from MA19 b or c, dating from 1892 to 1918, likely from the earlier half of those dates.

Peter Blum photo

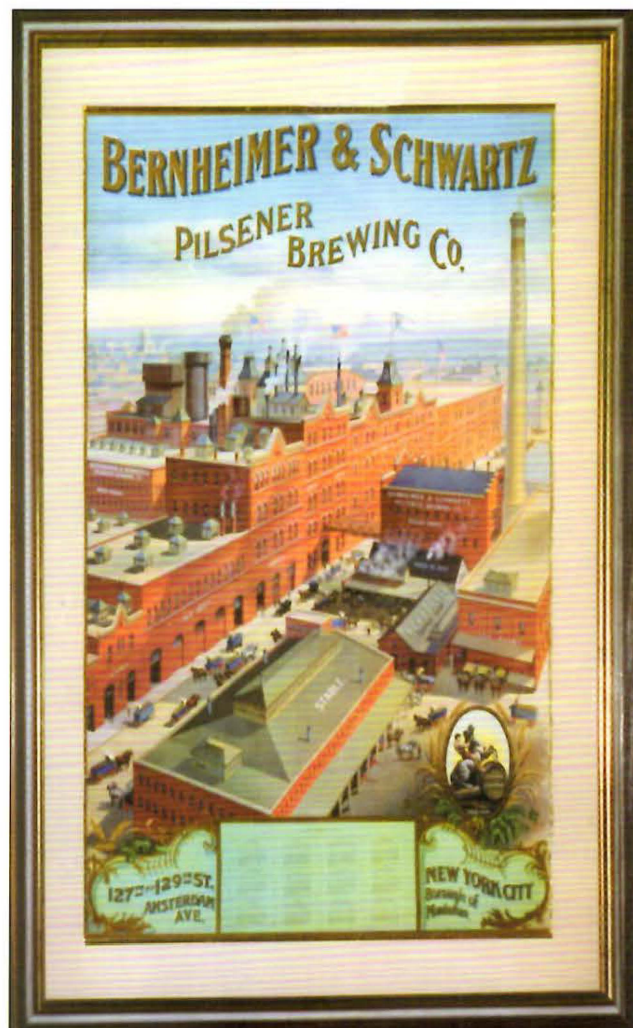
The Gallery

The Indy Ad Show Report

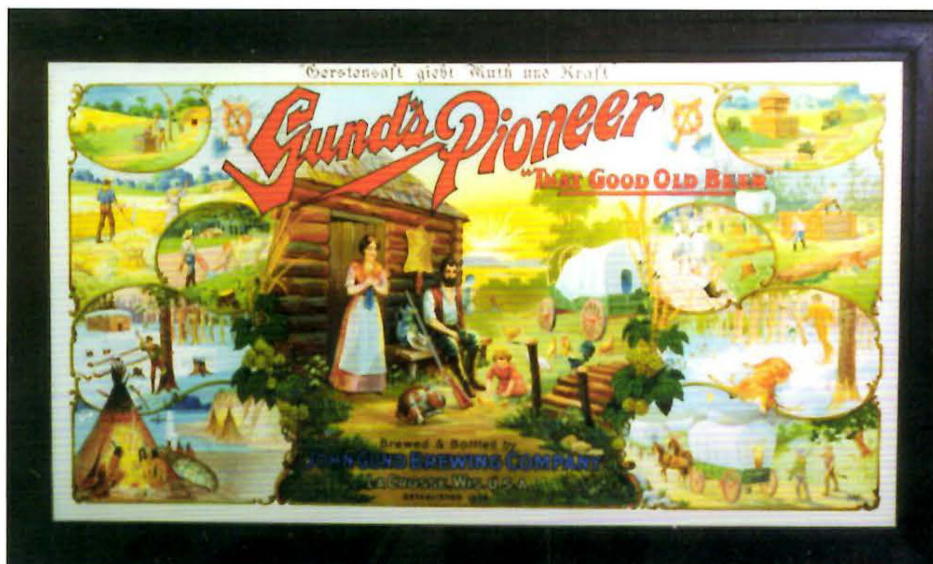


Above: A particularly charming factory scene from the Frederickburg Brewery, San Jose, CA (1892-1920). A steam engine's smoke rises to match that from the chimney, birds soar above the factory..Charm, not raw industry!

Here's a FACTORY! Size, muscle, hustle! This calendar is from Bernheimer & Schwartz and dates from between 1903 and 1920. Just 6 years before B&S took over (they operated several different breweries in NYC in the period before Prohibition), this was the New York City brewery branch of D.G. Yuengling, still happily brewing today in their home-base of Pottstown, PA!



all photos this page by Peter Blum



A particularly colorful poster from a Gund-LaCrosse label that is a favorite of collectors. From the indian teepees through the arrival of the settlers, building of a blockhouse, seeding, harvesting grain to the center image of "Pa" drinking from a stoneglaze stein at the end of a long day. One jarring note: the image under the words "...Old Beer" shows a plowman with blood on his shirt, lying against his plow, evidently wounded by the two indians emerging from the woods. Not quite the tranquil scene of the rest of the imagery !

The Spring Indy Show always has the reputation of being the "best" of the year, as the dealers who hoard their treasures all Winter long come to Indianapolis in a selling fever. Nice thought! Certainly the beautiful breweriana advertising was there, and so were throngs of eager shoppers. "Sticker shock" is unfortunately becoming an all too common reaction, however (see Jim Shoulter's comments on *The Presidents Page*). I looked, I drooled (and am delighted Peter Blum still loves to take pictures!), but I didn't buy a thing. I looked lovingly at the Fredericksburg litho shown here, but made the excuse that it wasn't "my" brewery, so I needn't spend the money just yet. I guess I'm still living in the price scale of the 1970's, when I started collecting!

A Columbus Pre-Prohibition Sampler



Above: "Greetings 1908" from Columbus' Franklin Brewing Co.
 Right: undated litho of a girl in red, Hoster Brewing Co.
 Boster Collection



"Etched Glasses? Sure, the detailing is wonderful, but they all look alike sitting on a shelf." Here are some notable exceptions from Hoster-Columbus. These appear to be part of a set, probably of 6 glasses, given as a Christmas present for home use to favorite customers, distributors and stockholders. It appears that the base shield is half-etched, and all the copy printed on. Not a commonly used technique, although elegantly simple, here are some pre-Pro glasses with PIZZAZZ!

Henry Smith photo

The NABA BEARS, part 2

Bill Stein's Hamms Bear



The Bear birling...likely the best-loved pose



The Big ~~Bear~~ Beer Brotherhood



Goin' Fishin'



Miz Bear

Yes, a wife! Seldom seen in public

More of the "NABA Bears", done for us by advertising artist Bill Stein at Convention 1997 in the Hamm's Bears "Home Turf". Another note to correct a wide-spread misconception...the late William Hanvik, Sr. of the Twin Cities area was NOT a party to the creation of the beloved bear, in spite of claims in other breweriana collector club publications! See "From the Editors Desk" for more on this.

