

BREWERIANA



COLLECTOR

VOLUME 199



FALL 2022



***NABA is coming to
Chicago in 2023!***

96-page Bonus Issue!

WHAT'S INSIDE: NABA Convention & Auction ~ The Back Bar at NABA ~ Tennessee Brewing Co.
The Rise and Fall of Falstaff ~ Schmidt Brewing Co. of Detroit ~ Pre-Prohibition corner signs



REGIONAL BREWING HISTORY ON DISPLAY

BEER, AMERICANA & BREWERIANA

The Mill at Vicksburg's \$100 million 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 that collectors call breweriana—a reminder of good times, craftsmanship, regional Americana and iconic beers.

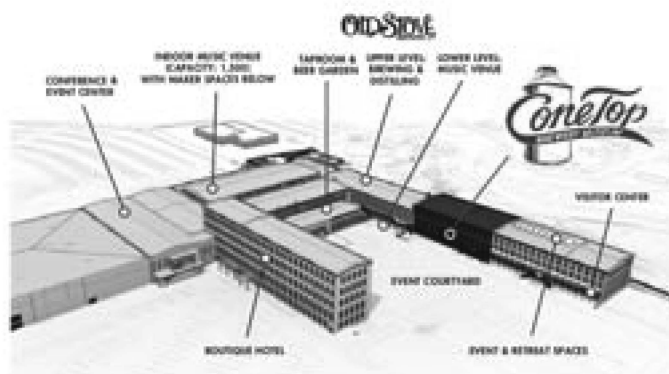
Cone Top Brewery Museum will be a destination for NABA members, serious collectors and casual visitors to discover one of the country's largest breweriana collections.



WATCH OUR BREWERY MUSEUM VIDEO
online at: conetopmuseum.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!

THE MILL WILL DEDICATE 16,000 SQ FT. TO THE CONE TOP BREWERY MUSEUM WHEN IT OPENS IN 2026!



While the museum is currently under construction, we are displaying artifacts to the public in historic buildings that we've renovated in downtown Vicksburg as venues for artists and breweriana. In addition, you can see thousands of artifacts that we've collected by visiting our online brewery museum at conetopmuseum.com.



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VICKSBURG, MICHIGAN

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

BREWERIANA COLLECTOR

"Ours is a hobby of stories"

Fall 2022

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Cover image: Old Manhattan outdoor porcelain sign, illuminated by neon. The sign was made for the Manhattan Brewing Co., Chicago, IL. It measures 72 x 30 in. and was manufactured by Plummer Neon, c. mid-1930s. Collection of Mark Rogers.

Next year's NABA Convention will be held in Schaumburg, IL, a suburb of Chicago, from Aug 1-5, 2023.

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 are included in the annual NABA membership dues payment of \$35 per year (or \$90 for three years). **Copyright © 2022** content developed by NABA, authors and photographers, all rights reserved.



President's Message

Hello Fellow NABA Members!

There is so much to tell you about NABA right now. Here are just a few of the highlights:

Membership growth has exceeded annual goal numbers: Consider that NABA now has more members than at its previous peak in the early 1990s, an era many believe was the heyday of the hobby. We have surpassed our year-end goal of 1300 members with three months to spare!

Expanded magazine: We went from 48 pages per issue just a few years ago to 80 pages. This special edition is a record 96 pages. We couldn't help ourselves—there is a lot of news and great stories to bring you!

Another great convention in Pittsburgh: We equaled the record attendance for last year's convention in Milwaukee. Check out the pages in this magazine for news of all of the great happenings at the convention.

Additions to our outstanding leadership team: Charlie Staats of Seguin, TX has joined NABA's Board of Directors and two stalwarts of the hobby, Bill Baburek of Omaha, NE and Dave Unwin of Bellevue, WA have joined our Membership Committee

Strategic partnerships: This magazine has covered the news about our important partnership with **The Mill/Cone Top Brewery Museum**, an incredible project in development in Vicksburg, MI. Now we bring you the news of a similar NABA partnership with a new brewery museum in the works by the **Pittsburgh Brewing Co.**

We have established a successful partnership with **Morean Auctions**, a leading breweriana auction company, to host our auction. This is NABA's most important source of operating funds and allows us to do all the things mentioned above—without raising dues!

NABA also continues to sponsor the **Trayman2.0** brewery tray capture project, which was formally launched this summer at our convention. This provides an amazing resource for collectors: a website featuring a pictorial listing of all known North American trays, manufacturer's information and more!

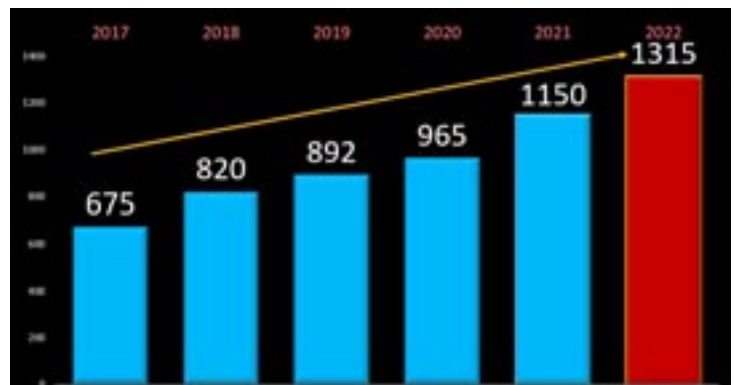
None of this would be possible without the volunteerism and hard work of you, our members. We are grateful for your involvement and continued support!

Don't miss our next convention in the Chicago suburb of Schaumburg, IL at the lovely Hyatt Regency Hotel, from August 1-5. We already have more than 750 room nights booked by our members, so you'll want to reserve your room now by going to the Convention tab at www.nababrew.com

Happy collecting!

Ken Quaas, President
Ken@consumertruth.com

NABA Member Growth, Past 5 Years



Executive Secretary's Report *by John Stanley*

NABA Membership Report

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

Total Members	9/30/22 Renewals	3-year Members	New & Rejoined Members	Renewal date is on mailing label
1315	94	550	84	9/30/2022 or 12/31/2022

Choose one of the following 3 ways to renew your membership when it comes due.

Pay by Check	Check payable to NABA and mail to: PO Box 51008, Durham NC 27717
Pay by Paypal	Send to naba@mindspring.com
Credit card online	<ol style="list-style-type: none">1. Go to www.nababrew.com2. Membership details appear beside "change password."3. Choose "Renew to New Date," fourth bullet down after "Membership Card"4. Manually enter credit card field even if your credit card info automatically prefills.5. Online transaction is secure

Update your membership info if your address, phone or email has changed.

Update online	www.nababrew.com
For assistance	John Stanley at 919-824-3046 / naba@mindspring.com / NABA, PO Box 51008, Durham NC 27717

Got breweriana to sell?
Consign it in the NABA Online Auction!

Auction Date:
Sunday
July 30, 2023.



To consign your breweriana:
Email Matthew Olszewski at mattski323@gmail.com

NABA warmly welcomes our 84 new and rejoining members, who are ready for refreshment!



Die-cut cardboard display with easel back,
29 x 33.5 in., c. 1948. May be the only
existing example. Collection of Dave Kubat.

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Serving up local shows with the Handsome Waiter

NABA's mission is to serve the breweriana collecting hobby by providing information, sharing knowledge, and fostering camaraderie. NABA supports the local shows of its 49 chapters!



Lions of Leesport: The Handsome Waiter made the rounds at the Old Reading Chapter show on June 6 in Leesport, PA. Top left photo: Les Jones and Tad Steeley. Photo above (from left): NABA Board Members Chris Watt and Charlie Smith are joined by Dave Doxie of NABA's Membership Committee and John Reinertson.



Victory in Vicksburg: The Handsome Waiter was on hand for the First Annual NABA/Conetop Brewery Museum breweriana show on June 11 in Vicksburg, MI. On hand for the weekend festivities were members of NABA's leadership team, including Creative Director Barry Travis (in back) and from left, Webmaster Dan Bora, and the Membership Committee's Stevan Miner and Clayton Emery.



Kings of Queen City: The Handsome Waiter was proud to join the stalwarts of NABA's Queen City Chapter at their show on September 4 at the Wiedemann's Brewery in Cincinnati, OH. In front, from left, NABA members Jason Herbolt, Rick Ordeman, Jon Newberry (Wiedemann's owner), Rife Denlinger and Marvin Gardner. Back, former NABA president John Ferguson, Tom Waller, Ken Stidham, and Doug Groth.



CANvention cronies: The Handsome Waiter joined many good friends at the BCCA CANvention on September 7 in Norfolk, VA. Among them were, from left, NABA Board Members Matt Olszewski and Joe Gula, former NABA president John Ferguson, and Robert Fondren.



Chicago's finest: NABA and its Monarch Chapter members joined the guest of honor, The Handsome Waiter, at the chapter show on September 18 in Carol Stream, IL. In front: Don Hardy, NABA Board Member Paul Cervenka, Jim Radeck. Back: John Warnik, NABA President Ken Quaas, John Bittermann, Alan Bormann, Dave Lendy, Tom Hassmer, and Andy Prutch.



Bright stars of Texas: The Handsome Waiter wasn't the only star at the Lone Star Chapter Show on September 10 in New Braunfels, TX. He was joined by, among others, fellow collectors John Reed, David Tilker, Bill Lindstrom, NABA Board Member and Lone Star Chapter President Charlie Staats, Steve Fisher, Preston Bradshaw, Chris Young, Terry Henry, Tom Bean, and Jaime Pina.



B'gosh they're handsome: A great group of Wisconsin collectors met at the NABA-sponsored "B'gosh it's Good" show on Sept. 18 in Oshkosh, WI. Kneeling: Harley Walter, Ken Kreie, Jared Sanchez of NABA's Membership Committee, Dan Hable, Dave Akin. Second row, at left: Del Worden, Jim Schmalz. Third row: Troy Shanks, Ken Angle, Matt Hunting, Tom Gibson, Mike Coyne, Jon Huntington, and Rick Basken.



Standing tall in St. Paul: The Handsome Waiter rises above three giants of NABA: Barry Travis, Stevan Miner and Dave "Big Bird" Bullock at the Guzzle 'n Twirl show on September 24 in St Paul, MN.

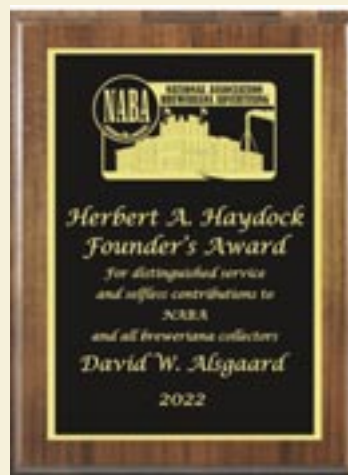


Dave Alsgaard is given NABA's highest honor

The finale of the Convention Banquet was highlighted by the surprise announcement of Dave Alsgaard being awarded NABA's highest honor, the *Herbert A Haydock Founder's Award*.

Dave, of Midland, MI, is only the sixth person to be given the *Founder's Award*, joining legendary hobbyists and NABA contributors (the late) Bob Kay, George Baley, Jim Kaiser, Helen Haydock, John Ferguson, and John Stanley. The award was established in 2012 and is not given out annually, but only on the basis of merit.

In 2022, the Board voted to bestow the Founder's Award to Dave, who has done so much for NABA for many years, while sharing his time and talent with tremendous dedication, class, and humility.



Dave has faithfully served on the NABA Board since 2007, has been an officer since 2014, and has helped steer the resurgence and growth of the organization. He also plays a critical role on the convention team and on the *Breweriana Collector* magazine, for which he was named Managing Editor in 2022.

In presenting the award, NABA President Ken Quaas noted that Dave's nomination was approved by the NABA Board "both unanimously

and enthusiastically," and that he is a member who "goes above and beyond the duties of his office and serves as an outstanding ambassador for the hobby." Congratulations, Dave!

Dick Hinds is celebrated for 50 years of loyalty to NABA

Dick Hinds was honored for his 50 years of membership and loyalty at the convention in Pittsburgh.

Dick, of Cincinnati, OH, is a legendary collector, who was one of the founding members of NABA. He participated in the fabled meeting in the Hinsdale, IL home of NABA's first president, John Murray, on the night that NABA was established in 1972.

Importantly, Dick answered the call to become the first editor of the NABA newsletter, which was critical to establishing the club by providing on-going communication and information to its members. His efforts helped drive the club's rapid early growth and his newsletter eventually morphed into what is today the *Breweriana Collector* magazine.

NABA was proud to host Dick and his family at the convention and to celebrate his 50 years of membership.



Don Roussin retires from the NABA Board

Don's retirement from his long and valued service of 11 years as a NABA Board member was announced at the convention in Pittsburgh.

Don, of Maryland Heights, MO, is well-regarded for his extraordinary collection of St. Louis area breweriana. He also is known as a brewery historian and was one of the authors of the seminal book on St. Louis brewing History: *St. Louis Brews: The History of Brewing in the Gateway City*.

Don has been a frequent contributor to the *Breweriana Collector* magazine, is a member of NABA's Cone Top Museum Committee and has served as NABA's procurement manager.



Dick Hinds (left) is congratulated for his award by longtime friend and NABA member Dave Greene. Dick was joined at the convention banquet by his family and many longtime NABA friends.

continued on page 10

Rei Ojala and Helen Haydock are honored for their loyalty to NABA

Rei Ojala, of Blaine, MN is the only NABA member to have attended all 51 annual conventions. Last year at the convention in Milwaukee, he was honored for attending his 50th convention in a row. This year, he extended his record. Now he makes our annual get-together a family affair, accompanied by his two sons, Bryan and John.

