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MASCOUTAH BREWING CO.
CLASSICS FROM UPSTATE NEW YORK
"UNIVERSAL" GRADING SYSTEM

National Association Brewery Advertising

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COVER

A TRULY CLASSIC EXAMPLE OF THE ART OF LITHOGRAPHY ON "TIN" AND THE SKILL OF AN INK MIXER. IS THIS THE FINEST EXAMPLE FROM WESTERN NEW YORK? DON'T KNOW, BUT IT SURE CAUGHT THE EDITORS EYE! FROM AN ANONYMOUS COLLECTION

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PHOTO CREDITS:

A. Nonny Mouse, Genessee Brewing Co., Fil Graff, Charlie Jeske, Bob Kay, George & Martha Love, Uncle Ernie Oest, Rei Ojala, Peter Blum, Rochester Public Library, Don Roussin and Kevin Kious.

1998 was certainly a great year for NABA, the hobby and for me personally. I was able to attend the NABA, ECBA, ABA and JFO conventions, two Indianapolis Ad Shows and quality shows in Minneapolis, Milwaukee and Chicago. It's amazing how closet collectors are still being found and additional quality items located.

My message in the last *BC* was somewhat confusing regarding the award of free memberships for obtaining new members. The club will award *not more* than three free annual memberships, given to the TOP three recruiters of new members. A minimum of three new members signed up is required to qualify. In my last column, it could be construed that ANY member who recruited three members would get free dues for one year; this is NOT the case.

You read in the last issue in Fil's column about our Internet Web page [Note: URL has been modified to www.mindspring.com/~naba.nabahome.html]. NABA is moving ahead to enhance our image through this media. Bob Hajicek, one of our recently elected Directors, has agreed to take on the job of compiling the schedule of Events of Interest, both for the *BC* and the Web page. Bob is also tackling the job of indexing the *BC* from 1987 to the present. Kent Newton, the other new NABA Director, will index the *BC* from our inception thru 1986. When the task is complete, the index will be available on the NABA web site.

Mary White, our Chapter Liaison officer, is working to develop better interaction with our 6 chapters. It is hoped that the Chapter Doings column, and the Chapters page on the Net can grow and be kept more current. If there are any other organizations that would like to affiliate with NABA, Mary can provide information and an Application.

My sincere thanks to NABA Member Carol Rettig of Indianapolis, who runs her own fine Beer Advertising Show concurrent with the Indy Ad Show, for allowing the NABA Board to hold meetings in the Spring and Fall in her building at

no cost. Carol's show is located in the *Our Land Pavilion* building on the north edge of the main circle at the Indianapolis Fair Grounds.

In the past year there has been a concerted effort for more cooperation between the various clubs in our collecting community. Many BCCA members have broadened their breweriana interests, and ECBA has a considerable number of "national" collectors interested in any quality item. NABA has several Chapters that share affiliation with these clubs. Exactly what the results of these efforts will be are not known, but I'm sure cooperation is more productive to the hobby. I personally can testify that I had a thoroughly good time in November at the BCCA North Star Chapter's "Guzzle and Twirl" 25th Annual Show in Minneapolis. They kindly provided a table for NABA, and I was able to sign up nine local and one Canadian new NABA members.

The Convention of 2000 has been finalized. It will be located in Naperville, IL, 26 miles straight west of downtown Chicago. The hotel is the Holiday Inn, directly off I-88, with plenty of free parking and surrounded by quality restaurants and with several brewpubs within an easy drive radius. My thanks to our VP, Stan Loula and Board member Bob Brockmann for helping to put together the package. Plans for 2001 in the Detroit area are progressing well.

The 1999 Rochester Convention is now only a few months away. NABA tries very hard to accommodate all parts of the country, and it is our hope that we get a large Eastern turnout. Start thinking about bringing at least one great piece for the Rochester auction!

In closing, I hope you can envision that NABA is blessed with a lot of talent. Your Officers and Directors are working as a group to give you the biggest \$20 worth in this or any other hobby.

Norm Jay



From the Editors Desk

In Memoriam: NABA and the breweriana hobby has lost one of its most devoted workers. Bill Luers of Cincinnati, a mainstay of NABA Conventions and the Queen City Chapter, died of cancer on October 23, 1998. He was at NABA Columbus, having just found out about the cancer, but typical of this true gentleman, jumped in to fill in at the Registration Table and Hospitality Room. Nary a word of complaint. I will personally miss Bill's good humor, and his devotion to our hobby. Everyone who knew him will miss his unrelenting "good works"; if something needed doing, Bill was there, and just did it! At the great Beer Show in the Sky, Bill will likely be found at the Registration Table! Requiescat in pace, dear friend! You are sorely missed already.



Several other deaths in the NABA family to sadly report: **Linda Kessell**, wife of Barry Kessell of Quincy, IL died in November after a long battle with Leukemia and Diabetes. Our condolences are extended to Barry and the family and friends. **Donald Haydock**, Herb's brother, and an original member of NABA, died in December of cancer. Don was a fixture at the Stevens Point and LaCrosse conventions, where he

jovially ran the Hospitality rooms. If you were there, you knew Don. Our sincere sympathy is offered to Don's family, and to Herb and Helen; all of us have lost a real friend. And "**Dutch**" **Cornish** died January 9, after a recurring illness. "Dutch" and Dottie, his wife and "pal", were fixtures at shows all over the US. Our deepest sympathy is extended to Dottie and the family. Farewell, and a "cold Iron" to you, Dutch! (continued over)

As I have noted before, the Editorial Department of our huge staff is actually getting letters! There are several incorporated into this issue. I print the following letter, from Peter Blum, despite a strong blush, because it comes from my predecessor as Editor, and expresses some thoughts I think may be of general interest.

LETTER FROM AN EDITOR EMERITUS

It is natural for somebody who has left a fairly visible position to be a little ambivalent about the successor. You want the job to be continued well, even very well, but not so well that people comment on the marked improvement in the BC. Improvement with time is expected; after all, our journal has improved with each editor.

Thus I am happy to comment on Fil's fine editorial efforts, and to congratulate him on the successful change to Computer editing. I knew we had to convert to this, but I had neither the capability (my attitude toward a computer resembles Garfield's attitude toward the bathroom scale) nor the time (after many years, I finally completed the manuscript for *Brewed in Detroit*, to be available next summer). Stroh gave me a couple of outdated Compaq 386 word processors, one for home and one for the office, to write the book and other stuff. Perhaps I was depriving some little kid in the inner city, but then I am monitorially disadvantaged. The language I use has been extinct for decades; its current major users are a few Ainu in Northern Japan, and former cannibals on Papua.

Now that my manuscript is finished, and a couple of young women archivists have inventoried the Stroh collections on Compaq deskpros, I will have to learn how to use Windows. That Compaq P50 monitor may not like it, but here I come!

Each editor brings his own personality to the BC. I enjoy Fil's more effusive style, but wish the Board would fine him a dollar for each pair of quotation marks used for other than quotations. That's the trou-

ble with people like me who learned English as a second language - picky, picky. Otherwise, Fil, please continue your excellent work!

Peter Blum

There; I did it. Printed it from a scan just as written, needing only to translate a few phrases from Urdu to 'Murrican (I don't claim to speak English, much to the relief of several friends on the other side of the Big Pond who do, and find my attempts to emulate their erudition somewhat laughable.) But thank you Peter for your kind remarks (or did I miss something?)

I have included another letter, this one from Hamp Miller, as the text portion of *The Rathskeller*. Also, following this column, is an article on Grading by the renowned writer on antiques, Harry Rinker, and my answer to it. I had proposed a grading system some years back, combining some of the various systems still in use in the hobby in another breweriana publication. It was met with resounding silence (I didn't consider that a particularly good sign!); perhaps Harry, with his much broader reader base, can pull this off. I hope so, since what he proposes is so reasonable, and I think much less controversial than he does. I would greatly appreciate reader comment on Harry's "C" system, and the "value remaining" suggestion I added to it. *The BC* hasn't been noted for controversial copy; maybe it's time!

Thank all of you who have taken the time to write, and contribute articles and/or ideas for them. The magazine is greatly enriched by your effort! And special thanks to Jim Crampton, who sent a stack of back BC issues! The Editor's collection now lacks only #1 thru #7!

Fil



RINKER ON COLLECTIBLES

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By Harry L. Rinker

The Search for a Universal Condition Grading Standard

When grading an object, what do the terms good, very good, fine, excellent, or mint mean? There is no correct answer because there is no universally agreed upon condition grading standard in the collectibles field. Each individual sets his own standards. Based on years of buying experiences and field observations, I have concluded that: (1) experienced sellers frequently over grade the condition of the objects they are selling; (2) seasoned collectors grade far too tough; and (3) individuals with little or no experience in the trade, buyers or sellers, almost always over grade an object's condition. As a result, opportunities for misunderstanding abound.

Condition and value are linked. The value of an object increases exponentially as its condition increases. At higher grades, e.g., near mint and mint, a jump in grade can easily double the value of an object.

When a sales transaction is direct, i.e., the buyer and seller are present and looking at the object, any question regarding condition can be immediately resolved. As the 1990s come to a close, the number of indirect sales transactions is increasing, thanks in part to the growth of specialized trade periodicals and the Internet. More and more seller-buyer communication is in written form, either letter or e-mail. The buyer does not see the object until he has paid for it, his check has cleared, and the

object arrives at his home or office. If a dispute arises over an object's anticipated versus actual condition, its resolution is time consuming, costly, and sometimes unsatisfactory. Smart sellers purposely under grade an object so that when the buyer receives it, he is pleased to find it better than expected.

I recently contacted an eBay seller about purchasing an object that failed to meet the seller's reserve. In the course of our e-mail correspondence, I asked about the condition of the object. The seller responded stating that it was in good condition. Good condition means to me that an object has been heavily used and has noticeable damage on its surface. I e-mailed the seller asking if this was true and suggested he supply a telephone number so that we could resolve the issue and avoid the necessity of sending a stream of e-mail messages. As a result of a telephone conversation, I determined the object was in very good to fine condition and willingly agreed to the asking price.

Not one to run from controversy, I offer the following condition grading scale as one approach for consideration in attempting to establish a common condition vocabulary within the collectibles field. The scale is based on a unit of ten with one being the lowest grade and ten the highest.

Several ten unit condition scales, e.g., the scales used by Richard O'Brien in his toy price guides and Ted Hake and

Bill Bruegman in their collectibles mail auctions, already exist in the trade. My concerns are that (1) these scales are weighted too heavily toward the top end, i.e., they have too many grades above and not enough below very good and fine, the ideal mid-point, and (2) they are designed specifically to apply to a limited group of objects rather than the entire collectibles field.

There is a direct relationship between condition and completeness, just as there is between condition and value. An incomplete object should never be assigned a grade higher than good. This is especially true in today's market where buyers are condition crazy.

This is a controversial position. Some will argue that the loss of a minor piece should not result in such a severe negative assessment. They fail to take into consideration the cost to have an undetectable exact replacement piece made. A cost in excess of the final worth of the piece is far more common than they realize.

In respect to boxed objects, I view the object and the box as two separate entities. As a result, each should be graded individually. When an object is sold on a blister card package, the object and package are one single unit. Having clarified these points, my proposed scale is:

C 1 -- Parts. A C1 object is an object from which parts can be salvaged to repair or complete the restoration of an identical object. A pocket watch that does not work or a boxed board game missing pieces are two examples of a parts object.

I resisted the temptation to assign junk to a C1 object. Junk is junk. It belongs in the landfill. Junk is an object beyond salvage.

C 2 -- Poor. This object looks as though it has been through at least one war. It shows extensive damage and/or wear. It is often missing major parts. The cost to restore it far exceeds the value of the finished product. It is an object that is teetering on the cliff above the landfill.

C 3 -- Fair. An object that shows obvious signs of heavy use and wear at first glance. It is often missing minor parts, usually not apparent at first glance. It is so bad that no serious collector would consider displaying it.

The key to determining if an object is C4, C5, or C6 is known as the *arms length test*. Hold the object at arms length and look at its visible surfaces. If there is noticeable damage, the object is C4 or below. If there is slight noticeable damage, the object is C5. If there is no noticeable damage, the object is C6 or above. Toy collectors differentiate between C4 and C5 by noting that a C4 toy is heavily played with and a C5 toy is lovingly played with. While this works for toys, it is hard to apply to ceramics and glass.

Why an arms length test? The answer is simple. This is the average distance from which one views an object on a shelf or in a cabinet. Displayability is also a value key. Buyers place a premium on objects that display well.

C 4 -- Good. This object shows visible surface damage when held at arms length. It has minimal display value. Restoration costs to bring it to fine or better condition still exceed the value of the object after restoration.

This is the lowest collecting grade. Collectors purchase examples of the scarcest objects (masterpiece and upper echelon units) in their collecting category at this grade with the intent to upgrade when a better example is found. Commonly found

objects in this condition have no value appreciation potential.

C 5 -- Very Good. An object that shows minor signs of use when held at arms length. Often one has to look two or three times to spot the problems. The general assumption is that the object has no serious defects, albeit "serious" is another term open to a broad range of interpretation. Repairs and restoration are acceptable and usually detectable.

C 6 -- Fine. An object with no detectable surface damage when held at arms length. However, problems associated with wear and aging can be spotted when the object is examined closely. Any object with surface damage such as a minor chip or nick falls below this grade.

This is the minimum investment grade level for any antique or collectible made before 1970. While ideally this appearance should be achieved simply through the aging of a period piece, the field accepts objects brought to this level through repair and restoration.

C 7 -- Very Fine. An object with no detectable surface damage; and, when examined closely, shows only the most minor wear and aging. Age and use have mellowed the object so that it no longer has its like new appearance. Bright and clean are often used to describe an object in this condition.

C 8 -- Excellent. An object that retains its like new appearance. The slightest wear (usually confined to the edges) may be detectable on its visible surface but must not detract from the piece.

This is the highest grade that should be assigned to any object that has been repaired or restored. There is a quality difference between a restored object and a period object, i.e., an object as it left the factory.

This is also the minimum investment grade level for all objects made between 1970 and the early 1980s. The minimum investment grade level jumps to C9 for objects made after 1985.

C 9 -- Near Mint. A period object that has lost a minute amount of assembly line luster, but retains a like new appearance. Very minor signs of wear may be detectable when examined very closely, but never on the visible surface.

C 10 -- Mint. A period object that appears to have just left the assembly line. It is flawless on its visible and non-visible surfaces. It requires microscopic examination to determine that it is not new. Few surviving items, less than one in a thousand, meet this standard. A safe assumption is that any object that has been removed from its packaging and handled is at best only in near mint condition.

My proposal for a universal condition grading standard is tough. I strongly believe these are minimum, not maximum criteria. Applying them involves using one's head, not one's heart.