By Bob Kay

Brewed in America - Revisited

As breweriana collectors it's interesting to occasionally look back at the pioneering days of the brewing industry. Towards that end the following excerpts are from *Brewed in America*, by Stanley Baron, and published in 1960.

On Beer types:

By the 1870s the American drinking public had made a clear choice for lager beer over ale, porter and the other English beers. What was more, the Americans preferred a lager closer to the Pilsen than the Munich type: ie, a pale, light-bodied, clear and effervescent beer, relatively low in alcoholic content. A scientific writer has described the earlier pre-lager beers as "half sour, muddy and intoxicating." Whatever else those beers may have lacked they made up in alcoholic strength. In the light of our present knowledge, we can see that this excessive quantity of alcohol was essential to their stability; and was, in fact, the only means that could guard them against decomposition or undue acidity. *Burp!*

The Great Beer Cities: Milwaukee vs. Cincinnati:

You have probably heard that in the old days underground caves were used to store beer and keep it at the proper temperature:

The temperature of these caves was not always cold enough and in many cases ice had to be used, particularly during the summer months, to assure the proper level for the beer being stored. This was easy enough to provide in

Milwaukee, where ice could cut from Pewaukee Lake during the winter and kept for summer needs, but in other parts of the country the providing of ice was both a big problem and a big business. It had particular reference to the way lager beer was manufactured as well as the way it was aged and carbonated.

Among various factors which helped Milwaukee to gain prominence in the brewing industry, the availability of natural ice was certainly an important one. A writer on the industry as it developed in Cincinnati attributes Milwaukee's ascendancy over the older Ohio city mainly to this one advantage.

We Struck Gold!

In Franklin, Pennsylvania, center of Oil-prospecting as far back as 1860, a well being drilled at Point Bluff in December 1881 provided an uncommon incident:

At a depth of a few hundred feet unexpectedly found what was supposed to be oil; the bailer was run several times and brought up a liquid resembling oil in color, but which was discovered to be beer; it was soon ascertained that the well had been located directly over the storage vault of (Philip) Grossman's brewery, and that the drill had penetrated the vault filled with beer; the vault had been dug out of the solid rock and extended into the hill for over 100 feet, the brewery being on the opposite side of French Creek, at the foot of South Park street.

"Gesundheit!" Brewsteriana



Collector Neal Higgins of Portland, Oregon wrote NABA some months ago looking for information on the Gesundheit! brand. In response to a return letter, Neal sent the photo of the ad piece pictured in the color section, and this assembly of pottery and glassware bearing at least two versions of the Gesundheit! logo. Many of us are familiar with the bald German man holding the can up to his nose, and possibly the earlier version (clearest on the tobacco jar, middle row left side in the adjacent photo) where the man holds a mug. Several of the drinking vessels shown at the left are obviously beverage related, and are likely from the immediate pre-Pro era when Neustadt! Brewing Corp produced a near-beer, or from the years 1933 to 1935, when Gesundheit! became 'real' beer. I wasn't familiar with the use of the MUG logo on anything but a beer mug made in Germany marked "non-alcoholic", and found the mug (second from left, top row) with the words "A Smile in every can", and the man holding a MUG quite interesting, as is the glass (second from right, bottom row) and the mug (top row, right) where the man appears to be drinking from a paneled glass mug.

There is certainly more to this brand that I had ever dreamed...I will be much more careful in looking at items in this 'family' when I see them!



Mother was “Miss Miller High Life”!

Michelle Gabel with Fil Graff

There are many different ways and reasons for starting collections, but I think mine may be unique! At a Mid-Western Hotel Show in Chicago, my late Mother, Patty Cannon, was chosen “Miss Miller High Life” by the public relations department of Miller Brewing. I wish we knew the date. My Mom passed away when I was 12, before I even knew she was Miss Miller High Life, so I never had the chance to find out more information.. The publicity photo we have (see picture below) seems to suggest the 1950’s. Whether the position was purely Honorary, and just for the Convention, or whether Mom did other work for Miller, we don’t know.

But, with a family history like that, would we put up anything BUT the Miller Girl when we started to decorate our home bar? Sure, there are other pretty brewery mirrors and such on display now, along with the Jack Daniels bottles and other collections, but first and foremost, it has to be Miller High Life.



The bar wall: Top shelf up, but still “under construction”!

The photo at the left was taken while the Miller items resided temporarily in my sewing room/granddaughters’ playroom, when the bar was being rebuilt to house the growing collection. My granddaughter LOVES it, and has to show everybody who visits “my Great-Grandma Patty” on the walls! She hopes the arrangement is permanent.

As we rebuild the bar, we have found several useful display ideas. The wooden Coke trays (thoroughly cleaned, and then sprayed with several coats of clear polyurethane) make wonderful shelves for a shot glass collection (or tap knobs, or other smalls). Shelving is a problem, as clear lumber is expensive. We just bit the bullet, and supported the high shelf around the top of the wall with attractive wooden brackets, and now have a place for bottles, trays and small statues. We did find an antique mahogany china cabinet for the complete Jack Daniels Commemorative bottle collection! It matches the bar color, so the new shelves behind the bar will be stained to match.

[Editors Note: Michelle wrote NABA several months ago to suggest a regular feature on display and other collecting tips, and then sent along an article on their collection. She makes the point of reminding us all that “Every little bit helps!” Hint, HINT! Fil]



Top row: Miller clock, small pool table light, Girl-on-the-Moon mirror. Middle: un-pressed tray blank, 2 early post-pro trays, a later tray, “button” sign. Bottom: menu cover, Patty Cannon’s “Miss Miller High Life” photo, and Coke case with my granddaughters’ “treasures”. Photos: Michelle Gabel

We know that Mom DID appear in the costume of the Girl on the Moon, but we don’t know how often or where. As you can see from the photo, The Girl on the Moon appears in many different pieces in our display.

A letter from England

March 3, 1998

My dear friend,

I have enjoyed reading the BC from cover to cover - but I must correct a misconception that appeared on page 11 [in the review of “Time, Gentlemen, Please!”, Winter 1997] about “non-deposit ale” - this referred to the tuppence or threepence deposit on the bottle when taken away from the pub to drink. I used to round up the bottles when I was a boy to take them back to the pub and get money back on them to go to the “pictures” with, for the “tuppenny rush”. All the kids were admitted to the cinema in those days to see “Tom Mix” for tuppence (2d, or two pennies). Non-deposit ale simply meant that the bottle was not returnable, but most like Offiler’s bottles were.

Dad loved Offilers Ale from 1911 onwards, as did most

of the colliers in the 1920’s and 1930’s Derbyshire and Nottinghamshire coalfields - it was good, strong and satisfying ale from a local Derby brewery, now long gone. He would always bring a bottle home from the pub in the evening to have with his supper. If he had a cold, he would put it into a Denby jug and stick a hot poker in it and mix it with heather honey or some terrible-tasting herbs from the garden. The nearest thing to the taste I remember today in England to the old Offilers is Threaston’s “Old Peculier”.

