



# The Brewheriana Collector

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OF THE

National Association  
Brewheriana Advertising

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REVENUE BEER STAMPS  
and other KEG DECORATION

# National Association Brewery Advertising

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## COVER

A remarkably intact U.S. Internal Revenue Beer Stamp, cancelled by Anheuser-Busch Brewing Association in 1884. That's Jefferson in the center. See the article starting on page 7, and in the color section, for more on these relatively unknown breweriana items .

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PHOTO CREDITS: Peter Blum, Breweries of Cleveland, by Carl Miller, Charles Carry, Cincinnati Enquirer-Matt Barton, Adolph Grenke, Fil Graff, Zani and Nix Jacobsen, Dick Milne, W.L. "Woody" Peck, Lowell Peterson, Dave St. Clair, Henry Smith



As I put my thoughts together before attempting to write this, my last President's page, I realized that I have many mixed emotions regarding the two years of my term in office.

When I originally agreed to run for President in March of 1996, I made it clear that I was only agreeing to serve for one term. I didn't realize at that time just how fast two years would go by. Now that I have indicated to the Board that I will not run for re-election, I have looked back over this period, recognizing feelings of both accomplishment and frustration.

The major thing I wanted to accomplish during my term as President was to get more young and younger-thinking members involved in running the Association. This attempt met with only marginal success at best. As I sit here writing this, it appears that we will have enough people running for Board positions for the slots that are being vacated. This was accomplished NOT by Members indicating their desire to run, but by a certain amount of arm-twisting on the part of current Board Members. There still seems to be a reluctance among the Membership (particularly the younger ones) to get involved, and, as a result, I do not feel we accomplished what I considered my primary goal. Yes, there ARE some new faces on the Board; but the secondary goal of having contested elections still seems to elude us!

Looking at the more positive aspects of what has taken place during the past two years, I feel we have moved, or are moving ahead in several areas.

*The Breweriana Collector* magazine continues to improve, especially with more and better color. Not only has the new computer (purchased to help publish the magazine) helped a great deal, but our new Editor has started to add helpful columns such as "Reproduction Alert". There has been a major effort to make sure the *BC* is published on a more regular schedule. Putting out a first-class magazine takes a great amount of time and effort, and Fil can use all the help each of you can give him by submitting both articles and good interesting photos. With everyone's help and Fil's Editorship, I can see

the *BC* has become an even better publication than we have seen in the past.

Although we have not yet established our Internet Web Site, it appears that within a short period of time, it will be a reality. There is no question in my mind that if NABA is going to continue to grow as one of the leading collector organizations, we need to put our best efforts into BOTH a topnotch magazine AND a website which will offer collectors meaningful information on their hobby.

There is also no question in my mind that the hobby is going to continue to grow! It is my belief that all of the major breweriana organizations are going to need to find a way of working together to strengthen the hobby, or some are going to have a difficult time surviving as separate clubs, each pursuing their own agendas and "politics". As we move into the twenty-first century, it is my hope that a new sense of cooperation will prevail within all the major breweriana organizations. Our friends at BCCA have taken a major step in that direction by inviting members from other clubs, including NABA to attend their upcoming Convention in September in Little Rock, without having to join BCCA. We will in turn discuss at our August Board meeting the possibility of such reciprocal invitations to attend future NABA Conventions. I have no idea how the concept will be received by our Board, but I do believe that this kind of step is what is needed if breweriana collecting is going to reach its full potential. Discussions are also under way to publish a special single issue "whole hobby" magazine, jointly edited by all the major breweriana clubs!

It's been fun being on the NABA Board for many years, and acting as your President these past two years. I have met some great people, and consider many of them to be my friends. I wish you all well, and look forward to seeing you at future Conventions. Until then, I wish you as always -

Happy Hunting!

Jim Shoulter



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## From the Editors Desk

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Well, this is my fourth issue as "new" Editor, and I still feel compelled to add a "mea culpa". The last issue contained many typos (less than Number 100, but still too many). Most of these seem to have been "gremlins"; corrections that either I caught but didn't modify on the disk sent to Crossmark, or simply missed all together. Proof reading is an Editor's nightmare when there is no trained staff to scrutinize copy for glitches! No, SpellCheck won't catch punctuation errors, capitalizations, or words spelled correctly, but in context, just wrong. Robbie has been great about doing readovers, but even between us, we miss errors. Quark doesn't have a "resident grammarian" utility, which, with my somewhat aberrant style of writing, does me little good anyway. We've a long way to go, but I can only promise progress, not perfection!

Jim spoke of web sites in his column. A "trial" NABA site IS available for inspection and comment attached to another site I edit, so the URL route is a bit torturous! Open:

<<http://www.dapllc.com/lampguild/working/samples/naba/nabadefault.htm>>. The trial page has some high quality graph-

ics, and takes a while to completely load, but is a sample of what can be done. It is NOT complete, and several things on it are "broken" as permanent links are not in place. Feel free to move around on the page (there are no active links as yet to other sites), and then PLEASE let me know what you think!

For a web page you can visit easily, try member Rudy Hechler's site on the Stegmaier brewery and its breweriana. Rudy has included the article on Al Kogoy and Steg from issue 101 on his page, a first example of "NABA on-line". Thank you, Rudy! An excellent topical page, with good graphics.

Open: <<http://www.oldbeerstuff.com>>

It seems a bit strange to be plugging a competitive media in the pages of the *BC*, but I feel that this electronic medium provides such a great opportunity for the exchange of knowledge, we ignore it only at our peril! Not many of you collect kerosene lamps, but if you would like to see an example of just how good a web site dedicated to passing on information to both experienced and novice collectors can be, visit the Aladdin Knights Home Page <<http://www.aladdinknights.org>>. This



excellent page is hosted by Doug Finch, my Cyberspace Guru. It draws visits from everywhere in the lamp collecting fraternity, allows questions and answers, and other information exchange, and has pages containing information on the entire scope of Aladdin (a brand of kerosene wick-fed mantle lamps, and also electrics) lamps. Doug's page draws about 200 "hits" a day! Pretty decent for a subject as arcane (at least to brewerianists) as antique lighting! Look at the number of LINKS to other related sites...anyone sense a possible model for cooperation between the various breweriana clubs here? I sure do.

This issue marks the end of two dear friend's regular participation as columnists for the *BC*. My friend Jim Shoulter gives up the onerous task of doing a quarterly column, but the space will hopefully be filled by NABA's next president. I expect Peter Blum, former NABA President and *BC* Editor to continue to submit articles and photos...his long-time contributions to NABA will be a hard habit to break, I sincerely hope. I will miss "What's Brewing", but as neither Peter or I would be content with merely reprinting publicity releases from the various brewery corporation's Public Relations Departments

("politically correct", but BORING!), the column as we know it must pass into history like so many artifacts of an earlier age. Such a column needs to be written by someone working in the industry, and Peter is the *BC*'s last contributing insider. Should any member wish to take over the column, or provide a similar regular contribution, please let me know! I will miss the insights Peter offered, and would personally welcome another columnist's efforts!

I greatly appreciate the letters that kind NABA Members have been sending to me. On my desk this morning is another Gambrinus photo, and in the past weeks several news clippings relating to breweries have been received. I even received an unsolicited article on a topic completely new to me (Keg Tax Stamps) that appears in this issue. It is difficult for me to anticipate what our readers want to see, but the Editor's job can be a real joy when readers send in follow-ups, photos, and even articles on subjects dear to their hearts. Please, my friends, KEEP IT UP! My "joy level" is pretty high this issue!

Fil Graff



## Follow-ups and Reader Feedback

From Dick Milne of Kalamazoo, on the article on Stroh labels



in the Winter '98 issue: "I have one [label] that does not fit. Enclosed is a photo of a [tin-over-cardboard] sign with the IRTP line AND zone 26 after Detroit." Consulting with Peter Blum revealed that this one WAS forgotten, as the label is not in Corporate Collection, but the application is (its date is June 1948). That's how collections grow! The photo at left shows the label only; there are evidently several versions of this TOC sign with minor label variations evident.

From another member, Dan Johnson of N. Grosvenorsdale, CT:

"Outstanding article on stock trays in the Spring issue, and I also enjoyed the Beginners [and Tips] article in the previous issue." {Editor's note: please change your membership Directory for Dan...just add "Grosvenorsdale" after "North"...the address got cropped a bit in the Directory!}

Here's an interesting question from Dave St. Clair from Gurnee, IL (evidently another microbrewery fan):

"The photo of an old brewery wagon was taken inside the Prairie Rock Brewing Co., Elgin, IL. As you can see, it says 'Boswell's Brewery'. A worker at Prairie Rock seemed to think it had been purchased from an antique dealer in Wisconsin. Assuming it hasn't travelled far from its home town, the brewery was probably located in Southern Wisconsin or Northern Illinois.

"Can you run this photo in the *BC* to see if readers could identify the brewery? *American Breweries II* doesn't mention any such brewery!"



The huge Research Staff at the *BC* did some investigating, and although the suspicion is that the wagon is actually ENGLISH, and could have come over in a container-load of British antiques, the resources didn't reveal any UK brewery by that name either! I hope some alert reader can help Dan with this puzzle.

From Kent King, White Bear Lake, MN:

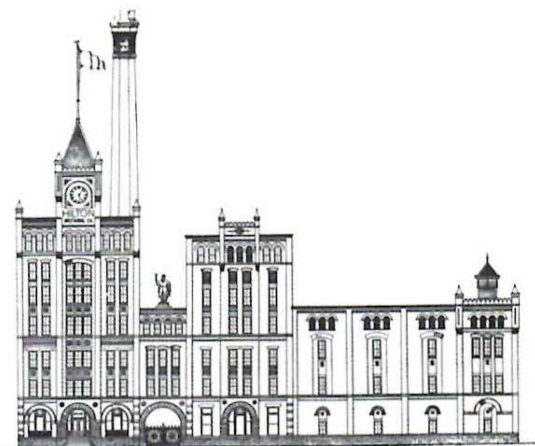
"In the Vol. 100 issue was the most valuable article I've seen on glassware in a long time. Many thanks to Bruce Marks and Fil for the classification."

This has been rather fun. As Editor, I want to pass on my gratitude to scholar/collectors like Bruce Marks and Richard Hager! Their effort improves the *BC* immeasurably! I hope that we can keep this column going with reader's letters in future issues. There is no reason why readers can't ask questions of the Membership in general, although the response time will be a little slow! That time factor perhaps is another good reason to have a NABA Internet Web Page!

Fil Graff







### **The Breweries of Cleveland**

Carl H. Miller, 1998, Schmitzbank Press, P.O. Box 771012, Cleveland, OH 44107-0044

296 pages

Reviewed by George W. Hilton

Reviewing the brewing history of a city is like reading a novel of which one already knows the plot and ending: German brewers arrived in the 1840's to introduce lager beer, which quickly replaced the British-style ales. They produced an opulent culture of brewer's mansions, singing societies, gymnastic clubs, and in particular, intermarriage with each other's children. Prohibition was devastating; some brewers survived, but others did not. The larger survivors did well until the 1950's, but then the national brewers came on strongly and in the later decades, one by one knocked off the traditional local firms. Then, after 1980, local brewing revived with brewpubs and microbreweries.

Cleveland is no exception to this scenario. It was never the brewing center Cincinnati became, but it was a big enough city to play out this course of events on a grand scale. Carl Miller has told Cleveland's story particularly well. He keys the early history to the city's location on Lake Erie. This gave ready access to immigrants on steamers from Buffalo and provided water transport of barley from what then was considered the Northwest. More important, Lake Erie provided a cheap source of ice for lager brewers before mechanical refrigeration was introduced in the 1870's. Adversely, mechanical refrigeration and the spread of the railroad network ended any cost advantage Cleveland brewers had for shipping their beers long distances. As a consequence, Cleveland breweries ultimately brewed almost exclusively for the Cleveland metropolitan market.

Miller's description of the Prohibition experience is particularly good. He has the best account of the problems of producing near beer known to me. The stuff never caught on,

partly because the public really didn't LIKE it, partly because the ubiquity of speakeasies and proximity to Canada made the real thing readily available. In a touching demonstration of the effectiveness of Prohibition, Miller points out that the number of speakeasies was larger than the number of licensed saloons had been in pre-Prohibition Cleveland.

