

BREWERIANA



COLLECTOR

VOLUME 194

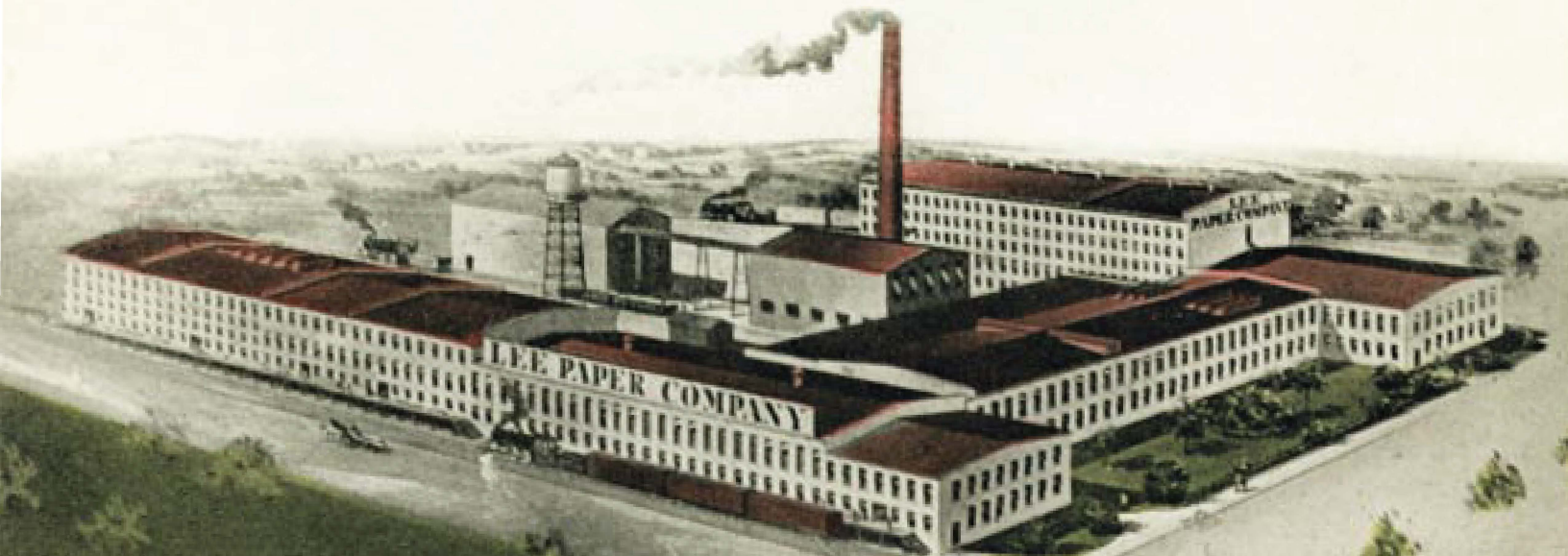
SUMMER 2021



*Bonus 80-page
Convention issue!*



WHAT'S INSIDE: The Miller Girl ~ The Beauty of Blatz ~ Brian Nolan's Friendship
Get...Get...Gettelman ~ Breweries of Ozaukee County ~ Convention Updates ~ Much more!



≡ THE MUSEUM OF AMERICAN BREWING ≡

BEER, AMERICANA & BREWERIANA

The Mill's 80 million dollar restoration project includes a museum that will tell the story of American beer and its role in our culture. In the early to mid-twentieth century, regional breweries built awareness with brand art (motion beer signs, back bar chalkware sculptures, factory lithographs, tap handles, etc.) To collectors, this memorabilia is affectionately known as breweriana—a reminder of good times, craftsmanship, regional Americana and iconic beers. The Museum will be a destination for NABA members, serious collectors and casual visitors to discover one of the country's most extensive breweriana collections.



ENCORE MAGAZINE FEATURING THE MUSEUMS AT THE MILL
READ ARTICLE www.millmuseums.com

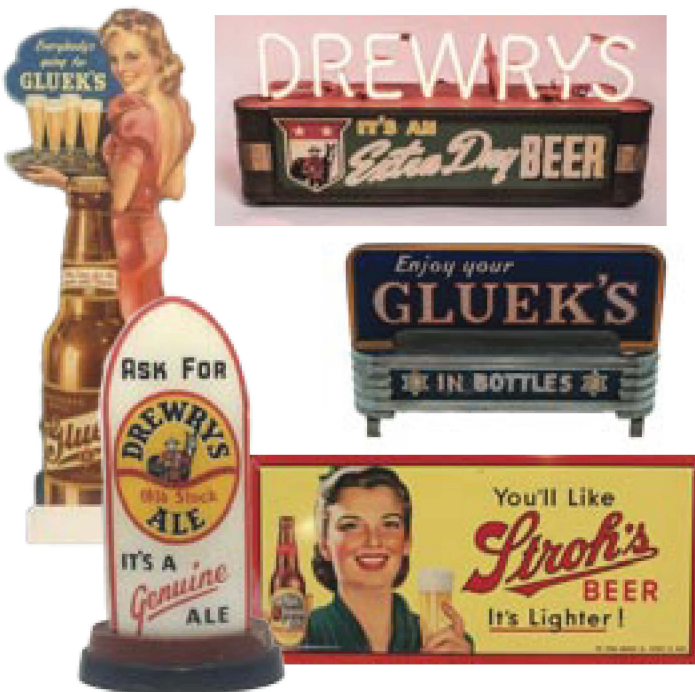
HISTORY ON DISPLAY

While the museum is currently in the hands of architects and construction crews, it hasn't prevented us from displaying artifacts to the public. As we continue our work restoring historic buildings in downtown Vicksburg, we're using these spaces as venues for artists and brewery history. In addition, you can now see hundreds of artifacts that we've collected like these shown here by visiting our online brewery museum at www.millmuseums.com.

WATCH OUR BREWERY MUSEUM VIDEO

www.millmuseums.com

Come along as we share the compelling story of beer and its place in The Mill at Vicksburg, including a brewery museum devoted to breweriana. We look forward to hosting NABA conferences and events in the future!



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Article submissions: Readers are welcome to submit articles for consideration to the Editorial Director, Ken Quaas at ken@consumertruth.com or 630-204-5270.

Deadlines for submissions are the same as advertising deadlines listed on page 77.

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BREWERIANA COLLECTOR

"Ours is a hobby of stories"

Summer 2021

#194

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Cover images featured from the Miller Brewing Company:

A stunning die cut cardboard sign, 11 x 19 in., c. 1936. Collection of Ryan Sexton.

Pre-prohibition era felt pennant, 30 in. long. Collection of Jev Arreazola.

NABA's 50th Anniversary Convention will be held in Milwaukee, WI, July 28 - 31, 2021.

The National Association of Breweriana Advertising, Inc.(NABA) publishes *Breweriana Collector* for its membership. NABA Officers, Directors, and Editorial Staff do not verify the content or accuracy of articles accepted for publication. The Editor & Staff may edit submissions and ads or defer publication for space reasons. *Breweriana Collector* is published quarterly at NABA, PO Box 51008, Durham NC 27717-1008. Subscriptions in the United States are \$35 per year to members of the Association and are included as part of the annual dues payment of \$35 per year. **POSTMASTER:** Send address changes to *Breweriana Collector*, NABA, PO Box 51008, Durham NC 27717-1008.

President's Message



After seven years of having the privilege to lead our great organization, this will be my final column as NABA president. I have decided to retire and can happily do so knowing I leave NABA in excellent shape and in the best of hands.

At the conclusion of NABA's 50th Anniversary convention in Milwaukee, **Ken Quaas**, our current vice president, will succeed me as president. Ken and I have worked closely these past 7 years and become good friends. Ken has been the most active vice president NABA has ever had, leading both our membership growth efforts and this magazine, NABA's most important asset to its members.

Mike Michalik will take over the Vice President's role. Mike also has been integral to the huge membership increases NABA has experienced in the past few years and oversees our convention efforts. Our long-time and extraordinary Treasurer, **Jim Kaiser**, will remain in that role but will be assisted by one of our talented group of Board of Directors, **Joe Gula**, this year's Convention Chair.



New NABA President Ken Quaas and Vice President Mike Michalik enjoy a craft beer flight after the Texas Brewery Collectibles Show in Shiner, TX.

Dave Alsgaard will remain our recording secretary, a position in which he excels by doing so many important things for our club. The effort that Dave and our outstanding Executive Secretary **John Stanley** put into NABA are immeasurably valuable toward our success.

Lisa Allen has been unanimously nominated to the Board. She brings great enthusiasm as both leader of our Membership Committee and in directing our revamped convention auction this year, in partnership with Morean Auctions.



NABA's newest Board of Directors nominee Lisa Allen.

Our thanks to our retiring director, **John Bittermann**, a craft brewery and Illinois breweriana expert who has contributed ideas and energy toward growing NABA in his years on the Board.

I have been fortunate to serve NABA for many years as a member of the Board of Directors, as Recording Secretary and since 2015 as President. I am proud of the many accomplishments we have had as a Board, including:

- Growing our membership by more than 60% in the past 5 years.
- Improving and expanding the Breweriana Collector magazine from 48 to 64 pages (and four consecutive 80-pagers to celebrate our 50th)!
- Revamping our website and adding a tremendous amount of current and historical content to make it a true asset to our membership. This could not have been accomplished without our extraordinary webmaster **Dan Bora**.
- Three consecutive conventions of record-setting attendance (including Milwaukee this year).

- Increasing our local chapter affiliates from 22 to 47. We welcomed Bluebonnet of Dallas Ft. Worth, TX as our 47th chapter with the recent addition.

I am especially proud that NABA has retained so many of our members for more than 20 years, which leads me to believe we are doing something right.

I hope you enjoy reading this convention issue, in which we focus heavily on Milwaukee breweries. As we've said many times, producing this magazine would be impossible without the help of our members, and more than 100 contributed to this edition! We are especially grateful for all of the help contributed by our collectors of Milwaukee-area breweriana, including, but not limited, to **John Steiner, Len Jurgensen, Jon Huntington, Rich Yahr, Jev Arreazola, Scott Bristoll, Bob Flemming, David Gorham, Brian Langenbach, Tice Nichols, Ron Thomas,**

Dean Blazek, Bob Giese, Del Worden, Tim Worden, Ryan Sexton and Ryan Hiscox.

I have thought long and hard about what to say in my final column and concluded to give a heartfelt "thank you" to all our members for the opportunity to help guide our wonderful organization over the past four decades. I am grateful to our past President, former BC Editor and now Director Emeritus, **George Baley**, as well as legendary NABA members **Helen Haydock** and **Reino Ojala**, who have been influential and inspirational to me.

I will continue to be a goodwill ambassador and work to further NABA's growth and contributions to our great hobby.

I am greatly looking forward to our 50th Convention, for which we have some amazing plans.

See you in Milwaukee!

John Ferguson, President
Fergkate@comcast.net

Executive Secretary's Report

Total Members	Needing to Renew 9/30/2020	Needing to Renew 12/31/2020	3-year Memberships	New Members & Rejoins	Renew if Mailing Label Dated
1128	20	76	376	77 Past Due	6/30/2021 3/31/2021

Thank you to everyone who helped with recruiting new members and rejoins.

3 ways to renew your membership!

- 1) Send a check payable to NABA to:
PO Box 51008, Durham NC 27717
- 2) Use PayPal (send to nabamembership@comcast.net)
- 3) Pay securely online with a Credit Card:
 - www.nababrew.com.
 - Click your name at right side below top banner area.
 - Membership Details appear beside "change password."
 - Choose "Renew to New Date," fourth bullet down (after Membership Card).

Any corrections to member data can be made online at www.nababrew.com. Email me or call if you need help making changes.

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Anheuser-Busch Knives & Match Safes:

The Collection of Robert Sudduth



Donald A. Bull
John R. Stanley

There have been enough books and articles written about Anheuser-Busch to fill a truckload of beer crates filled with them. At the recent Blue-Gray Breweriana Show, John mentioned the progress of this book to a fellow collector who responded, "I thought everything that could be written has already been written about Anheuser-Busch." John explained how this one would be very different which brought the response, "I will be buying the book."

The book has been completed – all 250 pages of it. The story of the knives and match safes is told through newspaper and magazine articles published during their popular years accompanied by the over 1000 photographs. You will not only be informed, you will be entertained.

The book is now available for purchase. Search the title *Anheuser-Busch Knives & Match Safes* on Amazon.com.

It's show time!

With the pandemic subsiding and the warmer weather now here, breweriana shows are thankfully once again in full swing. That means the Handsome Waiter, the NABA membership icon, is very busy with appearances across the country. NABA membership continues to grow, with 115 new members since December 2020.



Mars, PA: Dave Donovan and NABA Board Member Mike Michalik at the ABA Convention Show on June 12.



Leesport, PA: NABA Board Member Chris Watt and his uncle, legendary Pennsylvania breweriana collector, Gerald Watt, manned the NABA table at the Old Reading Chapter show on June 6.



Lebanon, OH: Bill Boyle, Charlie Smith, NABA Board Member Lisa Allen, Art LaComb, Bob Kates, Dave Reed, Doug Groth, Rick Ordeman, Tom Legeret, and NABA President John Ferguson at the Miami Valley Chapter's 47 th Annual Mini Convention on June 12.



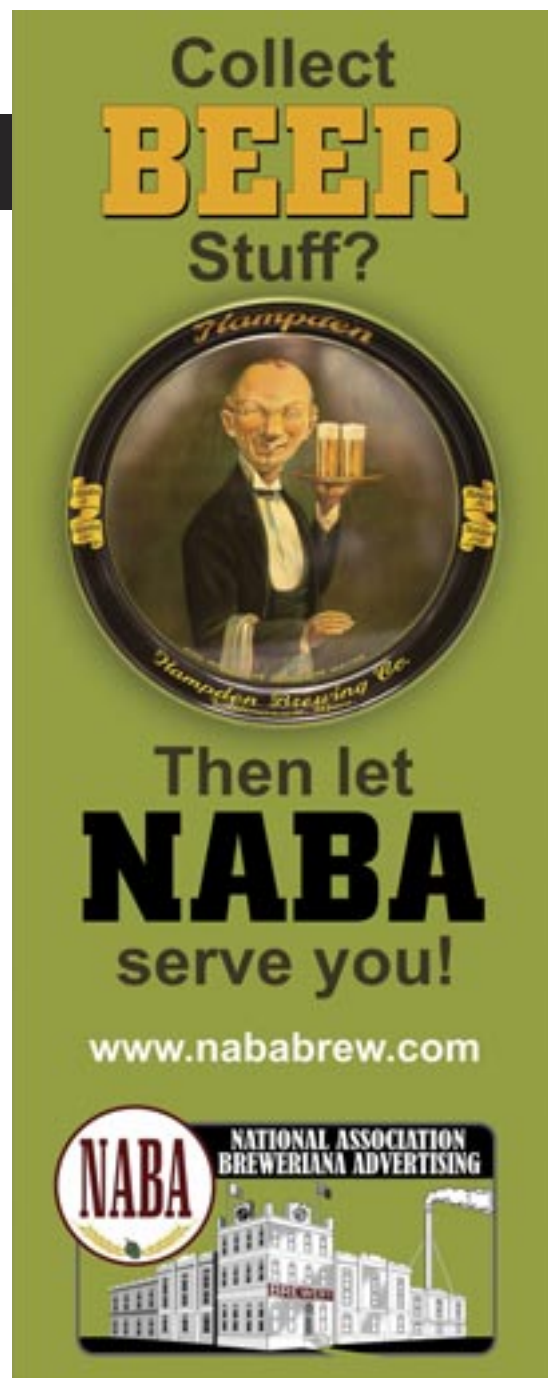
Shiner, TX: NABA Vice President Ken Quaas, Steve Fisher, NABA President John Ferguson, Charlie Staats, Steve Fernandes, Edward Hicks, and NABA Board Member Mike Michalik at the annual Texas Brewery Collectibles Show sponsored by the Bluebonnet and Lone Star chapters on May 15.



Navarre, FL: Dave Larrazolo, Gary Papas, NABA Membership Committee member and Spearman Chapter President Mike Moon, Steve Bergquist and NABA Board Member Matthew Olszewski enjoyed the Spearman Chapter's 5th Annual Show on May 15.



Florissant, MO: Mike Newton, BCCA Vice President Don Hardy, BCCA President Keith Kerschner, Al Kell, Rick Kottermann, and NABA Board Member Darla Long at the Gateway Chapter's Swap-A-Rama on June 12.





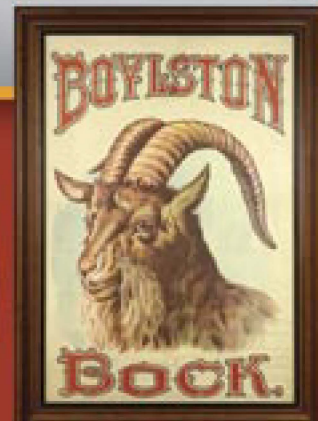
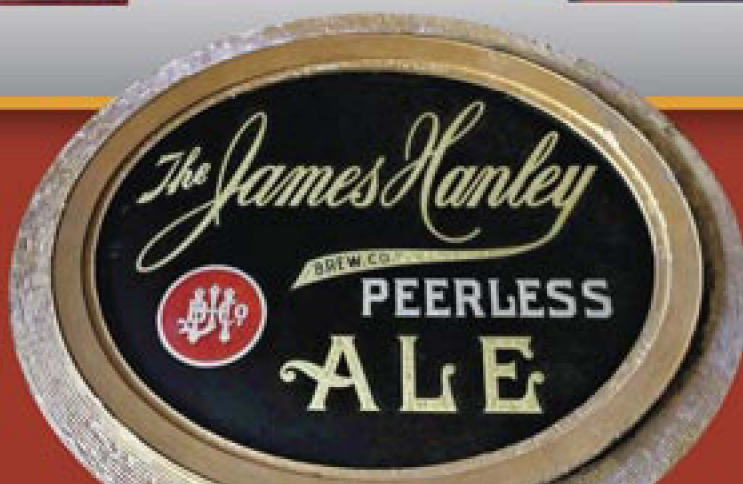
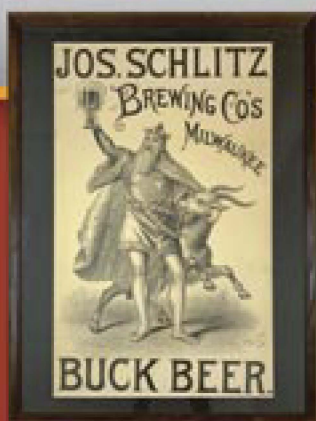
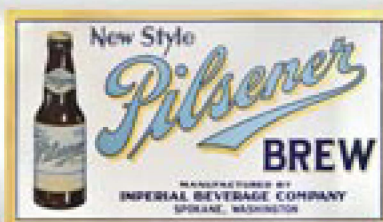
MoreanAuctions.com
MA Auctioneer License 3322



July 30 NABA 50th Anniversary Brewery Advertising Auction

A top tier breweriana and beer can auction will be called live at the NABA 50th Convention at the Ingleside Hotel in Pewaukee, WI on July 30, 2021. Bidding also will be available on Morean Auctions and on Live Auctioneers. Add a great piece to your collection and benefit NABA at the same time!

Watch MoreanAuctions.com for details





Historic Brewing Experience at Old World Wisconsin

by Jerry Janiszewski

NABA members attending the convention in Milwaukee may want to make time to visit Old World Wisconsin in Eagle, WI, about a half hour southwest of the convention hotel in Pewaukee. The museum will be giving special tours of their "Historic Brewing Experience," for NABA members on Thursday, July 29 from 1-4 pm. Old World Wisconsin is an open-air museum which depicts the housing and the daily life of settlers in 19th-century Wisconsin, with separate areas representing the traditions of different ethnic groups who settled in the state. Costumed interpreters portray the occupations and chores of typical settlers of the time, spanning from the 1840s to the 1910s. The museum is owned and operated by the Wisconsin Historical Society and is the largest outdoor museum of rural life in the United States, containing

more than 60 historic structures.