Several of the local pubs in Belper, where I grew up in “Chapel Hollow”, brewed their own ale in those days, and each had their own local clientele attached to its rather distinctive taste. Occasionally Dad was partial to the brew from the “Nags Head” in High Pavement. The pub and its brewing house was

just above the marketplace, and the smell on brewing day pervaded the market, round which was the "White Lion", the "Black Swan", the "Angel" and the "White Swan", followed not far away by the "Thorntree". Some of these pubs still exist today.

The market place was on a slope, as are most in Derbyshire, and the "Black Swan" was at the bottom end of the market. One day at harvest time, a steam traction engine towing a threshing machine and a caravan lost control, and went through the pub wall and into the "snug", but it was empty that day. Ladies were never allowed in bars in those days, and there was always a notice "No Ladies Allowed" to that effect on the bar door. The "snug" was a small room set aside for ladies only. The kids were entertained in the pub kitchen with Smith's crisps and lemonade whilst their mothers sipped their stout in the snug, mostly Mackessons or Guinness or Offiler's Stout - or India Pale Ale (IPA) which Mother enjoyed sometimes.

Both Offilers from Derby and Bass from nearby Burton used to site their pubs strategically; the "Colliers Rest" was in the middle of the big hill the thirsty, dusty miners had to walk from the pit to their homes about 4 miles distant - no buses in those days! It was always open to coincide with the end of the shift at "Old Denby Pit", just down the road from Joseph Bourne's famous Denby Pottery - whose jugs were used in mulling ale. The licensing laws weren't much bothered about - the local Bobbies only had bikes then (if they were lucky) and the hill was steep on both sides. They were oft found in the pub themselves. Dad worked down the same pit from when he was eleven years old, pony driving for half a sovereign (about 10 shillings) a week for a minimum ten hour shift underground. He got into the ale habit early on and it stayed with him until he

died, although my Mother did not approve of it, and it was the only thing I ever heard her get cross about. He did lock the three of us (including Mother) in the coal shed one Sunday afternoon till teatime because my sister and I were noisy whilst he was having his Sunday afternoon nap after going to the pub at lunchtime.

I know, my dear friend, that a lot of this stuff won't be of much interest to you, but your *BC* revived a lot of memories. There is still a lot of Offilers and other brewery advertising stuff around on the flea-markets and car-boot sales; frinstance I picked up some new sealed packs of Banks Brewery beer mats one day, and we use them to put our cups of tea on - I'll send you a few.

Cheers, friend! signed "Aud John"

Editor's Note: Ah, John, how wrong you were about not being interested! The above letter is from my dear old English friend John Claypole (I've mentioned him in the *BC* in passing...we share a consuming interest in liquid fueled mantle lamps, and both edit magazines). John's letter aroused a lot of memories in me as well...the Wednesday Matinee to see a feature, a cartoon and several episodes of the current "serial" like Superman or Flash Gordon or one of a slew of westerns like Hopalong Cassidy or Roy Rogers; scrounging soda bottles to take to the grocer for the deposit money. My memories a few years later than John's, although I do remember Tom Mix as a radio serial in the 40's. I hadn't planned to print any but John's explanation of Non-Deposit ale, but as I read the letter again, I thought that it was worth printing in its entirety. My apologies, friends, if I've bored you as John thought he had me.

Fil Graff



The Columbus "Big Four"

A Study in Logos



Etched Glasses from Columbus' Big Four before the 1904 creation of Columbus Associated Breweries Company. Nick Schlee, Louis Hoster and the Borns were rival breweries located within two blocks of each other on South Front Street. Both Conrad Born and Louis Hoster were gone, and their companies had reorganized as family corporations when these glasses were done. I wonder if the slightly bemused expression on Christopher Columbus' face has any significance?

Henry Smith photo

The Pub Sleuth (and Friends)

by Charlie Jeske

[Charlie's report from the Chicagoland area reached the Editor just after issue #100 went to press. With apologies, here it is now]

Duneland Brewhouse, 5718 S. Franklin St., (off I-80-94 at ex.34 at Keiffer Rd and Franklin [US 421] Michigan City, IN 46360; (219) 878-9180. Open Monday-Friday 4 PM to Midnight, Saturday and Sunday 11:30AM to 1 AM

This converted Red Lobster is ably hosted by Len Olsen, the brewmaster. As you enter, the Gift Shop is on the right, the brewhouse on the left, and the bar beside the brewhouse. The restaurant is a full-service operation, featuring appetizers, soups, steaks and ribs and seafood combos. There were 8 weiss beers and ales available: Salmon Tail Ale, Open Hearth Amber Ale, a brown ale, an unfiltered Hefewiezen, a light slightly hopped Pilsener at 115 calories per glass, a Stout, a raspberry Wheat and a Brewmasters Special.

Charlie reports the Gift Shop is small, but well-stocked with t- and sweat shirts, jackets and hats, large hatpins and brewery-logo coffee mugs. They have their regular pint glasses, and two other glasses that change with each order placed.

Flossmoor Station Brewery, 1035 Sterling [from I-80/94, go South at the Halsted St. exit to 183d St. Turn right (West) about 2 miles, and under the railroad to the light at Western Ave. Turn left (South) with great caution speedwise! Flossmoor police are very unforgiving! (Western Ave. becomes Sterling) to Central Dr. in the business district.], Flossmoor, IL 60422; (708) 957-2739. Open Mon.Thurs 11:30AM to Midnight, Fri-Sat 11:30 to 2AM, Sun Noon to 11PM

The source of the Brewery name is obvious when you approach the building. It is the old ICRR passenger station, and the Suburban trains still run right behind the brewpub. The brewhouse is on the left as you enter, with the dining room to the right with the bar straight ahead. The railroad theme is used throughout in decorations: a loop of track above the bar with a model train, old steam engine photos line the walls.

There were "at least" 7 beers on draft, all with rail-roading names like Gandy Dancer Honey Ale, Zephyr Golden Ale and Pullman Nut Brown Ale [What? No "Pullman Porter"?]. All brews are available in growlers for carry out. A complete menu ranges from soups and salads through burgers, steaks and ribs to "City of New Orleans" beer-steamed shrimp, and "Junior Engineers" under 10 have special kids meals.

Not a large breweriana list, but nice T-shirts, glasses and growlers and coasters are available.

Charlie notes three Chicago-area brewpubs under construction (which might be completed as you read this):

World's End Brewing and Restaurant, 191st and US 45, Mokena, IL 60448; (708) 479-9600

Harrisons Restaurant and Brewery, 15745 LaGrange Rd., Orland park, IL 60462

Illinois Brewing Co., Bloomington, IL 61701

And with a little help from his friends (if you don't mind a review by an unabashed beer lover):

Appalachian Brewing Company, 50 N. Cameron St., (from I-81, get off at Cameron St. South exit. Go south past the Farm Show complex, and under the viaduct. The brewery is a

few blocks South of the Viaduct on the right hand side), Harrisburg, PA 17101; (717) 221-1080. Open Sun through Thurs 11AM to 11 PM, Fri and Sat 11AM to Midnight.