Helen Haydock is a founding member of NABA who has been to 50 conventions. Helen, of Wisconsin Rapids, WI, has missed only the convention held in Kalamazoo, MI, in 2017. She had a good excuse—she was in the hospital having surgery. Ironically, the one year she missed was also when she was presented with the *Founder's Award*, NABA's highest honor, which has since been renamed the *Herbert A. Haydock Founder's Award*, after her late husband.

Both Helen and Rei received special recognition at the banquet presentation at the Pittsburgh convention. It simply would not feel like a NABA convention without the presence of these two very special people, who for so many years have generously provided their fellowship and knowledge to the breweriana collecting community.

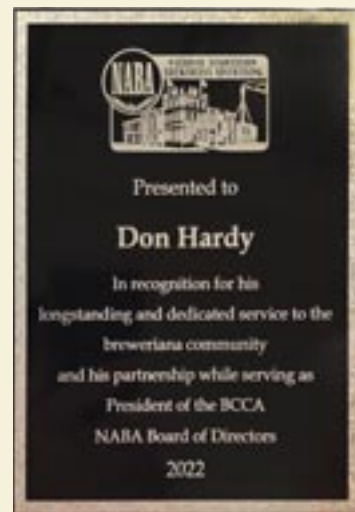


Don Hardy receives NABA award for partnership

NABA member Don Hardy received a special award from NABA upon his retirement as BCCA President, on September 9 at the BCCA Convention in Norfolk, VA.

The NABA Board of Directors recognized Don's "longstanding and dedicated service to the breweriana community" and his partnership with NABA while serving as a BCCA officer. Don, of Westmont, IL has encouraged cooperation between NABA and the BCCA for the overall betterment of the hobby.

The award was presented by John Ferguson, former NABA President and current Director Emeritus.



NABA welcomes two valuable additions to its Membership Committee

Bill Baburek of Omaha, NE.

A well-known collector in the Midwest, Bill started collecting cans and breweriana in 1976 and given his love of local history, soon focused his collection on Nebraska breweriana.

In 1996, Bill decided to move out of the corporate world and become an entrepreneur. He married his love of beer and breweriana to his business interests by opening Omaha's first craft beer bar, The Crescent Moon. As that business took off, Bill expanded his beer-themed offerings by opening up the Huber Haus German Beer Hall in 2003. He followed that with Max and Joe's Belgian Beer Tavern, and Beertopia, known as "Omaha's ultimate beer store."

Having succeeded in selling beer, Bill wanted to carve his own niche in brewing it. In 2013, he bought and meticulously restored a Pre-Prohibition-era building in an historic district and within it, opened Infusion Brewing Company. In 2017, Bill acquired the rights to and revived one of the local beer brands he had collected since he was a teenager—Metz—a brewery that had existed from 1938-1961.



Dave Unwin of Bellevue, WA.

Dave is renowned in the Pacific Northwest for his knowledge of Washington State brewery history, his outstanding Northwest breweriana collection and his warm, friendly demeanor.

A past president and highly active member of NABA's Rainier Chapter, Dave has been collecting for almost 35 years and like many, began with cans and soon expanded to breweriana.

Although his collection spans many breweries and brands, his area of primary focus is Olympia. Dave is widely known for what is likely the largest and most extensive collection of Olympia breweriana in existence.





NABA and Cone Top Brewery Museum hold first event

by Rob McCarty



Celebrating Stan: Part of the large group of NABA members who gathered with The Handsome Waiter at the reception to celebrate Stan Summers included, from left: Back row: Clayton Emery, Tom Flerlage, Frank Zynda, Mary Legeret, Dan Bora, Paul Cervenka, Brian Langenbach, Scott Bristoll, Bill Norton, Barry Travis, Rob McCarty, and Tom Hardy. Middle row: Sue Flerlage, Vickie Zynda, The Handsome Waiter, Beer Dave Gausepohl, Tom Legeret, and John Ferguson. Front row: Jim Kaiser, Don Kaiser, Stan Summers, Chris Moore, and John Coughanowr.

NABA and its partner, the Cone Top Brewery Museum, held the first of what will be many future joint events in Vicksburg, MI—home of the Cone Top Brewery Museum—on June 10 & 11, 2022.

This inaugural occasion was called “Eternal Summers” and honored 93-year-old NABA member Stan Summers while celebrating the acquisition of his extensive breweriana collection by the Cone Top Museum. Stan’s unique collection has upwards of 1,500 pieces with a focus on vintage die-cut cardboard and poster-style, point-of-sale signs, plus an

impressive assortment of back bar statues. Much of this collection was on display.

The Eternal Summers celebration was a two-day event. It began with a private gathering on June 10 of about 70 people, which included NABA members and Stan’s family. It concluded with a NABA-sponsored breweriana trade show on June 11 that was open to the public. The show was organized by Clayton Emery of NABA’s Membership Committee and NABA Board member Paul Cervenka. It was held in downtown Vicksburg during the same weekend as the annual Vicksburg Classic Car Show,

exposing the museum, NABA, and the breweriana-collecting hobby to antique auto enthusiasts.

The Cone Top Museum is led by NABA member Chris Moore, founder of The Mill—a multi-use entertainment and hospitality complex currently in development in Vicksburg. Chris and the NABA Board of Directors envision Cone Top serving as “NABA’s front door,” where collectors can both enjoy the museum’s wide-ranging collection and curate their own exhibits. The museum will provide an engaging forum where newcomers and novices can learn about the passions and preservation of breweriana.



Stan Summers and The Mill/Cone Top Museum developer Chris Moore enjoy a laugh with the Handsome Waiter at the reception for Stan.

Alongside the museum, The Mill complex will include a brewery, distillery, hotel, and convention center—all part of the amazing revitalization project of the massive, century-old paper mill plant that was abandoned more than 20 years ago.

As The Mill’s renovations continue, the Cone Top Museum will be temporarily housed in renovated 19th-century buildings in picturesque downtown Vicksburg. Stay tuned for further news about NABA celebratory events and trade shows to be held at the exciting new Cone Top Brewery Museum.



Chris Moore comments as Stan Summers (left) and Barry Travis (right) look on during a video tribute to Stan and his collection, inside the temporary Cone Top Museum.



NABA Board member Paul Cervenka (right) shows some of the items he brought to sell at the show he helped organize.



NABA Creative Director Barry Travis greets John Kern of The Mill/Cone Top Museum under the tent at the NABA breweriana trade show.



At left is part of Stan’s assortment of “Pretty Gals” die cut cardboard signs and posters now on permanent display. They were acquired by the Cone Top Museum and are presented in its temporary quarters in a renovated historic building in downtown Vicksburg, MI. At right is an array of chalk back bar statues from Stan’s collection.





PITTSBURGH Convention #51 HIGHLIGHTS

NABA's 51st convention was a great **SUCCESS**, as we equaled attendance numbers from last year's record-setting 50th convention in Milwaukee and importantly, attracted more first-time attendees than ever before. There were many enjoyable events to experience at the convention, some of which are presented here in this pictorial review.



We especially wanted to present pictures from the four amazing home tours. We recognize that unfortunately, not everyone is able to visit the private collections because this element of the convention, by necessity, occurs earlier (Tuesday) in the week. NABA is enormously grateful to Tracy Wallace, Jim Mickinak, Chip Echnoz, and Matt Welch for their hospitality to fellow members in opening up their homes and sharing their collections for all of us to enjoy.

If you were one of the many who attended this year's convention, we thank you for coming. If you were unable to make it, we hope to see you in 2023 in Chicago, from Aug 1-5. We are certain that these pictures will encourage you to participate in our great annual event!



House Tours

The four house tours, held on Tuesday, showcased a vast and astonishing array of Western Pennsylvania breweriana.

1. Tracy Wallace Collection



Tracy answers some questions about the collection.



The old building has an interesting loft area from which to view the vast collection.



Tracy's collection is beautifully housed in a Pre-Prohibition era building. It was a former Romanian social club, known as the Romanian Society of Assistance and Culture.

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PITTSBURGH Convention #51 HIGHLIGHTS

House Tours

2. Jim Mickinak Collection



Jim Mickinak was a gracious host in his aptly-named "After Hours" bar, a large outbuilding on his property that houses his stunning collection.



3. Chip Echnoz Collection



Chip Echnoz holds a very rare bottle from the brewery founded by his ancestors and which bore his last name, in existence from 1891-1910 in Meadville, PA.



Chip's collection is housed in a large building that was formerly a stable.

4. Matt Welch Collection

Matt Welch opened the doors to his lovely home, where his lower level houses his varied and impressive collection.



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PITTSBURGH Convention #51 HIGHLIGHTS

Craft Beer Tasting and Banquet



Brews brothers: They may not actually be brothers, but you could've fooled us. Turkey Lardinois and Ronald McDonald enjoyed many laughs.



Family affair: The Handsome Waiter enjoyed his photo op with the Schmidt family. From left, Jerimie, Desmond, Gwenevere, and Jamie Schmidt.



Cheers to craft beers! Enjoying their craft beer tastings are from left Beer Dave Gausepohl, Mary Clinton, Kelly Busse, Roger Owen, Kent Speer, and Frank Zynda.

“Speakeasy” After-Party Event



Producers of the Prohibition presentation: NABA Vice President and Convention Chair Mike Michalik (left) created the “Speakeasy” event on Friday night after the banquet. Mike contracted famed jazz pianist Tom Roberts, who expertly played period-specific music to bring the event to life. The music formed a perfect backdrop to the enjoyment of camaraderie, classic 1920s cocktails and specially-brewed craft beers.



Three aces: Rei Ojala, at his 51st NABA convention, was joined by his sons Bryan (left) and John.



Best dressed: Lynda Podsiadlik had the perfect attire for the Speakeasy, with its 1920s theme.



Hall of presidents: Many NABA members also belong to BCCA, with some having served as presidents of BCCA. Some of these BCCA presidents—past and present—gathered to enjoy the music, drink and fun of the Speakeasy event. From left, Al Aprea, Alan Paschedag, Joe Germino, most recent President Don Hardy, Beer Dave Gausepohl, Robert Fondren, NABA Board Member Charlie Smith, and Tom Fay.

Namesake brew: Brian Langenbach, an award-winning home brewer, brewed a delicious brown ale for the Speakeasy event called “Lorenz-brau,” with a label designed by NABA Creative Director Barry Travis.

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PITTSBURGH Convention #51 HIGHLIGHTS



Bus Tour



Highlights of the Wednesday Bus Tour included visits to the historic Penn Brewery (formerly Eberhard & Ober) and Fort Pitt breweries, a beer stop at the Dancing Gnome brewery, and a private tour of the amazing new Pittsburgh Brewing Co. facility.



Olde Frothingslosh Chapter's 50th Celebration



Steel City stalwarts: Longtime leaders of the Olde Frothingslosh Chapter gathered with scores of other members at the celebration of their 50th anniversary, hosted on Wednesday night at the NABA Convention. From left are Dick Ober, Mark Young, Deb Lorenz, and Will Hartlep.

Jersey Shore Party



Jersey Shore was in the house!

Members of the Jersey Shore Chapter know how to party and held a well-attended open house. The Pittsburgh convention had the best representation from the Garden State in NABA history, reflecting the club's tremendous growth in the Northeast.

Standing, from left, Jerry Lorenz, Deb Lorenz, Joe Germino, Lynda Podsiadlik, Joe Radman, Brian Harto, Mark Oleske, John Ahrens, and Rick Van Lieu. Kneeling: Al Aprea, Paul Dodge, and Bill Sears.

NABA will partner in new **Breweriana Museum** with Pittsburgh Brewing Company

by Ken Quaas

The Pittsburgh Brewing Co. is that city's oldest, most famous brewery, and has been in business for 161 years. Among other brands, PBCo. are the brewers of the legendary Iron City Beer brand. After years of struggle and ownership changes, PBCo. was purchased in 2018 by local businessman Cliff Forrest, whose goal it was to revitalize the storied brand and brewery and restore its local luster and popularity.

After an extensive study, it was determined that brewing on a significant scale was no longer feasible at the old facility in the Lawrenceburg section of Pittsburgh. That building will continue to house PBCo.'s



corporate offices and may have other mixed uses, e.g., as a taproom. For the past 12 years the company's beer brands have been contract brewed at the Latrobe Brewery in Latrobe, PA.

As NABA members who were on the convention bus tour witnessed, PBCo. has built a new, state-of-the-art brewery inside the giant, former Pittsburgh Plate and Glass factory.

The brewery was newly opened at NABA's convention and is currently on track to produce 150,000 barrels a year with a production capacity of 750,000 barrels annually—making it one of the largest breweries in the East.



NABA members enjoyed Chip Echnoz's amazing collection, which was part of the convention home tours. In the future, it will be showcased in a museum being created at the new Pittsburgh Brewing Co. facility. Chip, shown at right, is a minority owner of the company and has welcomed NABA's partnership in the museum endeavor.



The massive facility, located in the Pittsburgh suburb of Creighton and along the Allegheny River, will also house a restaurant, distillery, entertainment center, and marina. It is ideally located just 3 miles off the PA Turnpike and expects to attract 50,000 visitors per year.



be NABA member Chip Echnoz's unparalleled collection of Western Pennsylvania breweriana.

Chip is a minority owner of the brewery and close friend of majority owner Cliff Forrest, both of whom are pleased to have NABA's involvement as a partner in both

An exciting new partnership for NABA

At the Pittsburgh convention, we announced an exciting new partnership with PBCo., which will benefit NABA members and bring attention to our organization and hobby. PBCo. is establishing a breweriana museum, the centerpiece of which will

promoting and populating the museum. NABA has formed a museum committee, led by NABA Vice President Mike Michalik, a Pittsburgh native and collector of the area's breweriana. The committee will work with Cliff, Chip, Brewery President Todd Zwicker, and the museum's curator, Chuck Puckett, (all NABA members) to advise on how NABA members can exhibit their breweriana on a rotating basis. This will help keep the museum's offerings as fresh as possible for returning visitors.

As plans evolve, NABA members will be updated on the progress of this exciting new alliance that will create greater awareness for brewery.