After years of planning, Old World began construction of "The Brewing Experience Building" in November 2020. Upon entering the complex your eyes will be drawn to the two

to the brewery entrance. The brewhouse has a simple flow for the brewing process, from the water storage tank to the hot water kettle, mash/lauder tun, brew kettle, cool ship and fermenter. The brewing equip-

ment is being furnished by the Museum of Beer and Brewing in Milwaukee. The relocation and restoration of Wittnebel's Tavern, which was located 30 miles north of Eagle in Old Ashippun, also will be in progress. The two-story tavern was built in 1906 and will add authenticity to the Brewing Experience by showcasing how bars looked and felt back in the 1930's after Prohibition. This is an exciting project and Old World Wisconsin is looking forward to sharing this unique



NABA member Jerry Janiszewski participates in an historic brewing demonstration at Old World Wisconsin.



The newly constructed brewhouse recreates the type of brewing structure that might have existed in the mid 1860s. This multi purpose gathering space will be available for brewing demonstrations and workshops and other beer and brewing related events.



An historic Wisconsin tavern was disassembled and was relocated for reassembly at the outdoor museum. The two story tavern was built in 1906 and will provide insight on how local taverns looked and felt back after Prohibition.

impressive fireplace chimneys constructed of Cream City brick. A hop garden with heirloom hops will soon decorate the walk

experience on July 29 with interested NABA members. **Please contact Jerry at: jjjaniszewski@wi.rr.com for more information.**

Bob's Brewhaus



NABA Member
Bob Flemming celebrates
his brewpub's 22nd year
and NABA's 50th

by Ken Quaas



NABA member Bob Flemming's Brewhaus in Delafield, WI is an impressive facility that is less than five miles from the site of NABA's 50th Convention Hotel in Pewaukee, WI.

After retiring from a 47-year career in the electronic aerospace industry, NABA member Bob Flemming was ready for a beer. In fact, he was ready for a new career that heavily involved it.

Among Bob's many interests is breweriana collecting and enjoying a good porter, which at one time was mostly only available when he traveled overseas.

One friend with whom Bob shared the love of good beer was long-time NABA member Hamp Miller, whom Bob met at a Wisconsin restaurant in 1964. Bob and Hamp had mutual interests and became best friends, as did their wives.

One of those shared interests was a love of good beer. Hamp not only liked a good beer, but he and his wife also enjoyed collecting the beautiful antique advertising that was produced by long-gone breweries of the past.

Hamp sent Bob a copy of the late NABA member Will Anderson's *The Beer Book*, igniting Bob's fire for collecting breweriana—a word coined by Anderson.

That was in 1974, and breweriana collecting was just starting to take off. At Hamp's recommendation, Bob joined the newly formed NABA and attended his first convention in 1975.



The Brewhaus bar, as seen from the mezzanine, is shaped like a sailboat. Located in a popular sailing area, beers are named for local lakes, such as Nagawicked Pale Ale, Pewaukee Porter, and Okauchee Scotch Ale.

During his many travels over the next decade, Bob enjoyed visiting the increasing quantity of brewpubs and breweries. By 1997, he estimates he visited about 120 different such establishments.

Late in 1997 he read about two couples who were attempting to raise funds to build a brewpub near his home in the suburbs of Milwaukee. He had just sold his company, which built energy storage systems, and was looking for a new challenge. Bob contacted two long-time friends and soon enough, he approached the other couples and together they funded the development and construction of what became the Delafield Brewhaus. The 350-seat restaurant and brewery officially opened in May 1999 and at the time was one of just 19 brewpubs and craft breweries in Wisconsin. As of early 2020, that number had grown to about 160.

Through the years, the Brewhaus has grown in popularity, offering a large, beautiful facility that is conveniently located just off Interstate 94. It showcases an extensive array of breweriana from Bob's personal collection on its walls.

The Brewhaus also features seven antique white oak fermenter sections from Stevens Point Brewery, Stevens Point, WI, that were taken out of service in 1997. They were nearly 100 years old and repurposed as wall decorations and room dividers to create intimate, character-filled seating.

Over time, the Brewhaus has been awarded 16 medals in various international beer competitions, as well as a gold medal in 2000 at the famed Great American Beer Festival. That gold award came out of a field of 1800 entries from 420 breweries.

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Handcrafted window based on a Kentucky original



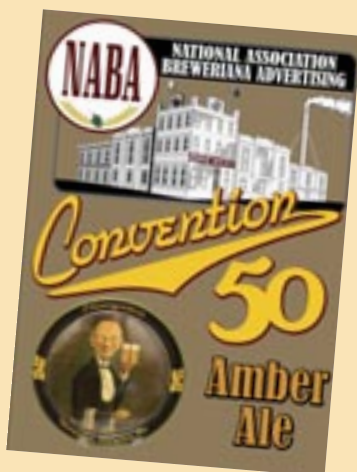
Bob stands in front of the large stained-glass window above the mezzanine of the Brewhaus. The handcrafted piece took five months to create and is the focal point of the front entry. The same graphic used is on some of the Brewhaus' packaged foods and beverages sold for takeaway.

The piece has an interesting NABA-related backstory. "While at the NABA Convention in Columbus in 1998, I came upon a small stained-glass window and fell in love with it," Bob explains. "It was in Ed Culbreth's room, and he kindly let me photograph it. The original came from the Bavarian Brewery in Covington, KY, and is dated 1934. We were in the early stages of building the brewpub, and I felt that this graphic would make a great trademark.

The text translation is, 'We'll have a glass of beer, Cheers!' I spoke with Ed recently and this wonderful piece is still in his collection."

Limited Issue NABA 50th Anniversary Beer!

Visit Delafield Brewhaus to buy a four-pack for \$13.99. Only 150 four-packs being bottled, on sale July 27.



Delafield Brewhaus is bottling their signature amber ale with a 50th NABA Convention commemorative label designed by NABA Board Member Barry Travis.

The 16-oz. bottles will be sold as four packs for \$13.99 plus tax. Only 150 of these four packs will be bottled and sold exclusively at the Brewhaus beginning July 27.

This signature amber ale will also be available on draft (only) for NABA convention attendees in the hospitality room at the Ingleside hotel.



Bob adds hops grown on the property to the brew kettle. The entire brewing facility is on display to guests. The facility's brewing equipment is the focal point of the brewpub.



Bob's extensive breweriana collection adorns the walls of the Brewhaus.

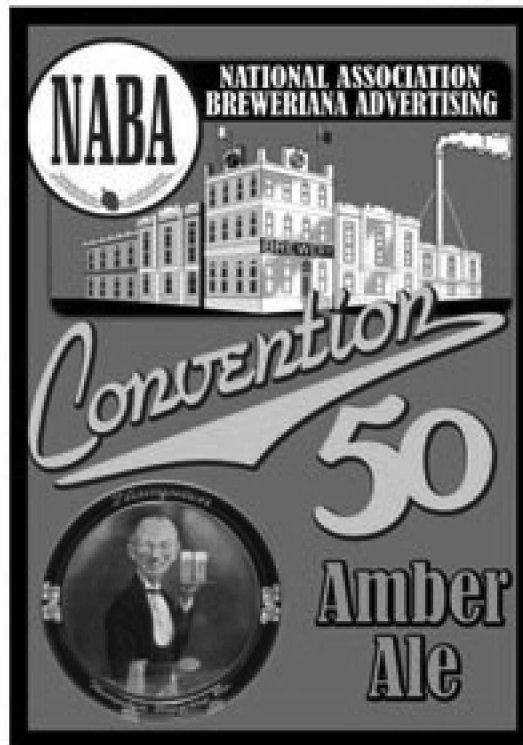
The brewpub's 10 rotating taps include seasonal varieties such as Maibock, Oktoberfest, Hop Harvest Ales, IPA's, lagers, and others. Several hop styles are grown on site with a portion offered to area home brewers at harvest time.

Bob was the chairman of NABA's highly successful 2004 Convention in Milwaukee and is excited to welcome NABA members back to town and to his brewpub. As a special offer on July 27 and 28, the first 50 members who come to the Delafield Brewhaus, buy an appetizer, and identify themselves as NABA members, will receive a free etched glass from that 2004 Convention. Because he only has 50 glasses left from that convention 17 years ago, the offer is understandably limited to that amount.

Bob and the Brewhaus' long-time general manager, Eric Knutson, are also collaborating with NABA to create a "Convention 50" labeled beer, using their most popular style. "The flagship is the Delafield Amber," Eric said. "It's by far our most popular beer and we are excited to have it included as part of NABA's celebration."

Bob has great praise for Eric, who was instrumental in managing the Brewhaus' survival through the pandemic. "We have a strong management team and over 80 faithful team members that returned late last March when we were out of lockdown. I hope that NABA members will stop by and enjoy some of our hospitality."

Commemorative 50th Anniversary 4 Packs
Available only at The Delafield Brewhaus
Take home a piece of history!



DELAFIELD BREWHAUS
Award Winning Restaurant & Brewery
3832 Hillside Dr, Delafield, WI
www.delafieldbrewhaus.com



In the shadow of Milwaukee

Breweries in nearby Ozaukee County once struggled to compete

by Doug Houerson



Embossed tin sign, 19 x 26 in., c. 1930's. Collection of Rich Yahr.

Just to the north of Milwaukee, Ozaukee County encompasses the communities of Mequon, Cedarburg, Grafton, and Port Washington, among others. Each of these small towns contain historic and current breweries (sometimes in the same building) that are an easy drive for visitors to the NABA Convention in Milwaukee.

The post-Prohibition stories of two of these breweries—In Port Washington and Grafton—provide particularly interesting tales of survival, especially in an area so dominated by the nearby brewing giants of Milwaukee, some 20 miles south.

Brewing comes to Ozaukee

John Arnet was likely the first brewer in what would be Ozaukee County. An 1881 historical account claims: “this was the only establishment of its kind then known outside of Milwaukee and

reports indicate that comparatively, it was quite primitive. The brewery near his cabin consisted of some half dozen posts driven into the ground, on these rested several cross-beams to which clamp-hooks were fastened, upon which were suspended two large iron kettles, in which he brewed his hops and other ingredients necessary to the manufacture of the foaming beverage.”

Arnet was followed by about a dozen other brewers. Only two survived past 1920 and they tell markedly different stories. One, in the town of Port Washington, remained in business through the early years of Prohibition, was raided, but emerged after Repeal to have a relatively good run as a typical small-town brewery. The other, in the village of Grafton, represented one of the few attempts made at cooperative brewing. The experience demonstrated why this form of organization was so rare.

Port Washington

Port Washington: One brewery under many names/ownerships:

Jacob Mortiz (1847-1874)

Nicholas Welter (1874)

Welter & Mallinger (1874-1876)

Frederick Knoepple (1876-?)

Henry Dix & Co. (1876-1881)

Gottlieb Biedermann & Co. (1881-1903)

Port Washington Brewing Co. (1903-1920)

Old Port Brewing Co. (1933-1947)

Jacob Moritz appears to have commenced business around 1847. By 1860 he was producing 1,000 barrels per year which made him one of the larger brewers outside Milwaukee. A decade later, production was up to 1,500 barrels, and he had added horse-powered grinding and pumping equipment to make his operations more efficient. Production dropped off in the early 1870s, and the brewery passed to new owner Nicholas Welter. Welter had little time to profit from his brewery before it was destroyed by fire in December 1874.

It was rebuilt, but the deeply indebted business

went through several ownership changes in the next seven years. In 1881 the brewery was sold to Gottlieb Biedermann, who rebuilt the business, and in 1883 a credit-rater praised Biedermann as “the best here.” He also expanded the brewery plant, and by 1895 the steam-powered brewery had its own bottle house and a brick barrel-pitching house to avoid further fires.

Ludwig and Charles Labahn and George Blessing incorporated Port Washington Brewing Co. in June 1903. The new management added Weiss beer to its list of products around 1906 and continued to brew it for about ten years. George Blessing left for the nearby Grafton brewery just prior to Prohibition. The Labahns anticipated Prohibition by allowing for the manufacture of non-intoxicating beverages and industrial distilling, in

addition to “all business pertaining to a first-class brewery.”

Apparently, they remained serious about the brewery, because the Port Washington brewery was one of the first in Wisconsin to be raided by Prohibition agents during the dry years. In 1921, the brewery was accused

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The brewery at Port Washington was known as G. Biedermann & Co. from 1881-1903. Shown are a rare label and three different acid-etched glasses from that brewery. Glasses are collection of Rich Yahr. **Note: All labels in this article are from the collection of John Steiner.**



This elaborately dressed girl is dubbed "A Lady of Quality" on this Premo tray, c. 1904. Collection of Rich Yahr



Tip tray and large, oval tray that feature Creole beer, both c. 1905-1910. Collection of Jon Huntington.



of manufacturing and selling "large quantities of beer containing more than one-half of one percent alcohol" and therefore the "brewery has become a public and common nuisance."

The Port Washington Brewing company plant was closed. The company was closed down but resumed operations later under the name Premo Products Co.

Old Port makes a comeback

The Labahn family held on to the business and was rewarded when real beer returned in 1933. The company introduced new bottling equipment and other upgrades that resulted in the usual claim that it was "one of the most modern breweries in

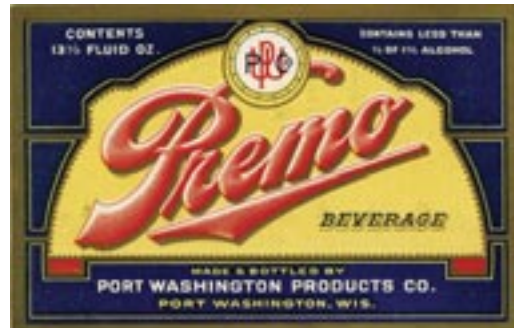
Wisconsin." Thirty years to the day after Ludwig Labahn purchased the brewery, his son Herbert released Old Port Lager and Premo on draught in time to mark the July Fourth holiday of 1933. Release of bottled beer was delayed until the end of July, but that announcement came in an ad picturing a row of new fermenters commissioned from Dunc Tank Works of Milwaukee. A second delay was announced in early August,



Pre-pro scalloped edge reverse glass sign, no mfg. mark, 6 x 12 in., c. 1905-1910. Collection of Rich Yahr



Ball knob, c. 1940, collection of Jon Huntington.



Premo Beer was Port Washington's flagship brand (1903-1920) before Prohibition. Shown above from left to right are pre-Prohibition, Prohibition era and post-Prohibition labels.



These pre and post Prohibition labels are very similar. At left, the brewery is called by its name from 1903-1920, *Port Washington* and at right, it emerged in Repeal as *Old Port*.

this time in an ad featuring the new Vilter ice machine at the brewery. Yet another ad showed the company's new fleet of trucks.

The ads made a virtue of the delay, pledging that only fully-aged beer would reach customers—appealing to the common worry of the time about breweries prematurely releasing “green” beer. Old Port sponsored a 15-minute radio program featuring German music and the comedy of Putzelheimer and Bummelfritz. They also sponsored a baseball team and a football team under the name Old Port Lagers.

Although Old Port emphasized its investments in modern equipment, it wasn't helping them get the beer to market. All the new equipment tested the finances of the company. In 1934, Old Port advertised a public sale of stock.

The brewery reintroduced its Bock beer in 1934 and made a special point of advertising that the beer was made by “100% Union” labor. The brewery also sought to expand its markets beyond state lines to stay profitable. Some beer was shipped to Illinois in the late 1930s.

A stunning, pre-Pro, reverse-on-glass corner sign, 13 x 28 in., no mfr. mark, c. 1905, only existing example known.
Collection of Rich Yahr



The final years

In August 1943, the owner of Milwaukee's Capitol Brewing, P.W. Heinrichs of Fergus Falls, MN, purchased Old Port Brewing, and operated it for three years. He installed new bottling equipment, and most of the beer was shipped out of state, primarily to Washington and Texas.

In May 1946 Heinrichs sold the brewery to a group from Utah led by Stanford Kershaw, who planned to ship most of it to Utah, which was experiencing a post-war beer shortage. But Kershaw died a year later and in August of 1947 the brewery was offered for sale. The City of Port Washington purchased the building the next year and used it for storage until razing most of the structure in 1958. Fortunately, one of the buildings was saved, and in 2017, 70 years after the original brewery closed, it became home to Inventors Brewpub.

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After Prohibition, the Premo Beer brand shared the stage with Old Port Lager, promoted by a coaster and ball knob, c. 1930s.



Tin-over-cardboard sign, 12 x 17 in., no mfr. mark, c. 1930s. Collection of Rich Yahr.

Grafton

Grafton: One brewery under many names/ownerships:

J.B. Steinmetz (1846-1870)

Charles Quenengasser (1870-1876)

Klug & Co. (1878-1880)

Grafton Brewing Co. (1880-1884)

John Weber, Grafton Brewery (1884-1890)

William Weber Grafton Brewery
(1890-1920)

Blessing Beverage Co. (1920-1933)

Grafton Brewing Co. (1933-1935)

Wisconsin Cooperative Brewery, Inc.
(1935-1941)

John B. Steinmetz started his brewery in Grafton around 1846. Steinmetz produced 300 barrels in 1860—among the smallest in the county. Credit reporters R.G. Dun & Co. reported in 1867 that drink had gotten the better of him and observed that he was “generally three sheets in wind.”

The brewery seems to have been out of production for a few years, but in 1870 it found a new owner, Charles Quenengasser. He produced on a small scale, peaking at 293 barrels in 1872. He disappeared from industry records after this, and credit records indicated that he was in financial difficulty and facing lawsuits.



Weber's Lager Beer
pre-Prohibition porcelain enamel
corner sign, 14 x 22 in., by The Burdick
Enamel Sign Co., Chicago, IL,
c. 1905. Only existing example known.
Markiewicz Collection.

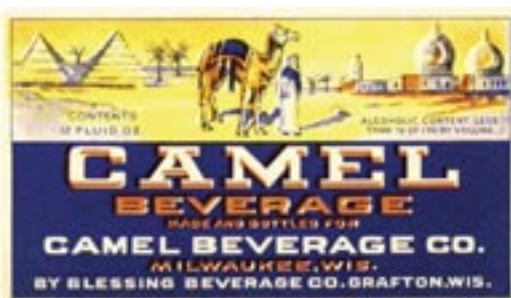
Over the next few years, the business went through several ownership changes. August Klug and Co. reportedly produced 168 barrels in 1878 and 1,116 in 1879, but the latter figure was likely a typographical error. In the early 1880s the brewery changed hands several more times and at the beginning of 1884 the brewery was taken over by John Weber, who owned a successful brewery in nearby Cedarburg.

Weber placed his 22-year-old son William in charge of the Grafton plant. By 1890 (and for the next 30 years) the brewery was operated in William's name. William soon started bottling his beer, and the company remained profitable under his direction up until Prohibition.



Weber's acid-etched glasses, c. 1905-1910.
Collection of Rich Yahr.

As Prohibition approached, Weber sold the brewery to George Blessing, who had been associated with Port Washington Brewing Co. Blessing made a couple of different brands of near beers including one called Camel, but not all of the liquid went through the de-alcoholization process. The brewery was raided in July 1923, and revenue agents



Grafton's brewery changed hands many times, including being called the William Weber Grafton Brewery (1890-1920) and during Prohibition, George Blessing Co. (1920-1933)

later claimed that Tommy O'Donnell, a gangster who also operated the brewery in Fort Atkinson, WI, was behind the illicit brewing at Grafton.

After Prohibition, a co-op

After Prohibition, the Grafton brewery housed one of the rare attempts to create a cooperative brewery that actually got off the ground. The Grafton Brewing Co. had restarted under George Blessing in late 1933, but he died soon after. Meanwhile, the Wisconsin Cooperative Brewery had been incorporated but needed a facility. Co-ops had a brief period of popularity in Milwaukee, as The Great Depression led many people to look for alternative ways to organize production and distribution of goods.