Do I expect everyone to agree with them? Absolutely not! My goal is to encourage discussion of this issue. Judging from some of my recent attempts to achieve similar goals on other topics, I suspect I will not have long to wait.

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Harry Rinker, author of 'Harry L. Rinker: The Official Price Guide to Collectibles' directs Rinker Enterprises, one of America's premier antiques and collectibles information, education and research centers, and is a dedicated accumulator. To learn more about him, visit his web site at www.rinker.com.

The Search for a Universal Condition Grading Standard, continued

October 30, 1998

Harry:

A Rinker article with NOTHING for me to argue with? You must be slipping! Your Universal Condition Grading column is DEAD ON! I have tried several times in the past 10 years to get an acceptable grading standard considered in the field of antique brewery advertising. There is one accepted standard used by the beer can collectors, others by the mail order auctions, and the "10 (top) to 1" system that is interpreted differently by everybody who uses it, depending largely on whose ox is being gored.

You correctly point out that seasoned collectors grade far too toughly; obviously because they are likely to be paying top dollar, and want to get as near perfect an artifact for the "book" value as is possible! Yesterday's "\$20 chip" is a major defect when items reach the prices realized today in many collecting fields.

Your C10 (top) to C1 (bottom) seems to present a very clear, and fair system of grading. It should not receive too much objection...until people begin to use it to determine VALUE. I have maintained all along that any practical Universal grading system MUST equate condition to the comparative value remaining in an "off-grade" example. With that in mind, I'm going to add a value column to your excellent condition grades thusly:

Rinker Grade	Grade "Code"	Explanation	% value of FINEST example
C 10	MINT	in orig. pkg; factory new	100%; maximum
C 9	Nr. mint	wear practically invisible	95%
C 8 (1)	Exc.	"Like new" appearance	85 to 95%
C 7 (2)	V. Fine	no surface damage; minor wear	70 to 85%
C 6 (3)	Fine	no visible SURFACE damage	50 to 70%
C 5 (3)	V. good	damage visible IF one knows where to look	50% (4)
C 4 (3)	Good	visible damage (arms length)	30 to 40% (5)
C 3	Fair	heavy use and wear visible	10 to 30%
C 2	poor	extensive damage and/or wear	5 to 10%
C 1	parts	for salvage use only	free to 5%
C Zero	Scrap	totally useless. "JUNK"	none

Notes: (1) Under Harry's grades, this is probably what most of us have called "mint". Except for factory finds, an infinitesimal amount of breweriana is actually above this class! For our purposes, 100% value should probably be at this point.

(2) The HIGHEST grade that can be fairly assigned to a restored or reconditioned piece, no matter how good the job!

(3) The "arms Length Test" applies to these 3 grades

(4) I consider this the lowest grade for display in my collection that doesn't NEED an up-grade.

(5) This should be the lowest grade a serious collector is willing to display at all! Condition worse than this is suitable for study purposes, but not display.

All and all, I think you have finally come up with a proposal that everybody but the most severe Rinker-hater can buy into! Perhaps "Rinker on Collectibles" isn't exactly the

famed Bully Pulpit, but it does get wide circulation, and everybody seems to have opinions on your opinions! The only controversy that should arise from this will come from the dreck merchants who resist ANY grading because it would cause them to be somewhat honest about their goods, and the inevitable perfectionist who will feel it isn't stern enough. Coin collectors won't abandon their decimal point niggling system that nobody who doesn't own a manual can understand, and those that feel compelled to add pluses and minuses to every grade (like the preposterous "Mint plus") are likely to find it lacking in subtlety. Collectors like myself of advertising items like signage and trays will have a hard time accepting the "loss" of usual grade status from "10" to "8" for what we have been used to calling "Mint", but collectors can always establish 100% full value for their specialty at what ever position on the scale the BEST items are found. What I am proposing above is simply adding a system of "value remaining" to an easy to understand grading system! The BUYER won't like the packing of high value in the top 3 grades, SELLERS won't like the comparatively low values in the middle grades. Again, who's ox is being gored?

Thanks for the proposal! I plan, with your permission, to reprint your article and this response in the next issue of *The Breweriana Collector*, the quarterly journal I edit for The National Association of Breweriana Advertising (NABA). Looking forward to seeing you at the Harrisburg show!

Fil Graff <fgraff@epix.net>, St. Thomas, PA

In a lengthy discussion that spanned several days (and a dinner at The Appalachian Brewery!) at Harrisburg, I came to the conclusion that the system COULD work for breweriana IF the "100% value" point started at **C 8**. This would obviously mean packing the decreased values tighter together between **C 7** and **C 4**, and having the "factory find" category (**C 10**) carry a healthy premium, as it already does! I have modified the notes and valuation in my original letter to Mr. Rinker to reflect this thinking. Harry argued that my % of value was spread out to far, and not packed close enough to the top grades. This may well be true for the collectibles he normally writes about, but as so little breweriana was put away new or "unplayed with" like some toys, etc., and *new in box* is almost unheard of (at least in items from the pre-Prohibition period) in advertising items like signage, trays and such, I felt allowance should be made for the realities of breweriana collecting. I have tightened up the scale towards the top from my original in keeping with the spirit of Harry's definitions.

So I have plunged into deep water without a life raft at hand! I didn't reprint Rinker's article and my letter to draw controversy! I really believe the hobby could use a grading system as proposed above, and welcome ANY comments, pro or con. If you find yourself violently opposed to it, ask yourself "Why?", and when you fire off your reply, please indicate what you feel is wrong with what you read above, and how you would correct it. Please try to keep any criticism constructive!

So fire away...it's a big target!

Fil Graff



A Brief History of Brewing in Rochester

by Ruth Rosenberg-Naparsteck, Rochester City Historian

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The Growth of the Breweries

The earliest documented distillery opened in Rochester in 1815. It produced sixty gallons of whiskey a day in a thirty gallon capacity boiler. Its production was considered essential to health ... and was a subject of great importance.

The earliest brewery was the Aqueduct Spring Brewery opened in 1819 on the east bank of the Genesee River just north of Main Street. Nathan Lyman opened a brewery on the south end of Water Street near the second aqueduct.

In 1812 only a handful of Germans lived in the present Rochester. By 1834 one in forty United States citizens were German; by 1855 the figure was one in seven. German Jews emigrated to America in the 1840s and after the 1848 German Revolution thousands of Germans moved here. In Rochester a German-speaking school was needed. St. Joseph's Church opened the first parish school in the city. That school expanded in 1851 and in 1856 an adult German Institute opened.

The Germans entered many professions including tailoring, gardening, building and most notably optics and brewing. The Germans were perceived by others as scientific, analytical, orderly, untiring, sanitary and temperate... and on this final attribute the brewers built their case against the Temperance movement. The brewers believed the movement should focus on hard liquor and indeed they recognized a serious problem among heavy drinkers. They pointed out that Presidents Madison and Jefferson passed favorable tax laws for beer production in order to provide an alternative to strong drink. In 1795 over two million barrels of beer were produced in America. Its production benefited brewers, drinkers and farmers growing wheat, barley and hops.

Beer was applauded by brewers and many doctors as healthy - a liquid bread. Brewers publicized the sanitation of production methods and purity of ingredients. Many special recipes were brewed to capture a growing audience. German brewers won the taste of Americans from ale to lager. Beer production in Rochester grew to nearly 200,000 barrels a year.

Certainly for a Temperance movement, the increase in production was alarming. The movement intensified. The Brewers' Association retaliated by opening a free bar in Reynolds' Arcade to show public that beer was not the "vile" brew that Temperance spokesmen called it.

In 1907, the Brewers' Exchange wrote in History of Brewing and Liquor Industry of Rochester, NY, in defense of beer's healthy attributes: "Beer is liquid bread and this 'bread' is raised just the same as the bread you eat, that is, yeast is used to get the desired results....When the FDA passed water standards no changes were required in Rochester's breweries because cleanliness and pure water were already used."

The brewing industry spent thousands of dollars combating the Temperance supporters. Instead of attacking beer, the industry said Temperance advocates should applaud it as a Temperance drink.

How Beer was Produced

Hundreds of acres of hops, corn, barley and wheat were grown by area farmers who sorted the grain and sold

the best to brewers or maltsters who cleaned the grain with fans and magnets in the first of two cleaning processes. The grain was then placed in steep tanks and allowed to collect moisture for 36-60 hours. The time varied according to the grain.

To make malt, the grain was turned by shovels on a drying floor or was placed in a compartment and dried by forced warm air. Hair-like sprouts grew from this 'green malt.' When it was sufficiently mature, it was placed in a hot drying kiln. A second kiln assured that it was completely dried.

During the second cleaning process the dry malt was put through sieves and blowers to remove rootlets, dust and broken kernels. The maltster then bagged the malt for sale to the brewer. Brewers, however, soon moved in on this process themselves.

In an elevator or a mill house the ingredients were weighed and prepared. Wort [*the protein-filled liquid resulting from the cooking of the grain*] is produced in the brew house. The wort was fermented and treated in the cellar. Aging after fermentation made the beer a lager. While aging, it absorbed gas to give it head. This was called krausening. The beer was then cooled, filtered and pumped to the top [*of the brewhouse to allow gravity flow to the*] bottling or barreling houses.

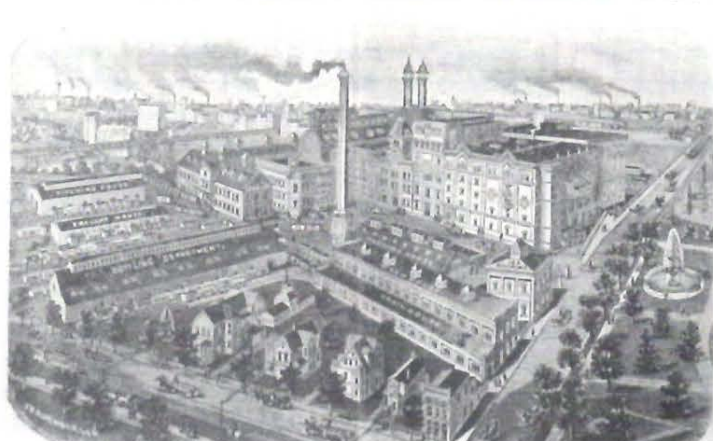
The Germans introduced hops to [*the brewing of*] beer. [*Hops*] produced a bitterness that soon became desirable [*flavor attribute.*] Until Prohibition the German breweries were a major industry in Rochester.

The Brewers Before Prohibition

There were at least two dozen brewers in Rochester before Prohibition.

In the 1880s, Bartholomay Brewing Company's main buildings overlooking the Upper Falls ran 450 feet including the brew house, beer storage vaults and malt house. A large elevator stored malt and barley. Nearby were the wash house, freight depot, office, stables and pitching sheds. The refrigeration

BARTHOLOMAY BREWERY CO.



A steel plate lithograph of the Bartholomay brewery on N. St. Paul Street, Rochester, bounded east and west by bridges over the Genesee River. Our "usual sources" show NO use of the "Bartholomay BREWERY Co." name, nor does the article make any other reference to it.

machine houses were an important addition to the brewery.

Bartholomay employed 150 men to produce 300,000 barrels of beer a year. Seventy-five large handsome grey horses hauled kegs and bottles of beer to homes and establishments around the city.

The capability of cooling *[initially with ice]* gave the brewer greater temperature control during the brewing process. Refrigeration also helped to capture a greater market for brewers when *[iced]* railroad cars began to carry beer rapidly. Bartholomay was able to ship quickly because it was connected to the main line of the Central-Hudson Railroad by the Upper Falls bridge, also called the "Brewers' Railroad."



An ad cut from 1895 or before, with 3 Bartholomay brands: Lager Beer, Bohemian Extra Pale and Bavarian. All the labels show Bartholomay's "Winged Wheel" logo.

In the winter men and boys were employed cutting ice from ponds and lakes. An ordinance was passed requiring ice houses to state where their ice was obtained. Spitting on ponds and lakes where ice was to be cut was forbidden. Before *[mechanical]* refrigeration brewers kept ice houses lined with sawdust. Keeping the brew at the correct temperature could be costly.

In 1890 Bartholomay and Rochester Breweries began to use Genesee River water instead of Hemlock Lake water for making ice for cooling, washing wagons, sprinkling lawns and firefighting. The breweries claimed they could pump and store river water for one cent per thousand gallons instead of 14 cents per thousand gallons for Hemlock water. The Rochester Brewery alone saved \$65 a day. The Bartholomay and Genesee Breweries dug wells into the riverbed behind the Genesee Brewery with a capacity of 160,000 gallons. The rock naturally filtered the water and kept the temperature ten degrees cooler than the flowing river water.

In 1873 before *[ice cooled]* refrigerated railroad cars were available, Rochester's breweries competed with St. Louis, Milwaukee and Cincinnati for the New York City market. Though New York City itself had 300 breweries, the market there welcomed Rochester's distinctive beer. Brewing in Rochester was by 1873 a major industry, but capturing *[a share of]* the New York City market could make it even larger. The Union & Advertiser remarked that the summer months hindered the expansion of the Rochester market because beer did not transport well in the heat.

There were many mergers and partnerships throughout the 19th century. The American Brewing Company grew out of Meyer & Loeb's (1861) which later became the Lion Brewing Company (1879) and Loeb's Brothers (1885) before becoming the American Brewing Company (1889). It was put out of *[the beer]* business by Prohibition but produced again when Prohibition ended. It stopped producing in 1950. In its heyday

in 1890 the American Brewing Company on Hudson near Drayton Street covered a full block with its fireproof six-story brick building.

Frederick Miller *[Ed. note: NOT same as the Milwaukee Frederic Miller]* Brewery rebuilt in 1876 after a fire destroyed it the year before. It produced one hundred barrels a day. Its main cellar was forty feet deep.

Hathaway & Gordon bought the Longmuir Brewery which started on North Water Street in 1834. They added a building on the east side of North Water Street and tunneled under the street to connect the cellars of the two breweries. Thirty-two horses were kept at the stables and a large ice house was excavated in 1891.

The oldest brewery in the city was the Aqueduct Spring Brewery on South Water Street near Main Street. It was later run by Oothout & Burtis. They specialized in malt products while the old brewery still made beer.

The sale of *[spent]* brewery grain to farmers brought about \$100,000 to local brewers. A controversy developed in the 1890s over whether the grain could be sold to milk-producing cows. William Bartholomay complained that the grain had been used for years by milk producers and they had never had a problem. Of course, he said, if the farmers kept it too long it would sour and sicken the cow and taint the milk. The Health Department found many farmers did not clean the grain troughs before adding freshly delivered grain still wet from the brewery. Together in the trough, the old and fresh grains mixed as the grain continued to ferment. Finally an ordinance was passed forbidding the sale of brewery grain to farmers for *[feeding to]* milk-producing cows.