NABA has formed a partnership with Pittsburgh Brewing Company on behalf of its new breweriana museum, currently in development. The museum will be housed within PBCo's massive new, brewing and multi-use facility, which is expected to draw more than 50,000 visitors per year.

Convention Survey

NABA members told us what was important and how satisfied they were

by Ken Quaas

Following our 51st convention in Pittsburgh from August 2-6, the NABA Board of Directors emailed an electronic survey to all members who attended. The overall objective was to gain feedback toward guiding the optimization of future conventions.

The number of members who responded to the survey was terrific. About 65% of the members who attended took the 5-7 minute survey, providing us with valuable and quantifiable results. The Board sincerely thanks all of the members who took the time to provide important feedback.

Understanding both “Importance” and “Satisfaction”

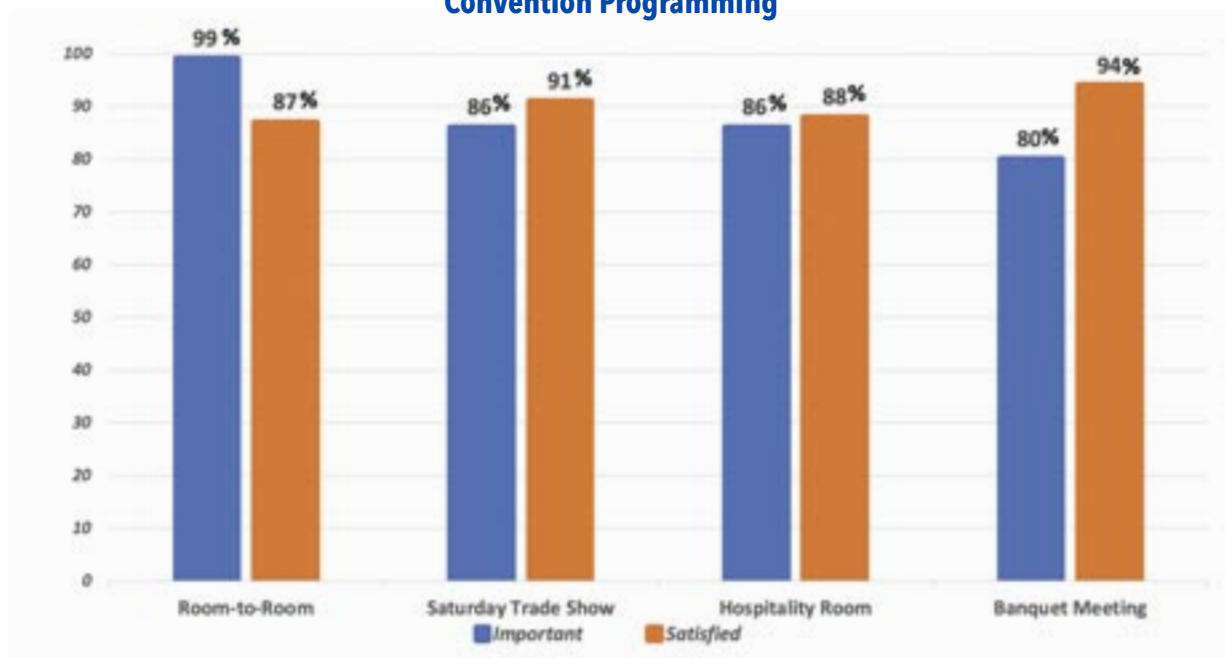
In terms of regular convention programming, the survey was designed to assess what facets of the convention are most important to attendees

and correspondingly, how satisfied they were with these elements. This helps us understand both where we should place our focus and where we need to improve.

Members were asked to rate both “importance” and “satisfaction” for each programming element of the convention on a scale of 1-5, with “1” being not important or satisfied and “5” being very important or satisfied. As is typical of using this kind of scale in consumer research practices, anything rated a “4” or a “5” was deemed “Important” or “Satisfied” (depending on the question), as reflected in the charts below.

These questions were asked for only the elements that are included in the convention fee—the Bus Tour and Brewmaster’s Dinner were incremental in cost and so by design had more limited participation.

Convention Programming



Buying, selling, and trading are paramount

Not surprisingly, room-to-room trading was important to nearly everyone (99%), and on that we delivered well in satisfaction (87%), but with specific areas for improvement. Most notably, members want to see the rooms all together for efficiency and want less conflicting programming and more time for room-to-room.

Although we strived to put the rooms together on the same floors in the same tower of the hotel and were largely successful, we discovered once we arrived at the hotel that as many as 20 rooms in our block had been taken out of service for repairs—something we clearly had not anticipated and were not forewarned about.

The Saturday trade show also was very important, ranking equally with the Hospitality Room. These also received high satisfaction ratings, as did the Friday evening banquet presentation, which is also included in the registration fee.

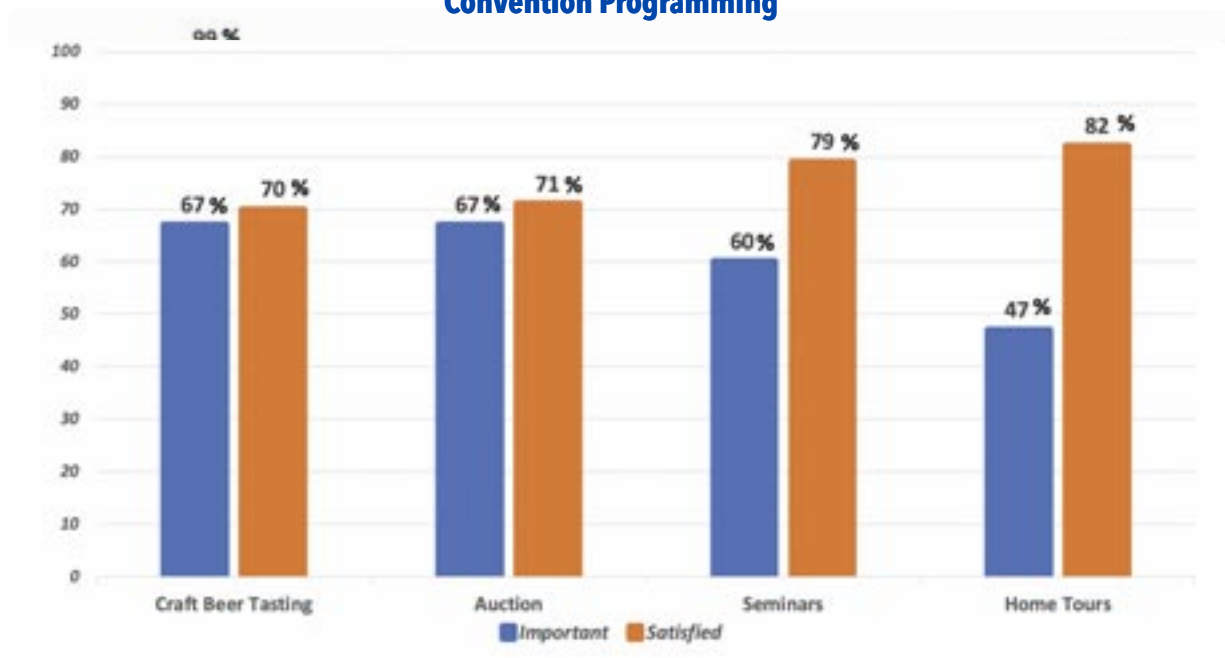
Other Programming

Fortunately, satisfaction levels with the other measures of programming exceeded their importance.

- Craft beer tasting is well liked, but members said they would like a greater variety of breweries represented (beyond just our several brewery sponsors of the convention).
- Auction is important to many, and dissatisfaction levels were mainly tied to the fact that about 90% of the lots were sold to online bidders and not at the live, in-person auction. This is discussed further in the auction article in this issue.
- Seminars have less importance but achieved a high satisfaction rating.
- Home Tours are less important overall, because they occur early in the week on Tuesday, and so fewer attendees can participate. That said, the satisfaction level was very high with the quality of collections viewed and the hospitality provided by those who opened their home collections. Improvement suggestions were related to the lengthy distance between homes and the desire to have the tours later in the week so more members—coming in toward the end of the week—could participate.

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Convention Programming



What's BEST about the convention

Convention attendees were asked to choose the one thing that they liked best about the convention. In keeping with their prior response, room-to-room was the response expressed most often, followed by the camaraderie of seeing old friends and making new acquaintances. Many noted that those two go hand in hand.

The convention also was complimented frequently for being “well run” and “well organized,” with 11% saying that was the single best thing about it.

Improvement opportunities

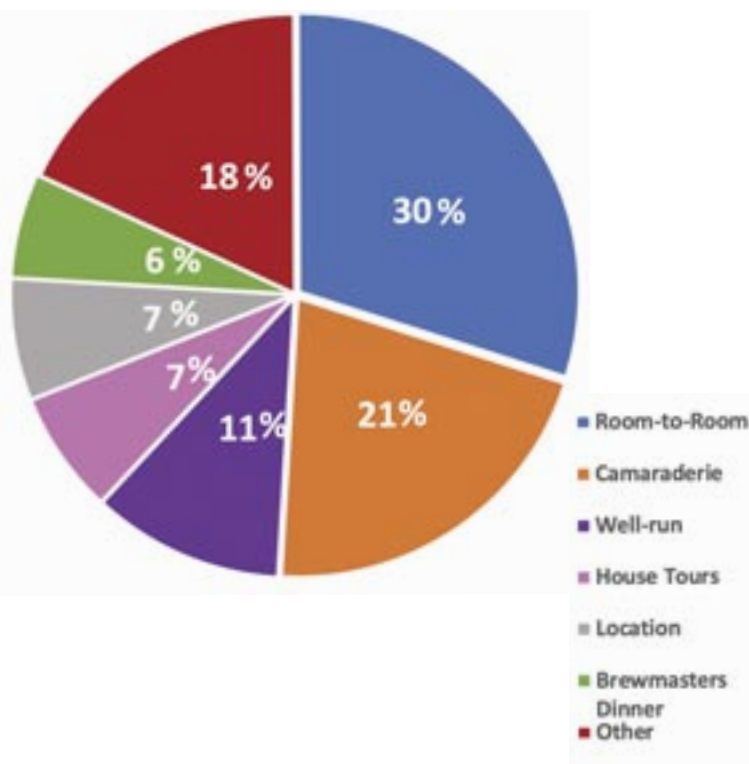
As mentioned previously, given the importance of room-to-room trading to our attendees, this was the area that generated the most ideas (39%) for improvement. And even though 87% said they were satisfied with the room-to-room, as mentioned previously, there is still the desire to ensure that rooms are grouped together for ease and convenience in visiting and there is less conflicting programming happening that can detract from room-to-room trading.

This year we had two chapters that wanted to host evening open-house parties for attendees. These were the Olde Frothingslosh Chapter of Pittsburgh, who were celebrating their 50th anniversary and the Jersey Shore Chapter, comprised chiefly of New Jerseyans, who attended this East Coast event in record numbers and are legendary for their ability to throw a great party. Both of these events were very well attended and resoundingly successful but took away time and traffic from room-to-room on Wednesday and Thursday evenings.

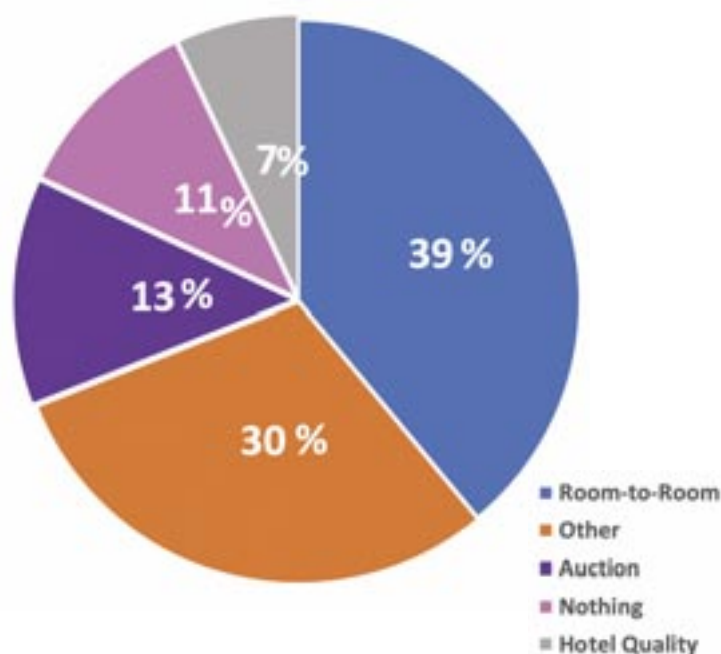
The distantly-second most often area mentioned for improvement (13%) was the auction. The major concern with this event was that most of the winning bids were online—even though the Buyer's premium was lower for convention attendees. This was not surprising however, considering that the convention attendees are outnumbered by more than 10 fold by those bidding online.

Please see the convention article in this issue for decisions made by the NABA Board for moving forward with the auction, the proceeds of which are critical to supporting NABA's

Liked BEST about Convention



IMPROVE for Convention



operating fund and keeping both member dues and convention registration fees low.

Finally, nearly as many attendees (11%) expressed that there was “nothing” that they would improve about the convention and expressed appreciation and gratitude to the Convention Committee and the Board of Directors for a job well done.



Sincerely thanks



We greatly look forward to partnering with Pittsburgh Brewing Co. on its new breweriana museum!

for sponsoring our
51st Convention!



The bright future of the NABA AUCTION

by Ken Quaas

One of the most important goals of the NABA Board of Directors is to provide as much value as possible for the annual dues paid by our members. In the past two years, we have increased the magazine to 80 pages and have established partnerships and alliances that will help grow both the club and the hobby. We have invested in marketing, resulting in a doubling of club membership in the past five years.