The brewery is located in an old trolley repair shop that was heavily damaged by fire, and stood empty for years. The owners spent 3 years restoring the building. When asked why there wasn't much decoration on the brick walls, one of the owners said: "I tuck-pointed every brick on that wall! I'll be danged if they'll cover it up!" There IS a large glass case to the right as you enter filled with Harrisburg breweriana; embossed and labeled bottles and some signage. The restaurant and bar takes up about 2/3 of the width of the building, with the glass-walled brewery occupying the rest. This is NOT a brewpub scale operation, but a rather unique large-capacity microbrewery and full-service brewpub. ABC now bottles 2 of their products, and plans more when the distribution plans are complete.

The restaurant menu appears rather brief: Munchies, Soups, Salads, Sandwiches, brick oven pizza and several baked Italian specialties. It is actually a very fine mix of exquisitely prepared (ALL done in house) specialty items. There ARE plans for a larger kitchen and an expanded menu featuring game entrees. The food is, stated simply, EXCELLENT. Particularly recommended is the "Trail Magic" sandwich...a portobella mushroom (that tastes like beef!) with yellow peppers and Gouda cheese on home-baked focaccio bread.

As for the beers: **Water Gap Wheat**, which they consider their "starter" brew is an EXCELLENT full-bodied weiss beer brewed to be drunk cold. The **Purist Pale Ale** is NOT the obligatory "wimp ale" brewpubs produce for the mass-market beer drinker! [see the review of this brew bottled in Issue 100]. The **Susquehanna Stout** was a bit on the charred side, but had a fine body and wonderful head. **Jolly Scot Ale** (named for Harrisburg's Graupner Brewery brand) was sweet for my taste, and not a typical Scottish ale. There were six brews on draft; I'd rank four as 10's, two as 5 to 7's. The brewmaster is Artie Tatoya who has won more than his share of medals elsewhere before coming to Harrisburg.

As for breweriana, there are growlers (the bar served NO liquor when we were there, but have an expanded license now), and NO other beers but their own. Wanna Bud? Go elsewhere! for take-out, pint glasses, t- and sweat shirts (LARGE variety of both) and hats. NO coasters (yet?).

Did we enjoy ourselves? Well my bride doesn't drink, but we came back here three of the 4 nights we were in town for a show to EAT and enjoy the great folks that run the place. [Here's a card for your collection, Charlie!]



Patty Paoletti

Special Events

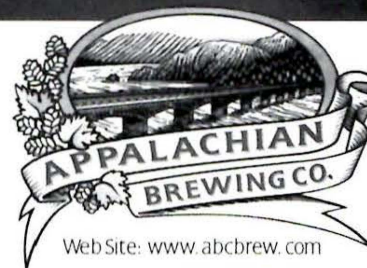
Coordinator

50 N. Cameron Street

Harrisburg, PA 17101

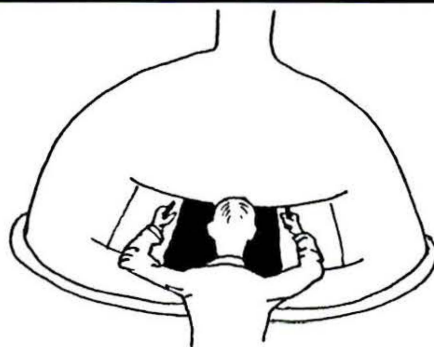
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WHAT'S



BREWING?

The El Nino Market

The present situation and the outlook for brewers has rarely been so confusing. Warm breezes of acceptance and chilly gusts of rejections are buffeting the industry. To make matters more unsettling, there has been a fresh outbreak of A-B - Miller Syndrome, typically characterized by feverish legal activity. A temporary truce cooled the symptoms, but the pressures on both industry leaders makes coexistence edgy, and at times argumentative. Anheuser-Busch knows from the General Motors case that there is no room for complacency; Miller, a division of profit-oriented Phillip Morris, has a management which is expected to perform well.

The news for the top three brewers actually has been good. Anheuser-Busch is still seeing increased sales and earnings, and has room to play the discount card, the current trump. Any losses in the Budweiser area are balanced by increases in Bud Light. Even the nagging problem of getting the Budweiser name legally accepted in all of Europe is getting less important; that Czech brewery in Budweis is facing a Star Wars-like force.

Miller also had a successful year, rebounding with strong discounts. All products posted increases; even its malt liquor Magnum responded with a probably unexpected upturn after long neglect. A possible weakness may be the lack of a coherent advertising message; "Miller Time" and "More Taste - Less Filling" were part of our culture. These are hard acts to follow with the present penchant for disjointed and galactic visuals.

The big surprise has been Coors, which had the best year in a long time, with record sales in dollars and barrels, and it gained on its larger rivals. The main reason probably lies in one of the oddities in the El Nino season - at a time of exploding specialty brands, the strongest segment remains light beers.

Second and third tier brewers have little room to maneuver, and are "hanging tough" until pricing improves. Pittsburgh bought the Evansville labels: Sterling, Weidemann, Falls City, Drewerys, and Drummond Brothers; all names known in the Midwest that could help support overhead. Domestic super-premiums lost a reputable member when Stroh's Signature was discontinued. The end of Signature was a personal disappointment; I had been part of the team which

developed it, and it was a very rewarding time in my working life.

Imports, which are no fresher or better tasting than domestic super premiums, still continue to post increased sales, but with fewer and larger players. The micro segment continues to concentrate as well. Boston Beer's Samuel Adams is a clear leader with a sales volume of over 1.3 million barrels, more than the next five craft brewers combined. While Boston's growth has only slowed, it's larger competitors are facing downturns or losses. Pete's of Wicked fame, after years of expansion, had to take time for analysis of its future direction when faced with significant losses. "Wicked" will be restricted to the ale, and a new golden beer has been launched. It is basically a main line golden lager, and has been named "ESP" for "Extra Smooth Pub" Lager. Everyone in this industry could use ESP!

Micros are facing the reality check of just how many amber ales can be sold in this country; evidently not enough to keep everybody in business. In his Rathskeller column, Fil has noted the consolidation of several bottling micros in the battle for retail shelf space. There is likely to be more of this consolidation in the coming year; the alternative is extinction, already all too common in the smaller local brewery segment. Odd brand names or ingredients are no longer desirable in many cases, as craft brews are moving closer to main stream beers. Even the brewpub segment, one of the remaining venture opportunities for a home brewer, wife and partners, is getting competition from much larger quarters. The future there seems to be with larger restaurants or chains with strong financing, where the brewery is a handle to attract the lunch and dinner crowd. The brewing units typically range around 15 barrels, and meals are expected to be much more than pub food, with prices to match. Small brewpubs will require good location in an area where there is entertainment traffic.