This photo was staged to look like years gone by. Evidently made just before the end of Prohibition, the wagon sign announces "Coming Soon Liebotschoner, the beer you didn't forget." Liebotschoner was the first Genesee product after Prohibition.

The later 19th century was active with mergers and rumors of mergers. By 1909, nine breweries had survived; American Brewing Company, Bartholomay Brewing Company, Enright Brewing Company, Flower City Brewing Company, Genesee Brewing Company, Hathaway & Gordon, Monroe Brewing Company, Standard Brewing Company and Charles (Margaret) Weinman Brewing Company.

Breweries were large employers, not only in the breweries themselves, but in support industries. There were bottlers, salesmen, teamsters, ice cutters, farmers, tavern keepers, lithog-

raphers (for labels), wagon makers and horsemen. When brewing ended hundreds of men in the city lost their jobs.

Years of Prohibition

In 1919 the 18th Amendment to the US Constitution ended production of most alcohol. Bartholomay (the largest brewer in town when prohibition was enacted) and one other brewer converted to dairy production. The American Brewing Company and *[Standard Brewing operating as]* Maltop Brewing Company continued production at alcohol levels legal during Prohibition. Hops and malt were available then at ten locations in the city.

City Health Officer George Goler believed prohibition would end death by intoxication, but in fact deaths increased because people drank poisoned home brew. Many people were arrested for running stills in their homes or garages. Prohibition created a business for illegal trade in alcohol from Canada too. Smugglers crossed Lake Ontario and made drops at isolated points along the beach or along Irondequoit Bay.

In a dramatic incident in 1927, a fifty-foot Coast Guard picket was patrolling the east shore of Lake Ontario at 4 a.m., when a crewman noticed a light among the trees on shore. A lantern could be seen as the Guard neared the beach. The Guards spotted a boat and commanded it to stop when the engines started. The men on the small boat ignored the command and sped away as the Coast Guard followed in pursuit. The Guards fired as many as 650 shots from the machine gun mounted on the boat deck. Gunfire from revolvers and rifles was returned and the Guards took cover. When ammunition and fuel began to run low, the Guards returned to port without having captured the smugglers.

The End of Prohibition

Five breweries opened when Prohibition ended; American Brewing Co., Cataract Brewing Co., Rochester Brewing Co., Standard Brewing Co. and Genesee Brewing Co.

Tracing the ownerships of some of the breweries mentioned in the above article has proved an amusing diversion. I first wondered about Frederick Miller. Could this be the same Fred Miller that started the brewery in Milwaukee? Well, dates don't seem to permit that. Frederick Miller of Rochester brewed from 1851 to 1881, when he evidently died and the company incorporated as Miller Brewing Co. Frederic (no "k") Miller bought the Plank Road brewery in Milwaukee in 1853. The company was incorporated as the Fred Miller Brewing Co. in 1888. Frederick Miller's Rochester brewery became The Flower City Brewing Co. mentioned above, in 1902 and then, in 1933, The Standard Brewing Co.. Standard Brewing had been located on Cataract Street before Prohibition; that brewery reopened in 1933 as Cataract Brewing, which was absorbed into the Genesee plant in 1940. Genesee Brewing Co. incorporated in 1874, right where it is today on S. St. Paul and Cataract Streets. Genesee was absorbed by Bartholomay Brewing (located up St. Paul St. a few blocks) in 1889, but was spun off as an independent again in 1915. How'd you like to be an investor in a brewery that lasted about 5 years before being closed by legislation? Anyway, as noted in the story above, Louis Wehle bought the brewery in 1932 in preparation for the end of The Great Experiment. American Brewing incorporated in 1889, and

Was a lesson learned during Prohibition? The Genesee Brewing Company declared in 1933, "Don't look back on Prohibition. Look to the future. What will it be? No one can say, of course, but one may fervently hope that they will be days of sanity and temperance-in habits, in actions and in words. Good beer - such as Liebotschaner - is an ideal beverage for such an era, for it is both refreshing and nourishing.... May the good taste which made and which makes it Rochester's favorite, last forever. May the fountain never run dry!"

"Hoch! in fact, Dreimal Hoch! *[Ed. Note: three cheers!]*" declared the new Genesee Brewing Company in April of 1933. Gambling on the repeal of the 18th Amendment, Louis Wehle purchased the old Genesee Brewing Company buildings and its recipes in 1932. He was then Vice President and General Manager of Wehle Baking Company on Clarissa Street. He hired as many of the old Genesee Brewing Company employees as he could find. He brewed the famous "Liebotschaner" *[Beer]* and on April 29, 1933, sold their first brew. A victory party was held at the Powers Hotel to celebrate the repeal.

The production of the old Genesee brewery began in 1878 and ended with Prohibition. The new brewery was deliberately modeled on the first, but increased its capacity. A thousand people were employed by 1934.

Today only the Genesee Brewing Company brews in Rochester. The Cataract Brewing Company went out of business in 1940 *[the property absorbed by Genesee, much as the "old" Genesee had once been absorbed by Bartholomay]*, the American Brewing Company followed in 1950. Rochester Brewing Company and Standard Brewing Company ended separate production in 1956 when they joined together. When Standard-Rochester Brewing Company closed in 1958, Genesee Brewing Company was the sole survivor. Its production was nearly twenty times that of all the brewers combined in the late 19th century. *[Genesee survives today as a regional brewer, and will be our Host in Rochester in August of this year.]*

stayed alive, and at the same location through Prohibition (when it operated as Rochester Food Products Co.) until market forces caused a merger, and ultimate closing of the location in 1950. The combined Standard Rochester Brewing Co. continued in the old Fred Miller/Flower City/Standard brewery until it succumbed in 1956. Bartholomay started as a partnership in 1852. In 1857 Henry Bartholomay bought out Phillip Will, and operated in his own name on N. St. Paul St. until the company incorporated as Bartholomay Brewing Co. in 1874. They operated under that name through Prohibition, making dairy products, but evidently failed in an attempt to reopen in 1934.

All clear now? Good! I'll throw in another Frederick Miller (Frederick J. this time) who also had a brewery in town, but for only one year (1876). There was also another Bartholomay in partnership with a Mr. Englehart in a brewery from 1857 to 1861. Disaffected Miller and Bartholomay children? Perhaps. From a distance, the whole history situation seems pretty confusing, even to one who carefully visited all the sites some years back to photograph the remains. Curiously, Bartholomay, the largest Rochester brewery, has been totally torn down, and the major parts of the others mentioned above remained standing.

Fil Graff



Mascoutah Brewing Company

THE BREWERY THAT REFUSED TO DIE

By Kevin Kiouss and Donald Roussin

At one time or another, virtually every town of any consequence in Southern Illinois has had at least one hometown brewery. Of the many breweries that have come and gone in the area, few faced, and overcame as many obstacles in an effort to remain in business as the Mascoutah Brewing Company. It was able to survive fire, a tornado, fierce competition, and for a while at least, even Prohibition, before finally meeting its demise.

BREWING BEGINNINGS

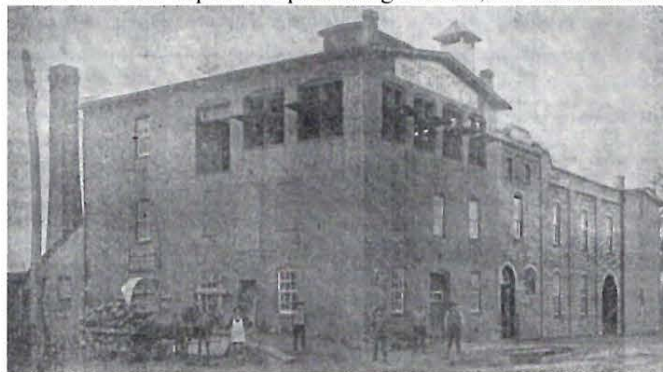
Today a bedroom community of around 6,000, Mascoutah, Illinois is located southeast of St. Louis, in the shadow of Scott Air Force Base. While Nineteenth Century Mascoutah was dominated by German immigrants, surprisingly, its first brewery was established by a native of France. Charles Bocquet started making beer around 1853 at the corner of East Green and North Lebanon Streets. In 1857, a newspaper in nearby Belleville reported that Mascoutah had four breweries in operation. In addition to Bocquet, the 1860 census listed three German immigrants who reported their occupations as brewers - Max Lutz, Adam Bruegel, and George Winter. It is unclear from the census records if they had their own establishments, or were working at other breweries in town. The Bocquet Brewery operated for a few more years, and then closed. Charles Bocquet's pioneering brewery was eventually torn down in 1889.

Towards the end of the Civil War, another brewery arose on the western edge of town, east of Silver Creek, near Paul Street and the County road. The building on this property had originally been built for use as a distillery in 1857, but was converted to beer-making in 1864-1865 by Leonhardt Heilegenstein and Peter Freidrich. Like Bocquet, both were from France, but were different in that they had no brewing experience. Heilegenstein was a brickmaker by trade, making him an ideal candidate to build a brewery, while Friedrich had turned from farming to running a hotel and barkeeping, putting him in a good position to sell the new Mascoutah beer. To do the actual brewing, they turned to brewers Jacob Wunderle, a German immigrant from Hesse, and Prussian native Nicholas Kruse. While Heilegenstein's association with the brewery was apparently brief, his Lincoln Lake Park would play a significant role in the area beer business in future years. In its early years, the new brewery stored some of its beer during the winter in brick caverns on the west side of nearby Silver Creek. Since the creek was prone to spring flooding, this actually aided beer delivery, to points west during high water periods! The brewery remained small, producing about 400 barrels a year during its first decade, during which time it was taken over by two men with the last names of Hermann and Eisele. Production began to increase, and William F. Kohler soon bought out Hermann's share. By the mid 1880's, construction was started on a new, larger brewhouse directly in front of the old one, increasing yearly capacity to 3,000 barrels. The brewery's product was briefly called Eisele & Kohler Beer, but was changed back to Mascoutah Beer when the change proved unpopular.

THE MASCOUTAH BREWING COMPANY

In April, 1886, the firm controlling the brewery was incorporated as the Mascoutah Brewing Company. Stock of \$10,000 was divided up at \$50 a share. Incorporators included Henry Wuench, President; William Kohler, Vice-president and Plant Superintendent; West Mascoutah pioneer, lumber dealer and saloon owner H. F. Teichmann, Secretary; and postmaster, printer, and Civil War hero Fred Dilg, Treasurer. Joining these four men on the board of directors were Louis Guth and Charles Lippert. Within a few years, following the death of William Kohler, George Scheibel had become company President as well as Brewmaster.

This was a time of continuing expansion at the brewery, which was needed to keep up with strong local competition, including the Star Brewery of Belleville, located about ten miles to the west and capable of producing over 25,000 barrels annu-



A post-1892 (pole to left carries electric power lines) newspaper photo of the Mascoutah Brewing Company's plant, with a delivery wagon and several workers shown on the street in front.

ally. An 1887 article in the Mascoutah Herald reported that the ice crop was being harvested by a crew of 54 men, hired by Leonhardt Heilegenstein, the proprietor of Mascoutah's Lincoln Lake. The lake's 64' x 34' ice house was filled with ten inch thick ice blocks, and Heilegenstein also filled the Star Brewery's ice house near the railroad depot. At the Mascoutah Brewery, a new malt house was completed in October of 1891, and to celebrate a Wurstmarkt (street fair) was held on the brewery grounds, drawing hundreds of people. That year, the city of Mascoutah began plans to set up a system of electricity, and in anticipation of this happening the brewery renamed its bottled lager, which had always been called simply Mascoutah Beer, to Electric Brew. By the time the city power plant was completed in 1892, Electric Brew had swept the local market, and had become a good seller in St.



An Electric Brew machine crown bottle, with the Hutter "Lightning" stopper intact.



A labeled Special Brew crown bottle. Note the intertwined "MBC" letters that form a typical period logo.

Louis as well. It was to become the company's best known brand. One source says that the name also referred to the fact that electricity, which was believed in that age to have mysterious health benefits, was somehow used in the brewing process! Rumors of the brewery adding electricity somewhere into the brewing process may have not been that far-fetched, when considering that in 1879, Leonhardt Heiligenstein is known to have erected a public bathhouse in Mascoutah for giving medicated and electrical treatments. Several other lesser brands were produced by the brewery as well, including Eagle, Salvator, Special Brew, Hi-Grade, special Christmas beers, and a Wiener Marzen, which was featured in the spring. The Mascoutah Brewery also produced Columbus brand beer, which was brought out in October, 1892, during the 400th anniversary of the explorer's landing in North America. A bock beer was produced every spring. At an 1895 board of directors meeting, the yearly bock beer was given the permanent name of Muenchner Hofbrau Doppel Bock.

Like other breweries of the time, the Mascoutah Brewing Company added a modern ice house to its plant, completing it in 1893. The company became the town's major source of ice for many years. On May 27, 1896, a series of tornadoes struck Mascoutah and the surrounding areas. The first tornado had touched down in central St. Louis, then moved on to ravage the Eads Bridge over the Mississippi River. About 200 people were killed in St. Louis alone, and a like number in East St. Louis. Once in Illinois, one or more of the tornados proceeded on a path to, and through, Mascoutah. While there was only one death in Mascoutah, the town sustained major damage. The tornado both hurt and helped the brewery. Pictures taken at



Poetic justice: The damage to the Mascoutah Brewery was quickly repaired! But a St. Louis competitor's new depot in town was completely destroyed!

the time show considerable damage to the second floor of the brewhouse, but it was soon repaired. A St. Louis brewery had just completed a depot in downtown Mascoutah, hoping to take advantage of the upcoming tourist season during which many

out-of-town visitors would take in the amenities at Lincoln Lake. Their plans to have them drink their product rather than Electric Brew were foiled when the depot was destroyed by the tornado! In November, 1899, another potential disaster was narrowly averted when an early morning fire engulfed the stable at the brewery. Driver Emil Merkle had just hitched up his team and driven it to the front of the building to pick up beer for local deliveries when he noticed flames shooting from a hayloft. Brewmaster Anton and others on duty attached hoses to a second floor water tank, and to the brewery's steam engine, which enabled them to douse the flames which were just spreading to the pumphouse. The city fire department then arrived and kept the blaze confined to the stable. Fortunately, the three horses that had been remaining in the stable at the outbreak of the fire had been safely rescued, and overall damage was limited to about \$400, as the rest of the facility was saved. Ironically, the stable had been the only company building not insured.



A well-washed Mascoutah bottle delivery case. The marking inks looked crisp and dark when new, but did not survive well in the case washing process. This looks like a 48- 12 (or 13 oz.) home delivery case that full would weigh about 50 pounds!