The post-Prohibition experience of Leisy, Cleveland-Sandusky and the other Cleveland brewers was essentially the same as their counterparts in other big cities. The only exceptions were the efforts of Carling and then Schmidt to become national brewers themselves, using the famous old Peerless Automobile factory on Quincy Avenue as "home base". Miller gives a long and sympathetic account of Carling's attempt to become a multi-plant national brewer. The management made some poor decisions, notably discontinuing its flagship Black Label brand for a time in a misguided attempt to push Red Cap Ale on a lager-loving public. One wishes Carling had succeeded, if only to preserve the Quincy Avenue brewery, nee auto factory, as good a piece of industrial architecture as one could find.

The book ends with an account of the revival of local brewing with brewpubs and local breweries. Miller draws parallels between Great Lakes, Crooked River and the other Cleveland area microbreweries and the 19th century brewers in producing mainly for draft and seeking mainly a local market. He wishes them well, and so may we all.

GWH 

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*It is with some pleasure that I place the old masthead logo that was so familiar to old-time NABA Members back in the magazine! One of our Editors-Emeriti, George Hilton, has been providing book reviews for NABA since his retirement as Editor, for both Peter Blum and myself. The image of an unexecuted Louis Lehle brewery belongs to us all. If the image looks familiar, George points out that he was using the drawing as his masthead logo before another club that adopted it as their official logo was even formed.*

*And it's topical too...notice the HUGE Gambrinus on the roof next to the clock tower. If the building was never built, it should have been!*

Fil



There were no Chapter reports submitted for this issue, so the Editor will use the space for some Editorial Business!

I was asked about the small beer mug logos used at the end of articles. Peter Blum began this tradition, and I have assigned the mug he used as "Peter's Mug", and will continue to use it as his "signature" on articles he writes.

When I assumed Editorship, I took a different mug as my "signature."

I have often used the two mugs together as a sort of universal close to articles or stories. Why mention this? I rather like Peter's tradition, and would invite frequent contributors to *The BC* to select a mug image that can be used as THEIR "signature". No big deal, but our image editing program makes such niceties easy, so why not use it?

As I noted in The Editor's Desk column, this issue marks my second experience in receiving unsolicited articles from NABA members! The very use of the word "unsolicited" implies that you can't write for the *BC* without being asked, and then having the Editor twist your arm until he gets what he wants. Not AT ALL the case! Ask Michelle Gabel, who's "Mother was 'Miss Miller High Life'", an article prompted by her own appeal for some tips on displaying collections. I experienced some frustration as a new NABA Member trying to write articles, and have made it my policy to, whenever possible, send a pre-press copy of a submitted article back to the author for approval. I have a tendency to insert myself into the article perhaps excessively, and this author review has, in two cases, corrected that situation so the article still 'sounds' like the author talking.

How does one go about writing up some favorite collecting topic, or brewery? I generally start with available graphics (photos or other images), as the *BC* is as much a visual experience as anything. What I have to say is often determined by what I have to SHOW. It is a major disappointment to slave over writing an article, and then find that there are no suitable photos to illustrate it! Of course, at that point, photos could be taken, or other collectors asked if they have anything that would suit. Labels are frequently used as illustrations, and NABA's Bob Kay is an excellent source of specific label images [this is NOT an invitation to ask him for a ton of images to fill in gaps in your collection, or for a fishing expedition through his collection!]; the Stroh Archives, managed by our Editor-Emeritus Peter Blum is sometimes a source of images of breweriana NOT those of Stroh itself. Fellow collectors of your specialty can also often be the source of an image of that missing piece.

Text is a problem, but only if you make it so. Writing an article is not much more difficult than writing a letter! Many of the submissions turned into *BC* articles by the Editors from day one have been received as letters! An article isn't a college theme for Freshman English, or even a report for a high school class. Nobody gets graded on spelling and punctuation (except the Editor...ALL mistakes in print are his fault)! All that is asked is that the facts expressed BE facts (opinions are fine, but should be identified as such), and that the material have a basic concept, have that concept developed into a story line, and that

this expression be followable by someone like the Editor who may not be familiar with the subject matter.

The story in this issue on Internal Revenue Beer Tax Stamps is a good example. The Editor didn't really know they existed; it was the images sent with the initial letter, along with an outline of what the stamps were and when they were used that caught my eye. A second outline providing more information was sent by the author, and POOF, there was enough to produce an informative and hopefully enjoyable article. Woody Peck has introduced us to a breweriana subject few know anything about at all!

Of course, it is every Editor's dream to receive articles like Richard Hager's monograph in the last issue on the Coshocton, OH tray makers! It proves such basic ORIGINAL research IS possible. Another approach is exemplified by Bill Carlisle's article on Meyercord and the Vitrolite. The idea for much of Bill's (and Woody Peck's also, I surmise) text came from articles printed elsewhere. If you find an article in some other publication that touches on your favorite breweriana subject, contact the author for permission, and see if you can't redo the article for the *BC*! Such permission is frequently granted for excerpting articles, books, etc., provided proper credit is given to the original source. Of course, taking another's work without permission is plagiarism, or just plain theft!

Please consider writing an article for your magazine! NABA has likely the finest magazine in the hobby, and it is the quality of the articles that makes it stay atop the heap. The current Editor lives in a rural area, without much cross-pollination, and without the resources of a corporate archive to draw on. I have a vivid imagination, but will soon run out of ways to fill empty pages! So far, so good; but there WILL come a time when either the magazine begins to shrink, or you get blank pages! An "Editor" is supposed to EDIT! If he wishes to write, it is a different role altogether. I don't want to write the whole magazine; you the reader likely couldn't stand it! So articles from Members is the best way to prevent this awful possibility.

Now: in spite of printing the printing Schedule previously, I still get questions like "When do I have to have the story/article/ad to you?" Here is MY schedule plan:

ISSUE	Deadline	To Printer	To Mailer
Fall*	Sept 15	Oct 1	Oct 15
Winter	Jan 1	Jan 15	Jan 30
Spring**	Mar 15	Apr 1	Apr 15
Summer	June 15	July 1	July 15

Notes:

\* The FALL issue is the POST-Convention issue. Photos, etc. relating to the Convention (PLEASE SEND PICTURES!!!) should be in the Editor's hands as soon after the Convention as possible, but no later than September 1 PLEASE.

\*\*The SPRING issue is the Pre-Convention issue under this schedule. Items for this issue relating TO the upcoming Convention should be received by the Editor NO LATER THAN March FIRST! IF the schedule is met, it is assumed that by the end of two weeks, everybody in the US should have received their magazine.

Thanks for listening. Anxious to hear from you!

Fil Graff





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# The Tax-man Cometh

## Beer Keg Revenue Tax Stamps

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By Woody Peck, with Fil Graff

Your Editor has had a pair of ads from the P. Schoenhoeven Brewing Co. of Chicago hanging in my collection for some years. They have always fascinated me, as they represent the earliest "personal endorsement" ads Fil's ever seen. The celebrity featured? P.T. Barnum's famous midget, Col. Tom Thumb! The fact that Tom had died several years before the ads actually appeared and thus are a result of a photo session by a photographer trying to sell the artwork isn't important to the story, nor are some peculiar things that flipping one negative to get a pair of facing poses does to tradition (wedding ring finger, side of men's clothing with the buttons). Tom Thumb's face is likely familiar to people of today, even though they never saw him in life, or are even particularly aware of him. The photo of Tom and his bride Lavinia has been reprinted countless times...two tiny people in formal wedding dress.



The "right" facing Schoenhoeven Tom Thumb litho. This image from a flipped negative, as his wedding ring is on his RIGHT hand, and his vest buttons left to right, rather than the masculine right to left. Note the tax stamp above and behind the brass tapper.

what he had been looking at all these years...a reproduction of an ACTUAL tapped keg of beer, with the Tax Stamp captured in the original photo, and copied to the lithographic art by the artist who prepared the stones! As the image doesn't reveal the cancellation, the keg may not actually be from Schoenhoeven, but the



An 1878 series (still \$1 a barrel) Tax stamp...enlarged from the "left" facing Tom Thumb litho. Fuzzy, but readable! The brass tap and handle are visible at left bottom.

photographer used a real keg for his prop!

Curiosity aroused, Fil fired off a bunch of questions to Woody, and received back more Stamp images, and a wealth of information from a book on the subject, Preister's U.S. Beer Stamps. Wouldn't you know that stamp collectors have known of these artifacts for years, and have kept us brewerianists in the dark!

To a die-hard Revenue Beer Stamp collector, Series, color, condition, sheet number, plate number and water mark are the key elements in evaluating these stamps. Not much different than the criteria a collector of any paper item uses, but Stamp collectors like everything scientific, so there are TWO elaborate cataloguing systems, the Scotts and the Preister...each stamp has a specific code number. However, when the brewerianist enters the picture, a good, clear cancellation is more important than anything else!

The mortality rate for beer stamps has been appalling. The loss is to be expected, for any beer keg not showing a proper stamp was considered to be untaxed, and the penalty for tapping a container without a stamp was severe. The stamp was placed over the tap hole, so it would be torn when the keg was used. The great majority of what remained of the stamps were simply left on the keg, to be removed by the brewery the next time it was filled.

Those that survived were removed by the saloon keeper, or their patrons, or teamsters, or any one with an eye for these colorful little 3" by 3" patches of paper.

Taxing of beer commenced during the Civil War as a way to raise money to pay for the Union Army. Taxes became effective August 1, 1862 (the war began at Fort Sumpter on April 12, 1861), but kegs were not required to have Tax Stamps until after the war, beginning on September 1, 1866. There were stamp "series" issued each year thereafter until 1878...the 1878 series was carried on until 1898. Beer tax started at \$1 per barrel, and remained essentially unchanged until 1898, when it jumped to \$2 (see the overprinted 1898 stamp). Beer Tax moved back and forth between \$1 and \$1.60 until World War I, when it jumped to \$3, again to help pay for the war. The Revenue Act of 1918 raised the tax to \$6 per barrel, and when full strength beer returned in December of 1933, it was still at \$6. WWII raised it to \$7, then \$8, where it stayed until 1951 when (war again) it was raised to \$9. The use of Keg Tax Stamps was discontinued in 1954 (probably about the time most of us old folks became aware of barreled beer, at least if we lived in an 18 year old drinking state).

Cancellations were mentioned above as THE most desirable item on a Beer Stamp to breweriana collectors. The stamps were cancelled by the brewery from 1866 to 1875 with a steel handstamp that left a double ring impression with the brewery name and location in the outer ring, and the date of use in the inner ring. Rubber handstamps were used from 1875 to 1898, and allowed the use of oval and circular shapes, and eventually straight line cancellation. It is these rubber stamps that provide the most vivid record of the brewery of origin, as they are often clearly visible (see page 15 in the color pages for sev-



eral examples).

Just how "severe" were the penalties for failing to (properly) use these stamps? Well, one didn't mess around with Uncle Sam!

- \$50 fine for each vessel from which the stamps had been removed by other than the purchaser or owner.

- Any keg of fermented liquor inside or outside of a brewery not having a stamp affixed was considered to have not had the tax paid thereon.

- Tapping a keg having no stamp subjected the offender to a fine of \$500, and the property used in producing or selling the product was subject to forfeiture.

When one notes the fact that the tax on beer was raised whenever the US went to war, it is easy to speculate that the end of Prohibition may have been hastened by the need of the Government for REVENUE during the Depression years. The Beer tax fell into the category of "Sin Tax", affecting no one but "sinners", so why NOT open the breweries again to provide not only needed jobs (one of FDR's strong arguments), but money to keep the country solvent?

Fascinating! There is seemingly no end to things breweriana to delight and amaze the collector! Interesting graphics, obvious rarity, easy to display...hmm, do I smell a new collection brewing?