At the same time, operating costs have increased, yet dues have remained the same. In fact, we continue to offer a discount on the already-low annual \$35 in dues via the deal of \$90 for three years.

Because we don't want to raise dues, NABA has become increasingly reliant on proceeds from the annual auction to fund our operating expenses.

The good news is that this year's NABA auction was by far the most successful one ever, achieving both a record number of high-value consignments and corresponding sales.

Success with Morean partnership

In 2021, NABA made a record \$6,350 (after expenses) in proceeds, thanks to a new partnership with Morean



Auctions, which allowed us to open up bidding to an online audience for the first time. This year's take after expenses was more than double that: \$15,600!

We are especially thankful to all of our members who both consigned and bid on a number of high-end auction items. As only NABA members can consign, it is especially important that you support the auction.

In 2023, auction will be all online

The Board has decided to eliminate the in-person, convention auction in favor of an online only auction beginning in 2023. That is why we have concluded that doing an onsite auction at the convention is simply not worth the immense amount of time, trouble, and additional expense.

The NABA Board made this decision for two key reasons:

1. The investment to conduct an in-person auction is greater than the return.

90% + of this year's lots were won by online bidders. This meant that NABA actually took a loss to hold the on-site element of the auction at the convention in Pittsburgh. The onsite auction-related expenses exceeded the Buyer's commissions earned by the winning onsite buyers.

2. The effort and risk to conduct an in-person auction does not provide sufficient reward.

The NABA auction committee, in concert with Morean Auctions, had to pack up and transport all of the auction items to the Pittsburgh convention hotel, unpack them and set them up in a ballroom, break down the set-up, re-pack and transport (most of) them back to Massachusetts, where Morean Auctions then ships them to the winning bidders. This has proven both costly in labor, logistics, and liability. The constant handling and moving of all of the pieces in the auction increases the risk of damage.

Moving ahead

NABA is an organization of rich tradition—something that is deeply respected and considered by the Board in every decision.

We recognize the time-honored, on-site auction at a NABA convention was enjoyed by many attendees. We also know that change is not always easy, but often necessary for the greater benefit to the club.

We also know that our members look

to the Friday of convention week as a last opportunity to conduct additional room-to-room trading, which is a NABA convention hallmark and what members tell

us is the single most important them of the convention. The elimination of the onsite auction opens up Friday as more time for room-to-room trading.

The Board hopes that NABA

members will understand and embrace the decision to discontinue the on-site aspect of our important annual auction. We ask our members to continue to support the auction by offering consignments and bidding actively.



A “Mega-Watt” auction: NABA member and longtime breweriana collector Gerald Watt and his nephew, Board Member and Breweriana Collector columnist Chris Watt, stand next to two of the most electrifying pieces sold in the 2022 NABA Auction. At top is a Pre-Prohibition era Anheuser-Busch Beer wood and glass outdoor sign, believed to be the only example that still exists. Below is a transom window from the Central Brewery in East St. Louis, MO. While other styles of this window are known, this version may be the only one of its kind in existence. Both of these pieces once adorned tied houses for their respective breweries and came from the collection of the late NABA member John Segal, where they were housed for more than 50 years before finding a new home via the auction.

2023 Auction Plans

Our auction date will be **Sunday, July 30, 2023.**

This is the Sunday before convention week and will not interfere with the convention.

Consigning:

We are working with Morean auctions to make consigning as easy as possible. There will be a digital consignment form available shortly.

\$250 Minimum per Lot:

As before, each lot will have an estimated value of \$250.

Seller’s Fee:

Most items will remain at 15%, but larger or fragile items will be higher, based on their size

and weight and this will be determined on a case-by-case basis. This is a move that Morean Auction is making across the board to address costs in packaging and handling larger and/or more delicate items.

Contact:

Matt Olszewski:

mattski323@gmail.com

Email Matt if you are interested in helping your club by consigning an item in the next NABA/Morean auction.



Amazing results from the NABA Auction!



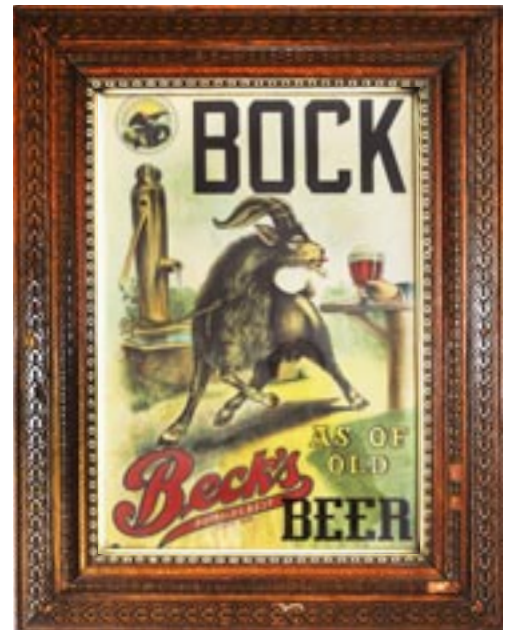
Anheuser-Busch St. Louis Beer, Anheuser-Busch Brewing Association, St. Louis, MO. Ruby red etched reverse glass sign in original wooden frame, 79 x 54 in. by John B. Schmidt Sign Co., c. Pre-Prohibition, \$51,870. Photo at right shows a similar sign in use in the town of Jackson, MO.



Falls City Extra Pale Beer, Falls City Brewing Co., Louisville, KY. Tin serving tray, 13 in., by NY Metal Sign Works Co., c. Pre-Prohibition, \$18,240.



Berghoff Beer, Berghoff Brewing Co., Fort Wayne, IN. Tin over cardboard sign, 9 x 4.5 in., by American Art Works, Coshocton, OH, c. 1930s, \$5,472.



Beck's Bock Beer, Magnus Beck, Buffalo, NY. Paper lithograph, 21 x 27 in., c. 1930s, \$6,840.



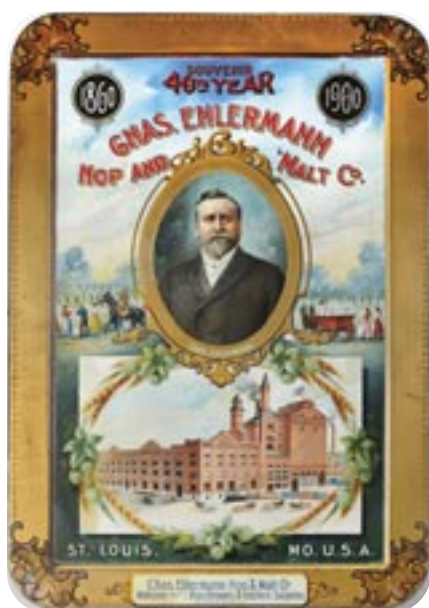
Duesseldorf Beer, Indianapolis Brewing Co. Indianapolis, IN. Tin charger sign, 12 in., by Chas. W. Shonk Litho, Chicago, IL, c. Pre-Prohibition, \$3,648.



Reading Beer, Health Beverage Co., Reading Brewery, Reading, PA. Tin serving tray, 12 in., by H.D. Beach Co, c. Prohibition, \$1,710.



Virginia Brewing Co. Jamestown Exposition tin serving tray, Virginia Brewing Co., Roanoke, VA. by N.Y. Metal Ceiling Co. NY, c. 1907, \$4,560.



Chas. Ehlermann Hop and Malt Co., St. Louis, MO. Self-framed tin sign, 18 x 26 in., by Standard Advertising Co., Coshocton, OH, c. Pre-Prohibition, \$7,980.



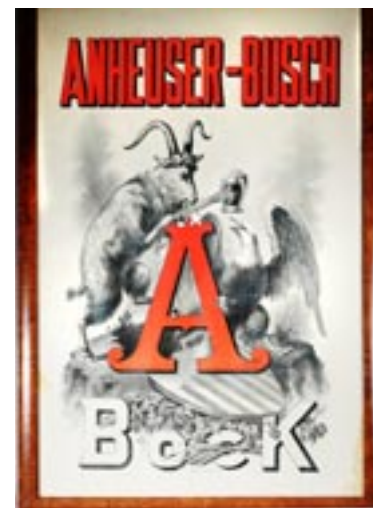
Central Beer, Central Brewing Co., East St. Louis, IL. Ruby red etched reverse-glass-sign in original wood frame, 72 x 31 in., by John B. Schmidt Sign Co., c. Pre-Prohibition, \$7,980.



Carnegie Beer, Chartiers Valley Brewery, Carnegie, PA. Die-cut cardboard hunting theme sign, c. 1930s, \$22,000.

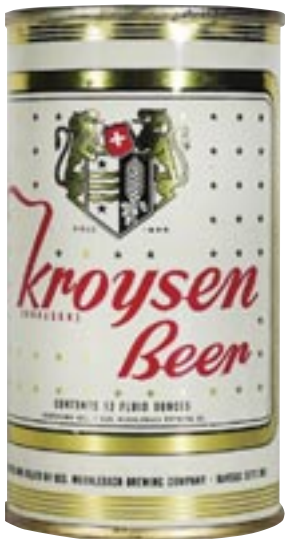


Robert Smith's Cream Ale & Porter, Robert Smith Ale Brewing Co., Philadelphia, PA. Single-sided porcelain sign, 20 x 14 in., by The Bellaire Stamping Company, Harvey, IL, c. Pre-Prohibition, \$5,244.



Anheuser-Busch Bock Beer, Anheuser-Busch Brewing Association, St. Louis, MO. Paper lithograph, 28 x 40 in., by A. Hoen and Co. Lithographers, Baltimore, MD, c. Pre-Prohibition, \$4,560.

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Kroysen Beer, Geo. Muehlebach Brewing Co., Kansas City, MO. Flat top beer can, by American Can Co., c. 1950s, \$5,700.



Frisco Lager Beer, General Brewing Corporation, San Francisco, CA. Instructional flat top beer can, by American Can Co., c. 1930s, \$5,472.



Salvator & Primo Beer, Honolulu Brewing & Maltng Co. Ltd., Honolulu, HI. Tin serving tray, 13 in., c. Pre-Prohibition, \$4,560.



Senate Beer, Chr. Heurich Brewing Co., Washington, DC. Paper calendar pinup girl, signed by Bill Devorss, 18 x 23 in., c. 1948, \$4,332.



Hamm's Velvet, Excelsior and Preferred Stock Beers, Hamm's Brewing Co., St. Paul, MN. Paper lithograph, c. Pre-Prohibition, \$22,800.



Old Shay Golden Ale, Fort Pitt Brewing Co., Pittsburgh, PA. Celluloid button sign and original artwork. Button 9 in. and Artwork 16 x 17 in., by Permanent Sign and Display Co. Reading, PA., c. 1950s, \$1,938.



Gold Label Beer, Walter Bros. Brewing Co., Menasha, WI. Aluminum button sign, 10 in., by Leyse Aluminum Co., Kewaunee, WI, c. 1930s, \$6,840.



Supreme Beer, South Bethlehem Brewing Co., Bethlehem, PA. Celluloid-over-cardboard button sign, 9 in., c. 1940s, \$2,166.



Tivoli Beer, The Tivoli-Union Co., Denver, CO. Aluminum button sign, 10 in., by Leyse Aluminum Co., Kewaunee, WI, c. 1930s, \$4,104



York Lager Beer, York Brewing Co., York, PA. Embossed tin sign featuring factory scene, 20 x 28 in., c. Pre-Prohibition, \$10,260.



Storck Beer, Storck Products Co., Slinger, WI. Ball tap knob, c. 1930s, \$1,938.



Van Nostrand Ale & Porter, A.G. Van Nostrand Bunker Hill Breweries, Charlestown, MA. Textured paper lithograph, 23 x 33 in., c. 1906, \$4,788.



Malt-Nutrine, Anheuser-Busch Brewing Association, St. Louis, MO. Self-framed tin sign, 16 x 20 in., c. Pre-Prohibition, \$12,540



Fremlins Elephant Brand Ale, Fremlins Ltd. Brewers, Maidstone, Kent, England. Embossed tin sign, 17 x 24 in., c. 1940s, \$3,192.



Old Union Lager Beer, Union Brewing Co., New Orleans, LA. Celluloid-over-cardboard button sign, 9 in. by Parisian Novelty Co., Chicago, IL, c. 1930s, \$4,788.



Walter's Beer, Walter Brewing Co., Pueblo, CO. Celluloid-over-tin button sign, 9 in., c. 1950s, \$1,938.



Engelking's Beer, Springfield Brewing Co., Springfield, IL. Aluminum button sign, 10 in., by Leye Aluminum Co., Kewaunee, WI, c. 1930s, \$2,508.

≡ THE BACK BAR ≡

At NABA's 51st Convention - Pittsburgh, PA

By John Bain



Earlier this past summer, the Back Bar was featured at the 51st Annual NABA Convention at Hilton's Doubletree Hotel in Pittsburgh, PA. It was the Back Bar's first appearance at a NABA convention. Since this hotel wasn't the Back Bar's usual venue, a lot of pre-event engineering was required to ensure that the proposed suite could be transformed into the highly popular Back Bar lounge with its distinctive amenities — such as Big Band era music, Film Noir movies, salesroom filled with lighted breweriana, and, of course, the renowned Back Bar Display and Contest. Nearly every stick of furniture in the suite — the California king bed, two full-size sofas, dining table with six chairs, massive nine-foot long credenza, bulky club chairs, end tables, floor lamps, table lamps and even the microwave oven (but not the kitchen sink) — had to be rearranged or furtively redeployed upon arrival and put back in place at the end of the convention. Many thanks go to Ken Quaas, Mike Michalik, Joe Gula, and Marty Carrano for their assistance with that back-wrenching exercise.

Near right: Circa 1935 Poth's lighted animated bubbler sign by Biolite Inc. of New York, NY. Reverse-painted glass ad panel with glass bubble tube behind, mounted in metal frame and cabinet. From Dave Doxie of Wernersville, PA.