To help market its beer, the brewery was a consistent advertiser in the Mascoutah Herald. Ads were always of a similar format, listing the corporate officers, and text such as "Brewers of first-class Lager Beer— In connection with the brewery is a bottling establishment. Fine bottle beer always on hand, bottle beer and ice delivered to any part of the city on short notice." There may have been a shortage of kegs at times, for some ads published shortly before the turn of the century asked, "Please return kegs as soon as empty. We need them. Keep kegs out of the sun."



The brewery continued going strong under various changes in management. Over the years a number of the town's leading citizens served as corporate officers, including local merchant Ernst Hagist as President. In 1902, they lured Oscar Klinker from Anheuser-Busch to become Assistant

Superintendent (Brewmaster). He was soon elevated to head brewmaster, and in 1904 attended brewing school in Chicago prior to spending several months in Germany visiting his parents. Klinke arranged to have John Scharrer take his place while he was gone. According to a newspaper account at the time, Scharrer was "the man who for years past has been Anheuser-Busch's favorite brewer." In 1910, the brewery brought out a Culmbacher style of draft beer, marketed simply as Culmbacher. The same year, they also began a promotional giveaway in support of sales of Electric Brew, which had been reformulated. A coupon was given with each purchase of twelve pints of beer. Consumers could then redeem seven coupons for a stein, twenty for a tankard, and 54 coupons for a set of six steins and one tankard. By 1914, management of the brewery had changed again. George W. Lischer had become company President, while Paul Schroeder wore two hats, that of Vice-President and Brewmaster. William C. Stork, another veteran of Anheuser-Busch, and also the Western Brewery in Belleville, was chief salesman. Local banker and insurance man Gustav Scheve had become Treasurer. Shortly before Prohibition, Schroeder was elevated to President, with George Hamann taking over as Secretary after resigning as deputy St. Clair County recorder. Paul Schroeder was an accomplished beermaker. Born in Frankenhausen, Germany in 1876, four years later he had moved with his family to Williamsport, Pennsylvania, and attended the public schools there. Schroeder later attended the United States Brewing Academy in New York City, graduating in 1899. He was then hired by his father-in-law as foreman and brewmaster at the Star Brewery in Williamsport. In 1904, Schroeder moved to the Midwest, buying an interest in the brewery in Sainte Genevieve, Missouri, and relocating there. He resigned as director and manager at that plant in 1909, to move to Mascoutah.

PROHIBITION — ONLY THE NAME CHANGED

In 1919, with the outlawing of alcohol becoming a grim reality, the Mascoutah brewery changed its name to the Mascoutah Products Company, and began manufacturing a beverage called Old English Double Diamond Brand Ginger Beer. The company continued in the ice business and also started making "Masco" beverage near-beer. But while Prohibition brought an end to the legal manufacture of beer, it did not deter the Mascoutah Products Company. In late 1920, the brewery was one of many charged in court with selling real beer. A truckload seized in Belleville during the "Ding Dong Days" (an annual fete in Belleville for a number of decades) was traced to Mascoutah. The company later pleaded guilty to making beer with an alcohol content of 2 to 4 1/2%, and was fined \$1,500. In the fall of 1922, sixteen half barrels of beer were confiscated at Edgemont Station near Belleville. While the truck driver had refused to tell Prohibition officers where he had picked up the load, it was believed to have come from Mascoutah, as the tip to watch for the truck had come from an agent there. This led to a raid of the Mascoutah brewery. Bottles found on the premises were again discovered to contain real beer. The brewery was described as the "fountain head" of real beer in the area. Federal agents from Washington, D. C. soon arrived in Mascoutah, and placed a padlock on the brewhouse! Soon after, the ice plant was taken over by a concern calling itself the Eureka Beverage and

Ice Cream Company. This company also leased the brewery's boiler room to the Shelton Panama Hat Company for heat, and for use in pressing hats. The Shelton Company had recently opened in the former bottling house of the brewery. In March, 1923, however, it was announced that the ice plant was shutting down. According to the Mascoutah Herald, "Being without an ice plant makes it a hardship for the citizens of Mascoutah." Attentive local citizens noticed that there was still some activity in the buildings of the "closed" brewery, though. Some would later recall trash being burned on the site in order to cover up the aroma of roasting malt. In February, 1924, a train carload of Mascoutah beer was seized by Federal agents in Chicago. The brewery had been busted again! Six hundred barrels of real beer were found in the storage cellars by members of the "brewery squad," and six men were arrested. According to agents, the brewery had been sold in November 1923 to Joseph McFadden of Joliet, and was one of fifteen to twenty "cheating" breweries in the state. This was the last straw for the "Feds." For repeated violations of the Volstead Act, the brewery was not only closed again, but this time seized by the government. Those arrested received jail terms of six months to a year, and were also heavily fined. By January, 1925, the government was dismantling all the brewing equipment, and selling off everything but the building and ice making machinery. Junk dealers were buying the iron and brass, while vats were being sold for use as cisterns, cooperage for firewood.

THE FINAL CHAPTER

The remaining dry years brought only more bad news to the old brewery. Its luck had finally run out. Paul Schroeder, the last official brewmaster, and the man who had guided the company in the decade prior to Prohibition, died in May, 1926. He was only fifty years old. George Hamann, the brewery's final secretary, was found dead under mysterious circumstances a few years later, possibly having committed suicide, after embezzling money from some investment clients. Meanwhile, the brewery buildings sat idle and neglected. On March 13, 1933, an afternoon fire ignited the roof of the former stockhouse of the Mascoutah Brewing Company. It was speculated that the cause was either a smokestack spark from the nearby Langenberg Hat Company, which had purchased additional portions of the brewery, and was using part of it to store oil and other items, or from combustion of sawdust which remained between the second floor and roof of the stockhouse, and had been used as insulation back when beer was stored there. Firemen poured two streams of water on the structure (which had been previously condemned by the state fire marshal) for five hours. Flames reignited later that night, and firefighters returned for three more hours. A newspaper article discussing the fire described parts of the buildings as having all doors and windows broken out, a leaky roof, and "the entire structure is a mass of ruin." Less than a month after the fire, the country could once more legally drink beer, but none of it would be made in Mascoutah. The last intact part of the brewery continued to be used to make hats, and later was turned into a raincoat factory. Today, on the far end of Eisenhower Street where the brewery once stood are two long, one-story buildings being used by small businesses. Behind these buildings are a few acres of vacant land, including a pond. Save for the original underground lagering cellars (which are

now open to the sky), there is little visible indication that a brewery was ever on the site, and we breweriana collectors are among the few who remember the story of the brewery in Mascoutah that refused to die.

The authors would like to thank Bob Kay and Kent and Joan Knowles for assistance in preparing this article. Sources included The Mascoutah Herald; two Belleville newspapers, The Daily Advocate and the News-Democrat; newsletters of the Mascoutah Historical Society, especially an article entitled

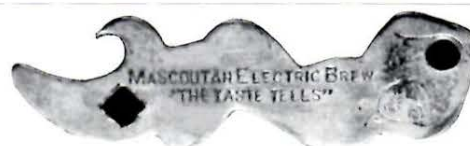
"Beer and Mascoutah" by Alfred Worms; the 1881 and 1907 St. Clair County Histories; the 1890 City County Directory; U.S. Censuses of 1860 and 1870; 1874 & 1901 St. Clair County Atlases; and The Guide to Embossed Bottles of St. Clair County. A special thanks to Lisa Bumpus who provided the authors with innumerable items on the brewing industry in Mascoutah, and was kind enough to answer a classified ad begging for information; and the Mascoutah library for its excellent collections.



Labels from two of Mascoutah Brewing Company's flagship brands. The article above shows some of the difficulties faced by collectors of small town breweries; there is often just not much breweriana to be had. But there ARE labels, bottles and other packaging related items. Very few breweries produced NOTHING!

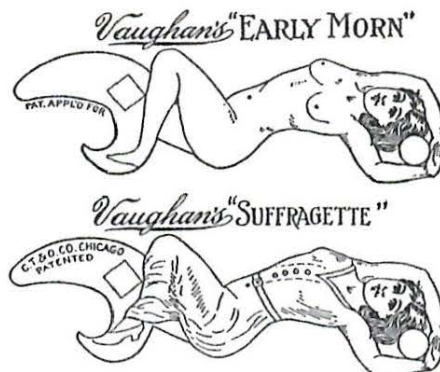


Remembering the article by Henry Smith, reprinted in the Fall, 1998 issue, here is another way to photograph etched glasses! These two Mascoutah glasses were placed on a railing, outdoors, and in partial shade. The natural light picks up every detail, and leaves even the "frosted" etching on the later right-hand glass clear. I don't know what more an Editor could ask for in a artifact photo! I ran this in color because it is an almost PERFECT exposure!



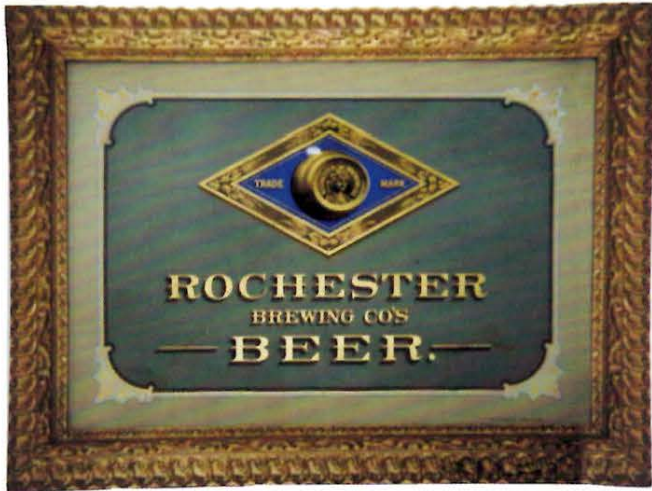
This poor old gal is so pocket-worn the copy is barely readable! Another hazard to small town breweriana....folks that had it, kept it, and in cases like this, used it for years! [She is like the top (nude) image below on the "back" side.] Pssst! John, she's not LISTED!

Another sneaky breweriana basics lesson: The ad cut to the right is from a Vaughn distributor, and shows the two versions of what the *Just For Openers* club has catalogued as an "A4" figural opener. There is a design patent on this type dated 1913, so that pretty well dates the opener itself. As the advertising is usually on the reverse (note the relative positions between the cut and the photo above), the Editor can't determine if she is nude or clothed [she's the nude]. The square hole by the leg is an "Autolite key", a common feature on beer openers to encourage multiple use of the device. One used the key to turn on and off the acetylene fuel to the head lamps of your horseless carriage! The key hole distinguishes the A4 from the A5; same figure, but no Autolite key. There, a painless lesson in Opener Collecting!

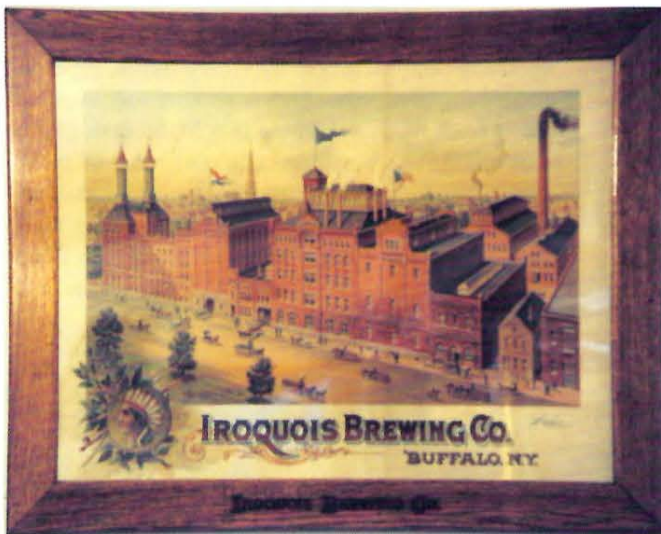


The Gallery, an appetizer!

As we zero in on Western New York (buried under FEET of lake effect snow as this is written), here are some examples of the advertising treasures from area breweries. A nice mixed bag, to whet your appetite and imagination for the Convention. The snow is guaranteed to be gone by August (it was almost always summer for the advertising artist). These pieces are all in collections, and thus not the actual pieces you might see in Rochester, but you can always hope!



Like the cover piece, these reverse paint on glass signs are from an anonymous collection. The Rochester piece is NOT matted; the shadow effect is part of the painting, as the lithographers name appears on the "mat" at lower right, just inside the ornate original frame. Eye catching? You bet! being memorable is what good advertising is all about! And below, a wonderful factory litho, very typical of its breed. These are likely THE hardest breweriana to photograph in original frames.



Lo, how the Mighty...the facade of the Iroquois Office building (third from right in the factory litho) as it appeared in 1986. Poor "REWING CO.", only "OF ICE" left to tell the world who once reigned here!

One does not think of Western New York as Mettlach Territory. Utica was, after all, the longtime home of White's Pottery, maker of the famous grey and blue salt glazed stoneware. But there was ONE Mettlach salesman in the area who really knew how to sell! Here is part of a set from John Whites "White and Crafts Maltsters" of Buffalo. Pokal (pitcher) and stein set (here, one stein, and the two adjacent panels shown. Basic Breweriana (well, maybe "Maltiana" is one is to be strictly correct): a STEIN always has a lid, and is THE vessel, by ancient law, appropriate for serving beer in Germany (glasses somehow are different, and are unlidded). A MUG has no lid. Easy! Why do we get it WRONG so often?



The Gallery, Drinks before dinner?