*A Series 1878 eighth-barrel stamp cancelled by Pabst Brewing Co., Milwaukee, Wis. on March 29 (year unreadable). The "ABST" is visible above Washington's portrait, Milwaukee, Wis across the top of the Internal Revenue ribbon. This one was printed by The Bureau of Printing and Engraving, Washington on the eighth, Benton on the quarter, Jefferson on the half in this long-lasting series.*

## The Hub Sleuth

by Charlie Jeske

The following, by our friend Charlie Jeske, was printed in the Microbe Chapter newsletter "The Micro Connection". Reprinted with permission. Thanks!

**Harrisons Brewing Co., Restaurant & Brewery, 15845**  
LaGrange Rd., Orland Park, IL 60462. Open 7 days at 11 AM

Directions: From I-80 take the LaGrange Rd. exit north. Go five stoplights and turn right. If coming from the North, come down LaGrange Rd., past the Orland Shopping Mall. Turn left at the Target Store sign that sits on the east side across from the pub.

This is a new brewpub that opened in May (1998). It is the first brewery in the area since the Mitchell Brewing Co. of Mokena, IL closed in 1940 (Mokena is the first town south of Orland Park).

When you walk in, the bar is in front of you. The brewery sits just past the end of the bar. The dining room is to the right. There is a patio that faces the parking lot.

A sampling of the food on the menu: Wings of Fire, smoked chicken wings with hot sauce; Beer Battered Onion Rings, served with a spicy Asian Aioli; Southwestern Sticks, a southwestern version of the egg roll; Cajun Cobb Salad, with seared goat cheese and portabella mushrooms; Harrison's Wrap, zesty chicken with mandarin orange, Thai peanut sauce, rice, veggies, Oriental salad all rolled in a large flour tortilla; Po'Boy, Andouille sausage with herbed mayo on a French baguette.

The brew list includes: Black Diamond Stout, Harrison's Red (a translucent copper-red, top fermented Ale), Raspberry Wheat (an Americanized version of a Belgian fruit beer), Harrison's Wheat (pale whitish-yellow cloudy color due to its unfiltered nature), LaGrange Golden Light (a golden-colored Ale that's low in calories and alcohol by volume), Millennium Pale Ale (amber to light copper-colored), and a Special Brew of the Month (original beers that let you really sample the American microbrewery renaissance).

Breweriana: T-shirts, caps and coasters; glasses are to come later.





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# Labelology

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## Dating Beer Labels

by Bob Kay

### -----Pre-Pro-----

**1870+** I'm not sure just when the first US beer label was printed, but you are not likely to run into labels earlier than the 1870's. In fact consider yourself fortunate if you run into labels that can be placed before the turn of the century. Early labels can be characterized by very ornate printing, script and/or graphics. Brand names tended to be generic such as Export, or Pilsener. Also, the earliest beer labels did not carry information as to the size of the container (oz) or the alcohol content (%) of the product. During the 1880's and 1890's labels really started coming of age. The mix of labels from this era is quite diverse. Small budget breweries often used simple black and white script while the big boys began experimenting with ways to improve the presentation by use of color, graphics, shapes, and coated (lacquered) paper. The market became more competitive as successful brands had to contend with look-a-likes or even outright copies of their labels.



*This ca. 1870 label typifies the generic type brand names and ornate graphics used on very early labels. Note the German spelling of Bier, and the absence of package size information. [The original label is in pale red, brown and black.]*



*This 1885 copyright black and white label features extraordinary graphics by Chas. Galle of St. Louis. The word "buck" was used in place of Bock by several brewers during the 1880-90's; I haven't been able to find an explanation of this usage.*

**1896-06** Around 1896 several brewers adopted unique die cut designs to help combat copies and to cement brand identity in the mind of the consumer. Lemp,

Anheuser-Busch, and Blatz went this route. It really worked for brand identity. One quick glance and you knew who made it. Today those early examples are quite elusive and quite desirable. I don't know of any collector that can boast complete sets.



*One of the obvious steps in the war against copycat labels was to brand your name on the cork, and place a warning label on the bottle telling the consumer to watch for the branded cork. Of course, by the time the cork is pulled, you might as well drink the beer, no matter whose it is!*

**1908-14** The Pure Food and Drug statement of 1906 appeared on labels around 1908. Removal of the statement from labels was gradual and varied widely among brewers.

**1912-14** Bottle size (oz) and alcohol content (%) statements began appearing on labels around 1912. These requirements appear to have been state driven.

**1918-20** World War I Labels: In the states that were still wet, full strength beer was sold until December 1917 when the alcohol strength of all beer was limited to 2.75%w as a World War I conservation measure. Jacob Ruppert led a drive to get the 2.75% w alcohol level defined as nonalcoholic for prohibition sales but the dry forces would have none of it and the level of 0.5% v prevailed. As things turned out full strength beer didn't return for 17 years.

### -----Prohibition-----

**c1908+** Prohibition: This round started in Alabama and Georgia in 1908 and by 1916-17 twenty five states were dry. Temperance Beverages (1/2% to 2%) were sold in dry states as early as 1908-10. **National**

**Prohibition** started on January 16, 1920. Prohibition labels could no longer use the word Beer! Cereal Beverages (1/2%), as they were officially referred to, had to say 'contains less than 1/2 of 1% alcohol by volume' on the label. The big breweries with national markets began producing near beers in order to supply the dry states. Anheuser-Busch introduced Bevo, its new nonalcoholic beverage, in 1916 and elsewhere a flood of cereal beverages were introduced during the 1917-18 period. These included such brand names as Pablo from Pabst, Famo from Schlitz, Chrismo from Christian Moerlein, LUX-O from Stroh's, Tivoline from Tivoli-Union, Mannah from Coors and so on. These gradually replaced the real brew as the various states succumbed to prohibition and the national brewers tried to pre-prepare for the inevitable.



- 1920-21 Permits for Medicinal Beer by prescription were approved in 1920, but quickly killed by the dry forces.
- 1924 Malt Tonics with H-type Permits (2% alcohol and 12% solids) were available by prescription in 1924. Throughout the prohibition era a variety of malt tonic and cereal beverage products were tried but these met only limited success. Tonics were usually sold in drug stores.
- 1925-26 Drys forced the solids content of 2% Malt Tonics to 18% (too syrupy to drink) in 1925.
- 1928 Around 1928 an L-type (1/2%) permit was added to prohibition labels. Since national prohibition lasted 13 years, the L permit serves to identify labels used in the latter half of prohibition.



*The fine print under the Schlitz globe has the 'less than 1/2% alcohol' statement, and the Permit Number, WIS L-19. During Prohibition Schlitz's slogan was modified several times, from "The Drink that..." to the "The Brew that..." shown here.*

#### -----Post-Pro (IRTP)-----

1933 Party Time! As a result of the Cullen-Harrison Act, 3.2% w (or 4% v) beer could be sold starting April 7, 1933 in the twenty states that had repealed prohibition. The remaining states fell into line fairly quickly with Kansas being the last in 1937. The return of beer couldn't have come at a worse time. The country was in the middle of the great depression and the resources to restart a business which had been mostly dormant for 13-17 years were not easy to come by. Of course, the success of the bootleggers gave the impression that brewing would be instantly profitable. The harsh realities of Prohibition's effect, coupled with the depression, were all too obvious when by June 1933 only 31 breweries were back in business. However, the lure of brewing was overpowering and twelve months later the number had risen to a whopping 756! Repeal labels were supposed to carry the Internal Revenue Tax Paid (IRTP) statement and the Federal U-Type Permit number, however, many first run labels omitted the IRTP statement.

1934 By December, 1933 the 21st Amendment was ratified and all federal restrictions on the alcohol limit of beer were removed. This led to a temporary horsepower race with alcohol contents accompanied with aggressive advertising claims. Headache Time! While it was

generally agreed that a beer with about 4.5% alcohol was most palatable, demand for beer with a kick led to higher alcohol contents and all kinds of advertising claims to accompany them. However, it didn't take long before complaints about flavor, headaches and so on led to a general retreat in alcohol levels to the more palatable 4.5%ish levels.

1935 On March 1, 1935 new beer labeling regulations were passed which eliminated fancy descriptions appearing on labels such as extra strength, high test, high proof, full old time alcohol strength, prewar strength, bonded, certified, and so on.

1935-37 The Federal U-Type Permit number was gradually removed from labels starting in 1935.

1936-50 During this period the post prohibition shakeout or consolidation of breweries began. Then World War II hit. As might be expected priorities quickly shifted to the National effort. Many brewers added wartime themes to labels or neck bands and many German Brewers scrambled to deGermanize their labels and brand or company names. To support the war effort several materials used in the production of beer were rationed. These included malt and the tin plate used to make crown caps. One of the less obvious changes reflected on labels was the elimination of gilt inks. These inks give the look of metallic paint, however during the war non-metallic substitutes were quickly adopted.

#### -----Post IRTP-----

1950-89 Labels during this era are characterized by the absence of the IRTP statement and they tend to reflect a loss of detail and graphics that seemed to go along with the movement to high speed bottling lines. In the mid 60's some labels added zip codes to their addresses. During the 1970's the sizes of many labels seemed to shrink and the dreaded *Universal Price Code* marks began to appear on labels targeted for super markets and the likes. Equally distracting are the refund or redemption statements required in an ever growing number of states. Micro Breweries began to appear in 1983. The mid 1980's saw increased use of metalized papers with improved wet strength and a proliferation of new bottle sizes.

#### -----Government Warning-----

1989+ Starting in 1989 the government warning was required on all beer sold in the US. In 1991 larger print was specified for the statement. In the years to come this will be just as significant a dating gauge as the IRTP statement has proved to be.

Until next time.....CHEERS!

Bob Kay



*Your editor HATES to use any of Bob's labels in black and white, but sometimes there is no choice! Please turn to page 16 through 19 in the color section for the label illustrations as they SHOULD be seen!*



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# The Case of the Kosher Keg

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by Peter Blum

When an antique dealer offered Charles A. Carry Jr. of Washington, D.C. a photograph of his grandfather Albert Carry sitting with his staff and workers flanked by kegs and corner signs, he bought it gladly. Albert Carry had purchased the Washington Brewing Company in 1884, shortly after moving from Cincinnati. But there was something wrong with that scene. Here was grandpa Albert, whom he knew to be Catholic, sitting behind a barrel on which a large "Star of David" had been drawn. Charles Carry had no personal background in brewing; the plant shut down permanently during Prohibition, when his grandfather decided to manufacture ice cream. He sent a copy of the photo to Antique Week and asked for help. The photo was published on March 9, 1992. This elicited several responses, some only partly correct.



Brewery owner Albert Carry poses with his staff and crew, sitting behind a keg decorated with a chalked-on star. Carry (originally Cary or Cari) immigrated from Germany in 1872 at age 20, and after working in Cincinnati, purchased the Washington (DC) Brewery in 1886. The brewery was located on E and F Streets, between 4th and 5th, N.E.. Photo courtesy: Charles Carry

One writer quoted page 13 of Michael Jackson's The World Guide to Beer, which begins "It is said that King David of the Jews was a brewer", and goes on to mention alchemy and allusion to the brewer's art. Well, that initial quote is speculation. The old Hebrews were wine drinkers, leaving brewing to Egyptians, (may they drown in the Red Sea). Wine played such a strong role in Hebrew life that grapes were depicted on coins, and to this day a blessing for wine is said at the Seder table at the beginning of the Passover ceremony, and four times wine is drunk at certain points during the retelling of the exodus. It takes real chutzpah to go to a bar in a banquet hall where a congregational Seder is held, and walk back to your table with a bottle of beer, to wash down the sweet taste of kosher Concord wine.

The term "Star of David" or "Jewish Star" is an adaptation of the Hebrew name for this symbol, which is Mogen David (pronounced "Dovid") and means Shield of David. Tradition has it (a little music from "Fiddler on the Roof" please) that this was the design of the shield which David carried when fighting the Philistines. The original design was probably just the outline of the star; the two triangles, which now form the symbol of Jewish faith and are on the flag of Israel, evolved from it.