Peter Blum





I had an entirely different column lead planned for this issue. The other night, after a trip down to my favorite vendor to stock up, I found a brew for an almost-local brewer, and decided to try it semi-warm as soon as I got home. Frederick Brewing, a production brewery down the road apiece in Maryland, completed a brand new production facility a year or so ago, and just absorbed Brimstone from Baltimore, and my beloved Wild Goose from Cambridge, MD. These folks are going big-micro time quickly!

One of the distinct advantages of a larger than what had been considered optimal scale as the industry began to grow, is the distribution that size commands. I still occasionally feel guilty that I don't find a "local brewer", and stick with him/her through thick and thin. But "so MANY brews, so LITTLE time"! I am bombarded by choices I would not have dreamed of 10 years ago! If I, as a dedicated sampler, can't keep up with what is available to me in the liquor-law Hell called Pennsylvania, how is a merchant supposed to decide what to put on his shelves? Who does he say NO to? The answer, I'm afraid, turns out to be the little brewer; he with no massive advertising or retailing experience OR staff. He has to depend on a wholesaler who makes his living filling 6 foot facings in superstores with Bud, or Miller or even Yuengling. Every time the big guy introduces another spin-off or another quasi-microbrewery brand, the distributor takes it on, and because he only has X feet of store shelving to place "his" products in, something has to go! Fortunately, it is often the last fad brew, the last version of the Light-Ice-Dry-Draft-Clear chain to fall by the wayside or one of many failed products that simply didn't taste good! But, it could as well be the micro that he may carry because he likes the brewer, or maybe the "local", that will get short shrift if the biggy hasn't dropped anything.

So Frederick Brewing getting bigger is not much different, except in pocket-depth, than micro-brewer X making an arrangement with biggy Y to give up partial ownership in order to obtain DISTRIBUTION! What happens to a brewer when he cannot find the "right" distributor? Everybody in Chicago loved Baderbrau, and cheered Ken Pavechovich on with lusty voices and an occasional 6 pack purchase when company was coming from out of town. Ken, in his 10 plus years of fighting, never even really gained a strong position in his home market. Inadequate (and that almost seems to be typical when someone else does a micro's store sets, etc.) distribution leads to out-of-stocks, out-of-date product in both warehouses and retail shelves, and ultimately, the customer just stops trying!

And Frederick Brewing chooses the beginning of a year when microbrewery fallout could be really severe to

enlarge their market by absorbing one well-favored competitor, and one not-so-favored one. What did they gain? Shelf space, and entry into several new relatively close-to-the-barn markets! How did they "celebrate", at least in the mind and palette of this confirmed fan? By re-introducing, after a year off, when construction simply didn't allow the LONG aging process, bottled "Subliminator" Doppelbock. I end the reviews with this product. As far as I'm concerned right now, I could stop my search for the PERFECT brew. If Subliminator isn't it, it's so close as not to matter any more. Frederick only won the Silver medal in 1997 with it at GABF. I didn't have any then, but if it is the same as what I tasted, then I simple cannot imagine what the judges thought was better! I remember the year Udo Hartung of The Weinkeller beat John Hall of Goose Island in the Doppelbock category...I've liked Doppelbocks since I tasted my first one. But to improve on 1998 Subliminator? There ought to be a PLATINUM category for products like this!

I want to start the reviews with a follow-up to a Brew Pub report from Charlie Jeske. When he travels searching them out, he doesn't drink when he gets there, as he has to drive home, so I seldom hear about the BREWS. But here, from Indianapolis is Wildcat Brewing's assortment (this is an extract process, so I didn't expect too much):

Lions Eye Red Ale: formula claimed as a "1992 GABF award winner". A toasty malt flavor overrides a mild chocolate taste just before finish. There is a totally roof-of-the-mouth hops bitterness and the chocolate taste again at the finish. As it warmed up, it became much better tasting all around.

Sabre Tooth Stout: A burnt malt flavor builds and leaves char taste at finish. Mildly reminiscent of Guinness in flavor, but not in head or body, and Guinness isn't "charred."

Pridelands Wheat Ale: Smooth, and rather bland until mild hops taste comes at finish. What must be typical of the extracts selected, all hops taste is in roof of mouth.

Panting Panther Pale Ale: [see what I meant about "cutesy" names?] Not quite a "starter brew", but close. Much closer to a main-stream Pilsener in taste, but less hoppy.

Roaring Raspberry Wheat Ale: Artificial flavor. A decent aroma, but just something added to the regular wheat ale. The artificial fruit sweetness masks any other flavor until the mild hops finish.

Well, after THAT, what can I say? The food is quite good, and they have beer. Maybe I'd best stick to reviewing bottled product!

Potomac DoubleNut Brown Ale: Potomac River Brewing Co., Chantilly, VA.

A scottish-type ale, spice and hazelnut flavors in the middle, with a good hops finish. A fine brew, nicely conceived and executed. Bonus: a nice clear "Best By:" date on the label.

Bob's First Ale: Magic Hat Brewing Co, Burlington, VT.

If this was his first, it's better than just good. Whoever "Bob" is, he went on to brew wonderful, hoppy ales like **Blind faith** and **#9** (both previously reviewed). Described as an Irish Red Ale.

Nut Brown Ale: Pony Express Brewing Co., Olathe, KS

A pleasant, rich bodied but somewhat sweet ale, it fades badly at finish.

Samuel Adams White Ale: Boston Beer Co., Cincinnati, OH

The Belgian White style is not one of my personal favorites. This is a very crisp brew, with a spicy flavor masking the hops taste. Little finish. This is likely well done, and might interest lager drinkers looking for a different taste and a non-hops finish.

Pacific Golden Ale: Pacific Brewing Co., San Rafael, CA

A quite nice ale! Crisp, well-balanced with a good long CLEAN hops finish.

Dock Street Pale Ale: Dock St. Brewing, Phila., PA

The label has all the marking for a date code, but it wasn't used. This is called an "Extra Burton", typically full bodied with a strong hops finish. This one is not for the hops-hater! Here's another brewer who does an EB or ESB Ale RIGHT!

DeGroens Pils: Baltimore Brewing, Balto., MD

A Czech-style Pilsner, and a 1996 GABF GOLD Medal winner! Big body with dominant hops flavor throughout, and LOTS of Saaz evident in the finish. This is the style Bud was supposedly modeled after... "That's a joke, Son". April Fool!

Blackbeard Ale: Virgin Islands Brewing Co., St. Paul, MN (Minnesota Brewing)

Pleasant coppery color and a mild ale nose, but only mildly hopped. It does have a nice ale taste at first, and a full body, but little follow up. Claims to be "historically correct [to] the type consumed centuries ago by English sailors." Could this be the real reason for the Mutiny on The Bounty? It DOES have a much fuller flavor profile when warmed to room temperature.