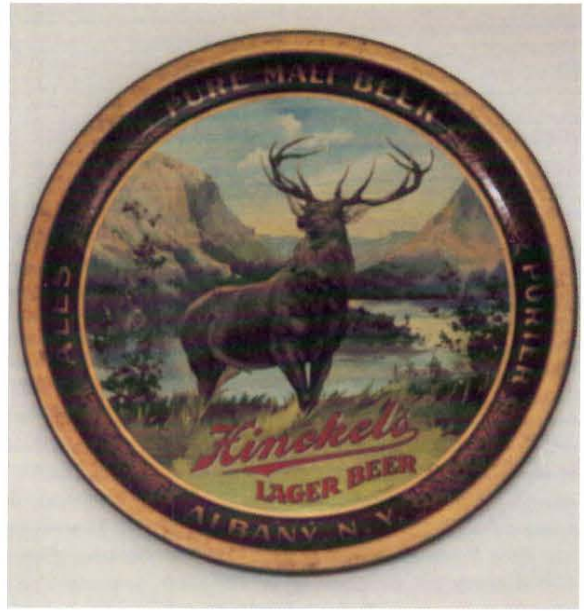
ABOVE: Bartholomay had a real thing for Mettlach! Of all their mugs, steins (there are a LOT of them!) and minis (match holders), only one item I can think of is from Thuemler. Not one from neighboring Utica and Whites Pottery! The stein above was done at least 4 times, in brown, as above, in grey, and in both colors as match holders. They are all commonly enough found without lids that it is almost safe to assume they came that way, too. Next, a tankard from Buffalo Cooperative Brewing, then a Thuemler mug with the logo Iroquois warrior from Iroquois, Buffalo. Nest to right, a Thuemler from the pre-Pro incarnation of our host brewery for the Convention, the (old) Genesee (I've decided that the only way I'll remember how to spell that is by thinking "Gene See"; I still have trouble with Cincinnati.) At right, a Thuemler from Rochester Brewing. RIGHT: As in New York City and surrounds it was Bert and Harry Piel, in Utica it was Schultz and Dooley. Cartoon talking beer steins that were the symbol of West End Brewing Co.'s UTICA CLUB for years. Several other characters from the TV ads have been made into mugs as well, originally all from Germany, then bounced back and forth between there and Brazil. BELOW: The "mini-mug" was usually a match holder (turn one over, and if there are concentric circles on the bottom, that's the striker, and it was a match holder, not a mug for severe wimps or tiny children.) Both of these are Bartholomay; the right hand one for a Shriner event. CLOSE RIGHT: There were breweries EVERYWHERE in New York and Pennsylvania. Some towns, like Olean, NY had TWO. Olean Brewing and Dotterweich. Image that; for a while in the 1980's Chicago could support NONE!



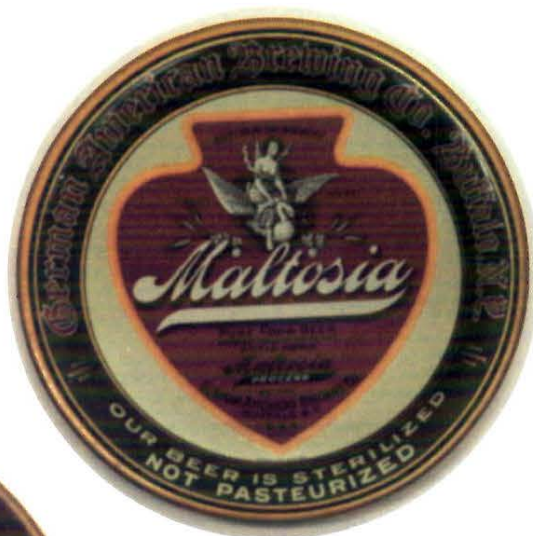
Breweriana from Whites Pottery, Utica, NY: a small match holder from American Brewing, Rochester, and a larger one for Crystal Springs brewery in Syracuse. In the center a 16 oz. barrel mug from Rochester Brewing, and then two pilseners, one from Haberle, the other from Crystal Springs in Syracuse. The match holders show the two clay types found, the newer, somewhat stronger grey on the left, and the older, more common and more brittle brown on the right.

The Gallery: and for dinner...

Some of them are shaped like plates, anyway...



TOP ROW: If East Buffalo, NY may only be a little east for Great Plains Bison, (and isn't this beautiful image?) certainly Albany, NY is too far east for the Rocky Mountains! Well, there ARE Palisades all the way up the Hudson River to Albany, at one time there WERE elk in the area; besides, Mr. Hinckels liked the picture, and he owned the place! SECOND ROW: Left, Columbia, wearing a flag skirt, and holding grain and hops dominates the West End Brewing tray. The brewery is still quite active in Utica, and has a FINE hospitality room and gift shop! At right, Magnus Beck of Buffalo seems to have done what so many smaller brewers did when they wanted a dominant looking factory scene; made the streets bigger and the vehicles and people smaller! LEFT: OK, time for Basic Breweriana School again! The Buffalo Co-Operative Brewing tray is what I call a "Look what they've done!" ad. The bottle of Superior XXX Stock Ale has a Bernardin patent closure...corked, with a thin metal cap held in place with a band and tab-and-slot. The clear glass bottle at right, their Extra 6 (a higher alcohol beer? Thus "6" rather than the usual 4 or 4.5 % alcohol?) is a modern crown top bottle (although early enough that it might still be an applied crown, rather than completely machine made) with Crown Cork and Seal patent crown closure. [There is an article beginning on page 22 with more on closures...Basic Breweriana School!]



These trays are not shown to an exact scale. The Maltosia is larger than the average 4" diameter, and the Bartholomay is 6", I think.

Perhaps dessert for a breweriana dieter, the small trays we generally, and incorrectly, call "tip trays" are certainly sweet, but can be more (wallet) slimming than their large counterparts. Some of these small trays, like the dramatic **Phoenix** from Buffalo, are obviously ash trays (fortunately, this one was NOT used for its intended purpose!) The others in the class, although they do sometimes resemble the change trays found on store counters, or the trays servers use to bring bills, etc., were likely originally intended as coasters. Many of them mimic the design of a matching large serving tray.



Shown here are several fairly common trays, like the **Maltosia** from German-American of Buffalo (evidently part of a find of some years back; most I know of are almost mint) and the **Iroquois Indian Head** beer, also from Buffalo. This one, I believe, was done in several background colors. The **Magnus Beck** with the eagle and barrel logo is not a common tray to my knowledge. **Broadway Brewings'** (again, Buffalo) arm and hauberk logo I know on a large tray, but this is the first small one I've seen. My very favorite of all the Upstate New York trays (either large or small) is the **Bartholomay girl on the winged wheel**. This logo isn't unique to Bartholomay (it was also used by Indianapolis Brewing Co., both the pre-Pro and the departed microbrewery), nor is the tray particularly dramatic. But it shows elements of classic styling, with an uncluttered appearance and a simple and unforgettable message. One doesn't even need to see the copy on the rim (good thing, as it doesn't show in this photo!) to know immediately whose beer it is you should be drinking.

So there...a four course meal of Breweriana from the region of our next Convention. Hungry? Better be there!

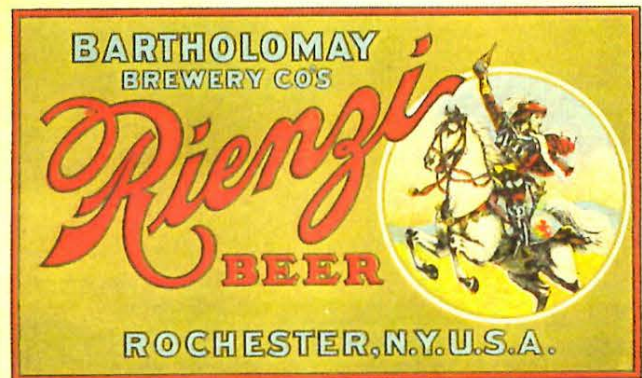
The Gallery...Small Scale Lithography

One reason I collect Labels

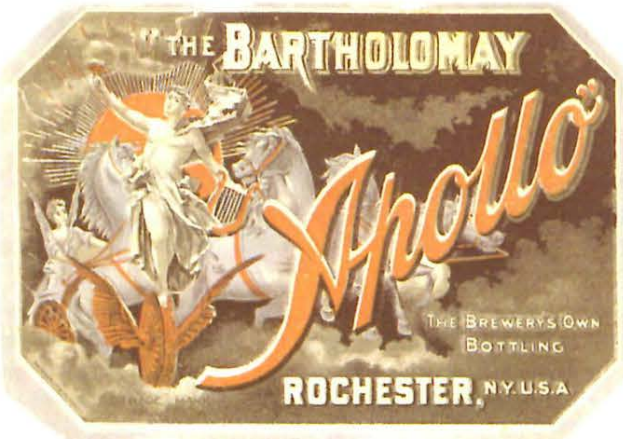
Bob Kay



Moerlbach Brewing Co. was a late-comer to the Rochester scene, started from scratch in 1908. This is an unusual bottle label, both for it's size for a 12 oz. bottle, and the amount of text it contains. The person who saved the label handwrote the date "Nov.9, 1916" in the text block. The Moerlbach brewery on Emerson St. was the surviving operation of the Standard-Rochester post-Pro combination, and was in use until 1970.



Bartholomay acquired the original Rochester Brewing Co. in a merger in 1889. The Earle Lithog. label at left must precede that date. Bartholomay continued the *Rienzi* brand with a somewhat simplified, but still dramatic label.



Here's another early label; just red and black inks, but what a composition! At right, another early Bartholomay die cut label. Both these labels mention the brewery's "Bottling Department" or "own bottling."

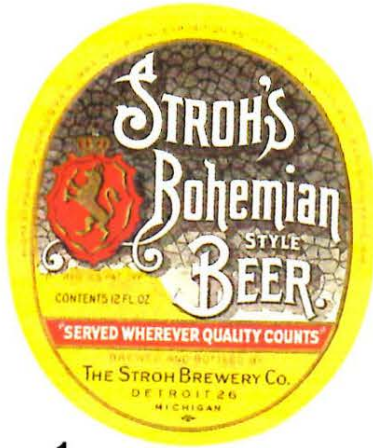


Students: Our Fine Arts Lesson for this issue has begun. Please note the clues to dating labels so evident in this batch of superb artistic achievements. One of these days, there will be a quiz, and we'd like you to be prepared to answer correctly when asked to "DATE THIS LABEL".

Bob



The STROH Label...life after ITRP



1.



2.

3.



4.



5.



6.



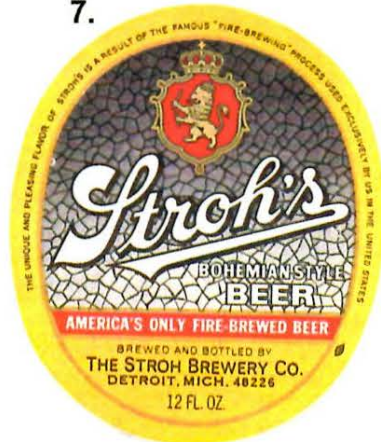
7.



8.



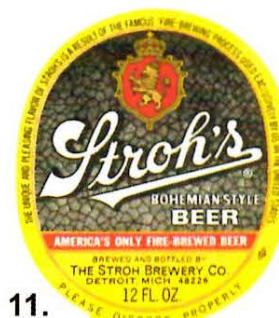
9.



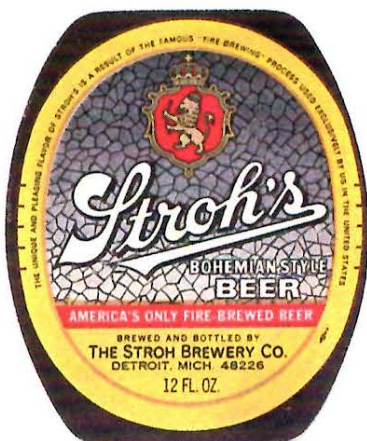
The third in the series (not intended as such at the start...it kinda grew like Topsy!) on the Stroh Brewery post-Prohibition labels. The descriptions of each number are on page 21, in the text of the article by Peter Blum. These labels are enough alike to make a black and white useless, and if the images were captioned, there'd be no article! Sorry to make you flip back and forth!



10.



11.

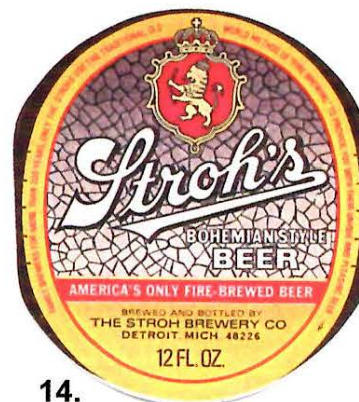


12.

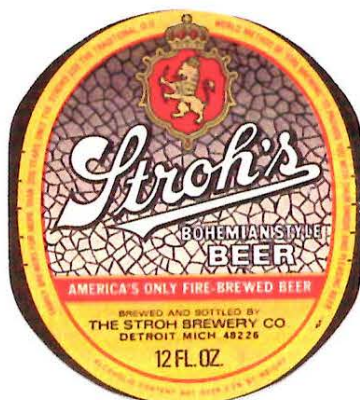


13.

non-returnable
taller bottle



14.



15.



16.



17.

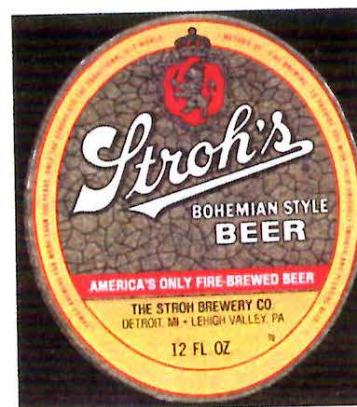


18.



19.

Michigan "certified"
bottle



20.

Peter noted on his layout sheet that the brewery collection is missing some Ohio 3.2% ("Sunday beer") labels, and several variations of label 20., from the Detroit-Lehigh Valley period.

The Stroh Label...life after IRTP

by Peter Blum

[The numbers in the article below refer to the images on the preceding two pages.]

Having delved into the arcane variations of Stroh IRTP labels (those with the "Internal Revenue Tax Paid" text), labels issued over the next thirty years are generally much easier to obtain. 1950 was the year in which the IRTP text requirement was revoked, and 1981 was the last year for the spiderweb or "cracle" design. In 1982 Stroh acquired Schlitz, and it became a new ball game.

The last oval IRTP label shows the old rim text about medals awarded at expositions in Antwerp 1911 and Paris 1912, with the new 2-digit zip code 26 after Detroit. The first label without the IRTP line was identical (#1). In fact, I did not realize that it existed until Bob Kay mentioned it, and the collection **does not have it**. It exists all right - applications for this label dated March 15, 1950 came with the 100th Anniversary 1850-1950 neck label.

Stroh decided to promote fire-brewing, and a new rim text made its debut in 1954: "The unique and pleasing flavor of Stroh's is a result of the famous "Fire-Brewing" process used exclusively by us in the United States." Also, the small volume line under the lion crest has been divided into CONTENTS above the volume in a large bold type. The label is otherwise identical (#2). The design for this label remained unchanged for 17 years, but at some point the use of gilt for outlines and the lion was replaced by light ochre. This later version exists in a glossy and dull finish. It really is surprising that gilt survived into the 1950s, and on a few non-returnables into the early '60s.

When I joined Stroh in 1970, this label was still being used. However, nonreturnable bottles had grabbed an increasing share of the bottle segment, and there were smaller labels with the oval in a rectangular dark brown field. These labels were approved in 1962, and also exist in gilt and light ochre versions (#3). Recycling and deposit laws were big issues in the 70s, and this label appeared with "A FRIENDLY REMINDER, DISPOSE PROPERLY" text (#4) in 1970.