Walter Vogdes of the Stein Collectors International excerpted "The Hexagram as a Brewer's Symbol" by Joseph Hirsh in Eugene Manusov's Character Steins, A Collector's Guide. The hexagram is traced back to 1397 Nuremberg as a brewer's sign, and the chapter suggests that the hexagram was a Jewish Kabbalistic symbol which crossed over to German breweries. Vogdes also cites The Encyclopedia of Freemasonry: "Among the old Kabbalistic Hebrews the (hexagram) was ... deemed to be a sure preventive against the dangers of fire. The common people, seeing this figure always affixed to Jewish brew-houses, mistook it for a sign, and in time in South Germany the hexagram... was adapted by German innkeepers as a sign of a beerhouse..."

What is really, really wrong with this text is that there were no Jewish brewhouses, and if there were, South Germany would be the very last place to find one. We are talking Middle Age here, and whether Early or Late, one did not just decide to start brewing and selling beer. That was a right bestowed by local rulers and guarded by a craft guild. And the first requirement - let's be realistic here - was to be Roman Catholic!

John Stuart, a prominent collector, dealer, and lecturer on steins, also wrote to verify that the six-pointed star was the "logo" of the brewer's guild since the 1500s. He also mentioned a bit of folklore: the six points of the hexagram stand for six points of purity - pure water, hops, grain, malt, yeast, and the brewer.



Boy carrying a sign ("Zoißl") used by people who had the right to brew at home in the northern Palatinate. The permits originated in the 13th and 14th centuries. Woodcut by Ludwig Richter (1803-1884)

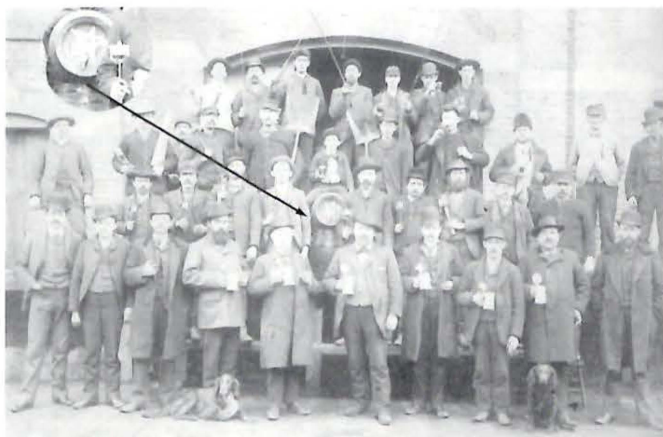




No just chalked on kegs, the brewer's symbol appeared in company logos, like this one on a home delivery wagon From Isaac Leisy, Cleveland, OH.

Photo from *Breweries of Cleveland*, by Carl Miller (see review of this excellent book in this issue!)

This still leaves the origin of the brewer's symbol unanswered. Did it cross over from mystical Jewish writing to alchemy, and then to brewing? The use of the hexagram as brewer's symbol is well documented to 1400. That leaves just enough time to adopt it from alchemists or from another source. My problem with the "Jewish connection" is: why would any sane alchemist go to a book of mystical Hebraic writing, when the punishment for heresy was death? It would be hard enough to turn base metal into gold without offending the prevailing religious beliefs.



It seems that Yank chalk artists didn't always get the symbol right! This ca. 1890 scene from Cleveland's Oppmann Brewery (see insert above left) seems to have confused a pentagonal star with the traditional hexagram.

Photo from *Breweries of Cleveland*, by Carl Miller

The German book on brewing history in the Stroh archive, *Das grosse Lexikon vom Bier* ("the large Encyclopedia of Beer"), documents the medieval use of the hexagram by German brewers, but without mentioning neither the source nor any other meaning. A Scandinavian origin would seem far more logical. After all, the art of brewing is thought to have moved south from Scandinavia into Germany.



[4 related color pictures on the following page]



Some Editorial follow up on Peter's article: In 1890, Albert Carry built a new brewery on D Street on the site of the old Rabe Brewery, and sold the Washington Brewery. He called the new operation the National Capitol Brewing Co. His old brewery continued operation as Washington Brewery. Both breweries were closed by Prohibition in 1917, but Albert Carry continued in business, making ice cream as The Carry Manufacturing Co.

Your Editor also wishes to note that there is some humor in the above article that conceivably might offend someone. I was reduced to stitches several times, but realize that not everybody grew up in New York, and were exposed at an early age to - how shall I say it - ethnic humor. The subject of anti-semitism isn't at all funny; Peter turns a touchy subject into an excellent and informative article, with humor, yet!



A Carry Ice Cream menu sheet. Well, it USED to be a brewery, Pauly!



## The Brewer's Hexagram a historical perspective



The oldest depiction of a German brewer dates from about 1430. It shows (and this is a translated QUOTE...we didn't make it up!): "Brother Herttel, deceased, a former resident in a Nurnberg home for old men of blameless reputation, whose residents dressed like monks." Note the "Zoigl" hanging from the beam.

Both illustrations from *Das Grosse Lexicon vom Bier*, Scripta, Stuttgart.



A brewer with his tools, shown in a copper engraving by Martin Engelbrecht, dated 1730. The artist whimsically hung the brewer's star around the brewer's face. 1: Beer Sign, 2: Sampling container, 3: Glass with beer, 4: Beer Pitcher, 5: Measuring bucket, 6: measuring cup, 7: Large beer barrel, 8: Mallet, 9: Strainer, 10: Large jug, 11: Filling beer barrel, 12: Kettle



Two wonderful old labels that feature the brewers hexagram as part of the brewing company logo. The Neef Brothers operated The Western Brewery under the "brewing Co." name from 1896 to 1915. There is a possible cross-cultural reference in the label to Puccini's opera "La Boheme" ...note the musical staff and theatrical masks below the tray. The Gluek brand passed first to Grain Belt, then to Heileman, and now has been resurrected by the new owners of the Cold Spring Brewery in Minnesota.



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## The NABA BEARS, part 3

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Bill Stein's Hamms Bear



Hamm it up!



The Poker game



**We WON!**

from ads run in the Twin Cities and Kansas City, after the Twins and Royals won pennants.



**FOOTBALL!**

*These are the last of the 10 topical Hamms Bear drawings done for us at Convention '97 by advertising artist Bill Stein. Hope you've enjoyed them all!*





Woody Peck's first Beer tax Stamp is at the left. It's an 1875 Series Quarter-barrel cancelled by the Bremen Brewery, St. Louis, Missouri. Tobias Sprenger and Son were the proprietors from 1871 to 1879. This is a steel hand-stamp cancellation, and quite hard to read. "ouis, Mo" is visible in the outer ring between "stamp" and "cents", and "enger and Son" can be discerned on the opposite side of the ring. This stamp was printed by Standard Bank Note Co., New York. The image in the center is not clear, but considering 1875 was the year before the US Centennial, the Editor guesses it represents Betsy Ross sewing the first US Flag.

A Series 1878 Quarter Barrel Stamp overprinted "Series of 1898, tax \$2 per bbl.". Uncle Sam evidently was being frugal with the taxpayers money...some stamps left over when the tax rate changed were "reused"! This stamp was cancelled with a straight-line rubber stamp by the B. Stroh Brewing Co., Detroit, Mich. "OIT.ICH" can be seen above "quarter barrel". Another stamp printed by the Bureau of Engraving and Printing. As the scope of the Bureau changed, so the key words were reversed!

Both stamps on this page are shown at about 150% original size. The stamp on the cover is about twice actual size. It is obviously the best preserved stamp shown; torn in half, but otherwise intact.





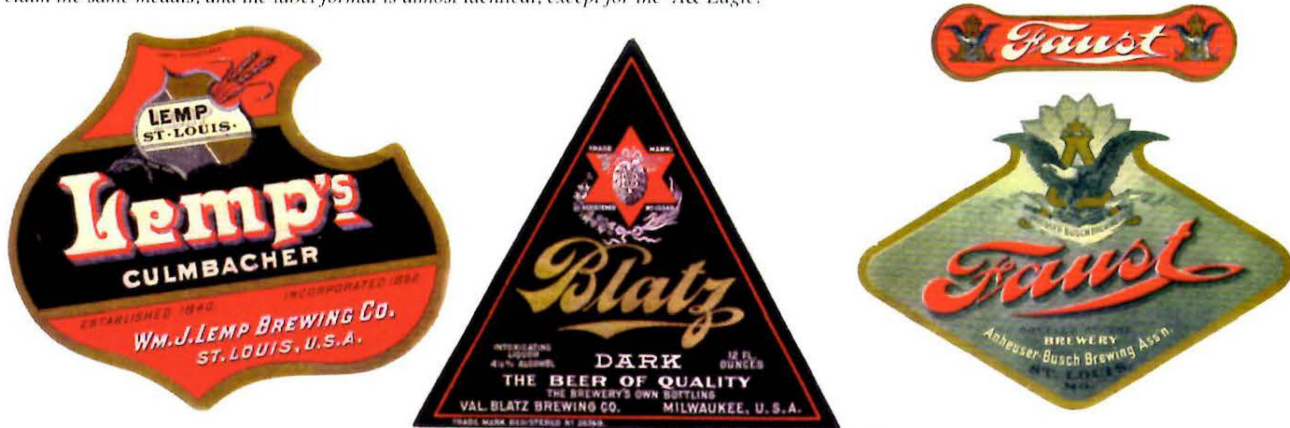
# Labelology

## Dating Beer labels...the graphics

by Bob Kay



In the 1870-80's St. Louis lager beer was popularized by both A-B and Lemp in the local market, and it soon spread to other states. Both breweries came out with red oval labels featuring exhibition medals won at Philadelphia in 1876 and Paris in 1878. Curiously, both breweries seem to claim the same medals! If you wanted to be successful in this market, you had to have a look-alike St. Louis Lager, and so many copycats appeared. The third label omits any mention of a brewery! The American Brewing Association [no, we didn't hide an ABA here, this is for real] example was thought to be a blatant rip off of the A-B label. However The American Brewing Association of **Houston** was owned by Adolphus Busch! Perhaps he had his Texas brewery extolling the virtue of his St. Louis Lager? They DID claim the same medals, and the label format is almost identical, except for the A&Eagle.



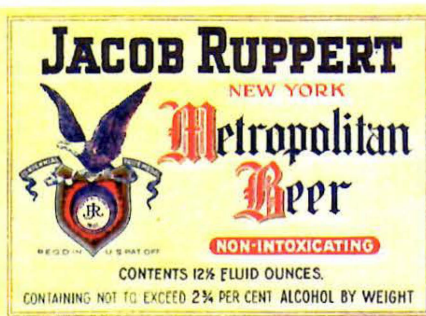
Lemp's shield (one of the most recognized label and logo shapes) cuts include Tally, Extra Export, Tip Top, Culmbacher, Buck, Extra Pale, Standard and several versions of Falstaff. The Lemp stable of brands and the unique die cut shape gained a valuable reputation prior to Prohibition, and a new post-Pro empire was later built around the Falstaff brand. Blatz's family of triangle shapes included Muenchener, Private Stock, Wiener, Export and Dark.. [Note the use of the hexagram.] Blatz never abandoned the triangle shape, and the logo passed to Pabst in 1958, and later to Heileman and presumably to Stroh.. Heileman continued to use the triangle, albeit superimposed on a rectangle into the mid 1990's. The early A-B die cuts, here in the Faust brand, are quite desirable labels. 12 different are known: The Muenchener, Old Burgundy, Black and Tan, The Erlanger, 2 Faust versions, Michelob, White label, and 4 versions of Pale. Each has a matching die cut neck label that really adds to the beauty of the set. A-B dropped the diecuts in favor of a rectangle in the early 1900's.



Between approximately 1908 and 1914, labels carried the Food and Drug law message: "Guaranteed under Food and Drug Act June 30th 1906, Serial No. xxxx". Around 1912-1916, labels began to show the volume in ounces, and sometimes the alcohol content. On the right hand Pabst label, the contents copy reads: "Large about 24 oz's" and "Small about 12 oz's". Not exactly up to today's rigid labeling requirements!