Troegs ESB Ale: Troegs Brewing Co., Harrisburg, PA

A very fine mellow but mighty ale! Excellent balance and a pure, but not overpowering hops finish. This is a production brewery, not a brewpub; Harrisburg's SECOND!

Wild Irish Rogue: Oregon Brewing Co. Newport, OR

Huge brew, and very complex. Highly hopped (is that a John Maier tradition? Think so!), it is a rich, black, stout-like brew with oat and chocolate flavors with a clean "chocolate malt" and cascade Hops finish. Wonderful!

Buchan Nut Brown Ale: Ellicottville Brewing Co., Chicago (Goose Island?)

A pleasant coppery color, but not an inspired brew. Rather flat taste, with hints of malt sweetness, but a metallic hops finish. No appreciable difference between cold or room temperature. Could be I got snookered by another out-of-date bottle!

Snake Pit Porter: Oaken Barrel Brewing CO., Greenwood, IN

Rich, full bodied, completely opaque! Chocolate accents in and above a stout-like, beautifully balanced malt and hops flavor blend. Very, very good! [NABA Hospitality Room, Mar,'98]

Brickyard Red Ale: Circle V Brewing Co, Indianapolis, IN

Pleasant copper color, with a minor yeast haze. Little nose when cold. It has a good ale taste with a deep-in-the-throat hops warmth at finish. I fear non-aleophiles would consider it too bitter. [Again, NABA Mar., '98]

Mad Monk Pilsener Select: Mad Monk Beer Co., St. Paul, MN (Minnesota Brewing)

A pleasant enough full bodied lager with a marvelously live initial head. Not true to Pilsen style, as no Saaz or Hallertau "noble" hops are evident in the rather bland finish [NABA 3/98].

Mad Monk Nut Brown Ale: as above

Fine color, nice nose and a nut-sweet flavor well balanced with hops. It has a very nice hops finish; very well done! [NABA 3/98]

Tucker Blackberry Wheat: Tucker Brewing Co. Salem, IN

This IS brewed to drink cold! I was prepared NOT to like this, but was very pleasantly surprised! A very distinct cane fruit nose, and a good fruity flavor balanced with hops. NOT phony fruit flavoring, but real (the Bitterman "Hold-the-Nose" Test). This is properly lightish in body, flavorful and refreshing, and typical of Weissens, has little finish. It is a quick, intense pleasure!

Meridian Street Premium Lager: Oaken Barrel B'g

A pretty good lager; no flaws, but nothing really exciting. Much tastier than a usual American beer, and I guess that is enough! [NABA Hospitality, Mar, '98. Maybe YOU ought to come in September, if beer like THIS is served! Thank you, John Ferguson!]

ZigZag River Lager: Portland Brewing Co., Portland, OR

I'd guess this was an "all Oregon" product. Liberal use of Cascade hops make it an un-typical modern US lager. It has a large, nicely balanced beery taste with a clean hops finish.

Blue Ridge Subliminator Doppelbock: Frederick Brewing Co., Frederick, MD

I am going to try and restrain myself with this one. Great Galloping Gertie! What a brew! It has absolutely everything; huge body, rich copper color, a fine malt-hops blended flavor and an exquisite long finish. Fairly "strong", this is a 'sipper', not a gulper. It is of very limited production; I'll NEVER get enough of this one! It could be THE finest American brew I have ever tasted, certainly in the top two or three! I haven't tasted a Ballantine (company Christmas present) Burton Ale since the 50's; it has always been one of my touchstones for fabulous quality. It now has company in my "flavor library"!

That's it for this issue. I hope you can still find some of the "spring" special brews around the shelves (hopefully still in date!) If not, there's something to look for next year.

Fil Graff



Executive Secretary's Report

Well, the calendar says it's spring, and the "Breweriana Season" has opened. I have great hopes for some major growth in NABA this year! I've asked before, but a reminder that if each member recruited a new member, the Association would double in size. The member that recruits the MOST new members in the new Membership year will win a year's dues FREE for the following year. Be sure to mark your name in the SPONSOR blank on the application form!

The first Board Meeting of the year was held March 21 during the Indianapolis Ad Show. A reminder: the NABA Membership year ends May 31, 1998! Your Annual Dues of only \$20 (US Members) for 1998-9 are due by then! NABA has the lowest dues of any of the breweriana clubs. Check your membership card; if it expires May 31, 1998, please send your dues (payable to NABA) to: NABA, 2343 Met-To-Wee Lane, Wauwatosa, WI 53226.

The Board received a briefing on Convention plans from Curtis Boster, Chairperson. The Convention will be at the Marriott-Columbus, OH August 7-9, 1998. As in the past, you must buy the Convention package to attend the Convention (without Convention Registration, the room rates are \$110/night!) You may register with the hotel anytime before the cut-off. Be sure to tell them you are with the NABA Convention.

A major concern of NABA over the years has been the production and distribution of fake or fraudulent breweriana items. The problem has evidently reared its ugly head again [see REPRODUCTION ALERT in this issue.] NABA will be sharing any such bulletins with all the other breweri-

ana clubs. Alerts like this are not any reason to stop buying breweriana, but are a good reminder to know what you are buying, and whom you buy from! Your Officers hope that warning issued as soon as possible will help stop at least the particular example cited; knowledge is always the best defense.

The next order of business at the Meeting was the upcoming Election of Officers and Board Members. 1998 is the BIG Election year, when the positions of President, Vice President, Secretary and Treasurer are open for election, along with three Board seats. Anyone may run for these offices! You may nominate yourself, or any other NABA Member (written approval must be submitted by the nominee). A brief biography of the nominee, plus a small (passport-type) photo for the ballot are also requested at the time of Nomination. The only Charter requirement for office is to attend two Board Meetings a year, and the Convention. The term of office is two years; there are no travel, meal or lodging expenses paid by NABA. It is truly a labor of love, but the rewards that come from guiding and helping the Association to grow are great ones indeed. See the flyer enclosed with this issue for detailed information!

The following list of New Members joined NABA because they hope that NABA can help them expand their knowledge of breweriana. Let's not let them down! Please answer their phone calls or letters; you might want to make a few yourself!