While Milwaukee tavern keepers were the primary constituency of the co-op, membership in the organization was limited to anyone who was “a consumer, producer, worker, wholesaler, importer, directly or indirectly interested in goods manufactured.” In other words, not limited at all.

While the cooperative founders selected a site in Milwaukee and launched a public contest to name their new beer, a facility never materialized there. Instead, they purchased the shuttered Grafton brewery some 20 miles north of the city and began production there in 1935.



Two wooden cases: Grafton Brewing c. 1933 and Wisconsin Co-operative, c. 1935-1941. Collection of John Steiner.

The new company did steady but unspectacular business for several years. The vast majority of the beer was sold in Wisconsin, and sales of draught beer were significantly larger than bottled beer—which would make sense for a brewery founded by and for tavern keepers. In fact, one of the bottled brands was called Milwaukee Tavern Beer.

The Wisconsin Cooperative Brewery also made private label beers, occasional bocks, and holiday beers. However, the financial reports filed with the State of Wisconsin showed that the cooperative was running a deficit each year, and by 1941 the cooperative was dissolved.

The craft beer era

During the contemporary craft beer era, several breweries have come and gone in Ozaukee County, but at the start of 2021 there were six in operation including Inventors Brewpub. Foxtown Brewing in Mequon is located in the former Zimmermann-Gerlach brewery. The caves have been restored and

are well worth touring. While visiting The Fermentorium and Rebellion Brewing in Cedarburg, check out the old Runge-Fricke-Weber brewery, which today houses the Ozaukee Art Center.



After Prohibition the brewery briefly re-emerged as the Grafton Brewing Co. (1933-1935) and finally became the Wisconsin Cooperative Brewery, Inc. (1935-1941), a brewery founded by and for tavern keepers.



Who's that girl?

The high life of The Miller Girl

She is one of the best-known, most enduring icons ever produced by a brewery, instantly recognizable to generations of Americans. She has appeared for more than 100 years on a variety of advertising and promotional items ranging from ballpoint pens to billboards. She came to epitomize the brewery she represented, and most certainly contributed to its long-term success. Generations of thirsty drinkers bought the beer she promoted as she flirtatiously beckoned them, often from a swing-like perch on a crescent moon.

She is the “Miller Girl”—the instantly recognizable and timeless symbol of the Miller Brewing Co., now known as Molson Coors Beverage Co. And as classic and appealing an image as she is, she also has maintained an air of mystery. Who was she supposed to be? And what are the origins of her colorful, elaborate outfit and why is she holding a whip?



Perhaps the grandest piece of breweriana featuring The Miller Girl is this ornate charger, 32-inches in diameter, copyrighted 1907, which is housed at the brewery in Milwaukee (now Molson Coors). Photo courtesy of Molson Coors Archives.

The High Life

The legendary High Life brand, which built The Miller Brewing Co. and is still a force today, came on the scene at the very end of 1903—New Year's Eve to be exact.

Like The Miller Girl, the High Life brand she promoted has cloudy origins. Author and historian John Gurda explains in his definitive book, “Miller Time,” written in 2005 for the 150th anniversary of Miller Brewing, “High Life had no single creator; it's not even clear whether the beer was an older brand renamed or a new brand entirely.”

But whatever its origin, the name “High Life” connoted luxury and leisure, and a sense of superiority among the throngs of Milwaukee beer brands. It was the rare beer that came in a clear glass

bottle. Miller's intention was to visually demonstrate the beer's purity and what founder, Frederick J. Miller, called “quality uncompromising.” The brewery leveraged the clear bottle to convey a more upscale brand and adorned it with an ornate foil—covering its cap and extending down the neck—like champagne.

Introducing the “Miller Girl”

The “High Life” theme was reinforced by the captivating visual of a fancifully-dressed girl. The High Life name, combined with the image of the girl, produced a powerful and lasting branding of historical impact.

The Miller Girl came on the scene in 1905 about a year after the launch of High Life. She is depicted as proudly perched on a beer crate, with her chin

jutting out, clutching her whip in her right hand. Although she often is referred to as “The Girl in the Moon,” her first appearances show her with feet firmly planted on the ground—or on top of a beer crate. For at least her first 50 years, The Miller Girl showed up both on earth and in the moon.

Who was she?

What or who prompted the use of this whimsical fairy-tale like character to promote a brand of beer? We may never know for sure. There have been claims that she was modeled after a member of The Miller family (e.g., Fred Miller’s granddaughter) or theories that the artist’s wife was her inspiration. But lacking clear proof, this remains part of The Miller Girl’s lasting intrigue.

There also are women who through the ages donned costumes to make paid promotional appearances for High Life. They can rightfully claim to have been a Miller Girl, but that does not make them *THE* Miller Girl.

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This August 1905 ad at left from Leslie’s weekly, an illustrated news magazine, is the earliest known use of The Miller Girl in advertising. It pre-dates the 1906 launch of the slogan, “The Champagne of Bottle (sometimes ‘bottled’) Beers.” But with the memorable image of the popping cork and The Miller Girl launching from the bottle, the visual association with champagne is clear and foreshadows the slogan. The ad below, from August 1907, shows The Miller Girl standing on a crate of High Life with the new “Champagne” tagline. Photos courtesy of Molson Coors Archives.



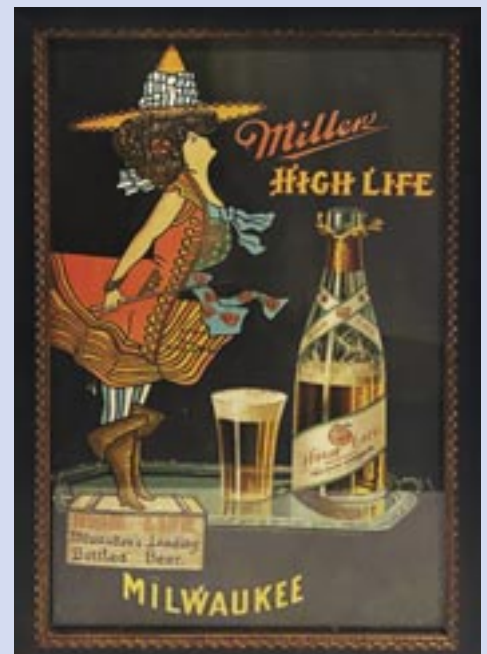
Three examples of The Miller Girl as she appeared in her earliest form, holding her whip and standing on a crate that carries the imprinted tagline, “Milwaukee’s Leading Bottled Beer.”



Glass “shield” sign, 15 x 15 in., no mfr. mark, c. 1905-1910. Collection of Ryan Sexton.



Lithograph featuring Miller Girl standing on a High Life beer crate. This is one of the very earliest lithographs. c. 1905. Collection of Bob Flemming.



Embossed, self-framed tin sign, 14 x 10 in., c. 1905-1910. Collection of Jev Arreazola.



One of the more spectacular and rare early Miller Girl pieces is this three-dimensional, self-framed tin sign. The Girl is pulling back the curtain to reveal the massive Miller Brewing Co. factory complex, also known as "The Miller Valley". The sign measures 39 x 28 in., by, H. D. Beach, Coshocton, OH, c. 1915.



Exceptionally rare and unusual "reverse" lithograph, the only one known to exist. At left is what the image looks like when viewed head-on and at right is what it looks like when its reflection is seen in a mirror. According to its one-time owner, the late Miller expert John Brandt, the image is purposely backward so it could be seen by patrons sitting at a bar and looking straight ahead at its reflection in a back bar mirror with the poster behind them. The litho measures 20 x 15 in., c. 1910, (based on the bottle depicted). Collection of Jev Arreazola.

Miller Girl Inspiration



Period photographs of female circus performers around the beginning of the 20th Century. Note the commonalities in costume/uniform as well as the use of a whip. These resemble the costume of The Miller Girl character.

Her inspiration

Before she stood on a beer crate or sat on the moon, The Miller Girl was likely inspired by images of flamboyantly-costumed female circus performers of the time, especially those involved in animal and equestrian acts.

Beginning in the late 1800s in small-town America, the traveling circus became the biggest entertainment event of the year, as there were otherwise few forms of outside amusement. The circus both enthralled and enlightened its audiences, enabling them to see different types of people, performances, animals and oddities that they might otherwise never experience.

Two prominent elements of the circus during that era were animal (especially equestrian) acts and female performers, who frequently wore vibrant, elaborate costumes, often topped by



Postcard, postmarked 1910. Collection of David Gorham.

Pre-Pro matchbox cover, c. 1910-1915. Collection of John Steiner.

extravagant hats. The Miller Girl's colorful, flamboyant costume, with whip in hand, seems to be derived from circus performers of the day.

Which image came first?

There is period artwork created by a New York City company from which The Miller Girl may have been derived, or at least inspired.

The Flemish Art Co. of Brooklyn, NY was famous for its intricate “pyrographic art,” a fancy term for the art of woodburning, like the woodburning sets that used to be sold for children. The company produced hundreds of designs in all shapes and sizes, and this type of wood-burned, hand-painted artwork was very popular from the late 1800s through the early 1900s.

The Flemish Art Co. produced at least a couple of pieces that appear to be generic versions of a female circus/equestrian performer, where there is no Miller branding. These “pyro art” pieces are all undated, raising the question as to whether these images pre-dated The Miller girl and served as her



inspiration—or the other way around.

NABA member and Miller expert Tice Nichols has been trying to obtain archives/historical records from the Flemish Art Co., to solve this mystery. Stay tuned...

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All three of the “pyro art” pieces above were produced by The Flemish Art Co. in the early 1900s. The sign at far left was found years ago by Tice Nichols in a Wisconsin antique store. It is unbranded, the colors of the figure are different than The Miller Girl and she is not standing on a crate. The middle version belongs to Jev Arreazola and also is unbranded, but the colors resemble The Miller Girl, and she now stands on a crate. Both pieces also are 10 x 20 in. The one on the right is clearly Miller branded and larger, at 12 x 20 in. Collection of David Gorham.



Perhaps the most exuberant portrayal of The Miller Girl is this amazing artwork depicting her commanding a chariot pulled by four horses, leaving her competitors in a cloud of dust. The headline proclaims that Miller High Life is “always in the lead.” This artwork, c. 1915, shows her using her whip as more than a prop, and provides clear association of The Miller Girl’s lineage as based on a costumed, circus equestrian performer. Photo Courtesy of Molson Coors Archives.



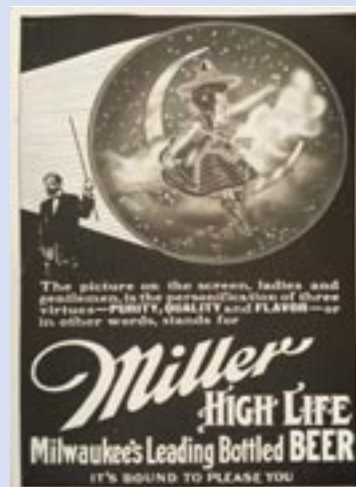
The artwork above can be seen in use as a billboard (top of picture) in Milwaukee in 1917. Photo Courtesy of The Milwaukee County Historical Society.



Postcard, c. 1910. Collection of Jev Arreazola



At right are two rare pieces. At top is a tray c.1910. At bottom is a 24-in. charger by Chas. W. Shonk, Chicago, IL, c. 1907, both from the collection of Bob Flemming. The Girl holds a glass of beer aloft in her left hand, seemingly poured from a bottle of High Life in her right hand.



A 1907 ad from Colliers magazine, declaring the celestial figure to be the personification of "purity, quality and flavor," collection of David Gorham.

Landing on the moon

What launched The Miller Girl into orbit as an advertising icon for the ages was the shift from having her stand on a beer crate to sitting on the moon. This twist in location happened in 1907 and was thanks to A.C. Paul, Miller's advertising manager between 1907-1911.

The story about how this happened also is legend. Like most legends it likely has a high content of fiction.

As reported in the *Milwaukee Sentinel* special section on High Life published July 22, 1949, A.C. Paul was hunting in the Northwoods of Wisconsin. He fell asleep and had a dream about The Miller Girl. But instead of standing on a High Life crate, she was sitting much



higher—in the crook of a crescent moon—perched as if she were in some sort of celestial swing.

Following his "dream," Paul then commissioned the famous visual. In doing so, The Miller Girl was rendered holding a glass of beer upward with her left arm toward the heavens, as if she were toasting the stars. Her right hand clutched a bottle of High Life. Her whip became a lesser element, tucked under her arm, trailing downward. Historian John Gurda beautifully described her as: "Part entertainer, part goddess, The Girl in the Moon had a quality shared by every effective corporate symbol: mystery."

Other lunar ladies

While A.C. Paul may have decided to put his Miller Girl on the moon, this visual theme was not unique to that period. It is possible his "vision" of seeing her in that pose may have been inspired by other, similar advertising images of the era showing other moon maidens. Some of these pre-date the 1907 lunar launch of The Miller Girl.



Above a stunning, silver-leaved reverse-on-glass sign for Moonstruck cigars shows a woman sharing a smoke with the moon (inset). Sign measures 15 x 8 in. and is c. 1900. Collection of Mike Michalik.

At left, an 1895 French beer advertising lithograph and a litho for Canada's O'Keefe's beer, c. 1900 predate the 1907 Miller Girl in the Moon.



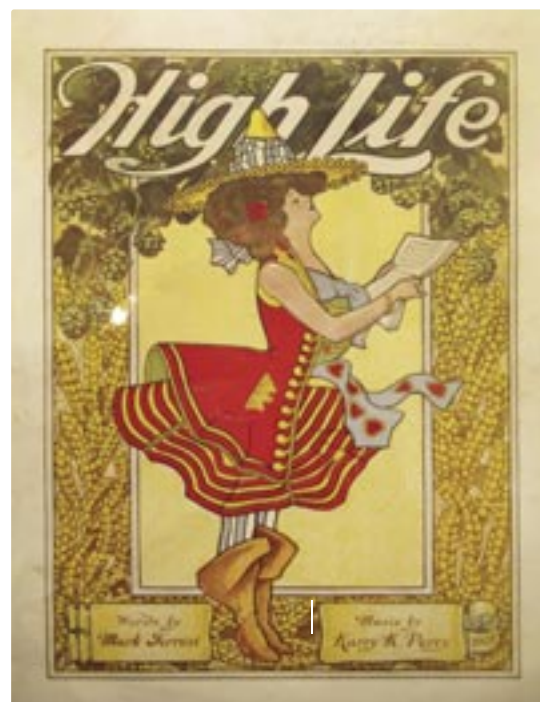
The brewery launched a series of intriguing print ads in 1913, starring The Miller Girl. Consistent with her costume origins as an equestrian performer, she is shown riding exotic animals like a camel, elephant and Arabian stallion in far-flung locales like Egypt, India, Turkey and England. The ads conveyed a decidedly upscale image and provided a message assuring the beer's taste and quality, reinforcing "The Champagne of Bottled Beer" positioning. Interestingly, the message sought to dispel what may have been rumors started by the competition—that beer in clear glass bottles was somehow subject to impurity or spoiling. There were aggressive and competitive counterclaims to the idea that brown bottles were better for beer, e.g. "The brown bottle absurdity." Despite these efforts to dispel concerns, rumors that the clear bottle could compromise the taste and freshness of the beer persisted through the 20th century. Collection of Jev Arreazola.

Other lunar ladies

While A.C. Paul may have decided to put his Miller Girl on the moon, this visual theme was not unique to that period. It is possible his "vision" of seeing her in that pose may have been inspired by other, similar advertising images of the era showing other moon maidens. Some of these pre-date the 1907 lunar launch of The Miller Girl. continued on page 26



Pre-prohibition era (dated by button hooks used) Miller Girl costume from the collection of Jev Arreazola, modeled by his daughter, Rya Arreazola. Miller hired models to wear costumes like these for various promotional appearances.



Above is a sheet music cover dated 1909, 13.5 X 10.5 inches to a 4-page booklet of music and lyrics to a song about Miller High Life. This song was performed at the Miller Beer Garden on the hill above the Miller Cave, prior to Prohibition. This piece was acquired at a Mike Paul Auction, from the collection of the late John Brandt, an early NABA Board member and preeminent Miller collector. Collection of Tice Nichols.

This pinback is especially interesting because it combines the images of The Miller Girl standing on the High Life crate in the larger, celluloid piece with the visual of her sitting on the moon, as seen on the round pinbacks. The celluloid is 4 in. tall by Whitehead & Hoag Co., Newark, NJ, c. 1915. Collection of John Steiner.



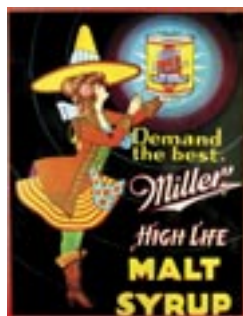
Two mid-1930's pieces, where The Miller Girl is holding a serving tray with both hands. These can be dated by the bottle labels depicted. Above, lithograph, 25 x 18 in. At left is a diecut cardboard easel back sign, 24 x 15 in. Both have no mfg. mark. Collection of Jev Arreazola. A close up of the label used on both signs is from collection of John Steiner.



Above left: This 1930s bock lithograph is 18 x 24 in. and shows The Girl astride a goat. It is a rare instance after Prohibition where The Girl is depicted wearing striped stockings, but the stripes are green instead of blue. Note the beer bottle missing in the right hand and also the darker color of bock beer in the goblet (Bock). Its owner, Bob Flemming says, "The image looks as though the artist wanted to give it a Pre-pro look. This piece is one of several that came from an old printing shop in South Milwaukee. My understanding is that it was inside a printer's drawer for almost 60 years—lying flat—out of the light of day. The colors are very vibrant."

Above right: Reverse-on-glass sign, 18 x 13 in., no mfg. mark, c. 1934. The Girl is wearing the green socks that first appeared during Prohibition. Collection of Jev Arreazola.

Rare, Prohibition-era signs



At left is a tin-over-cardboard sign, 24 x 15 in. promoting near beer by The Donaldson Art Sign Co., Covington, KY.

Center is a lithograph featuring the malt syrup product, 19 x 25 in. Both from the collection of Jev Arreazola.

At right, tin-over-cardboard sign, 11 x 17 in., by American Art Works, Coshocton, OH, c. 1930. Collection of Brian Langenbach.

Note that the Girl's outfit has changed—her blue and white striped socks are now a solid green color, which mostly continued after Repeal, for reasons unknown.

Atop the Beer Hut

The Beer Hut for many years had a giant cut-out billboard of The Miller Girl sitting atop a beer barrel. It opened in Fond du Lac, WI in 1933 just after Repeal, selling a cold beer for a nickel as well as a variety of food. As the first carhop restaurant in Wisconsin and reportedly the only one in the U.S. to sell beer, it became a legendary local landmark.

Sadly, The Beer Hut was closed in 1974 and the building was torn down in the mid-80s. A shopping plaza went up in its place. Collection of David Gorham.



The huge, hand-painted wooden sign featuring The Miller Girl from the Beer Hut was preserved and has been displayed for many years in the old stable building at the Miller brewery complex. It resides in an area where private brewery events take place. The sign can be seen through the windows from the sidewalk when touring the brewery. It was acquired in 1999 by Tice Nichols when he was Miller's archivist. The sign was in storage in three sections and trucked from Fond du Lac to Milwaukee at a time Miller was exploring creating a museum for its artifacts.



Coaster, 4.25 in., c. 1938-40. Collection of Jared Sanchez.

Two large, elaborate diecut, easel-back cardboard signs, c. 1934. At left 20 x 16 in. The one at right resembles a convex, three-dimensional charger and is 31 in. diameter. Collection of Jev Arreazola.



Rectangular tip tray, 6.5 X 4.5 in., no mfg. mark, c. 1940. Collection of Tice Nichols.

The 1940s makeover

In the early 1940s, The Miller Girl was given a makeover. This more contemporary re-design may have been inspired in part by the popular “pin-up girls” used in World War II—era advertising to allure young GIs.