[Editors note: Please forgive the color distortion in some of these labels! There was evidently a copier problem not evident until the images were scanned. Try as I would, I could not "fix" the problem, and there wasn't time to redo the copies! Perfection escapes me! Fil Graff ]





Prohibition labels are characterized by the "less than 1/2 of 1% alcohol" statement and absence of the word BEER. *Sammie*, by Poppel-Giller of Warsaw, IL, is an example, albeit somewhat unusual, as it features a World War I theme. Because WWI and Prohibition were almost simultaneous in origin, little mention was made of the war on beer labels. Note the "Manufactured By..." rather than "Brewed By..." How dry it was! Labels like the Rupert *Metropolitan* show the wartime alcohol level of 2.75%, and are not common, as the beer was sold in the few remaining wet states during 1918-1919 just before National Prohibition went into effect. A few brewers were licensed to produce higher alcohol beers during the early years of Prohibition for medicinal purposes. These required a Doctor's prescription. The Willis-Campbell Act of November 1921 put a quick end to this loophole. This example from Schlitz shows the A type permit number. Could this be the first of an alphabetical list of permits that eventually included A, L, H and U permits for beer products?

Again in 1924 an attempt was made to offer malt Tonics with 2% alcohol and 12% solids. These were intended to be sold in drug stores with a Doctor's prescription. The lefthand label from Schlitz shows "Alcohol content not over 3 1/2%", After a few months the dregs were successful in getting the solids content raised to 18%, resulting in a syrupy product too heavy to drink as a beverage. So much for "Invigorators". The righthand Schlitz label is the L permit from after 1928, back to 112% alcohol and 18% solids. These L permit labels are a quick guide to products from the second half of Prohibition.



as the first *Green Seal* label does. The second *Green Seal* label can be dated in the 1936-50 era by the IRTTP statement, and absence of both the U-permit and fancy claims.



The *Frederick Bros.* label boasting "over 8% Proof Spirits" is an overprint of a Prohibition label. The IRTTP and permit number are missing; perhaps they appeared on the neck label. *Frederick Bros.* was allegedly part of Al Capone's empire, and the many overprinted labels from this brewery might indicate that Big Al didn't

like to waste money! As for the "marketing tool", of course, "proof spirits" is double the actual alcohol by volume figure. Not that they were trying to confuse the buyer, or anything like that!



*Koppitz-Melchers, Inc.* of Detroit really went all out to promote the war effort, issuing a set of 100 labels, each with a different war scene. Copyrighted in 1942, each label in the series is numbered, and these have become favorites of label collectors. Less than 5 complete sets are known in collecting circles.

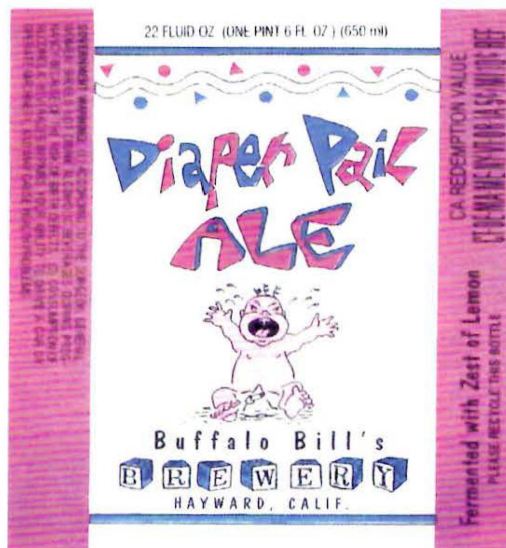
Article concluded on page 18





The *Old Vienna* label from Grace Brothers of Santa Rosa, CA is a typical 1960's label, reflecting plain and simple art work, color and graphics. You can sense the shift to higher volume, high speed labelers, and lower cost labels! In 1983, Microbreweries and the typically wild and sometimes woolly label graphics they employ began to appear. Beer labels almost guaranteed to NOT sell beer to Joe Sixpack!

This last label (I think the first Microbrewery label I have used) gives me an idea for a color spread. How about you Microbes and other affectionados of things Microbrewery sending me your favorite off-the-wall micro labels? There are brands out there with names that would drive our parents up a tree, and graphics equally wild. As this is "a family publication", sexual innuendo and other such suggestive material must, alas, be



omitted, but there are enough good (BAD) puns and other twistings of the King's English in beer brand names to delight even an Edward Lear! So send 'em in to: Breweriana Collector, (Micro label spread), 10111 Lincoln Way West, St. Thomas, PA 17252-9513. Credit, of course, will be given to the contributor, if you like to see your name in print.

Fil



## The Gallery Breweriana of particular note



Here are the pair of Tom Thumb poses for P. Schoenhofen Brewing Co., Chicago referred to in *The Taxman Cometh* article. The Copyright is 1898, by Wolf & Co., Philadelphia. Evidently these were meant to appear together, as the left pose shows a full mug and an anticipatory smile, and the right an empty mug and Col. Tom satisfiedly patting his belly. As far as is known, the mug shown does not exist, although there is a stoneware mug with the "Edelweis" copy.





Chicago brewery factory scenes are beginning to surface! Here's the P. Schoenhofen Brewing Co. scene from after 1886 (when the imposing office structure was built). The office (to the left of 18th St. at center) has been recently fully restored, as was the more modern building across the street. The Editor considers the office facade, pictured below before and after a major vandalism one of the best pieces of surviving decorative architecture in Chicago. Note the prominent brewer's hexagram! This symbol appears to be as commonly used as that of Gambrinus!

Photos: factory scene by Adolph Grenke, pre-vandalism by Zani and Nix Jacobsen, post-vandalism by Fil Graff



Sometime in the months before the beginning of January, 1985, architectural vandals chopped through the brick wall of the third floor of the office structure and removed the terra cotta bust of Peter Schoenhofen. It has completely vanished, as far as collectors are concerned. Why steal it? Who stole it? Why hasn't it turned up at auction? Who knows, but poor Peter is among the missing still today.



Jan., 1985



# The Bavarian Brewing Company

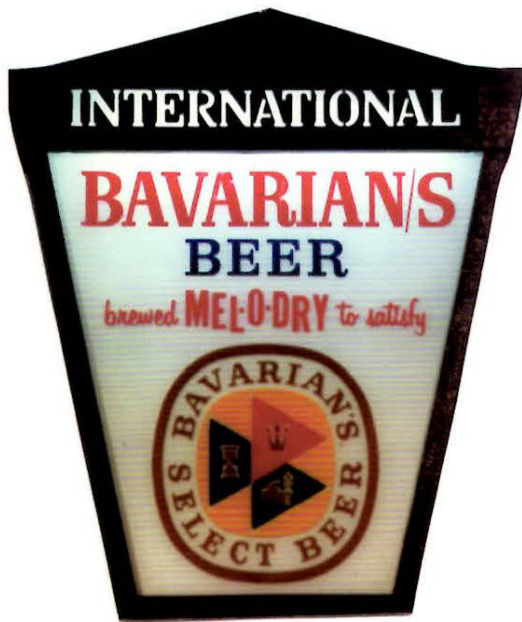
## Covington, KY Breweriana



The EVOLUTION OF A GRAPHICS STYLE:

Starting with the pre-Pro label on the following page, trace the gradual erosion of the printers art into that of the ad man. The Riedlin family evidently liked Grandpa William's traditional brewers logo, and kept it almost intact in the early IPTP label top left. As printing speeds became greater, and dif-

ferent materials were printed, the tendency was to simplify detail, as was done on the cone-top can. The tap knob shows Bavarian's "blue period", essentially the same type FONTS, but a simpler overall appearance. By the time International rolled around after 1959, the ad man ruled supreme. The traditional Old English type was gone, the Old Style brand was gone and the last Bavarian label with the three pennants (ah, but we have SYMBOLS!...an hourglass for TIME, a hand holding a stalk of barley? saying we still use grain, and a crown for ??). Personally, I like old William's version best!



Bavarian brewed for their friends across the Ohio, with this classy label featuring Cincinnati's famous Union Station, and then near the end.....

.....got lost in the corporate whirl of a failing multiplant conglomeration, who knew not even how to spell! Who WAS this guy Frank N. Muth, anyway?



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# The Bavarian Brewing Company

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Surviving in Covington, KY

by Henry Smith



*None of us alive have seen her looking like this! This post-1895 Envelope cut is looking from the Southeast towards the Ohio River visible behind the brewhouse cupola. The usual view today is from the North (roughly from where "Bavarian Brewing Co." appears), from the Interstate highway. The "new" brewhouse and 1903 Boiler house obscure most of the structures visible here. The original 1866 plant is the 3 storied building at right, with the 1895 Office, Ice Manufacturing and Bottling houses in the center. A superb example of the steel-plate engraver's art!*

*All photos (except as noted): Henry Smith*

Anyone who drove South on I- 71-75 across the double-decker Brent Spence Bridge into Kentucky from Cincinnati up to several years ago will have seen the magnificent but moldering tan-painted brick structure on the left with the signage for Bavarian Brewing still plainly visible. The brewery itself closed in 1966, and the structure housed several night club operations (the last of which was known locally as "The Cut and Shoot Club") before being abandoned to the elements. Many of the outlying buildings did have viable industrial tenants, but as is often the case with old brewhouses, and their multiple story single-purpose construction, the main building was simply not suitable for 'modern' industry.

Brewing on the site began in 1866 or 67, with an operation named DeGlow and Co., a partnership between Julius DeGlow and Charles Best. Over the next 6 or 7 years, partnerships changed frequently (Joseph Renner, who founded the Ohio brewing family, was one before he moved across the Ohio to Cincinnati) until Charles Best assumed full control in 1873, and the name Bavarian Brewery was included in the company name. In 1877, the ever-changing partnership routine began again, with names like George Knorr, Charles Rush [note: this name appears as "Ruh" in the Cincinnati City Directory, a likely correct spelling], Frederick Schaub and Anton Meyer being part of the picture. In 1882, Anton's son John teamed up in partnership with William Riedlin, and the operation suddenly seems to have become successful.

Quoting an article from the Covington POST newspaper from 1883: "No concern in Covington has met with as much success as The Bavarian Brewery Company. Starting in a small way in 1881, it has the finest brewing plant for manufacture of

beers, ales and porters in the city, with unusual facilities for brewing fine beers. Their trade is mostly in Covington and Cincinnati. Their product meets with favor wherever it is offered for sale. The output is hardly equal to the demand, and



*William Riedlin, Bavarian's President 1882-1918*

still further improvements are contemplated. The [business] is composed of William Riedlin, President, whose vast experience in the brewing business has been one of the main factors in the company's success.[Where this "vast experience" was acquired is somewhat obscure...Riedlin's name does not appear in management in any other brewery listed in American Breweries II, and the Editor's research in the Cincinnati area also failed to turn up the name again.

Whatever, he DOES appear to have made the difference!] J.H. Kruse is Secretary and Treasurer, and a very popular young businessman. Mr. Kruse has been with the company since its formation and takes a very active part in the management of the business. Anton Ruh is the genial Superintendent and Foreman and has the reputation of making the very best beers [historical question: was this the son of the earlier partner Charles "Rush" or "Ruh", named after his father's friend and partner Anton Meyer?]. The company buildings are located at 367 and 369 Pike Street and are large and supplied with modern improvements. A 34-ton refrigerator supplies the cellars and cold storage vaults with the required temperature. A malt house with



30,000 bushels capacity and electric light plant and a model steam plant are a few of the features of the Bavarian Brewery."



A 1906-1908 label from Riedlin's Bavarian Brewing. Compare the logo above "Riedlins" with that on the post-Pro Bavarian label in the color section...the family liked the looks of the old logo, and kept it intact until "modern graphics" began to erode the detail after the war.

The physical plant grew with additions of an Office and Ice Manufacturing plant in 1895, a Bottling Department at about the same time, a new brewhouse, a stockhouse (1903) and new boiler house (1906). And then came Prohibition in 1918.

The Kentucky Post reported in 1937 that the Bavarian brewery had reopened (in 1935) with a 125,000 barrel capacity, under the third generation of the Riedlin family. An original partner family returned at this time when Leslie DeGlow became Secretary-Treasurer. The brewery was sold (along with its close Covington neighbor The Heidelberg Brewing Co., built in 1935, and acquired by Bavarian in 1949) to International Breweries, Inc. in 1959. Operations and brands were combined with other IBI breweries and brand acquisitions like Frankenmuth, South Bethlehem Brewing Co, Krantz, Cleveland-Sandusky and Iroquois. Bavarian was also known as The Phoenix Brewery under IBI. It was closed in 1966.