Far right, top: Circa 1935 Iron City lighted animated bubbler sign by Biolite Inc. of New York, NY. Reverse-painted glass ad panel with glass bubble tubes behind, mounted in metal frame and cabinet on painted wood base. From Jerry and Deb Lorenz of Pittsburgh, PA.

Far right, bottom: Circa 1936 Kaier's "cab light" by Gill Glass and Fixture Company of Philadelphia, PA. Reverse-enameled convex glass ad panel, silvered glass reflector panel with metal retaining trim ring on cast metal base. From Gerald Watt of Nazareth, PA.

Despite all the meticulous preplanning and painstaking on-site maneuvering, the suite still lobbed a couple of curve balls just before show time. The ceiling where the display was being erected turned out to be two inches lower than anticipated. Since it was somewhat unlikely that the hotel would agree to raise the ceiling (or lower the floor), the display framework had to be reengineered on the fly and in an imperceptible way that would enable it to still accommodate the twenty-two entries submitted by



Best of Show Contest Winner

the participants. In addition, the air-conditioner in the suite's bedroom was on strike – so, the Back Bar featured a *neon*-illuminated “sauna” for the first time ever. However, with Marty’s invaluable help, none of these surprise impediments were insurmountable — events went forward as scheduled, and the Back Bar was open for business on Tuesday.

By Wednesday, the display framework was ready to receive the participants’ entries. Though here again the suite layout presented another challenge. Since the display had to be located with its back against a wall, no entries could be installed from behind — *everything* had to go in from the front *and* from the top down. This required precise coordination of all participants by assigning specific times for entries to go in on Wednesday and come out on Saturday. All of the participants maintained their assigned times when possible (or made timely alternate arrangements when not), and, in doing so, helped to make this Back Bar Display at the NABA convention unquestionably one of the *best ever!*

On Friday afternoon, participants assembled in the lounge for a group photo and the announcement of the Best of Show Contest winners. Dave Doxie of Wernersville, PA won Best of Show for his fascinating lighted bubbler sign for Poth’s beer (facing page). Deb and Jerry Lorenz of Pittsburgh, PA won 1st Runner Up for their equally fascinating bubbler sign for Iron City Beer (top left).



1st Runner Up



2nd Runner Up

Gerald Watt of Nazareth, PA won 2nd Runner Up for his magnificent GILLCO cab light for Kaier’s beer (above). It was a very close race for these top three contenders.

Throughout Saturday, the entire Back Bar was methodically dismantled, inventoried and neatly packed up for its trip home. The hotel suite was transformed back to its former repose without a single trace of the revelry and merriment enjoyed by all over the four preceding days.

The Back Bar is very grateful to NABA for generously bearing the cost of the suite, the sleeping quarters and the majority of the prizes, ribbons and other minor ex-

penses that made the Back Bar possible at the convention. The Back Bar is also very grateful to its anonymous benefactors for generously helping to offset the remaining necessary expenses.

In February 2023, the Back Bar will make its usual annual appearance at the Washington-Dulles Hilton Hotel in Herndon, VA at the Blue and Gray Show. *You* are invited to get in on the fun! Contact the-back-bar@earthlink.net for details.

Cheers!



Reverse-enameled convex glass ad panel, chrome-plated metal body, metal retaining ring; 1930s Western Trading Co.; John Ferguson, IN



Reverse-etched/painted ad dial, painted metal body, chrome-plated columns, painted metal base; 1930s unsigned; Scott Brown, MD



Reverse-enameled convex glass ad panel, metal body with chrome-plated trim ring; 1930s by Gill Glass and Fixture Co.; Scott Bristol, WI.



Reverse-etched and painted glass ad panel, painted metal frame and top; circa 1940s by Gill Glass and Fixture Company; Ken Quaas, NV



Reverse-painted glass ad panel, painted metal body, chrome trim; 1930s, unsigned; Chris Reed, NC



Reverse-painted glass ad panel, painted metal body, chrome-plated trim; 1940s by The Ohio Advertising Display Company; Chip Zeiler, MD



Reverse etched/painted glass ad panel, chrome-plated metal frame, painted metal back; 1940s by Gill Glass and Fixture Co.; Joe Gula, IN



Above and far right: Reverse painted glass ad panel, glass gas discharge tube, painted metal body, chrome-plated trim; early 1940s by The Lackner Company; Chad Campbell, PA



Above: Reverse-enameled convex glass ad panel, painted metal reflector panel with metal retaining trim ring on cast metal base; 1930s by Gill Glass and Fixture Company; Chris Watt, PA



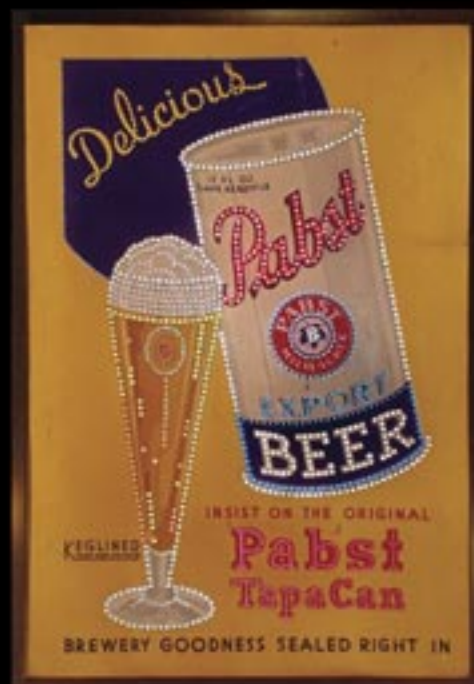
Below (Mark Young, CA) and far left (Mike Michalik, MD): Glass gas discharge tubes and ribbed glass behind reverse-painted glass ad panel, painted metal body, chrome-plated metal caps; 1933 by Allison Sign Company



Reverse-etched/painted glass ad panel, glass gas discharge tube, painted metal body; circa 1930s, unsigned; Kevin Crowl, MO



Reverse-painted glass ad panel, painted metal body, chrome trim, plastic ends; 1940s by Hagen Advertising; Brian Langenbach, WI



Above: Printed cardboard ad panel with plastic beads, painted metal frame and body; circa 1935 by The Magnalite Corporation; John Bain, NY

Left: Glass face, glass gas discharge tubes, painted ad panel and painted metal body with metal trim; 1930s by Bildmore Sign Co.; Tad Steeley, PA



Painted metal ad panel, painted plastic body; circa late 1950s by Lakeside Plastics Corporation; Rick Natter, OH



Left and right: Reverse-painted glass ad panel, painted metal body, chrome-plated frame; early 1950s by The Ohio Advertising Display Company; Rich and Lisa Allen, PA





Above: Contest winners Dave Doxie, Deb and Jerry Lorenz, Gerald Watt.

Below: Display participants from left — (background) Mark Young, Kevin Crowl, Tadd Steele, Ken Quaas, Chris Reed, Joe Gula; — (mid-ground) Rick Natter, Marty Carrano, Deb and Jerry Lorenz; — (foreground) Chip Zeiler, Dave Doxie, Chad Campbell, Scott "P.O.N. Man" Brown; — (absent) Chris Watt, Gerald Watt, Brian Langenbach, Rich and Lisa Allen, John Ferguson, Scott Bristol, Mike Michalik.



Contest Winners and Participants

Manhattan's skyline theme is an advertising icon

By Rich La Susa



The logo for the 2023 NABA convention in Chicago is inspired by the iconic skyline graphic used by the Manhattan Brewing Co. of Chicago in the 1930s and for a time, in the 1940s, as seen on the can, at right.

NABA's fantastic 2023 convention logo, designed by Creative Director Barry Travis, captures the essence and spirit of an iconic theme used by the Manhattan Brewing Co., Chicago, in the second half of the 1930s.

In September 1935, sales of its Old Manhattan Lager Beer were sluggish; its parchment-motif label dignified but dull. The brewery needed a spark, a change of identity and direction. It was decided that a new brand and packaging were needed. It would be Manhattan's first beer can.

An icon is born

The label that emerged from the creative genius of the graphic designers at Manhattan's advertising agency and the American Can Co. was a dazzling new image: a prominent black silhouette of a big-city skyline on a field of stunning bright-copper color. When the Manhattan Premium Beer can debuted in early December 1935, it became one of the American brewing industry's most iconic advertising themes. The skyline is the key element and has fascinated breweriana collectors.

Concurrently, Manhattan had developed a national distribution plan, and Premium would be its spearhead. More so than the beer inside—average, at best—it was an ideal product for that purpose, evoking images of the world-famous skyline of the New York borough.

Variants of the classic skyline icon adorned a variety of point-of-sale, outdoor advertising, and promotional materials for three brands—Premium, Pale Dry and Old Manhattan. The skyline also appeared on labels for both cans and bottles of Premium Beer, Ale, and Bock, as well as on bottles (only) for Premium Porter, Half & Half/Stout, Summer Ale, Winter Ale, and Pale Dry Beer.

All breweriana pictured is from the collection of Rich La Susa



Although the Old Manhattan Lager brand had been relegated to secondary status and would slowly be phased out—it was still being sold in bottles and kegs as late as 1938—it was advertised on a rare and stunning late 1936 edge-glow neon reverse-on-glass back-bar sign that has a unique skyline variation in the background.

Manhattan's origins

Manhattan's Pre-Prohibition history was far less glamorous. It was organized by four men in April 1892, received a State of Illinois corporation charter in April 1893, and opened without much fanfare soon after. The founders had no obvious connection to New York City.

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Brochure promoting Manhattan Premium in cans, 1935



Back bar sign, reverse-on-glass, edge-lit by neon, and framed in metal, 19 3/4 X 10 3/4 in., by Neon Products, Ltd., Lima OH, c. 1936. Shown unlit and lit.

And they weren't even well-known or important in the close-knit Chicago brewing community. In Chicago street argot, "Dem guys was nobodies."

A growler full of theories exists about how this medium-size, nondescript brewery on Chicago's South Side got its name. There are hints in Manhattan Brewing's archives, but nothing conclusive. Government agencies apparently did not require an explanation for a name.

In 1920, the brewery was sold to guys who "was somebodies," the Johnny Torrio/Al Capone mob. During the 13 years of national Prohibition that followed, its new owners reincorporated twice, also doing ignoble business as Fort Dearborn Products Co. and Malt Maid Products Co. Chicago newspapers, law enforcement agencies and the local citizenry weren't fooled by these disguises. They still called it Manhattan.

In 1933, it was reincorporated, once again as Manhattan Brewing Co., and went "legit" (to a point) not long after beer sales were legalized in Illinois on April 7.



Oval bottle label, late 1930s

The skyline vanishes

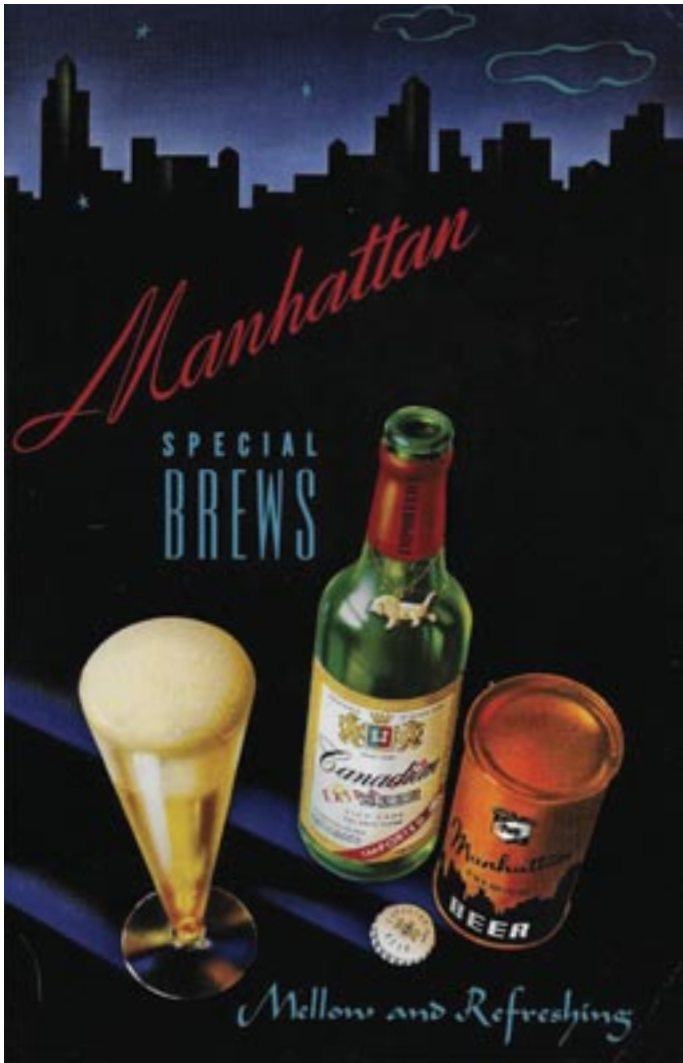
The skyline theme barely survived World War II—with limited use afterward. In December 1946, the company was re-named the Canadian Ace Brewing Company; it became official with state approval in January 1947. With the wartime absence of canned beer in particular from 1942 to 1947, the Manhattan brand had fallen out of favor with consumers. Some called the beer lousy; others judged it more harshly.

What was more troubling to Manhattan's owner, Alex Louis Greenberg, was the brewery's reputation for being a mob business. It was casting a long shadow. "I didn't like the name Manhattan Brewery, with the publicity I'm getting; free publicity, but [I] don't sell enough beer for it," he confided in his testimony on January 19, 1951, before a U. S. Senate committee investigating organized crime in interstate commerce.



Masthead used for company newsletter, 1937

A new image was needed. Canadian Ace, introduced as Manhattan Brewing's top bottled beer in 1939, became the brewery's flagship brand and would remain so until it closed in 1968. The iconic skyline may have been Manhattan's greatest achievement. NABA's strikingly bold version will provide convention attendees with a daily reminder.