The Miller Girl now faced her audience instead of more than 35 years of her cheek in silhouette. No longer gazing toward the heavens, she now cast a

welcoming smile directly at her potential product purchasers. Her hat appeared less witch-like and was instead a stylish, wide-brimmed bolero hat, set at an angle that accented her pretty face.

Adding a touch of sex appeal, her stockings were gone and her dress—now a skirt—was shorter, with its furls teasingly well above the knee.

The racey wardrobe alteration was something to which brewery chairman Frederick A. Miller, the founder's son, was opposed. Frederick died in 1943, and now The Miller Girl was under different management and flirting with a new era and a younger consumer.

continued on page 28



The “new” Miller Girl in cardboard and tin: At left, Miller die cut easel back cardboard sign. 6 in. tall, copyrighted 1942. Collection of David Gorham.

At right, tall, die cut tin sign, 35.5 x 70.75, by American Art Works, Coshocton, OH, c. 1940s. Photo courtesy of Millers Auction Co.

1940s-era figures:

Left: Plaster backbar statue, 14 in. tall, 1941, no mfg. mark. Center: Rubberoid statue, 14 in. tall. Right: Plastic statue, 6.35 in. tall. Collection of David Gorham.



On parade (left): A 40s deco-style float with a live Miller Girl in the Moon in Davenport, IA, 1942. At the fair (right): The Miller Girl symbol was the focal point of the brewery's pavilion at the 1941 Wisconsin State Fair as featured in this postcard. Collection of David Gorham.

Image dated 1950. Collection of John Steiner.

Back to her lunar lair

When the revamped Miller Girl resumed her position on the moon in the late 1940s, she faced forward and continued to hold a beer glass aloft in one hand and the bottle from which it was poured in another.

This modernized version of The Miller Girl was reproduced heavily in point-of-sale advertising.

Geographic expansion

After World War II, dynamic brewery leader Frederick C. Miller, grandson of the founder, was aggressively expanding the geographical reach of his brewery, developing a nationwide network of more than 600 distributors.

He was reportedly a proponent of continuing to feature The Miller Girl—especially in the form of the “Girl in the Moon”—as his flagship beer’s featured symbol.

Tragedy struck when Fred C. died in a plane crash in 1954, but his former right-hand man, Norman Krug, continued his legacy of growth.

By 1964, Miller had risen to the #9 brewery in U.S. domestic beer volume sales. In 1966, the industrial conglomerate W.R. Grace purchased a controlling interest in the brewery from the Miller family. Thanks in part to Grace’s deep-pocket support, Miller climbed to the #7 ranking by 1969. continued on page 30



These High Life crowns show the progression of the Girl in the Moon from the 1940s to 1950.

Top Row: Two examples of the right-facing Girl in Moon, c. 1945-1947 and a straight-ahead Girl, c. 1947-1950, all by Ferdinand Gutmann Co.

Middle Row: Utah Tax, Pennsylvania Tax, and North Carolina Tax, c. 1947-1950, all by W. H. Hutchinson & Sons.

Last Row: Kansas Tax, c. 1947-1950 by W. H. Hutchinson & Sons; Regular, c. 1949-1950 by Sealex; Virginia Tax, c. 1947-1952; by W. H. Hutchinson & Sons.

Dates courtesy of Crown Collectors Society International (www.bottlecapclub.org) Collection of Brian Langenbach.



A sad survivor: NABA member Tice Nichols is shown holding the section of a plane fuselage painted with the Girl in the Moon that has an especially gloomy story. It is a piece of The Miller Brewing Company’s private plane, which crashed on December 17, 1954, taking the life of then brewery chairman Fred C. Miller and his 20-year-old son, Fred Jr., along with brothers Joseph and Paul Laird, the company pilots. The crash occurred just after take off near the current Milwaukee Airport and was a result of engine failure.

This photo appeared in the April, 1997 “Miller Time,” the brewery’s employee publication. It was part of a feature showing artifacts to be displayed in a planned museum at the brewery—those plans were scuttled following a Miller management change.

Tice was employed by Miller for 30 years from 1978 -2008. He was Corporate Manager of Safety and Security, with one of his responsibilities also being to create a company archive.

The Miller Girl enlightens

After Prohibition, Miller invested heavily in beautiful lighted point of sale advertising the “new thing” for bars, taverns and stores.



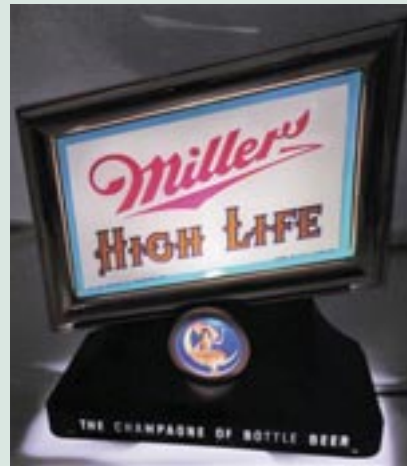
Neon mounted on an art deco style metal case with an illuminated reverse-on-glass ad panel, 25 X 14 in, no mfgr. mark, c. 1940s. Shown lit. Collection of Tice Nichols.



Reverse on glass lighted sign, 20 x 16 in., by The Brunhoff Mfg. Co. Cincinnati, OH, c. 1930's. Collection of Brian Langenbach.



Lighted sign, embossed reverse painted plexiglass face with die cut Girl, on a painted wood base and metal can, 14 x 7.25 in., no mfgr. mark, c. 1940. Collection of Brian Langenbach.



Lighted backbar sign, reverse-on-glass with metal frame on metal base, 9.5 x 8 in., by Thomas A Schultz Co, Chicago, IL, c. 1950. Collection of Brian Langenbach.



Reverse-on-glass lighted back bar sign on metal base, 14 X 6 in. c. 1940. Collection of David Gorham.



Lighted reverse on glass "canister" sign with wood base, 13 x 10 in., by Blue Ribbon Display, Cincinnati, OH, c. 1940s. Collection of Tice Nichols.



For sale in the upcoming NABA/Morean Auction on July 30:

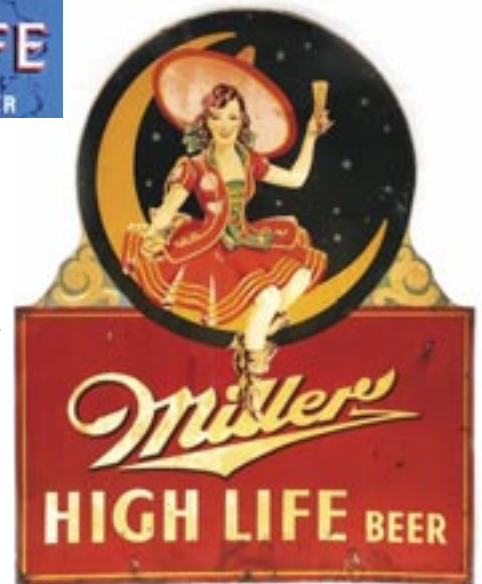
Stunning reverse-on-plexiglass sign, using neon tubes as the light source, 25.5 x 9.25 in., c. 1940s by Allison Sign Co., Milwaukee, WI. Shown lit. Collection of Joe Gula.



1950-60s era tray, perhaps the most common piece of breweriana produced by Miller in that era. Collection of Bob Flemming.



Blue glass with applied decal, 8 x 4 in., by Ohio Advertising Display Co., Cincinnati, OH, c. 1950s. Collection of Ron Thomas.



Large tin sign, 36 x 45 in., by Thomas A. Schutz Co., Chicago, IL, c. 1950. Collection of Jev Arreazola.

Miller Brewing Co. is purchased

1969 was a decisive year for Miller's future. Phillip Morris Co., with its global marketing might, purchased The Miller Brewing Co., securing its success through the latter part of the 20th Century. P-M recognized that even greater glory might come to the flagship by re-positioning High Life as more of an everyday brand. The decision was made to change High Life's image as a "country club" brand for special occasions—an idea reinforced with its association with champagne.

In the 1970s, the "Miller Time" campaign was born, communicating High Life as the end-of-day reward for the working man. The "Champagne of Bottled Beers" and The Miller Girl did not disappear entirely but did not thematically fit and were largely relegated to the back-burner. This new message resonated,



and accompanied by a massive flood of TV advertising, propelled High Life to new heights.

Miller Lite

In the late 1970s, High Life took a backseat to what became a juggernaut, category-transforming brand: Miller Lite. The brand that was "everything you want in a beer and less" was launched in 1975 and transformed the beer category and unseated High Life as Miller's flagship brand. Behind Lite, Miller Brewing became firmly entrenched as the nation's #2 brewery, albeit distantly behind Anheuser-Busch.

In the late 1980s, High Life was re-packaged from its elegant champagne-shaped bottle to a long neck—the popular bottle shape at the time. Marketing support and market share dropped like a rock. Miller then shifted support to a promising new "replacement" brand for High Life that it had launched in the full calorie beer segment: Miller Genuine Draft. By 1993, the decision was made to relegate High Life to



In the 1970s, Miller moved High Life away from its "special occasion" image (as seen in 1960 ad at left) to a more everyday reward for the working man, as seen by the 1972 ad at right, which portrayed two dock workers enjoying their reward at the end of their shift. The Miller Girl was removed from the "soft cross" neck label during this period—her image was not consistent with the new message.



Miller made many changes through the years to its High Life brand packaging. Returning The Miller Girl to the label and the “champagne bottle” shape after a nearly 30-year absence (1968-1997) helped spark its appeal as a retro brand. Courtesy of Molson Coors.



This tray was produced with a stylized Miller Girl in 2000.

the bottom shelf with the “budget” brands. The Miller Girl was nowhere to be found.

But High Life refused to drift completely into oblivion. Around the time Miller was bought from P-M by South African Breweries (SAB) in 2002, High Life began to emerge as a “retro” brand that had an authentic, “real beer” positioning. It was once again appealing to younger drinkers, in much the same way Pabst had attracted a “hipster” audience.

A relaunched retro look in 1997 where The Miller Girl was returned to the label design, which was once again on the “champagne bottle” shape and in clear glass, no doubt helped this perception.

Molson Coors seems to have recognized this retro appeal and The Miller Girl has re-emerged

as an important part of not only the High Life marketing effort, but also the overall identity of the Miller brands. And she still looks pretty good for a lady who is more than 120 years old.

Editor’s Note: It would have been impossible to produce an article like this without the invaluable time and generosity of NABA members. Among these were **Tice Nichols**, an enthusiastic encyclopedia of knowledge and former archivist of Miller Brewing Co. Many thanks to **Jev Arreazola**, whose amazing breweriana was photographed by **Heather DiStefano**, as well as **David Gorham** who also shared many pictures of his remarkable collection. I am grateful to **John Steiner**, **Bob Flemming** and **Brian Langenbach** for contributing valuable photos and to Molson Coors archivist **Daniel Scholzen** for providing rare, early images of The Miller Girl.



Recognizing the enduring value of The Miller Girl, Molson Coors in 2019 commissioned an enormous mural to celebrate her, spanning 167.5 feet wide and 73.5 feet tall, on the side of the brewery in Milwaukee.



A pewter Christmas tree ornament, issued by Miller in 2003 to commemorate the 100th anniversary of the launch of the High Life brand. Collection of Tice Nichols.



NABA's 50th Anniversary Convention is in Milwaukee, WI from July 28-31 and that's reason—if there even needs to be a reason—to celebrate the beautiful breweriana that came from what once was America's top beer-producing city.



Blatz Beer cast-aluminum backbar display, Blatz Brewing Co. Milwaukee, WI; 16.5 x 18 in., \$1,320, Morphy Auctions.



Blatz Beer "Have an Egg" backbar display, Blatz Brewing Co. Milwaukee, WI; 21 x 13 in., \$1,680, Morphy Auctions.



Pre-Pro Schlitz Beer & Bottler cardboard sign, Jos. Schlitz Brewing Co. Milwaukee, WI; 15 x 13 in., \$2,280, Morphy Auctions.



Schlitz Beer lighted backbar reverse-on-glass sign, Jos. Schlitz Brewing Co. Milwaukee, WI 14 x 10 in., by Price Brothers, \$950, Kraft Auction Services.



Miller High Life Beer die-cut cardboard stand, Miller Brewing Co. Milwaukee, WI, 24 in. tall, \$1,148, eBay.



Miller High Life Wooden Beer sign, Miller Brewing Co. Milwaukee, WI, 33 x 14 in., by Haskelite Co., Chicago, IL, \$960, eBay.



1850's N.A. Brown's Brewery illustrated cover, Kenosha, WI, \$676, eBay.

When Wisconsin breweries come to mind, people may think first of the giants of Milwaukee. But after Prohibition, Wisconsin had more small-town breweries than any other state except the more populous Pennsylvania. In May, Gerlach Auction Co. auctioned the wonderful lifetime collection of Milo Sillman. This collection was filled with many Wisconsin brewery items.



Point Beer neon sign, Stevens Point Brewing Co., Stevens Point, \$1,416.



Fox Lake Beer rectangular tray, Fox Lake, \$1,000.



Badger Brand Beer rectangular tray, Chilton, \$850.



Hartig's Beer rectangular tray, Watertown, \$750.



Eulberg Crown Select Beer knob, Portage, \$750.



Badger Beer ball knob, Whitewater, \$1,200.



Arcadia Beer ball knob, Arcadia, \$950.



Centennial Brew Football sign, Fauerbach Brewing Co., Madison, \$1,500.

Other Notable Items



pre-Prohibition Bull Frog Beer tin sign, United Breweries Co. Chicago, IL, 14 in., \$3,500, A&S Antique Auction Co.



Indianapolis Brewing Co. porcelain sign, Indianapolis, IN, by National Enameling Co. Cincinnati, OH, single sided, 18 in., \$7,250, Route 32 Auctions.



Rare 1880's Eldredge's Brewery factory lithograph, Portsmouth, NH. Printed by Forbes Co. 16.25 x 28 in., \$9,000, PBA Galleries.



Peter Doelger Beer ball knob, Peter Doelger Brewing Corp., New York, NY, \$645, eBay.

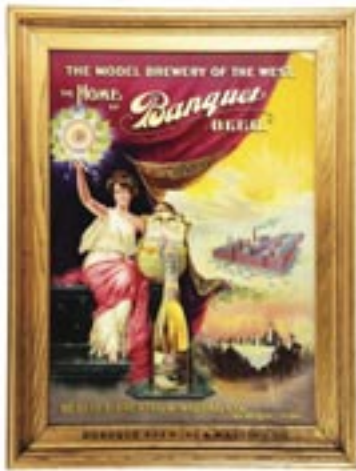


Quickie Pilsener Select Beer, chalk shelf talker sign, Mathie-Ruder Brewing Co., Wausau, WI, 8.5 x 4 in., by Koloplak Kolograph Co., Los Angeles, CA, \$1,500, eBay.



Six Kamm's Beer cardboard signs, Kamm & Schellinger Brewery Mishawaka, IN, 28 x 11 in., \$1,950, eBay.

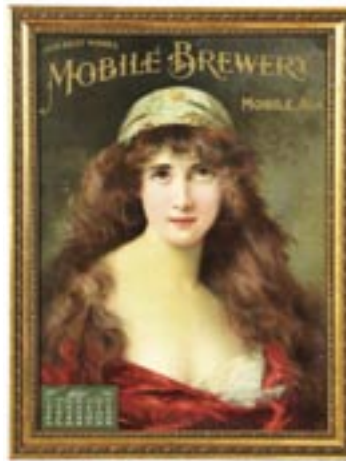
Morphy Auctions recently sold some outstanding items from a late collector in Wisconsin, which contained remarkable lithographs. After watching the sale prices, it seems “lady lithos” are on the rise with many collectors.



Dubuque Brewing & Malting Co., Dubuque, IA, by The F. Tuchfarber Co. \$28,800.



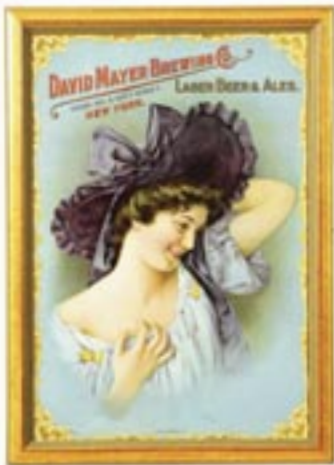
Geo. Ringler & Co. Lager Beer, New York, NY, \$5,040.



Mobile Brewery, Mobile, AL, \$3,120.



Cold Spring Brewing Co., Lawrence, MA, \$9,000.



David Mayer Brewing Co., New York, NY, \$4,800.



Bartholomay Brewing Co., Rochester, NY, \$4,800.



Anheuser-Busch Brewing Co., St. Louis, MO, \$11,400.



Evansville Brewing Assn., Evansville, IN, \$2,280.



Erie Brewing Co., Erie, PA, \$4,080.



John Roehm Brewing Co., Philadelphia, PA, \$2,640.



Beadleston & Woerz Empire Brewery, New York, NY, \$2,400.

The beauty of Blatz

Milwaukee's beloved brewery and its bounty of breweriana

One of Milwaukee's earliest and most enduring breweries was the Val Blatz Brewing Company, which established many "firsts" among the famed Milwaukee brewers. For collectors, Blatz also produced an astonishing and diverse array of beautiful breweriana.

Started in 1846 by Johann (later called "John") Braun, what became the famed Blatz Brewing Co. was first known as the Cedar Brewery. Johann had a Bavarian-born young man working for him by the name of Valentin Blatz, who had apprenticed at his family's brewery in Germany, before emigrating to the U.S. at the age of 22 in 1848. After working at the Born Brewery in Buffalo, NY for a year, he headed west to Milwaukee where he worked at different breweries including Braun's Cedar Brewery, where he quickly became brewmaster.



A stunning cardboard bottle glorifier, store display, 12.5 x 18 in., dated 1939. Collection of Todd Barnes.

In 1851, Val Blatz opened his own brewery as a friendly competitor next door to Braun's. Tragedy struck when Braun was thrown from a carriage in March of 1851 and suffered injuries that proved fatal. By the end of 1851, Blatz had married Braun's widow,



Valentin Blatz, c. 1880. Photo courtesy of Len Jurgensen.

Louise. This marriage, less than nine months after Louise Braun was widowed, may seem to have happened after just a short period of time, at least by modern standards. But it was not unusual during that period for women to marry quickly if they

inherited business property, as it was men who managed businesses. In fact, many men married into brewery families and perpetuated those businesses.

Blatz renamed Braun's Cedar Brewery to City Brewery. By 1854, the City Brewery became known as the Blatz City Brewery and ultimately was incorporated as the Val Blatz Brewing Company in 1889. continued on page 36

In the meantime, as Val Blatz's brewing fortunes grew, he also proved himself as both an able businessman and active civic leader. He served as a Milwaukee alderman (1872-1873) and became the first president (from 1856-1894) of the Second Ward Savings Bank, also known as "Brewers Bank," which at the time was Wisconsin's second largest bank.

The brewery survived a near catastrophic fire in August 1873, which damaged many of its buildings, but Val Blatz turned this burning into a blessing—he immediately built a much larger and more modernized plant.



Blatz 3-D cardboard easel back sign, 20 x 26 in., no mfr. mark, c.1936-1941. Collection of Tim Worden.