Thirty years later, a Louisville beer and liquor dealer named Ken Lewis, owner of The Party Source, spent \$9 million



1996, and it only cost \$9,000,000! After years of neglect, Bavarian stands tall and proud, ready for another 100 years! Enquirer photo by Matt Barton

restoring and refurbishing the old brewery property. A large branch of The Party Source (the first outside Louisville) was

opened, and a microbrewery named Brew Works was constructed inside the old brewhouse, with a restaurant and beer garden. The retail outlet was an immediate success, but the microbrewery and restaurant evidently didn't catch on. In July of 1997, The Cincinnati Enquirer announced that Denver's Wynkoop Brewing Co. would assume operation of Brew Works. Wyncoop was evidently on a roll, having announced plans in May, 1997 to open seven new brewpubs that year, bringing their total to 13.

Well, almost. In May of 1998, The Enquirer ran stories on two successive days announcing that Jillian's, "an upscale billiards club with high-tech computer games, will invest \$5 million to open this fall in the former Bavarian Brewery building in Covington. The Louisville-based company plans to occupy the entire 80,000 square foot building. ...The addition of Jillians will mean the elimination of the Brew Works restaurant and pub, and Party Source Store that operate in the building...[Ken Lewis, owner of the property] said the new center also will include a 13,000 square foot brewery being operated by Queen City Brewing Co. [operators of the Main Street Brewery in Cincinnati, who will move operations to Covington]. " What happened? The Enquirer quotes Lewis again: "[The] original BrewWorks operation and Wyncoop weren't big enough or experienced enough to help the building reach its potential. It's always needed somebody big enough to grasp it."

So there WILL still be a brewpub in the grand old lady. They will share space with "a sports video cafe,...upscale billiards tables, electronic simulation games and the hibachi Grill, a new concept for the company", other restaurants, "the company's first ["a high-tech 20 lane"] bowling alley, five floors of entertainment, private party rooms, a dance floor with live music and a roof deck with a view of the Cincinnati skyline," according to The Enquirer articles.

Would William Riedlin recognize this yuppie paradise? The structure will still look grand and imposing, and if Jillian's ambitious plans for an entertainment complex larger than anything previously attempted in the existing 20 cities where Jillian's can be found, then he'd likely be pleased that the anticipated 400 new jobs in the complex well outweigh any employment level he could have envisioned when he was alive.

Oh, if you plan to arrive like our friends below, the service door is at THE REAR!

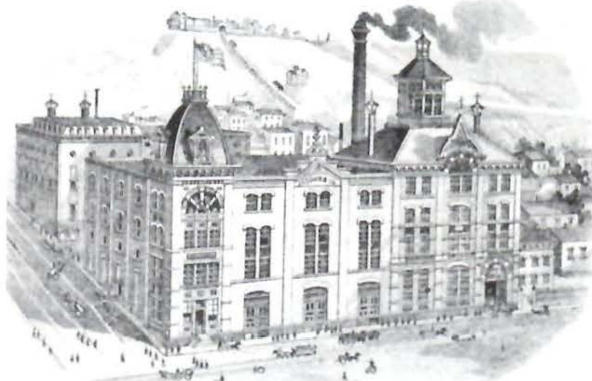




# Letterhead Lithographic Art

by Henry Smith

It may be of interest to collectors to look at a few choice brewery letterhead (generally steel-plate) engravings. The elaborate letterhead (and often billheads as well) were an obvious attempt by the brewery to impress their customers; the use of "artistic license" to exaggerate or add features was quite common. Mail had to go out, so why not get in some impressive advertising at the same time? These photos are all from Cincinnati area pre-Prohibition breweries. Most of the images are self-explanatory, and dates obvious. Enlarged views of the structures are shown in many of the images below.



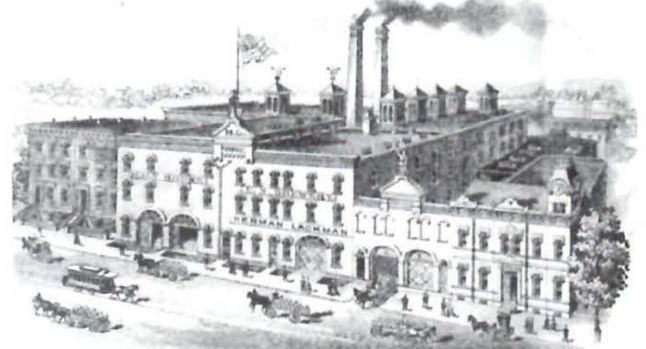
This is a quite accurate depiction, based on what still stands today. The building at the left on McMicken Street lost a good bit of its upper stories in a fire, and the exterior was "modernized" with concrete block, but it looks pretty much like this today.



This also is likely a fairly accurate depiction. The brewery was replaced almost in toto during prohibition by an ice cream plant (now also torn down), but the site seems capable of holding the structures pictured, albeit somewhat reduced in scale compared to the canal boats in the foreground (The Miami canal DID make a turn in front of the brewery). Gotta give the artist a LITTLE license!



The Schallers left the partnership with John Gerke in 1882, and purchased the old Main Street Brewery. About 1 1/2 years later, here's how they saw themselves. We have to take the artist's word, as there is nothing standing today to use as a comparison.



This early view of the United States Brewery building was eventually incorporated into the post-pro Hudepohl complex in a much enlarged form. Look...over the wagon way...another Gambrinus!



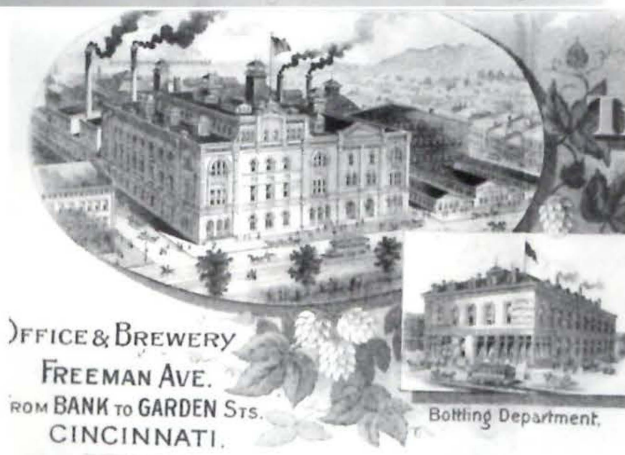
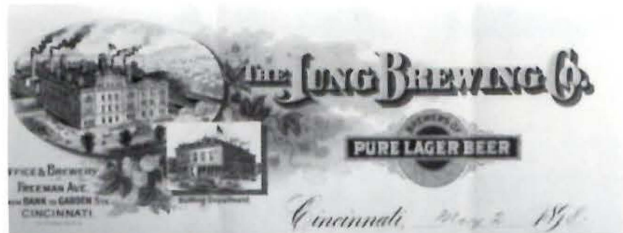
This WAS a huge structure, dominating enough to be the centerpiece of the letterhead (the image is larger than the company name). The building in the oval insert still stands on Vine Street, and some of the old brewery buildings are still in use as a potato chip factory. Mr. K even included a picture of his home!



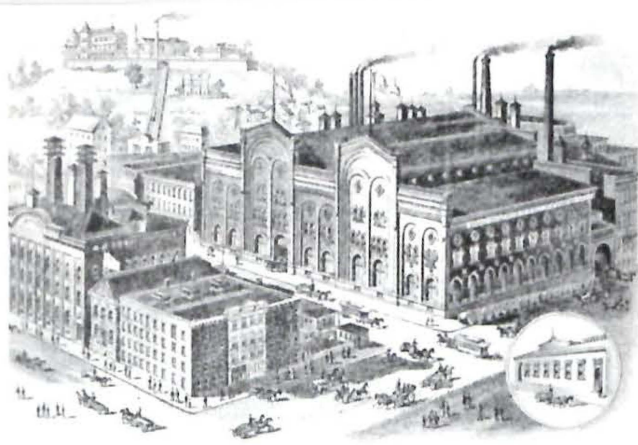


From 765 to 779 FREEMAN AVE.  
**CINCINNATI.**

Two views of Jung during the years when the company was part of Cincinnati breweries, and English money syndicate. The top one is from 1891, the bottom from 1898, after the Bottling House was built. The bottom letterhead was lithographed by Cincinnati's famous Henderson Litho Co.



Above, an 1879 C. Moerlein letterhead. A similar view up Elm Street and the funicular railway can be found on page 6 in issue 99. Below, a much more prosperous Christian Moerlein Brewing Co. letterhead from 1890. A closer look at the scenes doesn't show much structural difference except a new malt house (the huge new brewery, stockhouse and bottling house were yet to be built), but the business sure appears more prosperous!



Editors note: Henry Smith has been taking pictures of Cincinnati breweriana for all the years I have known him, and sends me articles like this to put on file for use "whenever". Every editor needs at least ONE Henry! I wish I had more writers like him. HINT, HINT!

Fil Graff



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# WHAT'S



# BREWING?

## Squeezing the Lower Tiers

Current competitive strategies indicate a desire for the leading and profitable firms in many industries to pressure lower-ranking competitors by cutting costs. The brewing industry is no exception, and so most lower-tier brewers are doing what they can to adjust to slimmer margins.

One exception to this trend is Yuengling, which is brewing 500,000 barrels in its 120 year-old plant. It has contracted out its Black & Tan to the Stroh brewery in Allentown, and is expecting increased sales. Yuengling has decided to build a million-barrel brewery in a nearby industrial park. Most of its business is in Pennsylvania and much of it in draft. Two brewers in this size group, Leinenkugel in Chippewa Falls, WI, and Rolling Rock in Latrobe, PA, had sought shelter from competitive pressures by being acquired by Miller and Labatt respectively.

Anheuser-Busch and Miller have called off their legal skirmish, which started when A-B demanded preference from distributors, and left those distributors handling both brewers caught in the cross-fire when Miller went to court. Observers are guessing that A-B will keep on pushing distributors to favor them, and that Miller will be on guard. Both firms and Coors gained market share, putting pressure on other brewers. The High Life brand, like Schlitz, is returning to an earlier label design. Having won top honors at the Great American Beer Festival in Denver, Stroh and Old Milwaukee Light cans are showing the gold medal for a limited time.

At the high end, imports are still going strong, with Corona edging Heineken for the first time. There are some exceptions to the generally flat picture among large craft brewers. Samuel Adams Lager continues to do well and is testing the export potential to Japan. New Belgium Brewing in Ft. Collins, Alaskan Brewing in Juneau, Deschutes in Bend, OR, and Gordon Biersch in San Jose, CA all posted large gains in 1997. During the year, 221 microbreweries and brewpubs opened and 60 closed, leaving 1,306 operating this January.

The big news is that twelve years after Pete Slosberg founded his brewery in Palo Alto on a very modest scale and developed it into the number 2 craft brand, the business was sold to the major importer Gambrinus, Inc. (Corona, Moosehead). The price to be paid per share is \$6.375, adding up to about \$69 million. Pete's had been facing sharp competition as the number of craft beers multiplied. Gambrinus has the funds from the growth of Corona to support a stronger marketing effort for Pete's. At the time of writing, the deal still requires board and regulatory approvals.

The number 3 craft brewer, Sierra Nevada, did not get drowned out by competing craft brews. Sierra sold 300,000 bar-

rels last year and added capacity to go to half a million if needed. Among smaller craft brewers, Catamount has outgrown and closed the White River Junction, Vermont, site, which was part of an ECBA convention tour some years ago. Catamount moved all brewing to its other plant in Windsor, 12 miles away.

A relatively new development is the cloning of financially strong micros. Rock Bottom, Wynkoop, and Breckenridge in Colorado, and John Harvard's Brew House in Boston are among the micros with branches often far away from the home brewpub. Both Breckenridge and John Harvard's purchased existing brewpubs that were failing. On a small scale this mirrors the strategy of large brewers like Falstaff in the '50s and Heileman in the '60s.