Sincerely, Robert E. Jaeger
Executive Secretary

New Members

Barton, Brian J.
Rt.5, Box 269
Greenville, AL 36037
(334) 382-2598
Clocks-Signs-Tip trays-Trays
All Pennsylvania Breweries

Bennett, Bob (Nancy)
2240 Street Rd. #142
Martinsville, IN 46151
Mini beers-Salt shakers-Tokens

Berry, A. Glenn (Jan)
4 Wengate Road
Owings Mills, Md 21117
(410) 356-7108
All Breweriana-Mirrors-Signs-
Reverse on glass-Statues-Tap Knobs-
National Brewery, Baltimore, MD

Brahm, John W.
2355 N. 58th St.
Milwaukee, WI 53201
All Milwaukee breweriana
bottles-Cases-Tip Trays

Branning, Gene (Theresa)
P.O.Box 174
Arcola, IN 46704
(219) 625-3082
All Breweriana-Calenders-Lithos-
Mugs-Steins-Neon Signs
Centlivre-Berghoff-Hof brau
Ant Fort Wayne, In breweries

Brown, Jim (Sharon)
1815 W. Vassar Rd.
Reese, MI 48757
(571) 752-7691
All Breweriana

Christel, Allen F.
1719 Sherwood Forest Dr.
Altoona, PA 54720
(814) 830-0939
Bottles-Mugs-Steins-trays

Cuddy, John J., Jr (Dorothy)
2768 Willits Rd.
Philadelphia, PA 19136
(215) 552-9855
Coasters-labels-Paper items-Post cards
All US illustrated advertising Envelopes

Davis, Gregg
803 5 1/2 St. N.
Cold Spring, MN 56320
All breweriana from Cold Spring,
Duluth, Superior breweries

Ehler, Dan
344 Penn Ave.
Ft. Wayne, IN 46805
(219) 484-5713
Berghoff, Hoffbrau, Centlivre
Old Crown, Hoosier. Ft Wayne Brys


Eisin, Gregory G. (Mary Rose)
10400 S. Western Ave. #8
Chicago, IL 60643
(773) 233-3822
Bottles-Cans-Coasters-Labels-Mirrors-
Mugs-Steins-R-O-G -Signs-Statues-
All breweriana! Illinois breweries

Fehrs, Jane J. (W. Edwin)
9 Windmill Pl.
Armonk, NY 10504
(914) 273-3631
All breweriana-Openers-Signs-Trays
Fehr's Beer ONLY

Fonfara, Jerome A. (Amey) 2406 26th St. Kenosha, WI 53140 (414) 551-9122 All breweriana	Lendy, David (Norma) 1296 Seabury Dr. Carol Stream, IL 60188 (630) 289-5692 Coasters-Glasses-Knives-Mirrors-Trays Budweiser or Chicago Beers	Rowe, Tom (Margarte) 5600 W. 100th St. Overland Park, KS 66207 (913) 383-1972 Lemp and Falstaff Breweriana
Frey, Chris F. 275 S. Ann Arbor Rd. Saline, MI 48176 (313) 944-6618 Books-Magazines-Bottles-brwg. equip. Photos-Trays- HISTORY (1863-1893), Frey brothers, Grand Rapids, MI	Lewis, Dan (Carol) 18915 Los Palominos Yorba Linda, CA 92886 (714) 970-8390 Reverse on glass	Selle, Conrad (Anna) 4014 Duthchmans lane Louisville, KY 40207 (502) 895-0393 Books-Magazines-HISTORY-Labels- Opens-Post cards: Louisville & New Albany, IN breweries
Henderson, Dennis R. 4475 W. Dean Rd. #205 Milwaukee, WI 53223 (414) 354-5243 Books-Magazines-History-Openers- Paper items-post cards. Milwaukee brys	May, William (Gayle) 3427 Washington Ave. Racine, WI 53405 (414) 637-6917 All Breweriana-Bottles-Mugs-Steins- Neon Signs-Signs-Tap Knobs	Soderburg, Rusty (Amy) 325 E. Dexter Trail Mason, MI 40207 (517) 623-6055 All breweriana-History-Lamps-signs- Paper items: Schlitz; WI, MI, MN brys
Hewitt, John (Shirley) 2103 Mustang Dr. La Porte, IN 46350 (219) 362-9942 Glasses-Mugs-Steins-Neon Signs- Signs. Budweiser, Anheuser Busch	Mc Lean, Don 2635 23rd Ave., North St. Petersburg, FL 33713	Stehlin, Jerry (Marian) 3714 Morris Pl. Cincinnati, OH 45226 (513) 871-6373 Bottles-Coasters-Corkscrews-Lithos- Match safes-Trays: Cincinnati Area
Johnson, Lloyd (Sue) 301 Edinborough Findlay, OH 45840 (419) 423-0936 All breweriana-Coasters-Labels- Paper items. Chillicothe OH brys	Mitchell, Mason P.O.Box 5 Lewisville, NC 27023 (332) 945-3481 Clocks-Lamps-Neon signs-Reverse-on- Glass-Signs-Thermometers	Weycker, Brent M. (Joanne) 979 Kellogg St. Green Bay, WI 54303 (920) 499-2195 All breweriana-Lithos: Green Bay brys Rahrs, Hochgreve, Hagmeister & WI
Klase, Daniel, Jr. 749 E. Washington St. Allentown, PA 18103 (610) 435-9726 Clocks-Foam scrapers-Signs-Trays- Thermometers-Tip Trays: Horlacher, Neuweiler, Kuelbler, Daeufer, Old Dutch, Tru Blue	Myers, Kevin 4115 Columbo Ave. Lorain, OH 44055 (440) 277-7378 Mugs-Steins-Signs-Tap knobs	
Gluck, William J. (Debra) 7104 S. 47th Place Franklin, WI 53132 (414) 421-4961 All Breweriana-Books-Magazines- Bottles-Cans-Coasters: Gettleman, etc.	Pearson, Brian L. 534 11th Street NW East Grand Forks, MN 56721 (218) 773-7347 Hamms Bear & Hamms items; anything ANIMATED	
	Pisker, Leo Obere Alleestrasse 16 A-2103 Langenzersdorf, Austria [Country code 43] 02 244 12564 Coasters-labels-Openers: Worldwide!!	

[Editors Note: Hey! An author! An Austrian! A "Cheesehead" or two! A brewery family (maybe...Hi, Jane!) Another Boh collector (Welcome, Glenn!) Quite a variety of collection specialties this issue. I hope you enjoy *The Breweriana Collector* and have the opportunity to join us at Convention in Columbus this year!

Welcome all of you. By the way, by the time you read this NABA should have an Internet Web site! If so, there will be a flyer in this issue! Hope to meet each of you as our collecting paths cross!

Fil Graff, Editor 

The Editorial "We NEVER Make ~~Mist~~ Mistakes" Department

I felt bad enough as I opened to the first randomly chosen page of Issue #100 and found 3 typos! And that wasn't all of them, by any means! I was so excited when I got the Dilux proof of the first issue done completely from a computer disk by our wonderful Printer, Crossmark, that I completely forgot to READ the proof for errors! And tonight, Bob Jaeger called and asked if maybe I'd made a mistake on the back cover? It seems August **10th** is a Monday. Now we'd LOVE to have y'all stay for weeks, but in fact, the Convention does end after the Annual Meeting on Sunday, August 9, 1998! *Mea Culpa; Mea maxima culpa!*

Fil Graff, humbled a bit!

The Gambrinus Gallery a NABA Challenge in progress



This is NOT the Wagner one, although virtually identical!



On a diet, King G.? What a samll glass compared to the others!