Blatz becomes a force

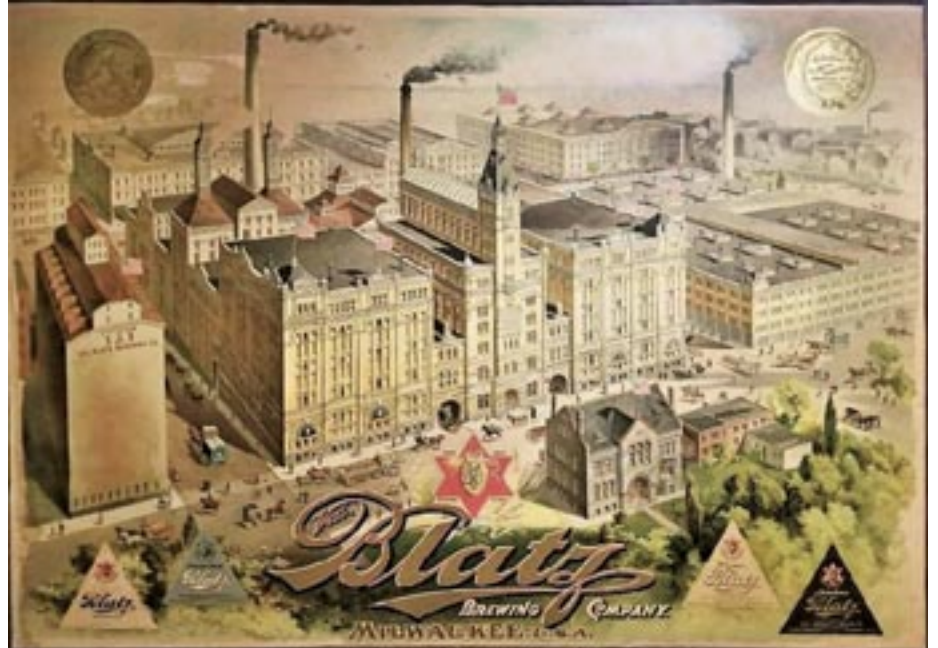
As the brewery grew, it developed a solid reputation for making outstanding products. Blatz's beer was said to excel in

body, flavor, and purity. This was propelled by winning a gold medal at the 1876 Centennial Exposition in Philadelphia. This event was widely publicized as it was the first time America hosted a World's Fair.

By 1880, Blatz had become the first Milwaukee brewery to market beer internationally, expanding its sales with exports to Mexico, Cuba, Australia, and Japan. Blatz became one of the first Milwaukee breweries to have its own bottling plant.

(Note that while it claimed to be "Milwaukee's first bottled beer," this is questionable).

By the time the Blatz Brewery reached the 250,000-barrel mark



Tin sign, 20 x 28 in., c. 1900 (left). Factory Litho, 47 x 35 in., c. 1898 (right). Both collection of Tim Worden.



in 1891, its complex spanning several city blocks was comprised of nearly 40 buildings both large and small, many of them adjoining. Blatz was the first Milwaukee brewery to be run entirely by electricity. During the 1890s, the company constructed an underground tunnel that spanned 800 feet, connecting the brewery's stock house to its bottling plant. When lit, the walls of the tunnel were said to glisten with sparkling frost—quite a sight for visitors.



Trio of stunning, chipped, reverse glass signs with scalloped edges promoting Blatz's three primary brands, each 13 x 8 in., no mfrg. mark, c. early 1900's.

The British are coming

In 1889, the American brewing industry went through a shockwave as English business syndicates went on a buying spree. A syndicate purchased 18 small breweries in the St. Louis area, forming a combine called the St. Louis Brewing Association, to take advantage of economies of scale. An English syndicate tried but failed to buy the St. Louis brewing giants

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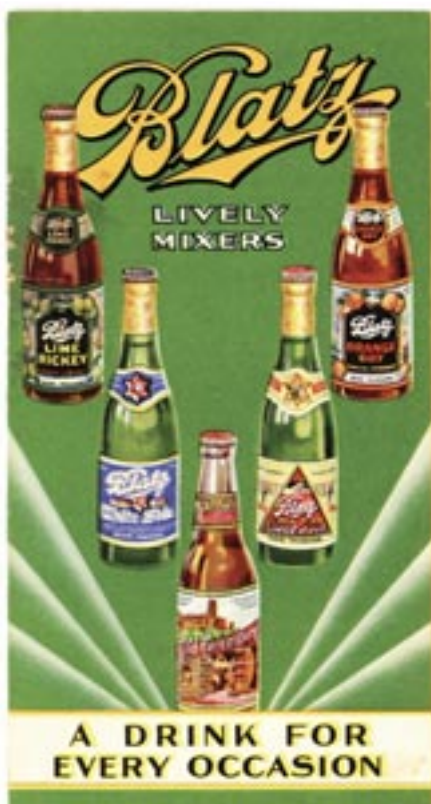
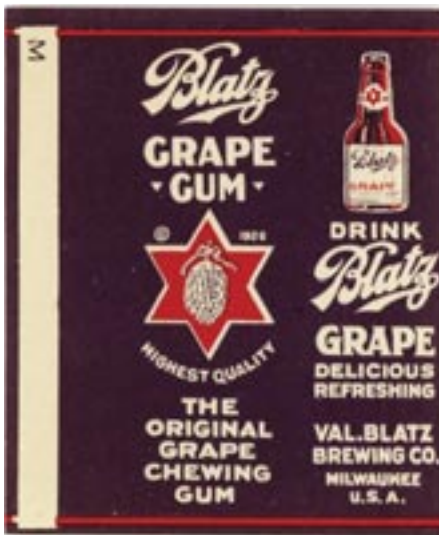
Framed, decal-on-wood sign, 32 x 23 in., Circa 1905. No mfrg. Mark, but judged as being either by Tuchfarber or Meyercord.



One of the earliest known Blatz signs. It is wooden, handpainted smalts sign, 58 x 20 in. c. 1880s. Smalts or "smaltz" was a method of making durable, textured signs by making a paint of fine pigmented glass or colored sands combined with resin.



Embossed tin corner sign, 34 x 20 in., no mfrg. mark, but probably by Tuchfarber Co., Cincinnati OH, c. 1890s.



Anheuser-Busch and Lemp. Syndicates were formed in other parts of the country by British investment, as well as American syndicates forming in reaction.

In 1891, a group of British investors attempted to buy and merge Blatz with Pabst and Schlitz. The effort failed, but Blatz did sell. Per NABA member Len Jurgensen's research:

The Val Blatz Brewing Company, including all its real estate holding throughout the country, was sold to the United States Brewing Company of Chicago, also known as the "English Syndicate" or as the "Anglo-American Brewing Syndicate," on May 8, 1891. The transaction had the support of the Blatz board of directors and was conducted by Valentin Blatz, president of the brewery and John Kermer, his son-in-law, secretary of the brewery. The brewery became the "Val Blatz United States Brewing Co." Valentin Blatz became vice-president of this newly formed

Blatz survived Prohibition by making near beer, malt syrup, a full line of popular, flavored soft drinks and even chewing gum. Blatz discontinued making its line of soft drinks in 1946. Shown here are gum wrapper, an ink blotter promoting the malt syrup and the cover of a brochure promoting soft drinks. Collection of John Steiner.

syndicate, and it reportedly was left with full control of the brewery and its property. Blatz and the brewery's officers received \$3 million in "syndicate stock" as compensation.

Valentin Blatz remained the company's president until his death in 1894 and was succeeded by his son Albert. The brewery continued to thrive as Milwaukee's third largest, behind Schlitz and Pabst.

Surviving Prohibition

As Prohibition impaired the American brewing industry, United States Brewing sold Blatz in a "private venture" to Chicagoan Edward Landsberg in 1920. Landsberg headed what was now called the Milwaukee and Chicago Brewers Ltd. At that point, Landsberg became president of the Val Blatz Brewing Company. Albert Blatz died in 1921, but his brother, Valentin Jr., remained as vice-president and superintendent until he passed away in 1927.

Meanwhile the brewery shortened its name from the Valentin Blatz Brewing Co. to the "Val Blatz Brewing Co." in 1926. Landsberg kept the company afloat through the dry era by producing malt syrup, sodas, and near beer.

In January 1931, the company was renamed simply Blatz Brewing Company. In 1943, the Blatz Brewing Company was acquired and became a wholly owned subsidiary of Schenley Distillers Company, a New York-headquartered liquor company. Schenley had survived Prohibition as the Schenley Products Co., having the good fortune of being one of just six companies authorized by the U.S. Government to produce medicinal spirits.

Schenley steps in

In 1933 when Prohibition ended, Schenley Distillers Corporation of New York was formed as a publicly owned company and was America's largest liquor company from 1934–1937 and remained as one of the “Big Four” in the U.S. that dominated liquor sales for the next two decades, along with Seagram, National Distillers and Hiram Walker.

Schenley bought Blatz in 1943 and with its marketing and distribution muscle, expanded it nationally. By 1947, Blatz had opened a new bottling house and catapulted into the ninth spot in U.S. brewery sales. The company's advertising leveraged its

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Two neon signs, c. mid 1930s. Top is in metal case and is 23 x 33 in., no mfr. mark. Bottom deco-style version has a metal backing and is 16 x 8 in., by Bragg Neon Sign Co., San Antonio, TX, indicating it was made locally for the Texas market. Collection of Tim Worden.



Four of a kind—kind of: These tin-over-cardboard signs date from the late 1930s. They have a similar look with slightly different messages, promoting either the flagship Old Heidelberg or Blatz Pilsener. Each measures 13 X 9 in., and are by American Art Works, Coshocton, OH.

Milwaukee heritage and prestige as the best of the Milwaukee beers, using the slogan, "I'm from Milwaukee, and I ought to know." Blatz also sponsored the move of the popular "Amos 'n' Andy" radio program to national television in 1951.

Pabst, Blatz, and the U.S. Government

Despite the backing of parent company Schenley, (which in 1949, changed its name to Schen-

ley Industries Inc.), Blatz's success did not last. In July 1958, Schenley announced the purchase of Blatz by the Pabst Brewing Company of Milwaukee. By then, Blatz had sunk to eighteenth place nationwide. Still, the two companies would give Pabst over four million barrels of beer production annually, resulting in Pabst moving from being the country's tenth largest brewer to its fifth. Pabst hoped such a move would help it compete more

effectively with its neighbor, Schlitz and of course, A-B.

But Pabst's aggressive acquisition aroused anti-trust concerns by the U.S. Government, which brought court action to block the acquisition. The Government claimed that a Pabst/Blatz combination could "substantially lessen competition" in the production and sale of beer in the U.S., and especially the sizable beer market in the tri-state area of Wisconsin, Illinois, and Michigan.

Blazek's Blizzard of Blatz

NABA member Dean Blazek is both a collector and restorer of antique signs, which he sells through his business, D.B. Collectibles, in Antigo, WI.

One of Dean's great passions is buying, collecting, refurbishing and re-selling porcelain-enamel and neon signs. His knowledge of the early manufacture and distribution of these iconic American signs comes from a career of working in the sign business.

Dean is a glass bender by trade and honed his craft at creating beautiful outdoor neon signs in the early 1950s at Everbrite Electric Signs, Artcraft and Layton Art School, all in Milwaukee. He started his own business,

Northern Advertising, in Antigo in 1955. The mainstays of the business were billboards and neon signs.

The signs closest to Dean's heart are the many varieties made by Blatz. That's because Dean's father worked with the Blatz Brewing Co. for 45 years, many of them as a Blatz distributor in Central Wisconsin.

Dean is a former president of the Wisconsin Sign Association, and in 1979 founded the Northern Wisconsin Neon Workshop, which over the next 20 years trained over 500 students in the art of glass bending from many countries.



Rare Old Heidelberg double-faced sign in a stunning art deco design, 96 x 38 in., by Neon Displays Co., Milwaukee, WI, c. 1936.



Rare, rectangular "Old Heidelberg on tap," 48 x 26 in., no mfg. mark, c. 1935.

Sale to Heileman

Finally, Pabst was ordered to sell the Blatz brands altogether. After receiving bids from both the Stroh Brewing Co. and the Associated Brewing Co. of Detroit, and the local United Black Enterprises, Pabst sold the rights to the Blatz brands of beer to the expanding G. Heileman Brewing Company in August 1969, but the former Blatz plant in Milwaukee was not part of that sale.

The original Blatz brewing facility never re-opened as a brewery, as no brewing buyer could be found. It eventually was used by Pabst as storage and corporate offices. Blatz was instead brewed at Heileman plants.

A new Blatz plant

In 1986, Heileman invested heavily in building a new, high-tech brewery north of downtown Milwaukee, and named it the Val

Blatz Brewery. The intent was to return the venerable Blatz brand to its Milwaukee roots as a heritage brand. Heileman planned to brew a variety of beers at this new plant, including the Blatz brand, as well as some of the storied beer brands of the past, using recipes dating back to the Prohibition era. These included Old Heidelberg, Culmbacher Dark, Blatz Private Stock, Tivoli, Wiener and Munchener Draft.

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"Old Heidelberg / Made in Milwaukee," 46 x 36 in., by Allison Sign Co., Milwaukee, WI, c. 1935.



Milwaukee Beer "Rainbow" design, 48 x 31 in., by Allison Sign Co., Milwaukee, WI, c. 1934.



"Script & Scroll" design, 48 x 36 in., no mfr. mark, c. 1935-36.



"Made in Milwaukee," 46 x 36 in., by Acme Sign Co., Chicago, IL, c. 1939.



"Milwaukee Beer," 40 x 36 in., by ArtKraft Inc., Milwaukee, WI, c. 1940.



"Drink Blatz," 48 x 26 in., by ArtKraft Inc., Milwaukee, WI, c. 1940.



"On Tap," 48 x 26 in., by ArtKraft Inc., Milwaukee, WI, c. 1941.

Blatz is Back!



1934



1936



1936



1925
Prohibition
Piece



Back side of a single sheet circular, 1936

Like many breweries, Blatz reintroduced its beer to a new generation of drinkers following Repeal. Part of this education effort was shouldered by these mass-produced brochures. These single sheet circulars were designed to be folded in half vertically, with an area on the back cover to apply distributor/retailer name. They measure 6.6 x 6.8 in. opened, with the insides providing sell copy about the beer featured. The covers feature beautifully lithographed period illustrations of various beer enjoyment situations as well as beauty shots of the bottle against the backdrop of the historic brewery. Old Heidelberg was Blatz's flagship beer at the time. Collection of John Steiner.



A delivery of Blatz after Repeal.



Cornering variety. Four versions of porcelain corner signs, all 18 x 16 in., c. mid 1930s, by Burdick Enamel Sign Co., Chicago, IL.

The Valerie Girl

The “Valerie Girl” (from the Latin name, Valerius, which denotes strength, health or boldness) has roots in German beerhaus folklore. She holds 8 beer steins and is garbed in what was traditional dress for a beer server during Oktoberfest in Bavaria.

Blatz used this image in the mid-1930s in some of its advertising, seen here, but was not the first to appropriate the image, as seen below on this sheet music cover from 1890, collection of John Steiner. Chalk pieces are from the collection of Ron Thomas.



Chalk statue, 7 x 18.5 in., no mfg. mark, c. 1935.



Chalk plaque sign, 22 x 36 in., no mfg. mark, c. 1933.



Heileman tried to invigorate Blatz as a “heritage” brand with point-of-sale advertising that featured the Valerie Girl. This was in conjunction with building the new Val Blatz Brewery in Milwaukee. The plastic lighted sign is 10.5 x 17 in. and c. 1986.





Cone top can display featuring diecut cardboard display stand with array of Blatz cans, c. late 1930s. Collection of Paul Tuggle.

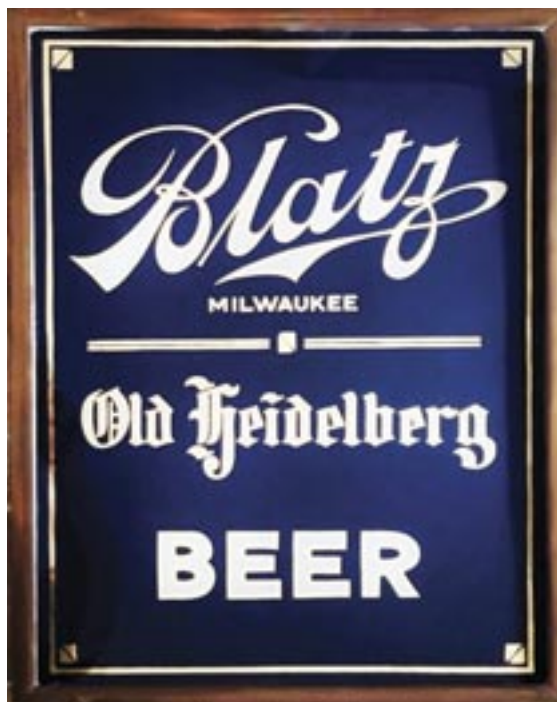


A Blatz display at the Blatz beer display at 20th Century Market in Madison, WI, December 1940. Courtesy of Wisconsin Historical Society.

These five signs are from the collection of Tim Worden.



Double-sided metal flange sign, 18 x 13. in., no mfg. mark, c. 1930's.



Old Heidelberg brand sign, reverse-on-glass in brass frame, 15 x 19 in., c. 1930s. Collection of Tim Worden.



Reverse-on-glass backlit with neon in a metal cabinet, 22 x 14 in., by Allison Sign Co., Milwaukee, WI, c. 1940.



Reverse-on-glass backlit with neon in a metal cabinet, 30 x 17 in., by Allison Sign Co., Milwaukee, WI, c. 1935.



Outdoor thermometer, porcelain, c. 1930s,

Bullets for Blatz



Bullets for Blatz: A series of eye-catching lighted back bar signs was made for Blatz by The Cincinnati Advertising Products Co., Cincinnati, OH in the late 1930s to early 1940s. This grouping was among the maker's "Blue Ribbon Displays" line of advertising signs. The design patent for these was filed in October, 1939 and issued in January 1940. These eye-catching signs feature Blatz Pilsener and Blatz Old Heidelberg (also a pilsener) and are constructed of an ad panel of reverse-enameled glass, which will not burn, fade, craze, peel, lift or detach. The sheet metal lamp enclosure behind the ad panel is mounted to a two-tiered painted wood base. Among collectors, this style of sign is frequently referred to as a "bullet light," obviously based on the general shape. Collection of Tim Worden, with information provided by John Bain.



A beautiful and rare example of advertising in the Art Deco Streamline Moderne style. Round reverse-etched. Painted glass backbar light on metal art deco base, with a painted metal back plate mounted on a base of painted wood with chrome-plated metal. The sign is 10.5 x 12 in., by Crystal Manufacturing Co., Chicago, IL and New York, c. 1939. Collection of Ron Thomas.

This new brewery investment did not help Heileman's flagging sales. As Heileman suffered, so did the new Blatz brewery. By April 1988, the brewing volume was cut back, and in 1989 the brewery closed. In September 1995, the Leinenkugel Brewing Co. of Chippewa Falls, WI, purchased the new Blatz brewery from Heileman. Leinenkugel had become a subsidiary of the Miller Brewing Co. after being purchased in 1988 and was experiencing strong growth and brand proliferation thanks to the backing of Miller. Today, what was once the new Blatz brewery is still part of Miller Coors and has recently been expanded.

Stroh, Pabst, and Miller

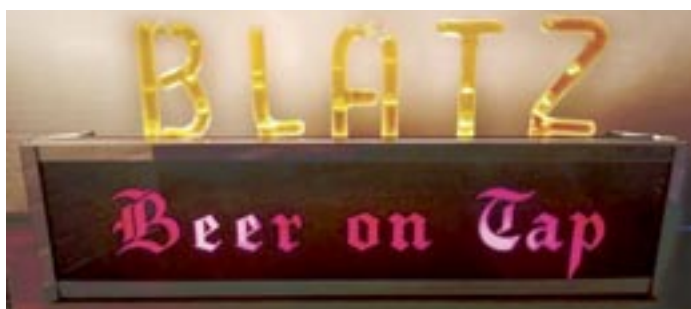
After a series of ownership changes and financial crises, Heileman was bought in 1996 by the Stroh Brewing Co, in what proved to be a disastrous acquisition. The purchase brought more than 30 brands to Stroh, many of which had been recently acquired by Heileman and resulted from the massive industry consolidation of the 1960s and 1970s. This included the Blatz brand.

The end for Stroh came in February 1999, and it sold its many labels to Pabst and Miller. Pabst once again acquired the Blatz label and contracted Miller to brew it.