By the time this issue reaches readers, the wrecking ball will have hit the Narragansett brewery in Cranston, Rhode Island. The brewery closed in 1981, and there were the usual half-hearted or half-baked attempts to utilize the property. In 1994, a decade too late, an executive order was signed for a \$25 million project for a consortium of state and university offices, but two years later another governor rescinded state participation. Fortunately the land seems valuable enough for demolition and development, avoiding another slowly decaying hulk. The brewery was founded in 1890, and has long been associated with the Haffenreffer family. At one time the leading regional brewer, it was bought by Falstaff in 1965 in that company's attempt to become a national brewer. Falstaff's rapid decline from the #3 position it held in the late '50s and early '60s also doomed Narragansett.

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I started the "What's Brewing" column on a modest scale in 1979, when *The B.C.* was a much smaller publication. As time went on, I tried to give each column a unifying theme. I enjoyed doing the column, but the industry has become much more complex. Breweriana magazines are now routinely scanned by abstracting services, and it is no longer possible to write about any firm in our industry without choosing words very carefully. I have neither the energy nor the inclination to continue under these restraints, or perhaps stated better, I wish to maximize the pleasure I receive from any voluntary time outlay. My "What's Brewing" column is ending with this issue, but I may write a page or two now and again about some historical topic, *just for the fun of it!*

Many thanks for your nice comments over the years.

Peter H. Blum







'Tis a puzzlement! I am a firm believer in Brother Roger Levesque's admonition "SUPPORT YOUR LOCAL MICROBREWERY!"...but which one? I once said that I would never live in a state like Pennsylvania with notoriously tight liquor (and other alcoholic beverage) laws. So when we planned to move back East, we started looking in Maryland. OOOPS! Found that Maryland was "Tax Hell", and even taxed pensions! Well, archaic liquor laws are better than taxing pensions, so here we are in Pennsylvania. Rural Pennsylvania. A place where all my dear friends and neighbors drink Coors Light! There actually IS a Microbrewery in nearby Chambersburg, but it didn't make it as an independent (distribution around here is pure hell!), but continues in operation as a branch of Potomac River Brewing of the Washington, DC area, and as far as I can tell, the beer isn't available around here at all!

We have several second and third tier traditional breweries in the market, and being in Yuengling territory isn't punishment! Stroh is just up the road near Allentown, Rolling Rock out in Latrobe; and then there's Jones and Straub out to our west, but I'm out of their normal market. If individual area distribution wasn't so chaotic, the area actually has a pretty good choice of nationals and regionals to choose from. These companies like my business, but really don't "need" my support.

In the past few years of our residence in Utopia, several new bottling microbreweries have appeared on the scene. As a reader of this column might deduce, I am greatly fond of the products of Frederick Brewing (now even better with the Wild Goose brands on board, evidently unchanged in the change of brewing location), about an hour from me. I buy much of my beer in Hagerstown, MD across the border, because friend Rich at Potomac Wine and Spirits sells many of his micro beers from a "build your own 6 pack" display, and keeps his stock FRESH! Maryland store, near by Maryland brewery with products I like; what's the problem, Graff? You're not complaining, are you?

Well, actually I am. My quandary is best summed up by the quote (source unknown, but from a wise man/woman) "So MANY beers, so little time!" In a 4-county Penna. radius, I now have FOUR bottling micros, all of whose products I like! White Tail in York isn't much of a problem, as their beer isn't widely distributed this far West...yet. And Troeg's (Harrisburg) hasn't reached South to us, or into Maryland...yet. But to choose between Appalachian Brewing in Harrisburg, and Lancaster Malt Brewing...and still keep Frederick, and have time and waist-line to try all the other brews that Rich carries? If I just stop and tote up the brands on my "Preferred" list (I won't list them...they've been reviewed, and page space, although not a problem to ME, may be to you the reader!), I get close to 15

brands I'd like to taste and enjoy *regularly*. And then, there's always something wonderful from John Maier at Rogue to try, and the Belgian Abbey-style ale produced in small batches in Cooperstown, NY is marvelous (see below), and again, there are the seasonal specials like Snow Goose, Snowball's Chance, Subliminator (Gads, that's three from a single brewery, but it IS a "local"), Merry Christmas-Happy New Year, Bigfoot Barleywine, and the Samuel Adams products like Scotch Ale (sorry Mr. Koch, but I'm falling behind...something has to go, and it recently seems to have been Sam Adams!) that I try to keep a stock of on hand. And I still am enamored with the magical products of the wee Scottish island of Isla'...single malt Scotch Whiskies sans pariel (I won't mention them again...this is a BEER column)! Where do I find the days in the week to drink enough to support ANY microbrewery?

Maybe MY quandary is a microcosm of what is a growing problem for the microbrewer. Joe Sixpack is content to drink vast quantities of his favorite beer, whatever it is. "We haven't gotten them to expand yet, Harry, but we've got them working three shifts, seven days!" I love beer almost this much, but at my age, with somewhat less physical exercise than this totally non-athletic body once got, a third beer a day equals Corporate Expansion; not just the dreaded beer belly, but all over! So I limit consumption to perhaps two a day at dinner, except for occasional splurges at parties, conventions, etc. At best, that's only 7 or 8 brands a week. In a full year, if I never drank a brand more than on its allotted day, that's only 365 beer brands a year. Sounds OK for a taster, but what does that do for the microbrewer who needs my loyalty? Maybe I drink two mixed brand six packs (my current "big three" get several cases each, as I serve the products at home to the occasional non-Coors Light visitor) of his lovingly crafted products in a year. I can just hear the brewer's excited "whoopie". Maybe at best I buy and consume two cases of beer a month.. That sounds better, until the "favorites and how do I try the NEW stuff" factor enters in. The bottom line is that I am simply NOT a good customer to ANY of my favorite microbreweries! Not "good" in the sense that I contribute anything to their survival through my purchases.

There are millions of "Joe Sixpacks" out there. They generally don't buy microproducts a) because they never heard of them and b) because they cost \$24 a case or more! A national brand (not brewed there) was recently reported selling in Milwaukee for \$6 a 24 pack, with a \$2 additional rebate! BIG problem for the microbrewer, and for the second and third tier brewers that do not have generations of deep pockets to dip into when battle lines are drawn on economic lines. As the old saw



goes, "Them as has, gits!"

I can't solve the microbrewer's economic problems by myself, or even if there were a bunch of me. If I settled on a couple of products, and drank them almost exclusively, I'd be a better friend to "my" brewer, but then wouldn't have contents for a column! And people ask me why I don't brew my own beer!

By the way, Brother Roger seems back on line with The Microbes, ECBA-NABA's joint Microbrewery Chapter. He has a new printer, and there is one color page (cleverly put at the back so everyone would see it, and he'd only need ONE piece of expensive color paper)! There is a great deal on microbrewery collectibles in the current Spring-Summer issue, as well as some Pub reviews and tasting reports. All and all, a lot of fun. If you enjoy the field, write Roger and Chris Levesque, The Micro Connection, P.O. Box 826, S. Windsor, CT 06074, and join The Microbes Chapter! The dues: all of \$8 for 4 (well, usually) quarterly issues of The Micro Connection.

Four "out-of-the-region" (and 1 "in") brews this issue, all from *Beers Across America*.

**Ommegang Belgian Abbey Ale**, Brewery Ommegang, Cooperstown, NY

If you have never tasted one of the two authentic Belgian Abbey-brewed ales still brewed by monks, Ommegang comes closer to the "real thing" than most of the supposed "abbey ales" now commercially brewed. It is best described as IMMENSE... nose, wild yeast flavor, malt and "noble" hops flavor and a subtle finish. 8.5% alcohol by volume, and bottle conditioned, this could be "cellared" for years, but is much too good not to drink! It come very close in character to Chimay Abbey's "Cinq Cents", one of my flavor standards. And, because it doesn't have to travel across the Atlantic, the highish price is all ingredients, not freight! Perhaps a bit pretentious for a back yard hamburger and hot dog barbeque, it would, however, easily replace a fine claret with a first class beef meal! Ommegang: O me gosh!

**Odell's 90 Shilling Ale**, Odell Brewing, Ft. Collins, CO.

The "shilling" rating is a Scottish tradition. A "90 shilling" ale would be a very strong "bitter" of about 1050 original gravity. The rating is based on the days when the price of (some say the tax on) a whole cask was that much. This is a very rich and hoppy brew, most flavorful when drunk warmish. It produced a marvelous deep in the chest warmth. It's a delight, if you like hops.

**Catamount 10th Anniversary Ale**, Catamount Brewing, Windsor, VT.

BIG, big ale taste! Hops dominant throughout, and the finish is the (proper) side-of-tongue tingle, but also deep in the throat. This is not your typical "summer refresher!". It was brewed at Catamount's new facility in Windsor; pleasant problem....they outgrew the original White River Junction brewery!

**Dominion Spring Brew**, Old Dominion Brewing Co, Ashburn, VA.

Originally named "Dominion Saaz Bock". An excellent blend of styles, it has a pleasant bock sweetness accented with a clean, pure Saaz hop flavor that produces a long and delightful finish deep in the throat.

**Blue Ridge ESB Red Ale**, Frederick Brewing, Frederick, MD.

"Extra Special Bitter" is the top of the line Bitter Ale, almost the English national drink (if tea is discounted). Frederick Brewing demonstrates mastery of American-grown hops with this lovely, light-copper colored brew. What a wonderful micro to have as a neighbor! "Killian Red" drinkers, seek elsewhere! Except for the American-style carbonation, this would pass for "the real thing".

**Hempen Gold Ale**, Frederick Brewing

This year, a Cream Ale brewed with hemp seeds, as was last years Hempen Ale. This is a mellower, less hoppy brew. I'm still not quite sure "why", other than the obvious innuendo factor, but the brew IS more than just a gimmick.

**St. Stan's American Amber Ale**, St. Stan's Brewing, Modesto, CA

I hadn't had a St. Stan's brew in some years...definitely my loss! This is a rich cooper colored brew with a fine hops nose and an excellent ale taste. Not particularly fancy; just GOOD!

**Golden Bear Lager**, Golden Pacific Brewing, W. Berkeley, CA

Claimed as California's fist micro-brewed Lager (1981). It has excellent eye appeal, is liberally flavored with hops, and is clean crisp and rich bodied. You can really get your teeth into this beer; it could be an Ale lover's lager!

**River Horse Cream Ale**, River Horse Brewing, Lambertville, NJ

Not a particularly exciting brew. Rather Bud-like, with a vaguely metallic hop taste and finish. The label has a provision for a "Best before" dating, but the brewery didn't use it.

**Olde Highland Ale**, Slo Brewing Co., Paso Robles, CA

A nice copper color, and long-lasting tan head. A proper balance of hops and a smoky malt flavor, but little finish on the tongue. As it warms, it develops an overall metallic taste. Maybe from some other 'Highlands' than the expected Scotland..

**DeGroen's Dunkles**, Baltimore Brewing Co., Baltimore, MD.

We had an enjoyable couple of hours at Ted DeGroen's new brewery when the NABA Convention was in Baltimore, before he started bottling. This is a delicious mahogany-copper colored brew with a delightful malty nose. A Munich-style dark lager, it is to me a bit reminiscent of a bock, but hoppier in the middle and finish.

That's all for this issue. As I'll be travelling to Nashville and then Columbus before next time, I hope I can have some different regional products to sample and enjoy.

**Hros't!**

Fil Graff







## Our 26th Year!



Marion and I just returned from a month-plus 6900 mile round trip drive to Sacramento, Portland, Seattle and Victoria, British Columbia to visit children and friends. Lovely country, a great vacation that a year ago I wouldn't have even thought of taking by car! The surgery WAS a success! Upon return, I found TONS of NABA mail to work on, and the grass is VERY tall!

Some very sad news to report...Dick Caughey's wife La Vonne passed away this spring after a bout with cancer. And I received word in the mail that member long-time member John Babb had died in December, and Robert Mussman of Indiana died in April. All of us in NABA extend our deepest sympathy and condolences to the families and friends.

On the good news front, Adolph Grenke has had triple bypass surgery, and is reported to be doing quite well. I hope he has as good results as I have!

On to Business: if your dues were not paid by May 31, this will be the LAST BC you will receive! Want to play "catch up"? Dues are STILL only \$20, and you can mail them to me at 2343 Met-To-Wee Ln., Wauwatosa, WI 53226.