Menu cover, 7 x 12. in, c. 1939. By order of federal regulators, Manhattan had to remove the Canadian Beer brand and all related advertising from the market—it was in fact not Canadian. Although the artwork here shows a label and crown for the Canadian brand, it is the Manhattan can and its skyline motif that are the stars of the show. Canadian, which would evolve into the Canadian Ace brand, was designated as its “premium” bottled brand, replacing Old Manhattan Lager Beer and bypassing Manhattan Pale Dry. Not surprisingly, no Canadian Ace labels or advertising carried the skyline motif.



Rare lamp with beer can base and shade made of coated paper, 5 x 11 in., no mfr. mark. This novelty piece was issued on a limited basis in 1936 to Manhattan's preferred (meaning most productive) distributors.



Two metal signs promoting Manhattan Pale Dry Beer and featuring the skyline visual, c. 1938-1939. At right, chromolithographed metal in bottle shape, 8 x 30 in., by Robertson-Dualife Co., Springfield, OH, (some distributed as late as 1941). At left, large metal road sign. 74 x 36 in., no mfr. mark.

Serving Up Great Trays

by Mark Rogers



Editor's note:

This article focuses on the interesting phenomenon that often occurred specifically with Pre-Prohibition trays, where the same artwork was lithographed on tin and also used on a different medium—metal that was coated with a layer of porcelain enamel. While the porcelain enamel trays were easy to clean and durable, they also were heavy and more expensive to manufacture than lithographed tin trays. This likely explains their limited use and why they were ultimately phased out.



This article is best read listening to the 'Classic' Star Trek theme song and drinking a Deschutes Brewery Mirror Pond Pale Ale

If you grew up in the late 60s and 70s like I did, there is a pretty darn good chance you may be a classic *Star Trek* fan like me. In Season 1, Episode 5, *The Enemy Within*, the story starts with a transporter malfunction, resulting in two Captain Kirks! Predictably, one of the twin Kirks gets his “good” DNA and the other receives the “evil”. For the rest of the episode, good Captain Kirk and evil Captain Kirk battle it out, with good Captain Kirk eventually winning and becoming all the wiser for the experience.

So, what the heck does this have to do with beer trays? Not a whole lot, but whenever I see any of the Pre-Prohibition trays we have assembled for this article, I cannot help but think of that show and that though these trays share the same design DNA, they are so very different. That difference being they were manufactured in two very different tray mediums—lithography on metal vs. porcelain enamel—and not until you see them together do you note that they are using the same design.

I am going to have to go with the porcelain enamel versions representing the “evil twin” in this story, as if you have ever tried to hang one on your wall you are well aware that it is quite the challenge.

Displaying a porcelain enamel tray: These trays are heavy and some are not magnetic. If magnetic, you can use a couple of cup magnets and they will do a fine job. Definitely use more than one due to the weight of these beauties. Plate hangers—well, this is about the only time a serious tray collector would even consider these metal tray scratchers. It may be best to just lean them against the wall on a plate rail or in a display case. My guess is porcelain trays would be much more popular if they were easier to hang on our walls. Please forward any other tips as many collectors would like to know!



Brewer: Narragansett Brewing Co.
Location: Providence, RI
Tray Mfg: Chas. W. Shonk Co. (left)
Unknown (below)
Collection: Mark Rogers (left)
Steve Bergquist (bottom)





Brewer: Oneida Brewing Co.
Location: Utica, NY
Tray Mfr: Chas. W. Shonk, Coshocton, OH (top)
No mfr. mark (bottom)
Collection: Mark Rogers.



Brewer: National Breweries
Location: Montreal, Quebec, Canada
Tray Mfr: No mfr. mark
Collection: Mark Rogers.



Brewer: Eagle Brewing Co
Location: Boston, MA
Tray Mfr: No mfr. mark.
Collection: Mark Rogers. (top)
Morean Auctions (bottom)



Brewer: Bartholomay Brewing Co.
Location: Rochester, NY
Tray Mfr: Chas. W. Shonk, Coshocton, OH (below)
No mfr. mark (above)
Collection: Angelo Piccone



Tray Mfr: Chas. W. Shonk, Coshocton, OH. (top)
No mfr. mark (bottom)
Brewer: East Buffalo Brewing Co.
Location: Buffalo, NY.
Collection: Craig Levin (top)
Morean Auctions (bottom)

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Please send updates, tray variations and any other info to mark.rogers.8181@gmail.com



Packed with information, organized by categories.



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MEMPHIS BREWS TURNED TO BLUES



THE 69-YEAR SAGA OF THE TENNESSEE BREWING COMPANY

BY KENN FLEMMONS

All pictures are from
the collection of or
supplied by the author.

It was a tough time to start a brewery.

In the late 1870s, Memphis, TN was still recovering from the painful post-war Reconstruction era. Being a river town, Memphis attracted its share of immigrants, many of whom were German and enjoyed lager beer. Amidst the growing pains of newcomers and Reconstruction, a group of enterprising residents made a brave decision to launch the Memphis Brewing Company. The brewery's first beer, likely a lager, was served on June 2, 1877.

The new brewery was immediately jeopardized when the suffering of the people of Memphis was worsened by a Yellow Fever epidemic in 1878. Over 5000 people died and 25,000 fled the city. By the end of the decade, the city was bankrupt, only half occupied, and the State of Tennessee had revoked the city's charter. Despite the setbacks to the city it

served, and losing a number of its workers to yellow fever, Memphis Brewing soldiered on and grew. But it was hindered by a lack of experienced brewery men who could lead the brewery, especially in those challenging times.

In January of 1885, the brewery was sold to three such men. Two of them, John W. Schorr and Casper Koehler, had worked at the Excelsior Brewing Company in St. Louis and knew the beer business firsthand. The third, their friend Peter Saussenthaler, brought financing and business experience. Together, the three men bought Memphis Brewing for \$18,000.

A new name

They formed a new enterprise called The Tennessee Brewing Company, which was incorporated in March 1885. Schorr became the brewery's

Above: This is one of three styles of trays the brewery produced before Prohibition. This rectangular version is the smallest at 14 x 10.5 in., by H.D. Beach Co., Coshocton, OH, c. 1908. It is one of about eight existing examples. It features the brewery's Goldcrest, Columbian Extra Pale and Pilsener labels.

president, Saussenthaler the vice-president and Koehler was treasurer. Opening day for the new brewery was May 30, 1885, and the public was invited to sample the new brewery's product, emptying over 150 kegs that afternoon.

The new owners had ambitious plans for the brewery. After a fire destroyed the bottling plant and President Schorr's home next door in August 1888, several new buildings—including a new brewhouse—were completed in 1891. The main building, which was the brewhouse, remains standing today. At this time, the brewery was producing three types of beer, Extra Pale, Pilsener and Erlanger. By 1892, in an era where brands were rare, Columbian, Bock and Budweiser were added as business continued to thrive.

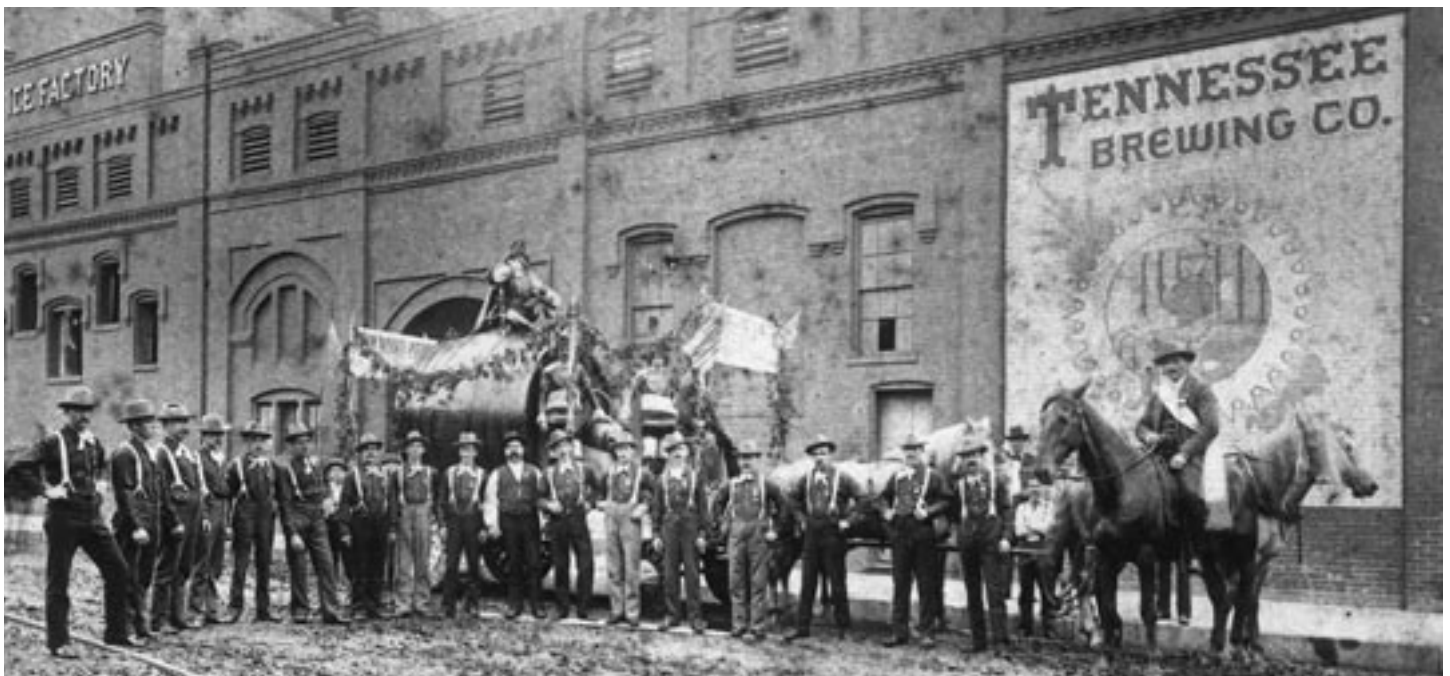


The South's largest brewery

By 1900, the brewery's capacity was 100,000 barrels a year, making it the largest brewery in the South. The company employed 150 workers and a fleet of 20 delivery wagons to serve the growing and thirsty population of Memphis. The brewery became more self-sufficient by adding a cooperage to build kegs and an electric power plant. More brands, including Faultless and Goldcrest were added to the stable in 1906. That same year a fire destroyed the bottling plant but it was quickly rebuilt and equipped

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Tennessee Brewing made just three designs of trays, all of them Pre-prohibition and with factory scenes. The version at top features the Export, Budweiser and Pilsener beer brands and is extremely rare. The one at bottom, which promotes Columbian Extra Pale, Pilsener and Erlanger, is believed to be the only existing example. Both are by Palm Bros., Cincinnati, OH, c. 1890s.



The members of the Tennessee Brewing Company's Brewers Union Local #76 after a parade, posing in front of the brewery, c. mid 1890s. Note the parade float with a huge beer barrel and King Gambrinus on top.

with modernized bottling equipment that could fill 1250 pints per hour and had the latest technology: a crown capper machine.

The brewery's success was noted by many, including some local businessmen who started a competitor, the Memphis Brewing and Malting Company. That brewery opened in January 1907 but declared bankruptcy within 10 months. A 1909 name change to simply the Memphis Brewing Company did not change the firm's fortunes and it was no longer in business by September 1910. The brewery's main brand was Pearl of Memphis for which only a tray and some labels are known to exist.

Early winds of Prohibition

In early 1909, the State of Tennessee was mulling a state Prohibition law. By summer of that year, a group of stockholders had filed an injunction to prevent Tennessee Brewing from being forced to stop production. President Schorr was a defendant in this case as were numerous city and state officials.



This is the only example known of this stock design. This tip tray may have been a salesman's sample.



Pre-prohibition crown with the brewery's logo depicting a man sitting atop bales of cotton. This was fitting, as Memphis was the largest cotton market in the world. The logo first appeared in the late 1890s.

But despite their legal efforts, the state passed a prohibition law which took effect in January 1910.

Interestingly, this law was largely ignored, including at first by Tennessee Brewing. Taverns in Memphis remained open and the city even sold alcoholic beverage licenses into 1912. But in 1915, the state impeached the county judge and the mayor of Memphis was removed in 1916 for refusing to uphold the prohibition laws.

In the meantime, Tennessee Brewing switched to making a near beer called "Brewette" in 1913. It has been said that whoever named temperance



A self framed rare tin sign from the 1890s. Size, manufacturer and current owner are not known.



A framed tin sign c. 1890s. There are at least three examples of this sign known to exist. Size, manufacturer and current owners are not known.



This 10.75 x 14.75 lithograph used stock art and is dated 1900 on the brooch she is wearing.



The brewery issued this elaborate, die cut holiday greeting card in 1895, with a working thermometer incorporated into it. The card measures 4.5 x 7.5 in.

brews “near beer” had an extremely poor sense of distance. Brewette was not popular and sadly, Tennessee Brewing closed in July 1915.

Other attempts to use the facility

The facility did not stay idle very long, though. The Goldcrest Company took over the brewery in late 1915 and began making non-intoxicating Goldcrest Cereal Beverages along with root beer. It closed in less than two years. A second company, Tennessee Beverage Company, took over the plant in February 1916 and made cereal beverages until it too closed in 1927.

Former brewery president John Schorr tried desperately to salvage some business for his former brewing plant. “We have a capacity in the brew house of 350 barrels a day with cold storage capacity of 24,000 barrels,” he wrote the Meyer Supply Company of St. Louis in December 1929. “The whole plant is for sale at a very low price.” But the old brewery stood vacant.



Trade card, 6 x 3.4 in., by The Milwaukee Litho & Engraving Co., c. 1890s. The card promotes the brewery's three labels of the time, Export, Budweiser and Pilsener and each employs the round logo, which was fairly new at that time. The Budweiser brand was discontinued in 1898.