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A pair of indoor neon signs mounted on metal, Art Deco style cabinets. Each measures 34 x 16 in. and are c. late 1930s. There is no mfr. mark, but they are believed to have been made by Neon Displays Co. of Milwaukee, which went out of business in 1941. One promotes Blatz Beer in bottles and cans and the other, Old Heidelberg on tap. Collection of Matt Russell.



"Tube O' Light" bubbler sign features glass letters containing liquid that bubbles when heated, mounted atop a metal case with a back-lighted, reverse-paint-on-glass ad panel. C. 1930s, by Biolite Sign Co. New York, NY Collection of Tim Worden.

Legacy in Milwaukee

It may not have been Milwaukee's largest beer producer, but Blatz had a special place in America's most famous brewery town. It reportedly was the number one selling beer in Milwaukee for 16 straight years, from 1948 to 1963, and capitalized on this with the advertising claim, "Milwaukee's Favorite Beer."

The former Blatz Brewery complex, closed in 1959 was sold by Pabst to developers in the 1980s. Named to the National Register of Historic Places in 1983

it still shows off its magnificent German Renaissance Revival architectural style. Today it is a mix of offices, condos, and the Milwaukee School of Engineering campus.

Val Blatz and most of his family are buried in the largest mausoleum in Wisconsin, located in Forest Home Cemetery in Milwaukee. The mausoleum is situated at an intersection in that cemetery known as "Brewer's Circle," which includes the burial sites of both the Schlitz, and Pabst families.



Milwaukee's Finest Beer: For many years, Blatz was the best-selling beer in Milwaukee. It capitalized on this local popularity in the late 1940s and early 1950s with an ad campaign featuring a series of prominent celebrities and sports figures from Milwaukee claiming to know that "Blatz is Milwaukee's Finest Beer" because they had lived there. The ads used the tagline, "I'm from Milwaukee, I ought to know." This 1951 ad is one of many in the series and features the famous and flamboyant performer Liberace, who was born in the Milwaukee suburb West Allis.

Reverse-on-glass spinner light, backlit by neon tubing, 12.5 in. diameter, by Neon Products Inc., Lima, OH., c. late 1940s. The barley leaf in the "B" of Blatz was a design used at the time.



Blatz had many firsts and played a critical role in Milwaukee's ascension to America's top beer producing city. It also was the first of Milwaukee's big four (Blatz, Schlitz, Pabst, and Miller) to fall victim to hard times and pressure from competitors in Milwaukee and across the nation.

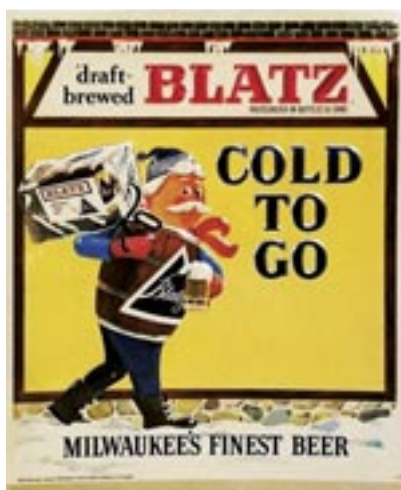
Editor's Note: Special thanks to **Len Jurgensen** and **John Steiner** for contributing their historical expertise, and to **Tim Worden** for sharing pictures of his collection.



Cartoon characters featuring the Blatz keg, bottle and can (and later a non-returnable bottle) were a staple of Blatz advertising in the late 1950s and early 1960s helped provide strong brand identification. The new Blatz triangle logo was adopted in this era, as also seen on this neon, below. Blatz continued to leverage its "Milwaukee's Finest" claim.

Metal "kegman" cartoon character backbar figure and cardboard sign, by

Embosograph Display Co., Chicago, IL. Collection of Del Worden.



The remaining Blatz brewery buildings are on the National Register of Historic places. The massive brewery building (left and center) was converted to condominiums and the other buildings, like the Boiler House (right), have been incorporated into the Milwaukee School of Engineering.



Blatz was still expanding under Schenley ownership when it added this modern bottling plant in 1947. The sleek Art Moderne style building was in sharp contrast to the massive German Gothic building completed 46 years earlier. The building is seen in 1956 (center) and how it appears today as part of the Milwaukee School of Engineering (right).

Blatz

Openers

by John Stanley

Blatz produced some intriguing openers. Unlike other major Milwaukee brewers, many of their openers appear to have been made by or for their distributors. My favorite Blatz opener is the large bar mount with the crank handle at right (*Just For Openers*, style K-9-1). Enjoy this sampling of Blatz openers in different styles.



Bar mount can opener (K-9-1).
Ten–twelve known.



Blatz prototype wall mount can opener (O-15-1),
in two views. Only example known.

The row of openers at right include:

Horse head figural (A-57-2) from Montana. 10–12 known.

Screwdriver tipped key style (B-31-10) from Bridgewater, SD, 1–2 known.

Bottle shape (A-28-75) from Pana, IL. One known.

“September Morn” (A-4-70) from Seward, NE, 3–4 known.

Combination cigar box and bottle opener Blatz / Old Heidelberg (B-49-1). Originally found by Norm Jay, only one known.



A-57-2



B-31-10



A-28-75



A-4-70

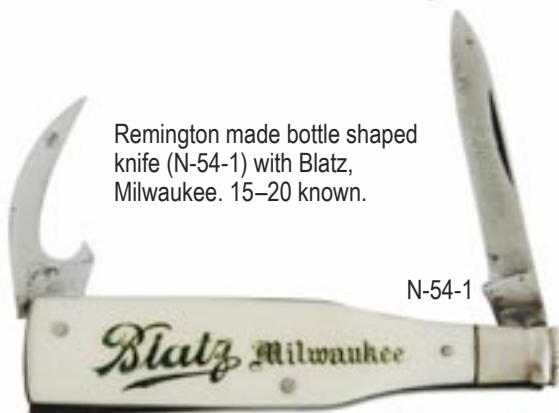


B-49-1

Pair of metal corkscrew legs (P-79-2) with Blatz logo, Kansas City, MO. Only one P-79-2 known. There is a P-79-1 NY beer pair of metal legs that have 4-5 known.



P-79-2



Remington made bottle shaped knife (N-54-1) with Blatz, Milwaukee. 15–20 known.

N-54-1



Blatz bottle (A-38-3) painted green—the only green example known. A-38-3 is common but green is rare.

Blatz

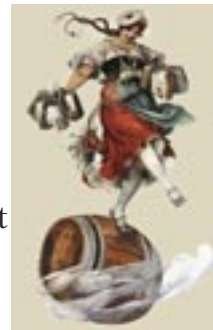
Maiden on Tusk Handle Corkscrews and Knives

by Don Bull

Here are a pair of fantastic silver boar's head mounted on a boar's tusk. The detail is fabulous. The mounts are marked **STERLING** with the maker's mark.* Second there is a lovely piece of silver mounted on the other end. Pictured below is a Sterling maiden who graces the top of the tusk! It is shown with a postcard that depicts an oil painting. The story of the painting is: In 1881 Friedrich August Kaulbach's painting "Die Schützenlies"* was exhibited at the Munich Oktoberfest. The title was derived from the shooting



events (Schützenfest) held throughout Germany. The girl who posed for it was a 21-year-old waitress named Coletta. Not only did her image subsequently appear on this corkscrew but she was immortalized on advertising signs, statues, and steins. The postcard tells the story that The Blatz Brewing Company exhibited the 8 ft. x 5.5 ft. painting at the 1893 Chicago World's Fair. Coletta would continue to appear in Blatz advertising for many years to come.



The **STERLING mark appears to be that of Metallurgic Art Company, Baltimore, Maryland. The firm was listed in the Baltimore City Directory from 1896 until 1900.*

Get...Get...Gettelman!



Adam Gettelman.
Photo courtesy of
Len Jurgensen.

The proud story
of Milwaukee's
innovative brewery



Factory scene lithograph, 3 x 2 ft, c. 1910. Collection of Fred Gettelman III.

The A. Gettelman Brewing Company was always smaller than some of Milwaukee's famed breweries but managed to survive for more than 100 years. Unlike its larger, neighboring competitors—Schlitz, Pabst, Miller, and Blatz—it never pursued national distribution. But as a regional competitor, the Gettelman brewery managed to stay vital, led by the innovation and clever marketing tactics of three generations of its dynamic namesake family.

The company started early and humbly as the Menomonee Brewery. George Schweickhart and his wife Margaret had been farmers near Buffalo, NY who relocated to the Milwaukee area, intent on finding farmland. Schweickhart was shown a foundation that was supposed to have been built as a brewery for two men who sadly had died during

a cholera epidemic. Schweickhart purchased the land in 1856, completed building the brewery, and began producing beer in 1857.

Gettelman gets involved

Schweickhart had a close relationship with his employees and because the brewery was located in what was then a more rural area, many of his single employees boarded on brewery property. A large room was provided for sleeping and another for dining. Schweickhart's daughter, Magdalene, served the daily meals. A friendship developed between Magdalene and her father's foreman, Adam Gettelman, and the two eventually married in 1870.

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Raising the Glass

Gettelman introduced its iconic image, the hand raising the beer glass, in 1891. The image was used into the 1940s.



Porcelain enamel curved corner sign by Verybrite Signs, Chicago, IL. c. 1930s.



Tray, no mfg. mark, c. 1930s. Collection of Ken Quaas



Round composite sign, 14 in. diameter, by Kirby-Cogeshall-Steinau Co., Milwaukee, WI, c. 1940s. Collection of Tim Worden.



Lighted back bar sign, reverse-on-glass in metal base, by Brunhoff Mfg. Co., Cincinnati, OH, c. 1930s. Collection of Fred Gettelman III.



Pre-prohibition glue chip reverse glass sign with glass in hand logo, 14x14 in., No mfg. mark, c. 1900.



An amusing scene showing boys and beer and featuring the \$1,000 reward theme, with intricately-labeled bottles in the foreground. The brewery is shown in back. Measures 33 x 23 in., by The Meek Co., Coshocton, OH. c. 1905.



Hand-painted tin sign in unusual vertical format, 61 x 14 in., by Modern Milwaukee, Co., c. 1930s.

In 1872, Schweickhart sold a half interest in the business to Gettelman, who had prior brewing experience. In 1874, he sold his remaining half interest in the brewery to his other son-in-law, Charles Schuckmann. Although this made him an equal partner with Schuckmann, Gettelman was the brewer and so was likely operating the business.

According to NABA member Len Jurgensen's research, after Schuckmann's death, his widow

Catherine, acting on behalf of his estate, transferred their rights to the brewery property to Adam Gettelman for \$15,000 in February 1887. Gettelman then held the complete title to the brewery, which incorporated the following month (March 1887) as the Adam Gettelman Brewing Company.

In 1891, Gettelman introduced what became its flagship brand, \$1,000 Beer, with the claim that no one in the industry used better ingredients. This was in reaction to the fact that some breweries of the time had begun substituting cheaper ingredients in their beer.



Oval self-framed tin showing both amber blob top and early embossed crown top bottle, 26 x 18 in., c. early 1900's, by Sentenne & Green, New York, NY.



Celluloid over cardboard "Tuscaloid" sign with string hanger, promoting malt tonic, 12 X 16 in., by The Meek Co., Coshocton, OH, c. 1905. At right is the unique label on the back of the sign. Collection of Tim Worden.



Pre-prohibition self-framed tin sign promotes "Gettelman's Pride" beer, 20 X 15 in., by The Meek Co., Coshocton, OH, c. 1908. Collection of Tim Worden.



Early check, dated 1881, showing Adam Gettelman's Menomonee Brewery. Collection of John Steiner.

Adam Gettelman declared that he would give anyone \$1,000 if they could prove that Gettelman used anything other than pure malt and hops for its beer. In Nancy Gettelman's book, "A. Gettelman Brewing Company," she claims that although many chemists tried, none could disprove that only the best ingredients were used in the production of Gettelman \$1,000 Beer.

The inventive Fritz

By the early 1900s, Adam Gettelman was readying his namesake brewery to be taken over by his sons William and Frederick. William became vice president of the brewery in 1907 and the brewery continued to prosper. Prohibition began in Milwaukee on June 30, 1919, and the brewery produced near beer and malt syrup. Adam died in 1925, and sadly, did not get to see Repeal. William

replaced his father as both president of the brewery and the West Side Bank in Milwaukee. William left the family brewery in 1929 and his brother Frederick, known as "Fritz," took the reins. Fritz was both an ingenious and industrious person. He knew the art of brewing, having graduated in 1909 from the Wahl Henius Institute in Chicago, a brewing school.

His passion was actually more for engineering than brewing—although in both he showed true talent for innovation. During Prohibition, Fritz had time to do what he enjoyed most, designing things. Some of his inventions provided major value to the brewing industry and beyond.

Fritz was instrumental in the development of a glass-lined storage tank, the "Badger Pasteurizer," used for milk and beer. This invention was sold throughout North America by Wisconsin's Vilter

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Fred "Fritz" Gettelman, son and successor to brewery founder and head Adam Gettelman, poses with his sons and future successors Fred Jr., at left and Tom, in front of their brewery in 1949. Collection of Fred Gettelman III.



Milwaukee's Best die-cut cardboard, easel-backed sign, 24 X 12 in., no mfr. mark, c. 1930s. Milwaukee's Best is the only Gettelman brand still on the market and is owned by MolsonCoors. Collection of Tim Worden.



Edge-lit neon sign with etched glass in metal case, by Neon Products Co., Lima, OH, c. 1930s. Collection of Matt Russell.



Unique, large, wooden three dimensional sign custom made and originally hung in the Gettelman Rathskeller hospitality room at the brewery. It measures 50 X 24 in. Collection of Tim Worden.



A duo of composite signs by Kirby-Cogeshall-Steinau Co., Milwaukee, WI, c. 1950. At left, barrel with 3-D with plastic bottle, 10.5 X 8 in. Collection of Del Worden.

Far left: Bottle with pilsener glass, 13 x 10.5 in. Collection of Ron Thomas.



Reverse-on-glass sign with 3-D plastic appliqué promotes \$1000 Beer with the double entendre "one grand beer" tag line. This eye (and fish) catching sign is 10.5 x 12 in., by Bintliff Mfg. Co., Minneapolis, MN. c. late 1950s. Collection of Ron Thomas.

Manufacturing Co. Inside his bottle shop, Fritz developed the first steam brush bottle washer, which sterilized and cleaned bottles.

He recognized that once Prohibition was repealed, there would be a shortage of wooden barrels so he designed a steel keg, like ones used in Europe. With his newly patented design, Fritz had a gentleman's agreement with A.O. Smith Company of Milwaukee to produce these barrels. Although he was subsequently offered \$1,000,000 for the patent by another firm, Fritz would not renege on his agreement, and A.O. Smith manufactured and sold hundreds of thousands of barrels.

After Prohibition, Fritz's inventive ideas continued. With Gettelman beer flowing again, Fritz introduced the six-pack carrier, making it easier and more appealing to buy and carry more beer home from the store. And in the same spirit of customer convenience, Gettelman in 1949 was also the first Milwaukee brewery to come out with non-returnable bottles. Like many breweries, when



Top row: Three examples of beer glass in hand.

Left: A. Gettelman Milwaukee, 1933-1945

Center: A. Gettelman Milwaukee Beer, 1945-1950; both by Armstrong.

Right: A. Gettelman, 1933-1945 by Crown Cork and Seal Co.

Middle row: Three examples from Continental Can Company.

Left: \$1000 Beer, 1950-1962

Center: Modernized design with stylized barley stalks, 1950-1962

Right: Scaled-down image of beer glass in hand, 1960-1961

Bottom row:

Left: Pure Malt & Hops \$1000 beer, Lokrite, 1946-1948

Center: Gettelman \$1000 beer, W.H.Hutchinson & Sons

Right: Milwaukee's "Best" Beer, W.H.Hutchinson & Sons

Dates courtesy of Crowncap Collectors Society International (www.bottlecapclub.org). Collection of Brian Langenbach

Gettelman Tab Knobs



An array of ball knobs from the collection of Ryan Hiscox.

Gettelman began packaging beer in cans, it used cone tops, which used the same filling equipment as the similarly shaped bottles.

Fritz also became a consultant for the American Can Company when it was introducing beer in cans. When the steel can was introduced, breweries sought a device that could easily and conveniently open the can.

With the advent of the beer can in the mid-1930s, various can openers—often called “church keys”—were developed. Fritz optimized the device by suggesting that the tip of the opener be twisted

downward, to open the can more easily. American Can was impressed enough with Fritz to want to buy his brewery, but Fritz wanted to keep it in the family.

Interestingly, the inventive mind of Fritz Gettelman did not stop at ideas to improve the brewing industry. He designed a farm tillage machine and consistent with that idea, famously invented and patented the first snowplow built for light duty trucks. Gettelman manufactured and sold his plows by establishing the Fred Gettelman Company, which was not affiliated with the brewery.

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Large neon sign, 28 x 24 in., no mfr. mark, c. 1930s. Collection of Tim Worden.



Neon sign, 23 X 16 in., no mfr. mark, c. 1940s. Collection of Tim Worden.



Neon with backlit reverse on glass lower panel, 27 x 9.5 in., no mfg. mark, c. 1950s. All three lighted signs are from the collection of Brian Langenbach.



Lighted back bar register light featuring backlit, die-cut Lucite letters in a painted metal case with a backlit reverse-on-glass advertising panel, 12 x 7½ in., by Price Brothers, Chicago, IL, c. late 1940s.



Bottom-lit back bar register sign with etched glass ad panel, framed in deco-style metal on metal base, 9.5 x 7 in. The sign is called a "Mighty Mite," by Advertising Artists Assoc., St. Paul, MN, c. 1940s.

Marketing Innovations

Fritz understood the value of advertising, but operating with a smaller budget, had to be highly creative. In the late 1940s, the brewery also introduced a spritely and popular cartoon character called "Fritzie" to promote the brand with the slogan, "Get...Get...Gettelman."

Fritzie, with his trademark Tyrolian hat, drew attention and affection, especially as he was humorously painted on a wide array of outside walls—sometimes in unusual places. Images of Fritzie bowling, climbing up a ladder, fishing, and many other scenes were common sights on the sides of taverns and a variety of other buildings around Wisconsin.

Keeping a small brewery competitive in a limited market alongside giants was not an easy

task, but Gettelman worked hard. The brewery kept its regional focus and during the 1940s and 1950s, about 90% of its beer was sold in Wisconsin.

Fritz had two sons, Fred, Jr. and Tom. Fritz groomed his sons to take over the brewery, as his father had done for him. Both sons worked in every part of the brewery during summer breaks from school, and eventually assumed control after Fritz's death in 1954.

Fred Jr. became chairman and in charge of quality control, labor negotiations, scheduling, replacing equipment, and plant improvements. Tom was more outgoing, and served as president, spending his efforts as an ambassador for the brewery. He visited customers and supervised sales and advertising.

Gettelman survived as an independent brewery longer than most Wisconsin breweries. But it had

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In April 1957, Gettelman introduced a new cartoon ad campaign in Wisconsin and Illinois featuring cartoon caricatures of brewery heads Tom and Fritz Gettelman. This humorous cartoon promotion emulated the famous Piel Bros' campaign that featured the Bert and Harry Piel cartoon characters. It continued to leverage the "Get...Get...Gettelman" theme of the 1950s, but with the addition of the tagline "...for the fun of it!"

From the summer of 1957 to the end of the year, Gettelman used the campaign to promote its \$1000 Beer brand. A contest was advertised in local newspapers inviting readers to write in 50 words or less what they would do if they won the \$1000 cash prize being offered.

From the end of August to the end of December, a weekly \$100 winner was published in the local newspaper. At the end of the year one of the 10 weekly winners would receive the \$1000 cash prize.

The new marketing effort reportedly made local celebrities out of the Gettelman brothers but failed to boost sales and was discontinued.