NABA is going to upgrade its mailing label list to include the Postal Bar Code, so **we will need your complete 9 digit "Zip plus 4" code. PLEASE send this to me** at the

above address. If the bar code is not on your label, it could delay delivery of your magazine!

We still have a few of the 1997 Minneapolis Convention Mugs left. You were there? Then your name is on the mug! Only \$20! There will, of course, be a 1998 Columbus mug as well, and your name will be on it if you registered for the Convention. 1998 mugs still will be \$20. I hope you saw (or will see) the sample NABA "mini-mug" that will be/was on display in the Hospitality Room in Columbus. If we get enough positive comments, we could offer this item as well.

As the arrival date of this issue will likely be after Convention, you will know the results of the Annual Election. NABA is having a contested election for all three Board spots this year, for the first time in quite a while.

Looking forward to actually making Convention this year! Hope we saw you in Columbus. Next year (1999) it will be Rochester, NY, home of Genesee. Until Next issue, then...

Sincerely,  
Robert E. Jaeger,  
Executive Secretary

## New Members

### Baker, Rodney S.

3082 St.Rte. 26 N.  
Freeport, IL 61032  
(815) 233-1209  
Freeport, IL breweriana; Hamms, Blatz, Pabst

### Brainard, Sam

177 Nothmoor Pl.  
Columbus, OH 43229  
(614) 268-9094  
Steins, mugs, openers; ALL Budweiser

### Bryson, Ken

811 McIntire Ave.  
Zanesville, OH 43701  
(614) 452-9288  
All breweriana. Consumer's (Newark OH), Columbus and Zanesville brys

### Carl, Charles (Marie)

1274 Newport Ct.  
Norfolk, VA 23521  
(757) 464-3672  
All Columbus OH pre-Pro breweriana

### Chatfield, M. W.

2130 Elstum Rd.  
Cincinnati, OH 45230  
(513) 231-8868

### De Volder, John C.

166 Haley rd.  
Ontario, NY 14519  
(716) 872-4952  
Rochester breweriana; Lithos - pre-Pro labeled bottles

### Eckebrecht, Richard (Sally)

P.O. Box 161  
St. Charles, IL 60174  
(630) 513-0833  
Medals-tokens

### Fowler, Bruce (Nancy)

230 W. Dekora St.  
Saukville, WI 53080  
(414) 268-2217  
Statues; Blatz

### Gilbert, Maxine

233 Rogue River Hgwy #321  
Grant's Pass, OR 97527  
Cans

### Hasten, Guy (Linda)

3210 E. Cedar Mills Dr.  
Chillicothe, OH 61523  
(309) 579-3123  
All breweriana-mini beers-openers-signs-tap knobs-trays; Hamms.



**Higgins, Neal O.** (Judy)

6580 SW Preslynn Dr.  
Portland, OR 97225  
(503) 297-1807  
History; Geshundheit premiums, Schludweiler promotional items.

**Kehring, Erwin V.** (Shirley)

8164 N. Denmark Ct.  
Milwaukee, WI 53224  
(414) 354-7605  
All breweriana-coasters-corkscrews- openers-tip trays-trays.

**McCall, Russ**

P.O.Box 205  
Onawa, IA 51040  
(712) 423-1901  
Auctioneer

**Moore, Larry** (Amy)

1167 Lois Lane  
Girard, OH 44420  
(330) 539-4486  
All Youngstown, OH breweriana.

**Neidhardt, Kevin** (Tanya)

P.O.Box 1123  
Darby, MT 59829  
(406) 824-3872  
Montana breweries; crowns-foam scrapers

**Raleigh, Chris**

7245 Estapona Circle, Suite 201  
Fern Park, FL 32730  
(407) 339-7989  
All breweriana; Dealer

**Rickey, Edward E.**

3210 Bayou St.  
Deer Park, TX 77536  
(281) 479-6023  
All breweriana; clocks-glasses-signs-patches-paper items, trays etc.  
Jax, Grand Prize, Southern Select, Schlitz, Budweiser, Fallstaff

**Tulden, W. B.**

P.O. Box 10214  
Eugene, OR 97440  
Coasters-crowns-labels; Guinness, Todth's (UK)

**Virgines, George E.** (Loraine)

P.O.Box 13761  
Albuquerque, NM 87192  
(505) 292-3853  
Clocks-coasters-foam scrapers-pitchers-signs-statues;  
Anything Colt 45 Malt Liquor

**Zimmerman, Greg** (Pam)

P.O. Box 162  
Riverton, IL 62561  
(271) 629-7758  
E-Mail: [Brewdealer@aol.com](mailto:Brewdealer@aol.com)  
All breweriana; Dealer, show promoter  
Reisch & Springfield Brwg (Springfield, IL)

*A hearty WELCOME ALL to our new members! make a copy of these listings and put it in your Directory (I do)! That way you'll have the information on possible partners for trade, etc.*

*Fil Graff, Editor*

## Homespun Philosophy Department

### The Editor's Prayer

Lord, Thou knowest that I am growing older.

Keep me from becoming too talkative, and particularly keep me from falling into the tiresome habit of expressing an opinion every subject.

Release me from the craving to straighten out everybody's affairs. keep my mind free from the recital of endless details. Give me wings to get to the point quickly. Give me grace, dear Lord, to listen to others describe their aches and pains. Help me to endure the boredom with patience, and to keep my lips sealed, for my own aches and pains are increasing in number, and the intensity and the pleasure of discussing them is becoming sweeter as the years go by.

Teach me the glorious lesson that, occasionally, I might be mistaken! Keep me reasonably sweet. I do not wish to be a saint (saints are SO hard to live with!), but a sour old person is the very work of the devil.

Make me thoughtful, but not moody; kind and considerate, but not a doormat; friendly, but not overbearing; helpful, but not pushy; independent, yet able to accept with graciousness favors that others wish to bestow on me. Teach me to accept praise without false modesty; criticism without resentment; and love without hesitation. Let me not argue with matters of faith, dispute "truths" or debate endlessly on minutia, just for the fun of a verbal battle.

Free me from the notion that simply because I have lived this long, I am inherently wiser than those who have not.

If I do not approve of some of the changes that have taken place in recent years, give me the wisdom to KEEP MY MOUTH SHUT! Constantly remind me that "the good old days" may not really have been all that good!

Lord knows that when the end comes I would like to have a friend or two left!

Editor and Senior Citizen



*Edited from copy Courtesy: Printaway, Chambersburg, PA*



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P.O. BOX 205, ONAWA, IA 51040

PH: (712) 423-1901 -- FAX: (712)423-3800

E-mail: mccalls@genesinet.net

**The NABA Gambrinus Collection  
Number 2**



ANOTHER Heileman from LaCrosse ! This very modern and angular King stands by the (old) new Corporate offices, overlooking the Mississippi.

Lowell Peterson photo



The Gambrinus on the roof of Louis Lehle's never-built brewery. A free-standing statue such as shown would be most unusual! George Hilton has used this rendering as his masthead logo for years (see the Ex Libris column for complete view), and our friends at ABA adopted it as their Association logo.

**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 Su98-8

**MILLER NASCAR SIGN WANTED:** Looking for Miller High Life NASCAR beer sign. Plastic bubble type, 1989 gold Buick Regal, with #12 on it. Driver is Bobby Allison. Write to: Kevin Myers, 4115 Columbo Ln., Lorain, OH 44055 or phone (440) 277-7378  
My1 Su98-2

**COASTER FOR TRADE:** Have McDermott (S. Racine Ave., Chicago) near-mint "Burgh brau" coaster to trade for Joliet Citizens or Porter coaster. Rick Racich, 1118 Bryan Ave., Joliet, IL 60435; (815) 727-3822  
Ra1 Su98-1

**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.

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## Events of Interest

Aug. 16	<b>QUEEN CITY CHAPTER SHOW</b> , Amer. Legion Hall, Blue Ash, OH. 9AM to 2PM
1998	Contact: Jeff Dowers (513) 851-8986
Aug. 29	<b>DOGGONE GOOD CHAPTER SHOW</b> , Frankenmuth Heritage Park, Frankenmuth, MI
1998	Contact: Mark Brooks, (517) 624-5749
Sept. 10-12	<b>BCCA CANvention XXVIII</b> , Excelsior Hotel, Little Rock, AR
1998	Contact: BCCA office, (314) 343-6486
Sept. 20	<b>KC ANTIQUE BOTTLE SHOW</b> (with Breweriana), Governors Building, Kansas City, MO
1998	Contact: Jim Maxwell, (816) 942-0291 (evenings)
Sept. 25-26	<b>BREWERIANA SHOW</b> , Our Land Pavilion, Indiana Fair Grounds, Indianapolis, IN
1998	Contact: Carol Rettig, (317) 261-1405
Sept. 26-27	<b>INDIANAPOLIS ANTIQUE AD SHOW</b> , South Pavillion, Indiana State Fair Grounds
1998	NABA Hospitality at Holiday Inn, US 421 & I-465, 8 PM Fri. Sep. 20, Poolside
Oct. 2-4	<b>KEYSTONE CHAPTER (BCCA) AUTUMN FEST</b> , Holiday Inn, Chambersburg, PA
1998	Contact: Mark Swartz (717) 263-8295
Oct. 3	<b>SPRINGFIELD BREWERIANA BONANZA</b> , Ramada Inn South Plaza, Springfield, IL
1998	Contact: Greg Zimmerman (217) 629-7758
Oct 15-17	<b>HAWKEYE 25th Anniv. MEGA-SHOW/CONVENTION</b> , Des Moines, IA
1998	Contact: Mike England (515) 956-2448
Oct. 18	<b>BREW CITY ADVERTISING SHOW</b> , Serb Hall, Milwaukee, WI
1998	Contact: Jim Welytok, (414) 246-7171
Oct. 18	<b>METRO NORTH BEER CAN SHOW</b> , K of C Hall, Clawson, MI
1998	Contact: Dave Kalso (810) 294-1059
Oct. 22-24	<b>CORNHUSKER 16th MID-WEST BREWERIANA CONV.</b> , Holiday Inn-Conv. Center, Omaha, NE
1998	Contact: Hether Hain (402) 896-9917
Oct. 23-24	<b>19th Annual COALCRACKER OCTOBERFEST</b> , Ramada Hotel, Wilkes-Barre, PA
1998	Contact: Jerry Matonis, (717) 693-3612
Nov. 6-7	<b>VALLEY FORGE BREWERY COLLECTIBLES SHOW</b> , Market Place/Expo Center,
1998	Downingtown, PA Contact: Larry Handy, (610) 439-8245
Nov. 13-14	<b>25 th Annual GUZZLE &amp; TWIRL</b> , O'Reilley Hall, North St. Paul, MN
1998	Contact: Dave Wendl (612) 731-9573
<b>CANCELLED</b>	<b>MONARCH CHAPTER FALLFEST</b> , Hitch Inn Post Hotel, Libertyville, IL
Nov. 28	<b>24 th Annual TURKEY TROT</b> (Three Rivers, BCCA), F.O.P. Lodge 14, Ft. Wayne, IN
1998	Contact: Leroy Art (219) 432-6839
Nov. 29	<b>QUEEN CITY CHAPTER SHOW</b> , Amer. Legion Hall, Blue Ash, OH. 9AM to 2PM
1998	Contact: Jeff Dowers (513) 851-8986
Dec. 13	<b>BREW CITY AD SHOW</b> , Serb Hall, 5101 W. Oklahoma, Milwaukee, WI
1998	Contact: Jim Welytok, W241 N8938 Penny Ln., Sussex, WI 57089 (414) 246-7171
Jan. 9	<b>MID-MICHIGAN WINTERFEST (BCCA)</b> , Flint, MI. UAW Local 659 Hall.
1999	Contact: Gene Goulet (810) 742-5353

*I must sadly announce the cancellation of the Monarch Chapter Fall Fest. After 15 years of Annual shows, facilities problems and the exhaustion of the management finally have done in one of THE best Chapter shows in the country. Memories will have to suffice regulars from now on.*  
*Fil Graff, Editor and Monarch member #124*

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

### 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.



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# 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**

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