The small (2-7/8" tall) oval labels were also issued without the dark rectangular field in 1971 (#5). Two versions exist, and both have the friendly reminder text. One version has a flat projection at the bottom, which helped to line up "sleeves" of labels on the machine (#6). These labels were in use only a short time and are rarely seen.

In 1971 Stroh found itself with different graphics for the word "Stroh's" on bottles, cans, and trucks, and different lion crests on bottles and cans. A new crest was chosen for all corporate uses. The script "Stroh's" with underlining, first seen in the 1890s on stationary and advertising, was adopted for bottles and cans (#7). The new crest was moved to the top of the label, the text on the red band was changed to AMERICA'S ONLY FIRE-BREWED BEER, and the five-digit zip code 48226 appeared.

The corresponding non-returnable label had a shorter disposal text; with a deposit law in effect in Michigan, friendly reminders were omitted in favor of "PLEASE DISPOSE PROPERLY" (#8). There also was a 3.2 version for Ohio, which did not have a deposit law (#9). Like the prior series, label #9 exists

in the oval shape with the disposal text, and with and without a bottom projection (#10, 11).

The new label design was accepted by consumers, probably because the color scheme and shape were the same. The oval shape for returnable bottles, however, was an anachronism in a high-volume bottling operation. Rectangular labels could be applied faster by a single rotary labeler than by a dozen arm stroke mechanical machines. This of course had been done with one-way bottles for some years. The object therefore was to place the oval into a shape with at least two straight edges. The first version had horizontal straight edges. It was issued in 1975 for long-neck "exports" (#12), and in 1973 for one-way bottles with the disposal text (#13).

A new shape was adopted in 1976 when the straight edges were placed vertically for a more pleasing shape (#14). The ochre oval outline and the black peripheral text were changed to red. A new rim text was chosen to stress family heritage: "FAMILY BREWERS FOR MORE THAN 200 YEARS. ONLY THE STROHS USE THE TRADITIONAL METHOD OF FIRE-BREWING TO PROVIDE YOU WITH THEIR UNIQUE AND PLEASING BEER." The neck label also had the caption "Family Brewers for more than 200 Years" in white on a red field. The 3.2% alcohol text for Ohio was placed in red at the bottom of the outer rim (#15). This and subsequent labels were issued in several shapes to complement different bottle dimensions (#16).

In 1978 and 1979 foil versions of this label were adopted (17), resulting in one of the most impressive labels issued so far. The white "Stroh's" again stood out against its background. The text for 3.2 % by weight was moved above the red band (#18). The red outlines brightened the last two series, but red captions seem harder to read.

The first labels in this series had the wide shape for short bottles, with "NO DEPOSIT BOTTLE" on the bottom of the outer rim (#19). Versions exist with "MICHIGAN 10 c REFUND" at the top of the label, or with a neck label stating "MICHIGAN 5 c REFUND." At that time Michigan promoted a standard "Select" bottle for recycling, which only required a 5 cent deposit. Other bottles needed 10 cents. Coding of bottling dates was simplified by short lines on both straight edges, which provided 12 spaces.

The last label series in this 30-year period incorporated the rectangular shape with the prior foil oval (#20). This label appeared in 1981 after the acquisition of Schaefer, which had a modern brewery near Allentown, PA. The "DETROIT, MICHIGAN 48226" line was replaced by "DETROIT, MI - LEHIGH VALLEY, PA". Coding was now accomplished by printing numbers on bottles. Unfortunately, all we have from this series is the label shown and two versions of the quart, for returnable and no deposit bottles. We would welcome the missing variations.

s Peter Blum



Editors Note: This seems to conclude a series like none the BC has ever run before. In the three articles so far, we have a complete brand history in labels for the Stroh flagship brand. Don't throw these articles out!

In Search of Closure...pt. 2

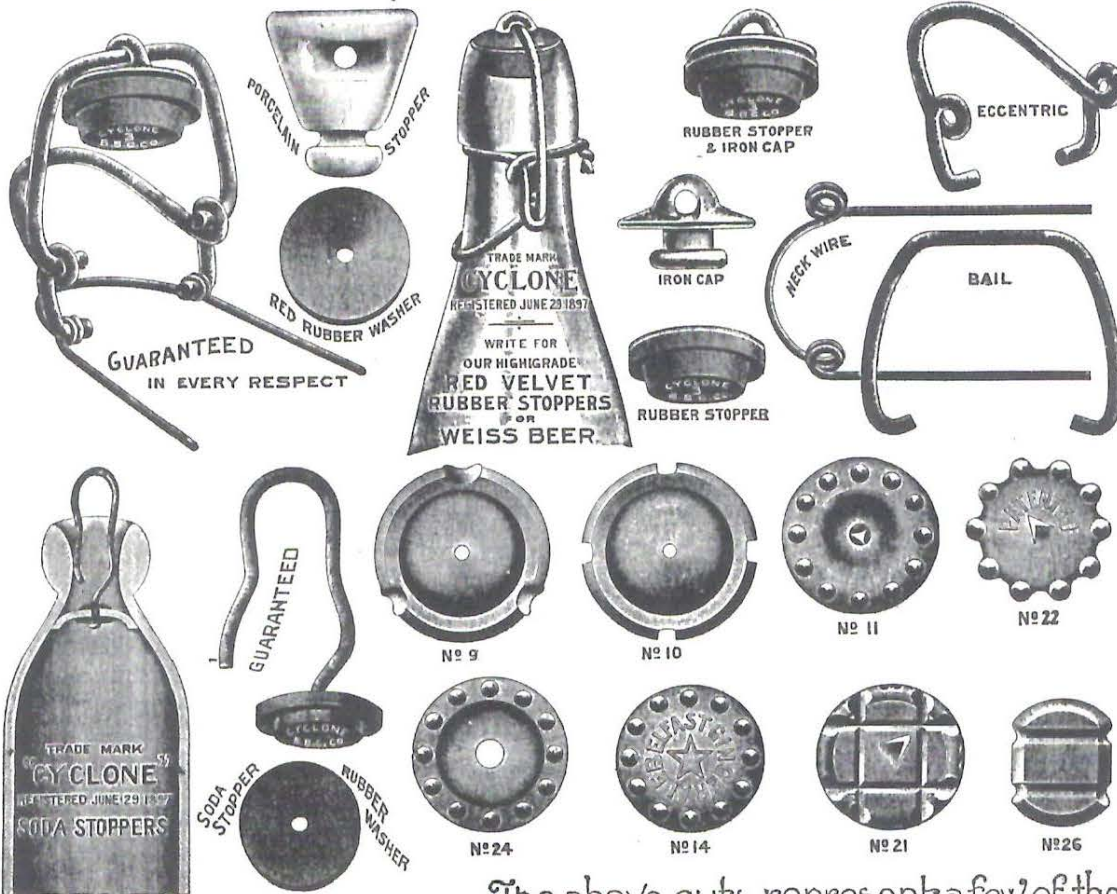
Rei Ojala, of at-the-time balmy Minnesota, responded to the article on openers and closures in Volume 103 with some photos of closures in his collection, and the Bernardin advertisement from the "National Bottlers Gazette", Feb. 1904. Some addition closures have been added from the Editors ephemera collection.

- National - Bottlers - Gazette -



THE BERNARDIN WORLD RENOWNED BOTTLE CAP.

The only perfect bottle cap on the market. These caps are used for beer and carbonated beverages. send for SAMPLES AND TESTIMONIALS.



Our CYCLONE SODA STOPPERS are guaranteed superior to any other make. We use nothing but the highest grade metal and rubber. The rubber washer for soda stoppers are furnished separately when wanted. WRITE FOR SAMPLES AND PRICES.

The above cuts represent a few of the many styles tin discs we manufacture.

WRITE FOR CATALOGUE AND PRICES.



The Crown Cork and Seal Company,

500, 502, 504, 506 East Monument Street.

Baltimore, Jan 2 1894

(Baltimore Loop Seal to left)

PURITY AND SECURITY.



The Aluminum Stopper Co.,

200 N. Holliday Street

Baltimore, June 12 1897

To the left and below are part of billheads from closure companies found in the files of Eberhart and Ober, Pittsburgh. The "Aluminum Stopper" and the Keystone center lever are new to me, and may have been unsuccessful. The Keystone has the "eccentric" on top of the metal/rubber seal, and is flipped up with the thumb to open; similar to the "Lightning" stopper, but I'd guess more expensive. Being a somewhat enthusiastic opener collector myself, I of course wonder just how one was supposed to OPEN the Aluminum Stopper bottle? Below, right is the image of a Baltimore Loop seal bottle from Jung, Cincinnati. Note that the loop in what is likely an artist's conception stands up HIGHER than it does in the manufacturers ad copy. Maybe to make it look easier?

JOHN KAISER, PRES.

J. B. BEECH, TREAS.

GEO. W. GREENE, SEC. & GEN'L MGR



OFFICE OF

The Keystone Bottle Stopper Company,

MANUFACTURERS OF

BOTTLE STOPPERS,

Specialties:

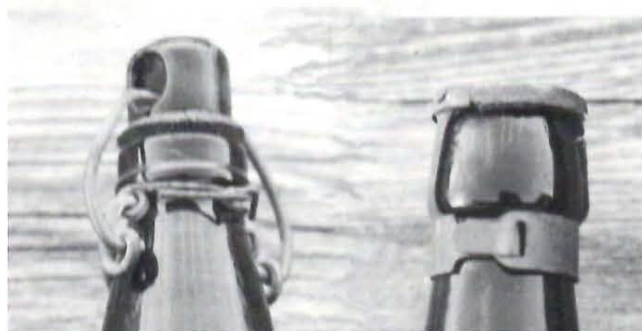
KEYSTONE AND CENTER LEVER
BOTTLE STOPPERS,
BEER BOTTLES,
Corks, Bungs, Faucets, &c.
OPEN.

Corner 41st and A. V. R. R.

Pittsburgh, Pa. Sept 12 1888

MANNER OF OPENING.

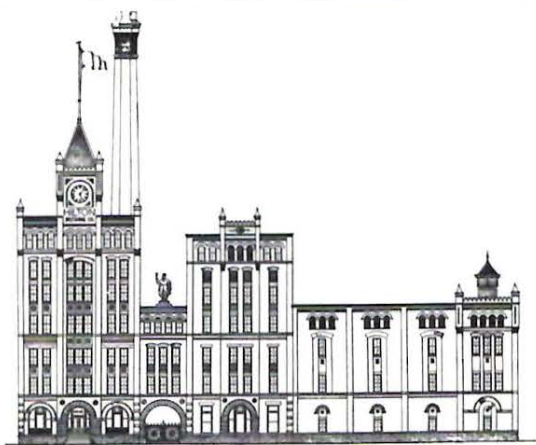
CLOSED.



These photos are all bottles from Rei Ojala's collection. At the far left, a glass stoppered version of the Hutter Porcelain stopper that Rei thinks might have been made by the company that made the bottle for Belmont Brewing (Martins Ferry, Ohio...right across the Ohio from Wheeling WV.) Definitely "glass country", so that is possible! To the right of the glass stopper, a typical



Bernardin seal on a bottle from Schmidts, Cincinnati, but this bottle was "corked" with a pitched oak plug! To the right of that, an unknown stopper on a bottle from Kunz, Bleser, Manitowoc, WI. This is a two-piece metal seal (cap and collar) holding a cork in place. The "trimmed blob" bottle top, also used with the Bernardin closure, is clearly visible. Like the glass "Hutter", this is the only one of these closures Rei has ever seen. Note that all of the closures in both these articles have been pre-Prohibition. But the one to the left, on a "steinie" 12 ounce bottle, evidently comes from either the late 30's or after WW II. The label is a U-permit, which would date from 1933 to 1936. The steinie was introduced about this time, but Rei thinks Grain Belt kept using the Permit labels until they were gone, and that the mid to late 1940's date is more likely. At any rate, the "zipper top" was not a successful experiment, as the light weight metal collar over a cork disk didn't stay sealed. And we thought the first tab top ("The thumb buster") was hard on the fingers! Imagine trying to get a hold on an aluminum tab to tear it off without cutting your fingers!



Reviewed by George W. Hilton, Editor Emeritus

Pennsylvania Breweries

Ken Bryson, (Stackpole Books, 5067 Ritter Road, Mechanicsburg, PA 17055). 206 pages. Paperbound.

This is not a history of Pennsylvania breweries parallel to the histories of brewing in Louisville and Cleveland with which we have been enriched in recent years, but rather a guide to the current breweries of the state. There are six survivors of the traditional regional breweries, and as of the first of 1998, 42 microbreweries or brewpubs. The book is nothing if not current: the text is supplemented with a list of five brewpubs that have opened since the text was completed early in 1998.

Each brewery gets a text on its history, individual characteristics and method of operation. There is for each one a listing of top personnel, hours of operations, types of beers produced, and much else. Particularly useful are listings of general tourist attractions in the area, and of good nonbrewing bars in the vicinity of interest to the serious beer drinker. For each brewpub Bryson gives his recommendation of the one best beer. On the basis of these recommendations, and also evaluations of the food, one concludes that Bryson did his preparation for the book very thoroughly.

My only objection to the treatment is that Bryson

is rather uncritical. He does have some negative criticism of some of the brewpubs that brew from extracts, but the rest are treated with almost uniform enthusiasm. On the basis of my experience with brewpubs to the west, the typical operator overcooks his malt and attempts to compensate by overcooking his hops. This, I have found, gives brewpub beer a uniformity that overrides the difference in styles the operator is trying to bring out. Things may be better in Pennsylvania, but I question whether all is as yummy-yummy as this book indicates. A few microbrewers or brewpub operators have good academic training — Gordon Biersch in California, for example — but most of them have only the knowledge of a good home brewer.

Nonetheless, the book provides a fine cross-section of brewing in a limited area at the end of the 20th century. The book is an excellent guide to beer-touring, but it is also a contribution to the historical record. As oft opined in these pages, even the operator of a small brewpub is just as much a brewer as Joseph Schlitz or Valentin Blatz ever was, and he is equally deserving of having some historical notice of his efforts.

The World of Beer Memorabilia: Identification and Value Guide

Herbert A. and Helen I. Haydock, (Collector Books, P. O. Box 3009, Paducah, KY 42002). 184 pages.

Hardbound. \$24.95 + \$2.00 postage.

This is principally an effort to present a visual sample of the riches of the Haydock collection of breweriana. As such, it is a great success, with high quality color reproductions of a wide variety of breweriana, divided into the usual categories of trays, signs, mugs, tap markers, and other artifacts familiar to all collectors. There is not a great deal of text, but the Haydocks have spared us yet another history of beer of the sort common in books on breweriana. Rather, they have provided us with a history

of beer advertising since the beginning of printed collectibles in the 1880's. The most valuable portion of the text is an account of the process of lithographic printing of trays and other metal items. The process developed from a highly labor-intensive method using lithographic stones to modern mechanized techniques. To my embarrassment, this text demonstrated that I really had not known what offset printing was.