Fritzie makes the scene

Fritzie was a namesake character for brewery head Fred “Fritz” Gettelman and was introduced in the 1930s.



Wooden back bar sign, 10 X 6 in., by Martelle-Lamb, Inc., Detroit, MI, c. 1930s. Collection of Tim Worden.



“Fritzie” Gettelman first appeared in elfin form in the late 1930s on smaller, 8 oz size bottles. Labels, c. 1930s above, c. 1940, below. Collection of John Steiner.



Fritzie as an advertising icon was deployed in a number of imaginative ways, perhaps most memorably in eye-catching painted wallsapes, each unique and customized to the building it enhanced. While the bigger Milwaukee breweries used the most expensive and visible locations to post their painted advertising, Gettelman had to use its smaller budget more creatively and capitalized on less conventional locations. This included incorporating drain spouts, fences, and windows into the mural.” There were 85 custom ‘Fritzie Walls’ painted throughout Milwaukee between 1949 and 1951. Only one of these wallsapes still exists. **Special thanks to Bob Pirie for the wallscape photos and their history.**

In the late 1940s through the 1950s, Fritzie was reintroduced with a jaunty Tyrolian Alpine hat and beer bottle body. The character became a mainstay in Gettelman’s marketing efforts.



Cardboard die-cut with easel back display sign, 5 ft. tall, no mfr. mark, c. 1950s. Collection of Del Worden.



Pair of Fritzie chalk backbar statues, c. 1950. Collection of Bob Pirie.



Neon on porcelain sign, 40 x 28 in., by Royal Neon Electric Sign Co., Milwaukee, WI, c 1950. Collection of Dean Blazek

four bigger competitors right in its own backyard that had become national powers. Gettelman could not afford to modernize its facility and heavily invest in broadcast advertising. Even worse, the larger breweries could sell their beer at lower prices. And Tom and Fred's children were not interested in staying in a business that had become so challenging.

Miller acquisition

In the late 1950s, neighboring Miller Brewing Company showed interest in purchasing the Gettelman plant to expand Miller's brand portfolio and brewing capacity. An agreement was made between both breweries, and in 1961 the Gettelman plant became part of Miller Brewing.

Miller continued to produce the Gettelman brand (until about 1991) and acquired the Milwaukee's Best, \$1,000 Beer, Natural Process, Rathskeller Brew, Stein Brew, 5 O'clock Club, Milwaukee Lager, and University Club Malt Liquor brands. The only label still produced today is the venerable Milwaukee's Best, which dates to 1895.

Miller's acquisition of Gettelman ended more than 100 years of its independence and tenacious struggle against the larger Milwaukee breweries. Gettelman remained a stand-alone brewery until about 1970, when production was folded into the rest of Miller's adjacent, sprawling brewing complex.

The Gettelman buildings were used for Miller's engineering offices, and later, as the sales and marketing hub of the ill-fated Plank Road Brewery. Plank Road was Miller's early attempt at disguising its effort to create niche brands (Icehouse and Red Dog) aimed at the burgeoning craft beer market in the late 1980s. The old Gettelman buildings were put out of use in the 1990s. In 2018 the 1850s era three-story brewhouse and other more recent additions were demolished by MolsonCoors to make more room for employee parking, much to the chagrin of preservationists.

Historic Gettelman buildings



The venerable Gettelman brewery, c. 1961 was annexed into the Miller Brewing Co. campus after it was purchased.



The historic Gettelman brewhouse (above) was torn down in 2018 to make way for a parking lot. Only the original homestead, dating from 1856, remains (bottom).

Today only the historic 1856 homestead of George Schweickhart still stands, but historic preservationists have concerns for its future.

From the time of George Schweickhart through the many decades of Gettelman control, the managers of the brewery intentionally limited its size, with the strategy of maintaining a regional business that made quality products. Unfortunately, during an era of mass consolidation, this strategy ultimately doomed the A. Gettelman Brewing Co.

Editor's Note: Special thanks to NABA member **Len Jurgensen** for his expertise and assistance with Gettelman's history.

Building Friendship

How NABA's Brian Nolan turned his brewing hobby into a business
by Rusty Long



The Friendship Brewery is located in a historic building that dates from 1914 and once housed an ice house and creamery. Shown below in a 1918 photo, the building is located in Wentzville, MO, about 40 miles northwest of St. Louis.



It's not surprising that NABA member Brian Nolan is in the beer business. Beer has always been a part of his life. Born in 1965 in South Bend, IN, Brian's early life was spent living in the shadow of the Drewrys Brewery there. His first memories are filled with the smells of brewing and the startling sound of the horn at each shift change. Brian's maternal grandfather worked as delivery driver for Drewrys and there was never a shortage of that beer in the Nolan home.

As a child, Brian also was around something almost unheard of at that time, home brewing. While in college, Brian's father had studied abroad in Austria where he learned about and started practicing brewing his own beer.

But Brian's love for breweriana collecting began after his family relocated to Wentzville MO, a small town about 40 miles west of St. Louis. Brian was just four years old, when he went to live on the large farm of his paternal grandfather. Growing up in a rural setting, a young Brian found lots of places to roam and discover.

Catching the collecting bug

One of his favorites places to explore was the large community dump located just beyond his grandfather's property. The dump offered an abundance of treasures, as one of its users was a popular Wentzville restaurant called the Southern Air, which had opened in 1937. There had been a wide variety of different types of beer consumed at that restaurant and Brian's dumping adventures turned up many different cans.

One time when Brian was ten years old, he unearthed a number of cans and bottles. Realizing he was not prepared with anything to carry them home, he noticed a worn, yellow, oversized metal bucket laying in the dump that would suit the purpose. He pondered the funny word on it: Griesedieck.

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When Brian got home, his father noticed the bucket and schooled Brian on the importance of understanding the history of the items he found and the companies that produced them. This spurred Brian's collecting interests even more. He continued to frequent the dump and scour local flea markets.

Importantly, Brian also took notice of what was right in front of him. He recalls looking around his grandfather's barn and seeing all the items that, like farmers do, his grandfather had put to practical use. Old metal Griesedieck coolers were filled with nuts, bolts, and spare parts. There was a large, tin Griesedieck sign, measuring 3 x 4 feet that had a piece missing. His grandfather's response to vandalizing the sign was practical: "I needed the piece."

By the time Brian left for college he had amassed a sizable breweriana collection that impressively included about 4500 cans. But tragedy struck while he was away at school. His collection was stored at his mother's house. The signs and other items



NABA member and Friendship Brewing owner Brian Nolan stands behind his bar, with an enlarged picture of the old creamery framed by an ornate antique wooden backbar.

were in the basement and the cans were packed away in the attic. A fire started in the upper level of the home destroyed the can collection but spared the basement. This ended Brian's can

collecting days. He explains, "After losing them all like that, it was too hard to think of starting over."

Learning to brew

Like his dad, Brian both studied abroad while in college and discovered home brewing for himself. While his dad had learned the hobby in Austria, Brian honed his skills in London. After college, Brian obtained his dad's old equipment, made upgrades, and continued his hobby of making beer at home.

A turning point in Brian's life came many years later in 2007. He was working for a company that built shopping centers when his employment stopped with the



A massive collection of more than 300 brewery crates and boxes is displayed on a high shelf in the tap room.



The interior of the atmospheric brewery/restaurant has an eclectic assortment of memorabilia featuring pieces from Brian's extensive breweriana collection.

economic crash of 2008. Suddenly, he was without work and searching for a new direction in life. The answer came from his longtime hobby, which had evolved into a passion.

Over the years, Brian had continued home-brewing and had made many friends through brewing clubs and events. He credits these friends and the encouragement they offered to providing the push he needed to pursue opening his own brewery.

Beginnings of a brewery

The craft brewery scene had taken off and Brian recognized the need for one in rapidly growing Wentzville. In 2010, he formed Friendship Brewing, Inc. The name was inspired by friends who supported and encouraged him to pursue his dream. Brian began the groundwork for the business, and by 2013 had obtained a location for the brewery in a historic 1914 icehouse and creamery near Wentzville's old downtown.

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Just a portion of Brian's impressive collection hangs inside his brewery including local and regional examples:

Oversized signs from local Griesedieck Bros. (top row and center sign).

Alpen Brau from Columbia Brewing Co., St. Louis, MO, closed in 1948 (bottom right). 6 x 3 ft. tin sign with Smaltz by Press Sign Co., St. Louis, MO.

A rare Prince of Pilsen Beer tin sign from Mound City Brewing Co., New Athens, IL, closed 1950, 3 X 5 ft., no mfr. mark (bottom left).



The brewery has an abundance of space both inside and out used to display of some unique and sizable items—including some large vintage vehicles. Inside the brewery, a 1940s stub nose Chevrolet truck has a flatbed to display memorabilia. Outside the brewery are a 1950s GMC bus and a 1940s Dodge truck that once delivered Grain Belt beer. Both now carry the Friendship Brewing name and logo.

For 40 years, the old building had been used for storage and was neglected. With his knowledge of construction, he labored steadily on this project for 29 months, doing much of the work himself with assistance from his father and friends when needed.

Every project has complications, and a major one hit in 2014 when Brian was informed that the Friendship name was unavailable because it was already trademarked for a popular beer from Green Flash Brewing in San Diego. This would have been a difficult setback, as he had invested significant money, effort, and emotion in that name.

Brian was not ready to give up on Friendship. Green Flash had recently been introduced to the Wentzville area market and Brian obtained a card from their local sales representative during a rollout event. Expecting nothing, Brian sent an email. To his surprise, he received a quick response, and within a couple of email exchanges was in contact with Green Flash founder Mike Hinkley who invited him to meet.

Brian hurried off to San Diego. After spending some time with Mike Hinkley and touring the facility, Brian received permission to use the Friendship name and paperwork was signed

to make it official. Brian was presented with a case of Green Flash Friendship and promised to return a case of his own beer once his Friendship brewery was up and running.

Forming Friendship

Friendship Brewing opened on June 26, 2016 and was an instant success. Its rustic period look maintained and provided an ideal canvas to display a wide array of eclectic antiques with an emphasis on breweriana. Within its first year of business, Friendship outgrew its five-barrel brewing system. To meet demand it relied on contract brewing through other local breweries.

One of the things that Brian wanted to replicate was the welcoming and communal environment he had experienced in the pubs during his time in England. He saw a need for a community center—a place where the locals of Wentzville could bring their kids, hold parties and events, and always feel at home. Friendship regularly hosts community events such as fundraisers for local police, fire departments, Special Olympics, and charities for abused children and pets.



This 1930's era sign is a relic from Brian's boyhood, when he found it in his grandfather's barn. Needing a piece of metal for a repair, his grandfather had cut it from the old sign.



Proudly displayed in the brewery is the Griesedieck bucket that Brian found in a dump. This triggered his interest in brewery history. It is a rare example of the type used by beer vendors at Sportsman Park where the Griesedieck-sponsored St. Louis Cardinals played until 1966.

On the walls, you will primarily see items from St Louis, Missouri, and downstate Illinois breweries. Representations of national breweries as well as of Brian's early memories of Drewrys can also be found.

Friendship's future

Brian continues to collect breweriana and inspired by what they've seen, his customers

sometimes will bring him items. He is nearing completion of a second brewery location in Wentzville that also will include a distillery and taproom. This facility will have a more industrial look and feel than the current, nostalgia-themed brewery, but will display more of Brian's extensive breweriana collection. Beyond that, he is exploring opening branches of Friendship in other, nearby towns and making new friends while doing so.

Brewery advertising from beyond the St. Louis and Southern Illinois areas are on display, including:

Drewrys, from Brian's childhood in South Bend, IN (closed 1972).

Edelweiss, from the Schoenhofen-Edelweiss Brewing Co., Chicago, IL purchased by Drewrys in 1951.

Puritan, from C. Schmidt & Sons, Philadelphia, PA (closed 1988).

Blatz Old Heidelberg, a brand discontinued by Blatz in 1948, Country Club by M.K. Goetz Brewing Co., St. Joseph, MO, (brewery closed in 1977).



An array of outdoor lighted signs from Midwestern area breweries hang inside the brewery, ranging from the 1930s through the 1960s:

Muehlebach Beer, George Muehlebach Brewing Co. Kansas City, MO (closed 1956), 5 x 3 ft., no mfr. mark. c. 1950s.

Griesedieck Bros., St. Louis, MO, neon on porcelain sign, 7 x 3 ft, by Kim Signs of St. Louis, MO, c. 1940s, (Griesedieck closed 1958).

Van Dyke Beer, Van Dyke Brewing Co., Saint Charles MO (closed 1970), plastic and metal, 4 x 4 ft., no mfr. mark, c. late 1960s.

Customized Falstaff Brewing Co. plastic and metal sign, (closed in St. Louis in 1986). 4 x 5 ft., no mfr. mark, c. 1970.

ONE OUT OF THREE!

Mystery somewhat solved!...At about the same time as our ad appeared in the Spring 2021 issue Susie happened upon a September issue of "Past Times" magazine...an article about the David Yount collection of Hoosier Antique Advertising caught her eye. Low and behold on page 4 there it was...the face of one of the three from our beer drinking family portraits. Just knowing that this one portrait made it is satisfying enough for our curiosity but...if anyone happens to know anything about the other two we sure would appreciate hearing from you.

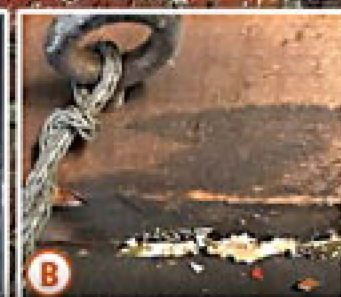
TWO FOR ONE



After pulling the cut nails (C) the backing was removed which turned out to be... the Tarrant's Pure Flavors sign (D). We have found little information on either the Tarrant's company or the Hope Mfg. Co. We do believe that this Hope was at one time part of the Hope and Wells and were located in Woodbury, N. J. closing their doors in 1892.



Thanks to:
David Yount for
furnishing us
with the image
to the right.



Somewhere in Colorado...a few years back we came across an old reverse painted insurance sign (A) hanging high on a wall behind a counter in an antique store. They were gracious enough to get it down and allow us to have a closer inspection. When it was tipped up...many small colorful paint flakes (B) fell to the counter top. Noting that the sign was sporting only silver, gold and black the idea that there was something more to this than met the eye crossed our minds!

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Brewing Company

Detroit, Michigan



Ed. Note: This is the 15th installment in our series about Michigan breweries surveyed during 1944-45 by the state's Liquor Control Commission. This historic survey document is an important resource for industry historians and provides an excellent opportunity to profile these breweries and their breweriana. The first of this series appeared in Vol. 180, Winter 2018. Subsequent issues have covered 14 of the 23 Michigan breweries in this survey of the 1944-45 era, in alphabetical order.

BY LARRY MOTER



Konrad Koppitz, at the peak of success as a renowned brewer, pictured at the age of 43 in. 1897.

Konrad Koppitz was a hot shot brewer in his day. As the late NABA president Peter Blum's book, *Brewed in Detroit* details, Koppitz was born in 1854 in Austria and worked in the Viennese brewing industry. He immigrated to the U.S. at age 19 and found employment at Chicago's renowned breweries Schoenhofen, Seipp, and McAvoy. By 1884, he became superintendent (plant manager) of Stroh Brewing Co. in Detroit.

In today's craft brewery renaissance, hot shot brewers often attract a following and the interest of investors, which can lead to an opportunity to start their own brewery. The same was true 130 years ago, and Konrad Koppitz was a prime example.

Koppitz gets a brewery

Between 1890-91, Koppitz partnered with fellow Stroh employee Arthur C. Melchers, to form their namesake Koppitz-Melchers Brewing Co. Melchers

STATE OF MICHIGAN LIQUOR CONTROL COMMISSION SECOND SURVEY & STUDY OF THE MICHIGAN BREWING INDUSTRY

By Laboratory Division
(Geagley, Edwards, Ohmen) 1944-45

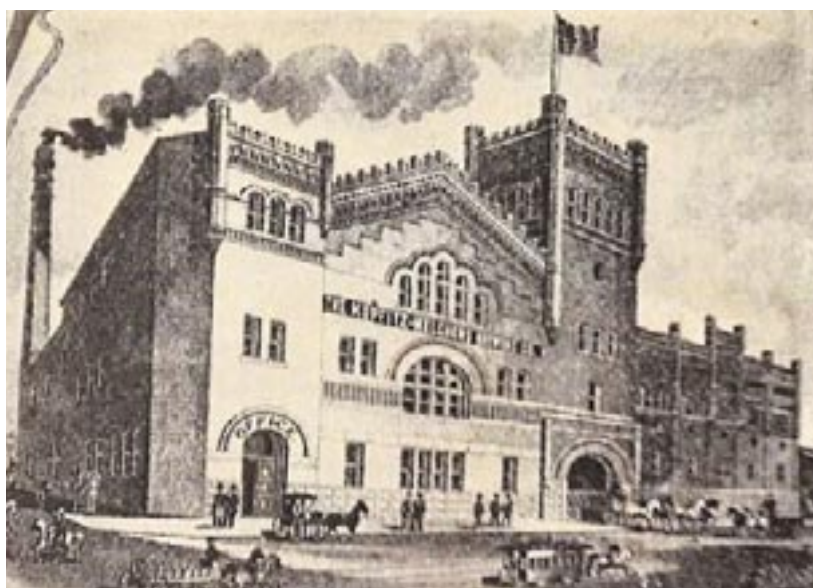


This stunning pre-Prohibition oval tray promotes not only the flagship Pale Select brand but the companion brand, Extra Brewed Porter. No mfr. mark. Collection of Mark Rogers.

was the finance man and served as president and business manager. Koppitz was the brewing operations man and had the titles of vice president and superintendent.

The 1891 book *Illustrated Detroit* states, "the new brewery was ready for occupancy in April, and their first brew, which has but lately been placed on the market, was of such rare excellence that it is

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This 1891 sketch of newly built Koppitz-Melchers Brewing Co. from Detroit *Illustrated* magazine shows its powerful, castle-like architecture.

conceded on all sides that in forming the present combination they have hit the right thing. The beer is superior to any other ever produced in Detroit, brewmaster Koppitz even exceeding anything before accomplished in the six years he has been famous as a brewmaster in Detroit."

Koppitz-Melchers' original plant was a very imposing and impressive structure described by Blum as: "a castle... its exterior design lacked only a moat and drawbridge and the four-story brew-house combined the Romanesque arches of the past decades with a massive, crenellated tower."

The brewery and its popular flagship brand, Pale Select, was a successful part of the Detroit beerscape, albeit a second-tier competitor in terms of sales volume. At Prohibition K-M was liquidated and the fortress-like brewery subsequently demolished to make way for housing. Sadly, the perhaps heartbroken Konrad Koppitz died the very next year in 1921, at 64 years old. continued on page 68



Elaborately lithographed, pre-Prohibition tray showing the Pale Select brand as "the drink of every season," by Chas. W. Shonk Litho., Chicago, IL. Collection of Dave Alsgaard.



pre-Prohibition featuring "Bertha," c.1908, by The Meek Company, Coshocton, OH. Collection of James Kaiser.

EARLY KOPPITZ

The three pre-1900 labels pictured below help tell the early story of the brewery. Pale Select was the premium flagship brand, while Standard Lager was probably their lower gravity, more drinkable beer. Standard may have been replaced by Silver Star as a companion brand.

The 5-point star is an ancient brewer's symbol. Four of the points represent the pure, natural ingredients of barley, water, hops and yeast. The 5th point symbolized the magic of the brewing process in bringing these ingredients together. Collection of John W. Stroh, III.



Pre-prohibition bottle of Pale Select with intact labels.



Rare, pre-Prohibition coaster, made in Germany. Unless mentioned otherwise, most items on this page spread are from the collection of James Kaiser.



Two 4-inch Pre-prohibition tip trays. Pale Select has no mfr. mark. The star-logo tip tray is by H. D. Beach Co., Coshocton, OH. Collection of Joe Gula.