Brewery president John W. Schorr was involved with horseracing and introduced Jockey Club as one of his Pre-prohibition brands. This elaborate beer label was produced by the Milwaukee Litho & Engraving Co., Milwaukee, WI.

In 1930, Schorr and his wife moved out of their fine home next to the empty brewery buildings to live at the William Len Hotel in Memphis. He died there at age 80 on May 20, 1932. Schorr did not survive Prohibition, but happily, his brewery did in the hands of his son, Jacob B. Schorr.

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The four officers of the Tennessee Brewing Company pose for a picture with some amazing point of sale advertising—including a calendar and two stunning corner signs—c. 1890s. From left, Joseph Uhrig, secretary; Casper Koehler, treasurer; Peter Saussenthaler, vice president; and John W. Schorr, president. There are no known existing examples of the breweriana pictured here.



Tin over cardboard sign, 8.25 x 5.4 in., by H.D. Beach Co., Coshocton, OH. During Prohibition, the re-named Tennessee Beverage Company's flagship brand was "NIB," an acronym for "non intoxicating beverage."



The brewery commissioned at least two styles of etched glasses in the early 1900s. The 4 in. with factory scene has a gold rim around the top and is the most common, with over a dozen existing examples. This 5 in. version at left is the rarest.

Pennants were a popular form of brewery point-of-sale advertising in the early 1900s. Tennessee Brewing produced two styles with the only known existing examples pictured here. At right, 11 x 28 in. features the Goldcrest bottle and at left, 11 x 30.25 in. depicts the Tennessee Brewing logo. These are c.1906 1911.

Comeback after Repeal

After Repeal, Jacob Schorr tried to regain the Tennessee Brewing Co. name and it took a successful lawsuit to do it. Schorr took on partners and raised capital to renovate the old brewery buildings. That work began feverishly in June 1933 and by August the brewery produced the first beer in Memphis in nearly 20 years, taking the revived Goldcrest brand name across a variety of beer styles to include Goldcrest Special, Goldcrest Lager, Goldcrest Extra Pale, Schorr's Extra Pale, and an ale.

But one significant hurdle had yet to be cleared. Because of Tennessee law, the brewery could not make beer stronger than 3.2% alcohol by weight. This created a competitive disadvantage versus other, higher-alcohol beers produced in surrounding states and available in Tennessee.

Super Six Beer

The law was changed after two years but in the meantime, Tennessee Brewing used a creative ploy to compete with the stronger beers. It introduced a



brand that was cleverly named “Super Six” beer. The out-of-state, competitive beers were 6% alcohol by weight. The idea behind the new brand name was later explained by E.C. “Buddy” Krausnick, Jr.

the brewery president at the time. “The law was changed (in 1935) to allow sales of 6% beer but it would take us time to get it ready. The out-of-state breweries all had six per cent beer ready and waiting at the state border. Super Six Beer was a quick fix, meant to convince the public that the bottle contained more than it really did. It was actually the same beer as our other labels.”

By 1936 sales had reached over 41,000 barrels sold annually. A large part of those barrels sold were of the newly-renamed flagship beer, Goldcrest 51, renamed to celebrate the company’s 51st year in business. The new “51” grew in popularity and fueled the brewery’s investment in modernization with a new, larger brew kettle, bigger bottling line and larger fleet of delivery trucks.



Embossed tin over cardboard sign, 11.25 x 9.25 in., by Donaldson Art Sign Co., Covington, KY, c. 1935.

World War II struggles

When World War II arrived, Tennessee Brewing suffered like most of the breweries across the country. The ingredients to make beer were rationed and about 20% of the brewery’s workers joined the armed services. To fill those positions, the brewery had to resort to hiring inexperienced and unskilled labor, which brought mixed results. Interestingly, some

of the beer produced was purchased by the government for prisoner of war camps built in the Arkansas Delta, across the Mississippi River from Memphis. The German POWs got a taste of Goldcrest 51 beer during their confinement.

Post war boom and bust

After the war, Tennessee Brewing flourished. By 1948, sales reached a record 208,000 barrels and the brewery enjoyed a 48% market share in Memphis. A new brewery office and bottling plant were constructed and for the first time, a new canning line finally put Goldcrest 51 in cans. New distributors were added in Tennessee, Arkansas, Mississippi, Kentucky, Illinois, and Alabama. Goldcrest Bock was reintroduced in 1948.

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This foamscraper, c. 1934, is believed to be the only existing example.



In the mid 1930s Tennessee Brewing cleverly introduced a brand called “Super Six,” its name implying that it was stronger (6% alcohol by weight) than the 3.2% alcohol by weight (4% by volume) beer that the State of Tennessee allowed its breweries to make at the time. The law was soon changed.



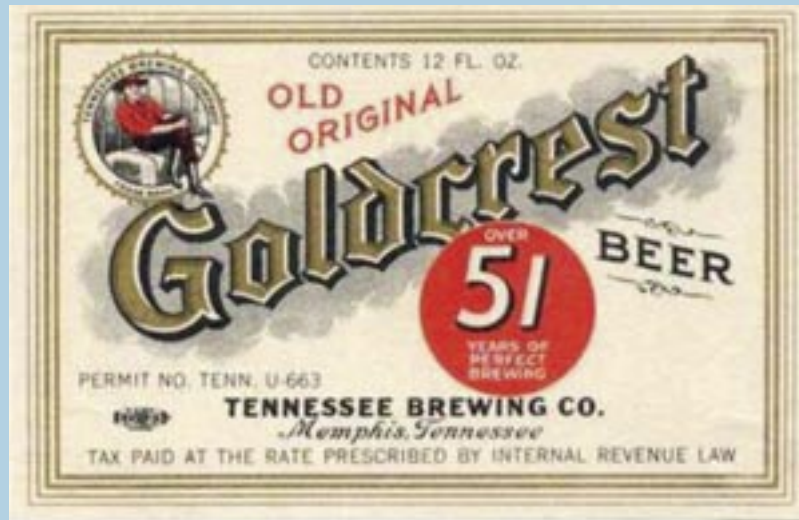
Edge rimmed neon reverse on glass sign in painted metal case, 18.25 x 12.5 in., no mfg. mark, c. 1934. Made sometime before the “51” was added to the Goldcrest name in 1936.

INTRODUCING GOLDCREST 51

The flagship brand Goldcrest was re-named “Goldcrest 51” in 1936, to celebrate the company’s 51st year in business.



Tennessee Brewing was one of only two Southern breweries to use quart conetop cans, c. early 1950s. Both are rare in good condition. The other Southern beer that was canned in quart conetops was the Richbrau brand by Home Brewing Co. Richmond, VA (1897-1969).



Neon sign, 14.25 in. diameter, by Balton & Sons Sign Co., Memphis, TN. Hundreds of these small indoor neons were used during the post war years. Only two are known to still exist.



Plastic lighted sign, 12.5 x 14 in., by Charles Dwinell Co., Kansas City, MO, c. 1949. It may be the only existing example.



Plaster, embossed sign, 10.5 x 11.5 in., no mfr. mark, c. early 1940s. Metal shortages created by World War II helped drive the use of signs made from plaster. Two sizes of these plaster signs were made, but it is unknown if this one is the larger or smaller version as it is the only existing example.



Jacob B. Schorr (left) was the son of the first president of the Tennessee Brewing and is shown here in this publicity photo as he turns over the presidency of the company to Charles Starnes in 1952. The brewery closed just two years later.



The brewery's main buildings in a 1951 photo. Happily, all of these buildings have survived and have been repurposed into apartments and offices.

But just as abruptly, things began to change as 1949 brought a drop in sales. There were several factors contributing to this decline: higher costs of raw materials, a failed reworking of the Goldcrest 51 recipe, and the power of television advertising that could only be afforded by larger brewers with more substantial advertising budgets.

Tennessee Brewing Company didn't give up without a fight, launching new marketing efforts. These included new packaging (quart cans, flat top 12 oz. cans, 7 oz., and 16 oz. bottles), a new ad campaign featuring Tennessee native and professional golfer Cary Middlecoff, a contract brewing agreement to make Berghoff 1887 and a new brand of its own called Desoto. But it wasn't enough.

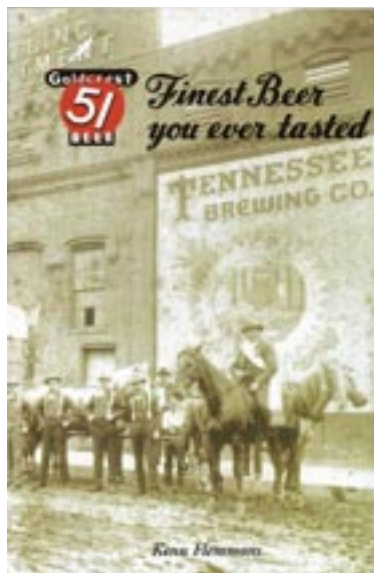
An article in the Memphis Press-Scimitar newspaper dated September 16, 1954, announced that the end was in sight, noting, "Company trucks will make Memphis deliveries of Goldcrest 51 for the last time tomorrow." Employees were notified September 10 that their employment would end just one week later on September 17. The equipment and buildings were sold and the name Goldcrest 51 Beer was licensed to the Atlantic Brewing Company of Chicago, IL and the Cumberland Brewing Company of Cumberland, MD. After 69 years in operation and 21

years after emerging from Prohibition's end, the Tennessee Brewing Company was no more.

Brewery survivors

Today, some of the circa 1890 brewery buildings still stand and have been converted into apartments. The original Memphis Brewing Co. buildings were torn down in the 1960s. The 1949 bottling plant was demolished and a parking deck for the apartments in the former brewery was built that contained the stone Goldcrest logo from the bottling plant.

About the author: NABA member Kenn Flemmons is always on the lookout for Tennessee Brewing Co. items for his collection along with breweriana from other Memphis breweries. He is the author of the definitive book on the Tennessee Brewing Co. called "The Finest Beer You Ever Tasted." Kenn still has copies available for sale. Email him at kflemmons@southernbarter.com. He and six friends reintroduced the Goldcrest 51 brand in 2015 using an original recipe he found while researching his book. Goldcrest 51 was contract brewed but when the pandemic claimed the brewer as a casualty, it ended the effort to resurrect the brand. Kenn still owns the rights to the trade name "Goldcrest 51 Beer" which he considers "the ultimate collectible."





Chalk Talk

BY RICK BASKEN

Hunting for Bosch

The Bosch Brewing Company was a legendary small brewery located in the Upper Peninsula (or “U.P.”) of Michigan. The company was founded as the Torch Lake Brewery in 1874, but just two years later in 1876 it became Joseph Bosch and Company, taking the name of its founder. Its final name change to Bosch Brewing Company came in 1894, and the company thrived until Prohibition with several local branches.

The brewery emerged from Prohibition in only its Hancock location, still owned by Joseph Bosch. In 1937, Bosch died and his daughter and grandsons took over. Under their leadership, the company saw continuous growth, peaking in sales at 100,000 barrels in 1955.

But because of the competitive pressures from the big breweries in Detroit and Milwaukee especially, Bosch was in decline by 1960 and the family sold the business in 1965. It sputtered sadly until closing in 1973.

During its heyday in the 1950s, Bosch pushed a sportsman’s theme, as the U.P. is a heavily forested area with a variety of wildlife and is popular among outdoorsmen and hunters. The brewery employed ad slogans like, “Refreshing as the Sportsmen’s Paradise.”

During this time, Bosch commissioned three chalk pieces—each one is an outstanding work of art with amazing detail. George Baley’s book, *Back Bar Beer Figures*, introduced these pieces to me. I instantly knew I had to hunt down these three amazing chalks and bag them for my collection. In doing so, I have learned that these intriguing figures are both scarce and coveted by collectors.

The first one that crossed my path was the “Duck Hunter” piece. It was an online purchase. To my surprise, “Duck Hunter.” is made from



Ad for hunting attire, c. mid 1950s



The “Duck Hunter” statue depicts two hunters in search of their game. The standing hunter is comically noticing that their quarry is perched on the backside of the squatting hunter. A bottle of Bosch stands tall in the background on this piece, which measures 11 x 8 in. Collection of Rick Basken.



The “Deer Hunter” statue features a hunter, dressed in red, holding his rifle in one hand and a beer in another while he is perched on a case of Bosch beer. He is traditionally Germanic (Joseph Bosch was Bavarian born) in his appearance, with a tuba on his back, suggesting he is part of an Oompah band. His bright red garb has sometimes been mistaken for Santa Claus. In fact, hunters frequently wore that color—sometimes in plaid—in the 1950s, instead of the orange worn today. This piece measures 11 x 7 in. Collection of Rick Basken.

three separate pieces. Both of the hunter figures are removable from the base. There are common problems that collectors encounter with this piece, mostly associated with the hunter character who is kneeling. His glasses are frequently missing or broken. Or, the duck, which is critical to the humor in this piece, is damaged or missing altogether from its perch on the hunter's back. Fortunately, mine is intact.

The second piece, "The Deer Hunter," took me many years to locate. I posted a "wanted" ad in a Facebook group and lo and behold someone came forth with one. However the piece had some condition issues, most significantly that the tuba the hunter wears on his back was broken off and missing. Nevertheless, I was still happy to have added this tough-to-find statue to my collection.

I then did what most successful hunters do after bagging a trophy—I posted a picture of my prize on Facebook. A fellow collector commented on the post, and said he had two "Deer Hunter" figures but both of his had broken horns. The difference was, he still had the pieces of the tubas.

I was highly interested in purchasing one of them, because the repairs needed for his statues seemed



relatively easy, and I thought I could make a tuba from a mold for my first piece. About a month later, he agreed to sell me both of his broken statues. I repaired one right away and didn't touch the other until I gained enough knowledge about mold making. (This will be a future topic).