The text and color illustrations are interspersed with photographs mainly of pre-Prohibition saloons, but also of men at work around breweries, and immediate post-Prohibition activity. The most impressive illustrations, however, are the pre-Prohibition color trays, most of which are portraits of women. I confess having been blind to the alleged beauty of these demure Edwardian maidens, but the high quality of color reproduction in this volume has demonstrated that many of them had a timeless attractiveness. A friend of mine at college who maintained that physical attractiveness of women dated only from 1940 was clearly wrong.

The book closes with an index and a price list, estimating the value of the artifacts shown. Price lists leave me cold because they pass out of date so quickly, thereby dating a book otherwise of permanent interest. Price lists do provide us with evidence that we have not exactly been impoverishing ourselves with our collecting. Breweriana has probably been as good an investment as common stock, and, yes, I know what the stock market has done in recent decades.

GWH



The Pub Sleuth

by Charlie Jeske

Lighthouse Depot Brewpub and Restaurant, 1 Lighthouse Lane, St. Joseph, MI 49085. (616) 982-7397, or Marine Radio Channel 40

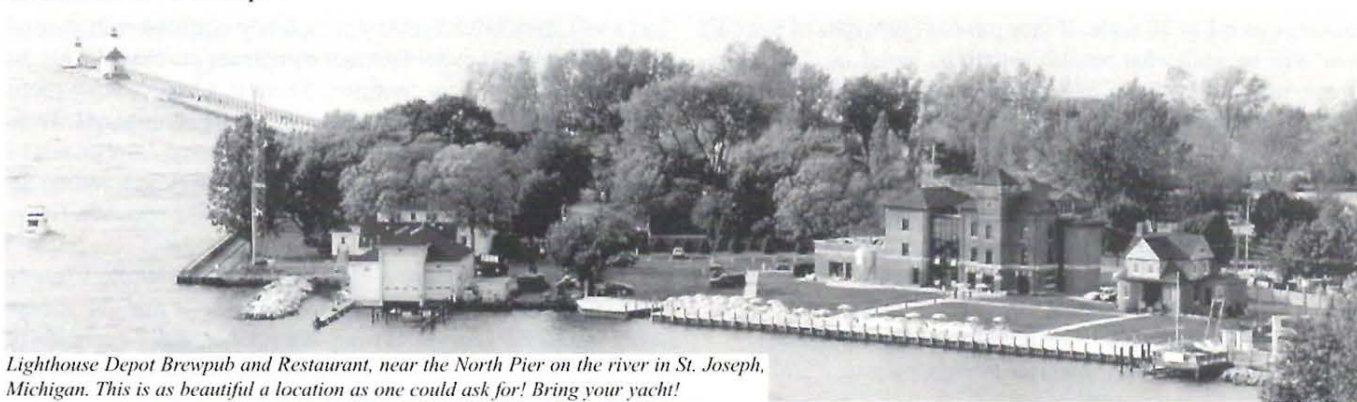
Directions: Off I-94 North on M-63 (exit 27), thru St. Joe to end of bridge over river. Right into Upton Lane, then right at road end. Sharp left at stop sign (past Whirlpool plant), then another sharp left into Marina Drive. At end of road, left about 250 feet, then left again into driveway. Complicated, but the view is worth the trip!

The old Lighthouse and Depot dates from 1891, cost the taxpayers \$35,000 to build, and was used to handle and maintain buoys, and for receiving and delivering supplies to the 114 lights the Coast Guard operated in all of Lake Michigan, including the Green Bay area. The Coast Guard Station still stands next to the brewpub.

With an obviously nautical theme, the pubs brews (and the formulas are subject to change, as the brewmaster had left just before we visited) are: Red Sky Night, Nut Brown Ale, an IPA, an Irish Stout and Golden Sunset Wheat. For those patrons not into beer, they have a wine list, and feature martinis.

The restaurant serves appetizers, soups, salads, sandwiches and pizza. The lunch menu has beer battered cod, and a vegetarian plate. Supper features baby back ribs, Bourbon St. pork chops, planked salmon and Jamaican chicken, along with lake perch.

The bar itself holds about 15 people, and there is plenty of breweriana! Growlers, a small flare pilsener, and pint glasses, a double shot and Old Fashioned glass. There are also two plastic glasses, just right for a boat or pool, with the brewery logo. Coasters, but no business cards (Drat!)



Lighthouse Depot Brewpub and Restaurant, near the North Pier on the river in St. Joseph, Michigan. This is as beautiful a location as one could ask for! Bring your yacht!

While we (Bruce Marks joined me on this one) were in the area, I revisited (or attempted to visit) several brewpubs in nearby Kalamazoo. Larry Bell has taken over **Duster's Microbrewery** in Lawton, MI as a second location.; it opens at 1:30 PM, so we moved on (and Lawton's other brewpub, **Old Hat Brewery** still wasn't open when we went back about 3:30). We ate at **Olde Peninsula Brewing and Restaurant**, then tried **Kraftbrau Brewery** (not open until 4 PM). Larry **Bells Brewery**, across the street shows some changes. The tasting room now has a level floor, has chairs in the bar, and the Gift shop is now inside! [Ed. note: I begin to smell prosperity in the Bell family?] Larry has at least 3 new pint glasses (Bruce was

delighted!) We then went to **Bilbo's Brewing Co.**, a new brewpub-pizza restaurant in Kalamazoo (location: 2628 W. Michigan Ave., Kalamazoo, MI 49008. (616) 382-5544, in a strip mall...parking in the rear). Open 7 days, from 11 AM to about 10 PM, this is a specialty pan pizza operation. There were 6 beers on tap: Wizard Wheat, Underground Brown Ale, Dragon Red Ale, an American Pale Ale and a Honey Porter, and Bell's Amber Ale. They poured the first beer in June, 1998, and still are (as of our visit) pretty barren in the breweriana department.

A nice drive, and with company this time! I actually had one beer! Until the next time then....To Your Health!

Charlie



A change of pace, or at least drivers this issue. I turn the text portion of the column over to Hamp Miller, a long-time NABA member who a couple of years ago fell in love with California during a visit, bought a house, went home, sold the New Jersey house and moved, lock, stock and collection to the Golden West! We share evidently similar beer tastes, and Hamp has a geographically (at least) different slant on beer. So here's Hamp:

Another outstanding edition of The Breweriana Collector! ! Thank you. You are creating a lasting chronicle of the history of breweries and their advertising, something nobody else has ever done. I think the Board would be well advised to raise the dues to \$25 and buy you more equipment, if needed, or to fund even more pages for the magazine. You should take great pride in your efforts.

In reading your "De Gustibus" columns, I noticed something which we have experienced out here on the west coast. Our local beer bar, "The Original Spikes" holds forth with a new offering of brews from one of the coast breweries every Tuesday night. As noted in some of your columns, there is a apparent trend for any one brewery to brew beers with similar rankings on a 1 to 10 scale. If they put out four types of beer, all four will be somewhat similar in ratings based on your tastes (mine, too). I submit the following for your consideration:

Anheuser-Busch: whatever brand/type they put out, it will be bland.

Miller - one small step up from A-B

Lion Brewery - may be capable of putting out a good one, but to date everything is 4 to 6.

Sudwerks, Davis, CA - everything they brew rates from 8 up to 10.

DeGroens - All of their offerings are very good.

Hoster - clearly superior to most micros.

In wandering throughout the southwest and lately successfully focusing on hitting every one of California's micros, I note the following: the best seller is usually a porter, with a highly hopped amber closely running second. Lagers and Pilsners are far more difficult to brew consistently according to the brewmasters and the results seem to trend towards Bud and Miller. A few notable exceptions include Long Valley Brewing in New Jersey and Mendocino B.C and Sudwerks in Davis, CA. A typical CA Amber (overly hopped) ranks from 5 to 6 and the porters 6 to 8. However, there are fortunately quite a few brewers who put out great stuff and I recommend them highly to you. The following sell numerous brews, all of which can be count-

ed upon to be far above average: Portland Brewing Co. from Oregon; Mendocino B.C. from Hopland, CA; Anderson Valley B.C. from Booneville, CA; St. Helena B.C. from Middle Town, CA; Gordon Biersch, with numerous locations in CA and especially Sonoma Mountain Brewery in Glen Ellen, CA.

Sonoma Mountain is an interesting tale. Count Augustin Harzathy established his Buena Vista Winery in Sonoma, CA in the mid-1850's. This was CA's first real winery using European grape varieties and it is still in business. An interesting historical note: the USA's first micro, New Albion was started a half mile down the road about 120 years later. Prior to that time, our Napa and Sonoma Valleys were the hop capitol of the USA. Then the grapes took over and the rest is history until a couple of years ago. The well known Korbel Cellars and Benziger Winery have both elected to tear out substantial vineyards and go into the brewing business complete with hop estates. They grow their own and send them up north to be converted to pellets as their brewing process is deemed more efficient using the pellets. While both firms continue their major efforts marketing wines, Benziger has really made a major investment. Sonoma Mountain Brewery is located on Hwy. 12 near Glen Ellen, CA. It has it's own separate site featuring a two and a half story brick brewery completely outfitted with state of the art glistening copper German equipment purchased from an operating brewery near Stuttgart. There is a large tasting room and well stocked gift shop, biergarten and lovely grounds. Their beers rate above those of Sudwerks (my personal favorite until I visited Sonoma Mtn. last year for the first time). In traveling all over Europe and the USA, this is the finest example of a brewery we've ever visited.

Wheat beers are a big thing out here. While I ignore them, they are an important part of the profit mix for almost every micro we visit. In closing this ramble, think again about my theory, Hudepohl, Genesee, good ole Sam Adams, etc. produce middle of the road beers, regardless of the brand names. A-B and Miller can disguise their stuff with Plank Road and Red Wolf names, but the contents rate low on the scale. The Sudwerks, Hosters, Medoncinis, etc. are the cream rising to the top (or should I say creamy foam rising to the top). Fine breweries produce a variety of fine beers simply because the brewmasters are MASTERS of their art.

Prosit! Hamp Miller



Hamp, it's difficult to argue with your logic, or to disagree with your conclusions. It seems the bigger the marketing area, the more the "marketers" rule the shop rather than the brewer, and the product drifts toward mass acceptance, and

blandness. Does success really spoil Rock Brewer? Has to be awfully tempting...sell more beer by making more drinkers happy, making more beer drinkers happy by catering to their taste that has been degraded by generations of insipid slop served up by the industry giants, making Joe Sixpack happy while turning off the folks that got you started! Happened to Pete's, could be happening to Sam Adams.

Time to stop feeling depressed, and get to some REAL beer! These are listed in order consumed, not seasonally:

Franklinfest, Independence B.C., Philadelphia PA
"Our version of a traditional Marzan(sic) style Octoberfest". Nice copper color, a malty nose and a rich full body, with proper malt sweetness and a subtle tongue-tingler finish. The label touts its Bavarian heritage, even showing Ben Franklin in lederhosen. A very, very nice brew!

Fire Rock Pale Ale, Portland OR for Kona B.C., Maui
An interesting American style ale. Pleasant nose, rather typical ale middle and a BIG hops finish. Not for the faint of tongue. As it warmed, the hops finish strengthened, and as it is a very long process, will NOT please non-aleophiles!

Wild Boar Hefeweizen, Wild Boar B.C., Dubuque IA
A wheaten ale, with live yeast in the bottle (being cloudy IS correct for the type). Not a distinguished brew, but reasonably true to type...light in body, refreshing in taste.

Red Rose Ale, Lancaster Malt B.C., Lancaster, PA
I'd guess this is the "standard" ale at the brewpub. A nice quality brew with good balance and not a strong ale character. This approaches an "Everyman's Ale", but with a distinct (but toned down) ale finish. Label is notch-coded "best before" dated. I have heard that Lancaster Malt has gone into Chapter 11...I sincerely hope this isn't so!

Sam Adams Winter Lager, Boston Beer Co.,
Cincinnati, OH

One immediately thinks of an ale...copper color, and a nose that suggests a big body; but it is a "spiced wheat lager." I'd been a bit disappointed with the last few Sam Adams brews I'd tried, but I repeated my previous enjoyment of this seasonal. I found a hint of pumpkin pie...nutmeg, allspice and cinnamon.

'98-99 Winterfest, Coors B.C., Golden, CO

Somewhat less distinctive this year than I remember, but still NOT what one expects from Coors. It has a nice coppery color, a spicy nose and good body. Undistinguished at normal Coors drinking temperature, it gains complexity and seasonal character as it warms.

Winterhook Winter Ale, Redhook Ale Brewery

The annual return of the original Redhook Ale that first knocked my socks off in the old brewery nee-transmission shop in Seattle's Ballard District some years back. Wonderful, wonderful!

Bert Grants Winter Ale, Yakima Brewing and
Malting, Yakima, WA

A very pleasant seasonal! The Mt. Hood hops claim the herbal/spice nose and taste. This is the most distinctive flavor I've found from this brewery since Grant retired. The label is notch-coded, but in an undecipherable code. Thanks a lot!

Hopfest Brown Ale, Frederick B.C., Frederick MD
4.8% alc, by vol. Their version of the Oktoberfest, celebrating the hops harvest in the Pacific Northwest. If you don't LOVE hops, don't bother! Dry-hopped and unfiltered, and as they say

"Whacky amounts of hops." Complex and delicious, despite the ingredient dominance.

Celebration Ale '98, Sierra Nevada B.C., Chico CA
Simply put: "YES, YES, YES!"

Snow Goose '98, Wild Goose B.C., Frederick MD
Maybe I'm mellowing, or maybe this DOES get better every year! A rich, complex flavor, beautifully hopped with an oak barrel taste that may be oak, may be yeast. Extraordinary!

Merry Christmas Happy New Year '98 Ale, Anchor
B.C., San Francisco CA

This landmark seasonal is different every year; this is year 24 for Fritz Maytag. My first bottle, at room temperature, struck me as not as memorable as in years past. The flavor was hops dominant, but I missed the spiciness and complexity of previous editions.

Winter Fogg' 98, Olde Heurich B.C., (F.X. Matt),
Utica NY

Labeled as a spiced Porter. Light of body for the type, but a quite pleasant brew! Main flavor is a spicy sweetness. Gary Heurich puts a recommended serving temp. on the label (50-55 deg.), but uses a cryptic dating code on the bottle bottom.

Octoberfest Beer, Lancaster Malt B.C., Lancaster PA
A bit hops-tart for an Octoberfest. I think this is my first quibble with LMB! There IS a malt sweetness at the start, but the hops quickly dominate. Overall, it's more Ale-like.