Pre-prohibition porcelain, double-sided flange sign, 12 X 10 in., c.1910, by National Enameling Co., Cincinnati, OH.



Pre-pro etched glass with gold rim, 3.5 in. tall.



Pre-pro tray promoting flagship brand Pale Select as "Detroit's Perfect Beer," by Chas. W. Shonk Co. Litho., Chicago, IL.

A New Koppitz

Thanks to Koppitz's son, Ben, Koppitz-Melchers, Inc., rose from the ashes of Prohibition like the mythical phoenix. Along with former K-M treasurer, Fred Goettman, and other former associate Ben Koppitz, raised capital through stock issuance to fund the construction of a new brewery. In 1935 they bought land on Dubois Street adjacent to the Detroit River and commissioned a local architect. In 1936 they began building a modern and efficient brewery at a cost of \$1,000,000. The idea was to create a quality beer that could be cost-efficiently produced. The plant became operational in April 1937 and was



The business card of Ben Koppitz, son of the founder, who revived the company name after Repeal and spearheaded the construction of a new brewery, which opened in 1937. Five years later, he was out of the company. Collection of James Kaiser.

featured on the cover of the April 1937 *Modern Brewery* magazine with the lead article titled *Modern is the word for Koppitz-Melchers*.

Unfortunately, the resurrected K-M was a bit late to the game and launched its new brewing enterprise amidst fierce local and regional competition. At the time the brewery opened, there were 18 breweries in Detroit alone contending for market share.

Of this crowded group of local breweries, Detroit's largest—Stroh, Goebel, and Pfeiffer—were gaining traction. As Peter Blum writes, "1937 production was 86,000 barrels but slipped to 70,000 in 1938 and



Debossed foil and cardboard sign in wooden, art deco style base. Measures 15 X 7 in., c. early 1940s, by W. H. Fayle & Co., Boston, MA. Collection of Don Wild.



Unusual "Glo-Tan" ceramic water pitcher, c. 1930s, six inches tall, by Carr China Co., Grafton, WVA. Glo-Tan was a brand of sturdy restaurant ware made by the company from the 1930s until the company closed in 1952. Collection of Mike Bartels.

HI-HO SILVER

c. 1937



c. 1942



c. 1944



Silver Star Beer, a companion brand to Pale Select introduced before Prohibition, evolved over time into a bolder and more patriotic red, white and blue label, with greater visual dominance of the Silver Star name over the Koppitz company name.

The star graphic itself was revised, perhaps to look more like the medal of the same name given out by the U.S. armed forces for bravery in combat. Three stages of this label evolution are shown above. Collection of James Kaiser.



The new brewery was built in a different location next to the Detroit River, and it is shown here under construction in 1936.

that the brand was facing strong established competition and failed to meet company expectations.”

Interestingly the *1937 Annual Statistical Review of the Michigan Brewing Industry* (for stock investors) showed a great deal of skepticism about Koppitz-Melchers, characterizing the company as an uncertain speculation—far from a vote of confidence in its financial future.

Sales plummeted in 1939. In 1940 K-M hired a young, aggressive local ad man, L.P. Hicks, as sales manager to create more effective marketing to revitalize the brewery's sales. At just 36 years old, Hicks had experience in handling beer marketing, but had his hands full, as World War II soon began. The war created grain and materials shortages that affected the entire brewing industry. The rationing of these materials hit small brewers nationwide especially hard, and many did not survive the war.

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Rare, die-cut cardboard sign, 9.5 X 14 in., c. late 1930s. Collection of Ken Quaas



Tin-over-cardboard sign, 9 X 13 in., c. 1930s, by Bastian Bros. Co., Rochester, NY. Collection of Don Wild.



Ball knobs of Koppitz's two key brands when it relaunched in 1937, Pale Select and Silver Star. Collection of Don Wild.

VICTORY BEER A WINNER



This new brand introduction was the marketing jolt that saved the Koppitz-Melchers Brewery when it was introduced in 1942. The concept tapped into the war focus Americans had at the time. Each of 100 different Victory labels had its own key visual of something related to the armed forces (e.g., weapons, insignia, planes, ships, tanks, etc.) accompanied by an educational caption and closing with the encouragement to “buy U.S. defense stamps and bonds.” In addition to their patriotic theme, the collectability of these different labels no doubt helped drive their popularity and sales—and continue to do so today among breweriana collectors. Collection of James Kaiser.

Revival in the war years

K-M’s leadership was weighing closing the brewery. A lawsuit by the K-M board of directors against Koppitz for some financial misdoings resulted in his removal. L.P. Hicks took command of the company as its new president. Ben Koppitz, the founder’s son who had resurrected the firm, was out. Fred Goettman, who had been the vice president, backed Hicks and remained in his position.

Like a true ad man, Hicks also leveraged the war effort to revitalize the brewery he now commanded. He re-branded the Koppitz beers with more patriotic themes—giving less visual emphasis to the Koppitz name. The venerable Pale Select was phased out in favor of the new Victory and Black Out brands that carried labels with eye-catching, war-themed graphics (see pictures). Once a companion brand to Pale Select, Silver Star had a new color scheme that used the very American red, white, and blue.

These new brands—especially the popular Victory—spiked sales dramatically over the next two and half years, but lost relevance when World War II ended in 1945. K-M had a heritage locally as a well-made beer and shifted back to a more generic quality message, while seeming to apologize for its sharp decline in production with the tagline, “We make the best, not the most.”

Purchase by Goebel

That “best” claim may not have rung true as K-M used less expensive ingredients in its brewing process than some of its local Detroit competitors. From an unpublished 1945 analysis of Michigan beers by the state’s Liquor Control Commission, Koppitz Victory Beer was using only 37% malt, with the remaining 63% being less-expensive grain adjuncts. By comparison, Detroit competitors Goebel Gold Label was 57% malt and Pfeiffer’s Famous brand used 60% malt.

Sales continued to decline for K-M, but its modern brewery (that it continued to tout in its marketing efforts) made it an attractive asset, which larger competitor Goebel Brewing Co. purchased in 1947. L.P. Hicks could no longer work his marketing magic for Koppitz-Melchers and returned to his advertising business. The Koppitz brand was quickly taken off the market and the brewery became Goebel’s second plant until it closed in 1958.

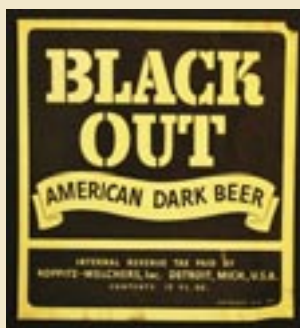
Author’s Request: I have a mystery that I hope the NABA membership can help me solve. In my research, I stumbled across a reference to an unknown Pre-pro label from Koppitz designed for a special event, the annual Monroe Michigan Yacht Club dinner of 1906, featuring a Muskrat dinner.

This article stated, “only one brand of beer was served: the Koppitz-Melchers Brewing Co. of



Easel-backed cardboard sign, 20.5 x 10.5 in., no mfr. mark, c. 1942. Labels and sign, collection of James Kaiser.

Koppitz introduced a new dark beer in 1942 that also capitalized on a war theme—the idea that Americans had to prepare for black outs in case of enemy air raids—a big fear after the attack on Pearl Harbor. While darker beers were historically associated with German beer styles and names like Wurzburger, this one was, not surprisingly, clearly labeled as being American.



The Koppitz “Kopp” character promoted Silver Star beer. This die-cut cardboard stands 7 ¼ inches tall on a wooden base and sports a large tin silver star badge. The double-sided point-of-sale piece is dated 1941. Collection of James Kaiser.

Detroit that had prepared a special brew for the event and designed a suitable muskrat label for the bottle. Beer and label both proved popular, for nobody cared for any other brand and many soaked the labels off the bottles and took them home as souvenirs.” To my knowledge, this is an unknown label to the hobby. I contacted several prominent label collectors who are not aware of it. If you have one, please let me know.

Thanks to Ed Stroh for research material and those NABA members who generously contributed pictures of their breweriana to enhance this article.

Addendum: The next brewery in the survey series is the Menominee-Marinette Brewing Co. Do you have breweriana pictures that you’d like to submit for our next article? Please contact Larry Moter at accneca@aol.com.

POST WORLD WAR II

Following World War II, Koppitz dropped its military-themed brand names, as they were no longer timely. The new flagship brand was called simply “Koppitz,” and had an equally simple yellow and black label. The struggling brewery emphasized its heritage of quality and the fact that it was made in a modern plant. The unconvincing “We make the best beer, not the most,” seems almost an apology for the brewer’s dwindling market share.



Label and tap knob, c. 1946, Collections of John Steiner and Don Wild, respectively.



Upcoming Shows

July, 2021

Date/Time: July 23, 9 am – 5pm, July 24, 8am – 3pm

Event: Michigan Summerswap, Sponsored by Michigan & Rusty Bunch Chapters

Address: Frankenmuth American Legion Hall Post 150 990 Flint Street, Frankenmuth, MI 48734

Contact: Clayton Emery: 231-920-6013

Date/Time: July 25, 9 am – 2 pm

Event: Hartog Memorial Picnic and Beer Can & Breweriana Trade Session, Sponsored by Prison City Chapter

Address: Belmont Athletic Club 651 Highland Pkwy., Joliet IL 60431

Contact: Willy Novak: 630-291-7943

Date/Time: July 25, 9 am – 1 pm

Event: Beer, Soda & Bottle Collectibles MEGA SHOW, Sponsored by Hawkeye Chapter

Address: Omni Center, 255 Riders Club Road, Onalaska, WI

Contact: Paul Nelson: (608) 780-6630

Date/Time: July 25, 9 am – 1 pm

Event: Beer, Soda & Bottle Collectibles MEGA SHOW, Sponsored by the Hawkeye

Address: Courtyard By Marriott Ankeny, Grand Ballroom 2405 SE Creekview Dr., Ankeny, IA

Contact: Mike England: 515-360-3586

Date/Time: July 28 – 31

Event: NABA Convention 50

Address: The Ingleside Hotel 2810 Golf Road, Pewaukee, WI 53072

Contact: www.nababrew.com

Date/Time: July 31, 9 am – 1 pm

Event: Simon Pure Chapter Summer Show

Address: Eagles Club 4569 Broadway Depew NY 14043

Contact: Jeff Murbach: 716-713-7236

Date/Time: July 31, 11 am – 2 pm

Event: Mile Hi Summerfest, Sponsored by the Mile-Hi Chapter

Address: SCopper Kettle Brewing Company, 1338 S. Valentia St., Denver, CO 8024

Contact: Gordon Bragg: (303) 478-5371

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dbcollectiblesigns.net

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August, 2021

Date/Time: August 6 – 8, 8 am
Event: **Cheesehead CANdemic 12, Sponsored by the Wisconsin Beer Can Collectors Club**
Address: Online – Wisconsin Beer Can Collectors Club, Online WI United States
Contact: See Facebook page for details

Date/Time: August 14, 9 am – 2 pm
Event: **Brewery Advertising & Beer Can Show, Sponsored by Stroh's Fire-Brewed Chapter**
Address: K of C #1802 3530 Biddle Ave., Wyandotte, MI
Contact: Rich Daniels: 313-388-6015

Date/Time: August 18 – 21
Event: **BCCA CANvention 50 v2.0, St. Louis, MO**
Address: Leinie's Lodge, Chippewa Fall, WI
Contact: Dave Wendt: 651-731-9573

Date/Time: August 29, 9 am – 2:30 pm
Event: **PACKNIC 45 – Sponsored by the Packer Chapter, U.A.**
Address: Badger State Brewing Company, 990 Tony Canadeo Run, Green Bay, WI
Contact: Ken Trembl: 920-432-2542

September, 2021

Date/Time: September 10 – 11, 8 am
Event: **Bago Beer Bash, Sponsored by Schell's Border Batch Chapter**
Address: The Birds Nest 34410 180th St., Winnebago, MN 56098
Contact: Dave Bullock: 952-500-38456

Date/Time: September 11, 8am – 5pm
Event: **Dakota Chapter Breweriana Show, Sponsored by Dakota Chapter**
Address: Bismarck Eagles Club, 313 N. 26th St., Bismarck, ND 58503
Contact: ADon Wallace: 605-280-4163

Date/Time: September 18, 9am-1pm
Event: **OctBEERfest Swap Meet – Sponsored by the Cascade Breweriana Association**
Address: American Legion Post #180 2146 SE Monroe St., Milwaukie, OR 97222
Contact: Michael Boardman: 503-880-8252

October, 2021

Date/Time: October 3, 8 am – 2 pm
Event: **OktoBIERfest, Sponsored by Westmont Stroh's Chapter**
Address: Elk Grove Village VFW Hall, 400 E. Devon Avenue, Elk Grove Village, IL 60007
Contact: John Nelson: 630-431-3164

Date/Time: October 8 – 9, 9 am – 5 pm
Event: **Space Coast Breweriana Collectibles Show, Sponsored by the Gator Traders Chapter**
Address: Florida Beer Company 200 Imperial Blvd. Cape Canaveral, FL 32920
Contact: Johann Dieken: 812-327-3395

Date/Time: October 8-9, 9 am – 3 pm
Event: **Guzzle 'n Twirl 47, Sponsored by North Star Chapter**
Address: Aldrich Arena, 1850 White Bear Avenue, Maplewood, MN
Contact: Mike Mullally: 651-451-3786

Date/Time: October 8-9
Event: **Great Lakes Show- Sponsored by Michigan, Buckeye & Lake Erie Chapters**
Address: Quality Inn & Suites 4742 Brecksville Rd, Richfield, OH 44286
Contact: Clayton Emery 231-920-6013

Date/Time: October 9, 11 am – 4 pm
Event: **Fretz-Hancock Show, Sponsored by A-1 Chapter**
Address: PHX Beer Co. 3002 E. Washington St., Phoenix, AZ 85034
Contact: Ed Sipos: (602) 525-6806

Date/Time: October 10, 9 am – 3 pm
Event: **Midwest Breweriana Convention, Sponsored by the Cornhusker Chapter**
Address: Comfort Inn & Suites Omaha Central, 7007 Grover St. Omaha, NE 68106
Contact: John Kieran: 402-292-4024

Date/Time: October 17, 9am – 3pm
Event: **Prison City Chapter Trade Session**
Address: Knights of Columbus Hall 1813 E Cass Street (Route 30), Joliet IL 60432
Contact: Willy Novak: 630-291-7943: oldstylewilly@att.net

Date/Time: October 28-30
Event: **The Indy Brewery Collectibles Show, Sponsored by IBC Chapter**
Address: SWaterfront Hotel and Conference Center 2930 Waterfront Parkway, Indianapolis, IN 46214
Contact: Todd Morton: (317) 502-8835

If you have a show and want it listed here, please email information to Darla Long: bluffcitybrews9@gmail.com



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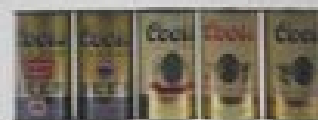
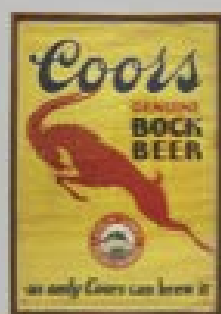
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WANTED: Latrobe, PA breweriana. Serious collector seeking items from Loyalhanna Brewing Co. and Latrobe Brewing Co. (Rolling Rock), Latrobe, PA. Also collect western PA memorabilia: tap knobs, neons, signs, box lights. Call Jim Mickinak, 724-539-7941 or email 10easyst@comcast.net. rV193

NEW YORK CITY BREWERIANA! Serious collector seeking to buy trays, signs, lithos, etc. especially from old breweries in Manhattan and the Bronx. These include Beadleston & Woerz, Bernheimer & Schmidt, Central, Consumer's, Doelger, Ebling, Eichler, Ehret, Elias, Everard, Fidelio, Haffen, Horton, Hupfel, Kips Bay, Lion, Loewer's, Ringler, Ruppert, and Stevens. Please call Ken Quaas, 630-204-5270 or email Ken@consumertruth.com rV200

WANTED: Altes Age postcards (Detroit) from the 1940s. Also, postcards from Detroit Brewing Co. (holiday series from 1909 - 1910). Collecting pre-Pro Michigan signs/trays too. Dave Alsgaard, dalsgaard@charter.net or 989-631-7239 (cell/text). rV200

WANTED: Items related to Mitchel Brewing or Mitchel of Mokena. Serious collector looking for anything related to Mitchel Brewing. Particularly a Dutch Boy Draft Beer label. Dutch Boy was distributed by Illinois Brew Co., Chicago, IL, brewed and bottled by Mitchel Brewing Co., Mokena, IL. Call Robert Horras, 815-875-9348 or email rob9348@hotmail.com rV200

WANTED: U.S. I.R.T.P. labels—especially looking for Oshkosh and Green Bay items. Also looking for U.S. Beer letterheads, postcards, paper items and advertising. Robert Stempel, 355 W Sunnyview Dr Apt 205, Oak Creek, WI 53154; (414) 574-4373; Facebook: robertstempel1951@gmail.com. rV197

WANTED: Elizabeth, NJ breweriana. Breidt's, Rising Sun, Seeber, Elizabeth Brew, etc. All categories wanted. Bill Decker (908) 370-3062 mbdecker2@comcast.net rV194

FOR SALE: Coasters, Labels, Crowns and Misc. Breweriana. Send SASE for list to: CBG, 2148 Beacon Light Way, Knoxville TN 37931 rV196

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RADEKE BREWERY KANKAKEE IL: All items, trays, pictures, glasses, mugs, advertising, crates, signs, barrels, etc. and later companies: Kankakee Beer and Riverside. Top dollar, send picture to walter@waltersanford.com. Cell/Text 815-954-9545 rV196

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SCHROEDER BREWING, PERHAM MINN! Serious collector seeking to buy bottles, crates, labels and advertising from the Peter Schroeder Brewing Co, Perham, Minnesota. Also interested in other northern Minnesota breweries to include Fergus Falls, Alexandria, Bemidji, and Brainerd. Please call Ben Kadow at 402-905-1688 or email jazzbone8@hotmail.com" rV204

RHODE ISLAND BEER ADVERTISING
 40+ year collector of all pre-1950 R.I. Breweriana \$\$\$ Steve Bergquist: 401-935-9177. BeerRI@cox.net rV196

WANTED: Cardboard Genesee sign from 1950s titled, "The Midnight Raid of Paul for Beer." Top dollar paid! Sign shows man in bathrobe at refrigerator late at night. Call Jim Starkman (585) 383-1824 rV196

BREWERIANA COLLECTOR Magazine

All advertising inquiries should be directed to:
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 919-824-3046

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CLASSIFIED ADVERTISING

NABA members may advertise up to six lines (about 50 words) in the **Buy-Sell-Trade** area for \$5.00 per issue. We are unable to provide proof copies or tear sheets of Classified ads.

DISPLAY ADVERTISING

Full page\$180
 Half page\$90
 Quarter page\$45

Place any classified or display ad for four consecutive issues and pay for three only. We recommend that display advertisers supply high-quality .pdf or .jpg versions sent via email to naba@mindspring.com. With your text and photos, however, we can compose. Oversized or undersized ads will be changed to correctly fit your paid space.

PAYMENT

US funds must accompany order.
 Make check payable to NABA.

DEADLINES

Issue	Materials Receipt	Publish Date
Spring	February 20	April
Summer	May 1	June
Fall	September 8	Oct/Nov
Winter	November 20	January

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1933 National Beer and Ale (Baltimore, MD)
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10" W x 6" T Tin Over Cardboard



1930s Nehi Rolf Armstrong
Heavy Cardstock 12 3/4" W x 23" T



National Brewing Co. Tip Tray
American Art Works, Coshocton, O.



Deacon Brown King of Phosphates Tip Tray
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1909 Pepsi Cola Calendar With
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Rockford Watch Tin Over Cardboard
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