As we have NO commercial ads this month (did THEY get "lost in the mail" too?), this space is dedicated to the "patron saint of brewing", not a saint at all, but King Gambrinus himself. Actually, though my dictionary calls him a mythical Flemish king, it is thought there WAS such a man, one Jan Prima of the area now comprising the Czech Republic to Bavaria in Germany. These are all from brewery buildings; *we know there were many more, and want your photos [see From The Editor's Desk]!* I will keep the location of these statues a secret for now, but will buy the first Member who can identify the CORRECT breweries that originally sported these figures one growler of microbrewery beer from Barleys at Convention! There IS a trap here, as one of these was recently mis-identified in print, and two were moved from their original locations!

BUY-SELL-TRADE

BLATZ BREWERIANA WANTED: I will gladly purchase or trade for any **BLATZ** beer items. Call (800) 543-9399 9 AM-5PM EST, or write to: Leo Blatz, 2829 Sheridan Dr., Tonawanda, NY 14150

B11 Sp 98-10

BEER LABELS: Closed **Schmidts, Philadelphia**. 1000 same, \$10.00 postpaid. Send \$1 for samples. Cuddy's, 2768 Willets Rd., Philadelphia, PA 19136

Cu1 Sp 98-1

WANTED: FEHRS BREWERIANA. Trays, signs, openers, what-have you. Jane Fehrs, 9 Windmill Place, Armonk, NY 10504 (914) 273-3631

Fe1 Sp 98-1

AUCTION BOOKS FOR SALE/TRADE: Have Ashendorf, Michel and Geyer mail auction sets available. Paul Burden, P.O.Box 218, Medfield, MA 02052

Bu1 Sp 98-1

ANHEUSER-BUSCH CERAMARTE FOR SALE: A large SASE brings a one page list of A-B Ceramarte mugs & steins. Damian Ruiz, 3939 Rio Grande Blvd., NW#6, Albuquerque, NM 87107. Ph: (505) 343-7671

Ru1 Sp 98-1

ARROW BEER "MATCHLESS BODY": Copy of original large size Earl Moran nude wanted to replace item from collection destroyed by UPS in shipment. I miss her! Please contact: Fil Graff, 10111 Lincoln Way West, St. Thomas, PA 17252-9513, (717)369-3577 or <fgraff@epix.net>

Gr1 Sp 98-1

WANTED: NABA Members who have something relating to their collections to Buy-Sell-or Trade! Make use of this space for only \$5 per insertion. If we don't get ADS, you'll have to put up with more COPY from Graff!

NABA1 SP 98-1

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.

National Association Brewery Advertising (NABA) publishes **The Breweriana Collector and Membership Directory** solely to facilitate communication among its members. No effort is made by the Officers, Directors and Editorial Staff to check any articles for accuracy of content, to investigate value or the authenticity of any article offered for sale or trade, or of the business reliability of persons placing advertisements. NABA and its Officers and Directors disclaim responsibility for inaccuracies which may occur in its publications, and any liability for any transaction to which it is not a party.

Events of Interest

May 1-2, 1998	VALLEY FORGE BREWERY COLLECTIBLES SHOW , Market Place/Expo Center, Downingtown, PA Contact: Larry Handy (610) 439-8245
May 3 1998	BREW CITY AD SHOW , Serb Hall, 5101 W. Oklahoma, Milwaukee Contact: Jim Welytok, W241 N8938 Penny Ln., Sussex, WI 57089 (414) 246-7171
May 7-9 1998	4th Annual RUSH TO THE ROCKIES SHOW , Holiday Inn, Ft. Collins, CO Contact: Jim Patterson (ABA Columbine Chapter), (970) 663-7328
May 15-16 1998	GREAT AMERICAN BEER FESTIVAL "On The Road" , Convention Ctr., Baltimore, MD Friday: 5 to 10 PM, Sat: 12 to 4 & 5 to 10 PM
May 16 1998	GAMBRINUS CHAPTER 7th KING'S SPRING FLING , Vets Mem'l Aud., Col., OH Contact: Doug Blegan (614) 890-0835
May 23 1998	PATRICK HENRY 20th Annual TRADE SESSION , Am. Legion hall, Battle Creek, MI Contact: Dave Launt (616) 327-8754
May 29-30 1998	TRI-STATES BREWERIANA SHOW (3 BCCA chapters), Eagle Point Park, Dubuque, IA Contact: Marc MacTaggart (319) 927-5913
June 6-7 1998	20th Annual SWAP-A-RAMA (BCCA), K of C Park, Florissant, MO Contact: Gregg Kreyling, (314) 429-1952
June 7 1998	QUEEN CITY CHAPTER SHOW , Raffles Hall, Blue Ash, OH. 9AM to 3PM Contact: Jeff Dowers (513) 851-8986
June 12-13 1998	10th Annual TENN. Antique Advertising, Bottle & Collectible Show , Knoxville, TN Contact: Larry or Marty Acuff, (423) 933-2333
Jun. 16-21 1998	ABA XV CONVENTION , Ramada Inn, Eau Claire, WI ABA MEMBERS ONLY Contact: ABA, POBox 11157, Pueblo, CO 81001
Jun. 20-21 1998	SUMMER INDY AD SHOW , Our Land Pavilion, State Fair Grounds, Indianapolis [No NABA Hospitality Room at Summer Show]
Jun. 20 1998	SCHULTZ & DOOLEY Chapter (BCCA) SHOW , F.X. Matt Brewery, Utica, NY Contact: Alan Fairgeieve, (607) 988-6512
July 10-11 1998	MIAMI VALLEY (BCCA) 24th Ohio MiniConvention , Armco Park, Middletown, OH Contact: Bob Kates (937) 426-8349
Jul. 14- 18 1998	ECBA CONVENTION , , Rochester, NY Contact: Jake Reider (610) 987-3184
Jul. 18 1998	MID-MICHIGAN & RUSTY BUNCH BCCA SUMMERSWAP , Frankenmuth, MI Contact: Dave Van Hine (517) 652-9818
Aug 4-9 1998	NABA CONVENTION , Marriott Hotel, Columbus, OH Members Only; Registration Information by mail, May 1998.

NOTICE:

No show, event, function, exhibit or meeting shall be held using the name or logo of the National Association Breweriana Advertising, an Illinois Not-For-Profit Corporation (N.A.B.A.), without the express written consent of the Association as evidenced by a letter from the Association President issued pursuant to a directive or with the approval of the Association's Board of Directors.

Such approval by The Board can be by resolution duly adopted at a Regular or Special Meeting or by a poll of its Members (either oral or written) if the approval is required before a meeting of The Board is scheduled.

This prohibition in no way precludes the use of the Association's name or logo by any of its duly organized and authorized Chapters.

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*

AT NABA'S 27th ANNUAL CONVENTION!

AUGUST 7-9, 1998

**COLUMBUS MARRIOTT
COLUMBUS, OHIO**