Stoudt's Gold, The Lion for Stoudt B.C.

Stoudt's original Munich-style beer, sort of. Sweetness predominates, and no distinct finish. Pleasant enough, I guess, but nothing either typical or particularly interesting. This was a MUCH better brew when Stoudt brewed and bottled it themselves in 22 oz. bottles.

Hennepin (Belgian-style) Ale, Brewery Ommegang,
Cooperstown, NY

Bottle conditioned, and equally as fine a brew as their flagship Abbey style. Pale in color, with an extraordinary herbal flavor and a deep-in-the-throat finish. Evidently hand-bottled and corked. Pricey (but well worth it) and delicious!

"Big Jack" Stadium Ale, Frederick B.C., Frederick,
MD [for the Jack Kent Cooke Stadium]

A nice solid lager with a big body and warm hops finish. Guess this could be considered a seasonal, as only the Redskins use the stadium.

Woodstock IPA Ale, Portland B.C., Portland, OR

A classic hoppy ale! IPA's were brewed to stand the trip around the horn to India in the days of the Raj. The ale is higher in alcohol (this is 6.3% by volume), highly hopped, and acquires an oak taste from the kegs in which it ages. This example, although potent, seems actually a bit shy of the traditional hops, which probably makes it more universally drinkable.

Wasatch Premium Ale, Schirf B.C., Salt Lake City

A brew I recall with great fondness from travels to the area. Some years later, it tastes as good as I remembered! Excellent malt-hops balance, and a slowly developing, delicious ale finish.

Just think back a few years. before the proliferation of micros, and the rebirth of the tradition of holiday brews, we thought a Michelob was a proper exotic Christmas treat! Sorry to say, there are those who still think so. A-B, at least, is happy with their ignorance!

File



Executive Secretary's Report

The Holidays are over, and it's time to start thinking of Breweriana collecting again. The show year starts soon (see Events of Interest); the opportunities are abundant. A reminder... '99 will again see The NABA Hospitality Room in conjunction with the Spring and Fall Indianapolis Ad Shows (March and September).

About the Rochester Convention: Friday July 30 to Sunday August 1 hold the "official" convention activities, but many members arrive at Convention as early as Tuesday! The hotel this year is The Holiday Inn-Crowne Plaza at 70 State Street. Registration information will be included with the SPRING *Breweriana Collector*, along with a hotel reservation form. The hotel cut-off date is June 30, 1999! The American Bowling Congress has tourneys all summer long in Rochester, and rooms are at a premium!

Sad news is that some of the folks who have made the past Conventions so successful have passed on. I think particularly of Bill Luers and Don Haydock. I was also saddened by the lack of response to a letter I wrote appealing for material, particularly photos of Western NY breweriana to use in this and the pre-Convention issues of your magazine. I received but 3 replies. Most of the color photos are from a collection a long way out of the area! I would have thought that more than two members in the area would have a collection and a camera!

Another reminder: EVERYBODY's 1999-2000 NABA dues are payable as of our Membership year end, May 31, 1999. It isn't too early to pay the \$20 NOW. The later it gets, the more work it makes, and the more it costs your club

for posatge! A word to the wise?

The emblem you see here with our NABA logo is of the proposed BEER MUSEUM in Milwaukee. This independent effort has begun to gain momentum, and is moving forward. There have been several public meetings to date. The President is NABA's Leonard Jurgensen, and I've been asked to be a Member of the Board as a representative of NABA. Information can be obtained by writing The Beer Museum, P.O.Box 309, Milwaukee, WI 53201. I will keep you posted on progress.

Please remember we have a Membership recruitment program underway for the next NABA year. If everybody would recruit one new member, it would be good practice for the competition, and we'd double in size!

Sincerely
Robert E. Jagger
Executive Secretary



New Members

Bakemeier, Todd
2928 Dunaway Ave.
Cincinnati, OH 45211
(513) 662-0418
Cans-crowns-labels-signs; Schoenling & Hudepohl Breweries

Benge, Michael S.
5118 Kingfisher Dr.
Houston, TX 77035
(713) 966-5805
Mugs and Steins

Carry, Charles A., Jr. (Marylinn)
7531 Glennon Dr.
Bethesda, MD 20817-2030 [Ed note: Thank you, Charles!]
(310) 365-0184
Clocks and Statues

Edgar, James F. (Angeline)
25372 Islandview Dr.
Cohasset, MN 55721
(218) 328-5731 E-Mail: jedgar@grandnet.com
All Breweriana-mirrors-mugs-steins-pitchers-R.O.G signs

Ellefson, Brian D.
7112 France Ave., N.
Brooklyn Center, MN 55429
(612) 560-5576
Books-magazines-cans-cases-glasses-photos-signs
Minnesota breweries ONLY

England, Mike L. (Abbie)
718 NM Scott St.
Ankeny, IA 50021
(515) 965-2448 E-Mail: mengland@bcca.com
Cans-glasses-neon signs-tip trays-SHOW PROMOTER
All Iowa breweries before 1960

Flanagan, Dave
1430 Hgwy 43
Winona, MN 55987
(507) 454-2368
All breweriana-neon signs

Goebel, Howard G. (Alberta)
105 Chestnut Dr.
E. Greenwich, RI 02818
(401) 885-5519
All breweriana-Goebel & Gunther breweries

Hall, Jack (Rebecca) P.O. Box 890 Blowing Rock, NC 28605 (704) 295-9326	Moline, IL 61265 (309) 762-0430 All breweriana-Reverse on Glass- signs - statues
Malvorsen, Mark J. 2640 Lexington Dr. Bismarck, ND 58501-7825 <i>[Mark, Thank you!]</i> All breweriana-paper items-post cards- August Schell Prohibition soda New Ulm, MN	St. Claire, David 95 Foxboro Ln. Gurnee, IL 60031 Tucker, Craig A. 2484 Ardwell Ave. Akron, OH 44312 All breweriana; Burkhardt, Leisey, Blatz; pre-1960
Hornseth, Tim (Jean) 4425 Copperfield Ln. Rochester, MN 55901 (507) 536-0394 Cans-watch fobs-beer bags-Sick's Select, Congress & Senate	Umhoefer, Ralph (Marian) 4908 Pinon Dr. Las Vegas, NV 89130 (702) 223-1857 All breweries, all brands
Koffman, Tom 106 Golfwood Amherst, Ontario N9v-3T4 Canada (519) 736-9352 Cans-signs-trays Canadian and Foreign	Vyzralek, Frank E. (Dolores) 702 E. Capitol Ave. Bismarck, ND 58501 (701) 223-1857 History Dakota & Minnesota breweries
Kulka, Bill (Sherry) 3422 E. Traverse Hwy. Traverse City, MI 49684 Trays: Michigan and Ohio breweries	Wachlarz, Edward (Marcia) 4745 Kingsley Dr. Warren, MI 48092 (810) 573-0057 Clocks-mirrors-signs-statues-tap knobs; All breweries, brands
Leonard, Tom 4839 E. Greenway, Suite 360 Scottsdale, AZ 85254 (602) 493-1103; FAX (602) 485-8571	Walker, George 21 Maple rd. Longmeadow, MA 01106 (413) 567-6818 Books-magazines-calendars-history-labels-lithos-paper items- photos-post cards; Hampden Brewing, Chicopee, MA
Mosser, Jo Ann 9211 Oak Arbor Conroe, TX 77384 (409) 321-3278	Welsh, Carl P.O. Box 3342 Buffalo, NY 14240 (716) 847-6593 Coasters (one of each world-wide!)
Murray, Paul T. 45 Deeke Ct. Roselle, IL 60172 Glasses-signs-statues; Blatz-Hamms-Pabst	Weatherhead, John 10630 Haynes Forest Dr. Alpharetta, GA 30022-4812 <i>[Thanks, y'all!]</i> (678-393-8505 E-Mail: John.weatherhead@cmdq.com Mini-beers-Flecks beer items
Oleson, Chris 31 Arbutus Dr. Duluth, MN 55810 (218) 628-0713 Cans (US 12 Oz.)-Anything from Fitgers, Duluth B'g & M'g	[Editors note: Welcome aboard all of you! Enjoy!!!! Norm Jay's ten from Guzzle & Twirl sure help bulk up this list! How 'bout the rest of us doing some recruiting? These new folks won't know of my Zip PLUS 4 cru- sade (but some sent one anyway... Thanks again!); hope YOUR mail won't be delayed because you didn't send in the last 4 dig- its AGAIN this year!]
Patterson, Kraig (Becky) 218 N. Buchanan St. Edwardsville, IL 62025 (618) 656-3568 All breweriana-lithos-signs-Lemp & pre-Pro St. Louis br'ys	DUES YEAR ENDS MAY 31, 1999
Stark, Jeff 921 32nd Ave. A	

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Alpharetta GA 30022
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BH1 W99-6

WANTED: TOP CONDITION lithographs, die cut cardboards, and trays from Nebraska, Colorado, Utah, Idaho, Montana, Nevada, New Mexico, Arizona, Washington, Wyoming, Oregon. Fisher (Utah) etched glasses, Tivoli (Colo) tray with woman w/ red hat, Tivoli sunburst tip tray. John Bussey (402) 430-7101, <topcue@aol.com>

Bu1 W99-4

WANTED BY EDITOR: WAY back copies of *The Breweriana Collector*, the first 7 issues! My plea from last issue was largely answered by long-time member Jim Crampton; now the HARD part! If any long-time member has copies of issues 1 through 7, even xerox copies would help me complete the files! PLEASE send to: Fil Graff, 10111 Lincoln Way West, St. Thomas, PA 17252-9513 (E-Mail: fgraff@epix.net)

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Events of Interest

- Feb. 11-14** 1999 **Annual BLUE & GREY SHOW (BCCA/NABA)**, Fredericksburg, VA Holiday Inn South
Contact: Ray Johnson (703) 971-3549
- Feb. 14** 1999 **MILWAUKEE ANTIQUE BOTTLE & ADVERTISING SHOW**, Grand Hotel, Milw., WI
Contact: John Brandt (414) 673-6541
- Feb. 27** 1999 **WINTER SUPERSWAP 8**, Doggone Good Chapter, Stone Pony Saloon, Frankenmuth, MI
Contact: Mark Brooks (517) 624-5749 or <markabrook@aol.com>
- Feb. 27** 1999 **MID-MISSOURI MEGA MEET**, Holiday Inn Expo center, Columbia, MO
Contact: Bruce Mobley (660) 385-6256
- Mar. 7** 1999 **MADISON ADVERTISING & BOTTLE SHOW & SALE**, Ramada Inn I-90, Madison, WI
Contact: Bill Mitchell (715) 341-1471
- Mar. 9-12** 1999 **24th NEVADA CONVENTION & BREWERIANA SHOW**, Sands Regency, Reno, NV
Contact: Jim Dermody (702) 828-0338 or "Turkey" Lardinois (7-2) 786-1363
- Mar. 11-14** 1999 **23d QUEEN CITY CHAPT. LUCK O' THE IRISH SHOW**; Holiday Inn, Ft. Mitchell, KY
Contact: Dave Gausepohl, (606) 371-4415
- Mar. 14** 1999 **BREW CITY AD SHOW**, Serb Hall, 5101 W. Oklahoma, Milwaukee
Contact: Jim Welytok, Town Line Rd., Sussex, WI 53089 (414) 246-7171
- Mar. 19-21** 1999 **INDIANAPOLIS ANTIQUE AD SHOW**, South Pavilion Bldg, State Fair Grounds
NABA Hospitality at Holiday Inn, US 421 & I-465; 8 PM Fri. Mar. 14, Poolside
- Mar. 20-21** 1999 **BREWERIANA SHOW**, Our Land Pavilion, Indiana St. Fair Grounds, Indianapolis, IN
Contact: Carol Rettig, (317) 261-1405
- Apr. 9-11** 1999 **KEYSTONE (BCCA) SPRING THAW & CROWNVENTION**, Holiday Inn, Chambersburg, PA
Contact: Mark Swartz (717) 263-8295<mswartz@epix.net>or John Vetter (703) 591-3060
- Apr. 10** 1999 **NORTHEAST WISCONSIN TRADE-A-THON, (BCCA)**, Holiday Inn, Manitowoc, WI
Contact: Pete Vann (920) 499-6061
- April 11** 1999 **NORTHSTAR HISTORICAL BOTTLE & AD SHOW**, Days Inn, Bloomington, MN
Contact: Steve Ketcham (612) 920-4205
- April 18** 1999 **BEER CAN & BREWERIANA SHOW**, American Legion, Blue Springs, MO
Contact: Red Jones (913) 596-1580
- April 21-25** 1999 **JUST FOR OPENERS CONVENTION**, ~~~~~, Naples, FL
Contact: Bob McNary, (941) 353-8458
- May 2** 1999 **BREW CITY AD SHOW**, Serb Hall, 5101 W. Oklahoma, Milwaukee
Contact: Jim Welytok, W241 N8938 Penny Ln., Sussex, WI 57089 (414) 246-7171
- May 16** 1999 **E. PENNA TRI-CHAPTER SHOW (BCCA)**, Leesport Farmers Market, N. Of Reading, PA
Contact: Jerry Matonis (717) 693-3612 <JMat973447@aol.com>
- June 6** 1999 **QUEEN CITY CHAPTER SHOW**, American Legion Post 630, Blue Ash, OH
Contact: Dave Gausepohl (606) 371-4415
- June 16-20** 1999 **ABA CONVENTION XVIII** (Members Only),
Contact ABA Office, Pueblo, CO
- Jun. 19-20** 1999 **SUMMER INDY AD SHOW**, Our Land Pavilion, State Fair Grounds, Indianapolis 1999
[No NABA Hospitality Room at Summer Show]
- July 28-Aug. 1** 1999 **28 th Annual NABA CONVENTION**, Holiday Inn-Crown Plaza, Rochester, NY
Information and Registration with Spring issue, *Breweriana Collector*
- Aug. 8** 1999 **QUEEN CITY CHAPTER SHOW**, Amer. Legion Hall, Blue Ash, OH. 9AM to 2PM
Contact: Jeff Dowers (513) 851-8986
- Sept. 9-12** 1999 **BCCA CANVENTION #29**, Mission Palms Hotel, Tempe, AZ
Contact: BCCA office,
- Nov. 28** 1999 **QUEEN CITY CHAPTER SHOW**, American Legion Hall, Blue Ash, OH. 9AM to 2PM
Contact: Jeff Dowers (513) 851-8986

Note to our readers: Bob Hajicek has agreed to take over editing the NABA Events page! Please, in the future, get all information on events you wish included to Bob at: PO Box 4202, Hopkins, MN 55343, (612) 595-0878. Thanks to those of you who helped me do this page the past four years! Fil

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