It was nearly two years later when I finally got around to learning how to make molds. Finding it very easy and rather fun to do, and I ended up making two tubas—one to add to my first statue and one for a spare. Interestingly, The most challenging part was not making the tubas, but finding the correct shade of gold to paint them so they matched the original one. It was not a standard, "off-the-shelf" gold paint color, and it took four tries to get the right custom color match. Now, all three pieces are fully repaired and complete.

Then there's the third Bosch statue in the series, which some call the "Bavarian Man." This one does not have a hunting theme but does show the Germanic man in traditional garb, again with his tuba, as he is likely in an Oompah band. This figure is reportedly the most elusive and I am still hunting for it. Someone told me years ago they found one in or near Houghton, MI in a store front window. What a cool find that would be. My hunt continues and I look forward to hearing from anyone who might want to add it to my collection.

Reach Rick Basken at sellsavere@yahoo.com.



The "Bavarian Man" is the third of the Bosch figures and unlike the other two, does not have a sportsman/hunting theme. This style of statue, sometimes called a "bottle glorifier," showcases the Bosch packaging of the time. The man is perched on a barrel (actually a Bosch beer can) as he gestures with his thumb toward a 12-oz bottle of Bosch. The man is wearing a Bavarian folk costume, complete with lederhosen and green Tyrolean felt hat. He also has a tuba on his back, suggesting that like the character on the "Deer Hunter" statue, he plays an important role in a traditional brass Oompah band. This piece is 10 x 11 in. Collection of Dave Alsgaard.



After a sample tuba was obtained from the purchase of another "Deer Hunter" statue, a mold was made to form a replacement for the missing tuba on one of the statues. Rick also made a spare. Both were painted a bright gold color matching the original. The three statues are shown at the top of the page lined up on Rick's home bar.

FALSTAFF

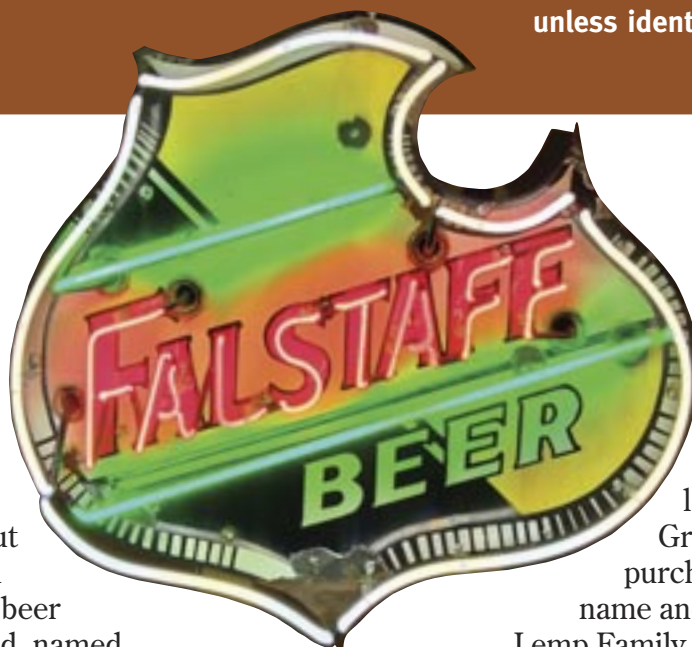


Die-cut cardboard,
26 x 16.5 in., c. 1952-57.

THE RISE AND FALL OF FALSTAFF

by Bryan Monaco

Pictures in this article are from
the collection of Dave Kubat
unless identified otherwise.



In 1899, the Wm. J. Lemp Brewing Company of St. Louis, MO created a brand that gained fast popularity and would outlast and far eclipse the Lemp brewery itself. In fact, unlike Lemp, it would not only survive Prohibition, but 30 years after Repeal would amazingly rise to be the #3 beer brand in the U.S. That brand, named after a famous Shakespearean character, was Falstaff.

Lemp registered what became one of America's most famous brands on March 4, 1902, as recorded at that time in *The American Brewer* journal.

In 1920 and after Prohibition had struck, the legendary Joseph "Papa Joe" Griesedieck and his son Alvin purchased the Falstaff brand name and shield logo from the Lemp Family and formed the Falstaff Corporation in St. Louis. The deal did not include the Lemp brewery or any other brands. Griesedieck

already owned the Forest Park Brewery in St. Louis, which he purchased in 1917. During Prohibition, the new Falstaff Corp. produced near beer, soft drinks, ham, and bacon.

Post-prohibition acquisition and expansion

In March 1933, the company name was changed to the Falstaff Brewing Corporation, in anticipation of Repeal. Given the Post-prohibition demand for beer, a second brewery was needed. The Otto Stifel Brewery, which was closed with Prohibition and had not re-opened, was leased, and became Falstaff Plant #2.

Falstaff's management had ambitious geographical expansion plans, which began with the purchase of the faltering Fred Krug Brewing Co. of Omaha, NE in 1935. The Krug purchase made Falstaff the first brewer in the U.S. to brew the same beer in two different states.

In 1937, Falstaff expanded south by acquiring the National Brewing Co., in New Orleans, LA, a brewery that closed with Prohibition and had not independently reopened. New Orleans eventually became Falstaff's second largest market behind St. Louis.

To shore up its brewing capacity in St. Louis, Falstaff acquired a local competitor there, the Columbia Brewing Company, in 1948. Falstaff's

original plant was expanded and with the Columbia acquisition, it was able to close the aging former Otto Stifel plant acquired 15 years earlier.

More growth after World War II

Falstaff joined other major U.S. brewers in expanding geographically after the war, helping to spur what became decades of consolidation in the American brewery business. In late 1952, it purchased the Pacific Brewing and Malting Company of

San Jose, CA, establishing a foothold in the West.

In 1954 Falstaff strengthened its position in the Midwest with the purchase of the Berghoff Brewing Corporation, of Fort Wayne, IN. Like many smaller, regional breweries of the time,

the Berghoff brothers could not afford to expand and modernize their plant so they sold their brewery and the beer labels they produced.

The Lone Star State was the site of Falstaff's next big move. In 1956, the company took over

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This portrait of "Papa Joe" Griesedieck once hung in the corporate board room of Falstaff's Plant #1 in St. Louis. The small brass insert at the bottom of the painting reads "1863 - 1938. Joseph Griesedieck, Founder Falstaff Brewing Corporation." Collection of Don Roussin.



At left, this large bronze plaque is one of a pair that once hung in one of the St. Louis area breweries. The 61-pound plaque is 30.5 x 26.5 in.



At right is a shield-shaped sign featuring the Sir John Falstaff character, made of stamped brass sheet metal, no mfr. mark, c. 1933-1939.

both the Henry Mitchell Brewing Co. of El Paso, TX and the Galveston-Houston Breweries, Inc., of Galveston, TX. The Galveston brewery had been recently modernized and became Falstaff's state-of-the-art facility.

The last major acquisition of the 1950s was the triumphant takeover of longtime St. Louis competitor, Griesedieck Bros. Brewery, in late 1957. That company was owned by a different branch of the Griesedieck family than "Papa Joe" Griesedieck's



Falstaff lighted back bar sign of reverse-on-glass encased in metal and on a metal stand, 14 x 6.5 in., no mfg. mark, c. 1946-51.

branch that had founded Falstaff. The Griesedieck brewery became Falstaff Plant #10, allowing the company to close its original Forest Park Brewery in 1958—a plant that dated from before Prohibition.

Falstaff was flying high in 1960

as the #3 brand in U.S. production, behind only Anheuser-Busch, Inc. and Jos. Schlitz Brewing Co. In 1961, Falstaff moved into the malt business by purchasing Albert Schwill & Company, a major malt producing company in Chicago founded in 1894.



Dublin Stout labeled bottle set from Prohibition and early/mid 1930s is shown with a steel embossed sign. The 12-oz. glass bottles depict all 8 label variations from 1921-1935. The sign is 20 x 10 in., by Grimm Metal Sign Corp., c. 1920s.



Neon shadow box constructed of cedar wood, 39 x 27 in. The interior cardboard litho is from a J.F. Kernan illustration and measures 25 x 16 in., c. 1952-1954. It is illuminated by neon. There are a few examples of these known to exist with different illustrations. They are believed to have been fabricated in a distributor's sign shop in St. Louis.



Lithographed cardboard in a crimped steel frame promoting Pale brand, 21 x 60 in., by Kemper-Thomas Co., Cincinnati, OH, c. 1933-35.

Rise and Fall in the Sixties

The American brewing industry accelerated its consolidation in the 1960s, and at first, Falstaff seemed well positioned to compete. In 1965, Falstaff expanded into the Northeast, purchasing the Narragansett Brewing Co. of Cranston, RI. The company hit its sales zenith in 1966 with more than 7 million barrels.

But the Narragansett acquisition proved troublesome and dark clouds were on Falstaff's horizon. The Narragansett plant had the highest operating cost of any Falstaff brewery. There was an antitrust lawsuit brought by the State of Rhode Island, spurred on by regional competitors, and Narragansett distributors and shareholders. The case was costly and dragged on for years before the U.S. Supreme Court finally decided in Falstaff's favor in 1973. The financial damage from years of litigation took a heavy toll on Falstaff, not to mention the ill will it generated in New England.

But as early as 1967—one year after its all-time high in sales—things became grim for Falstaff.



Lighted wall sconce, 8 x 14 in., diecast metal and wrought iron with illuminated, embossed, painted glass 12oz crowned bottles, no mfg. mark, c. 1920s-1930's This fixture, one of two known to exist, is thought to have come from the brewery and may have decorated a hospitality room or an executive's office.

Sales had slumped, forcing the closure of the former Columbia Brewery plant in St. Louis. In 1968, the El Paso brewery was closed due to declining sales.

Suffering in the Seventies

By 1970 Falstaff's web of regional breweries had allowed it to expand into all 50 states—the last one being Pennsylvania. This proved no real victory, however, as sales began a steep and irreversible decline. Falstaff's regional acquisition strategy was no longer working.

Falstaff management hoped that making more bold acquisitions like it had in the past might once again pay off. In 1972 it purchased the famed but failing Ballantine Brewing Co. of Newark, NJ. Just 20 years earlier, Ballantine had been the #3 brewer in the U.S., close behind Jos. Schlitz and Anheuser-Busch. But it had fallen from its position in the Top 10 of U.S. beer brands and

was out of favor with beer drinkers of the 1970s.

Falstaff closed the original brewery in Newark and moved the brewing to Narragansett, which did

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A ball knob chronology



C. 1940, 1.5 in. face, by The Robbins Co., Attleboro, MA



C. 1941-1946, 1.5 in., no mfg. mark. This knob is made from Bakelite, a common substitute for metal in ball knobs during the World War II years.



C. 1946-1951, 2 in. face, by Bastian Bros. Co. Rochester, NY.



C. 1952-54, 1.5 in. face, by The Robbins Co., Attleboro, MA



C. 1969-1970, 1.5 in. face, by The Robbins Co., Attleboro, MA 1969-1970.

A window into 1948

This die-cut cardboard forms a 3-D counter display, c. 1948, in a commanding size of 29 x 35 x 6 in. deep. It is an intriguing piece of artwork which tells quite a remarkable story—a snapshot that is rich with detail of American life during that era.

The display presents the perspective that we are looking through a window into the living room of a family's home. Making this scene more realistic and eye-catching is the pull cord on the window shade, which is actually a real cord (and still intact after almost 75 years).

We see a group of men who are gathered around and watching what would have been new technology at the time—a television set. There's a boxing match on the black and white screen and the lady of the house is smilingly entering the room—she's about to enhance the hospitality with an abundant plate of cheese and crackers.

Our host sits closest to the window. He's expecting us and invitingly gesturing for us to come and join the group, share a beer, and enjoy the fight. He has nearly finished his first beer and is waiting to pour a second one that he'll enjoy with us. Why, of course we'll join this party, knowing that "Falstaff doubles the pleasure of every Get-Together."



Dave Kubat has an amazing, wide-ranging collection of Falstaff breweriana that he generously shares with us on these pages. For me, this piece is especially captivating for the tale it tells.

~Ken Quaas

Striking 3-D counter display, 11 x 13.5 in., cardboard and metal, no mfr. mark, c. 1954-1957.



Die-cut cardboard 3-D counter display, 18 x 13 x 6 in. deep, c. 1950s.

not strictly adhere to Ballantine's recipes, and consumers noticed. Falstaff was successfully sued for violating the terms of the sales contract, but the damage was done as those still loyal to Ballantine dropped the brand.

In 1973 Falstaff closed the San Jose plant that had been acquired 20 years earlier and purchased the former Burgermeister brewery in San Francisco, CA, which had closed two years earlier after failed ownership by Jos. Schlitz and then Meister Brau Inc. of Chicago, IL.

The old Burgermeister facility had more brewing capacity than the one in San Jose, but Falstaff's sales had declined in the west and the larger brewery was not needed. The next year the brewery was leased to the General Brewing Company of San Francisco, CA.



Lighted backbar sign in the shape of a bottle cap, plastic and metal, 8 in. dia., by Winell Displays, Kansas City, MO. c., 1946-51.

failure. It was taken over by Paul Kalmanovitz, who ran General Brewing. Kalmanovitz was an entrepreneur and leveraged buy-out king who became infamous for closing breweries and laying off employees.

One of his first moves was to fire every white collar, Falstaff corporate worker at the company's St. Louis headquarters. Two years later in 1977, the St. Louis brewery was closed, followed by the plants in San Francisco (1978), New Orleans (1979), Galveston (1981), and Cranston (1981 and after a brief resurgence, for good in 1983).

Falstaff's very first out-of-state acquisition, the former Fred Krug brewery of Omaha, was shuttered in 1985 after 50 years. The last Falstaff brewery in production, in Fort Wayne, closed in 1990.

After that, the Falstaff brand's production was shifted to the Kalmanovitz-owned Pabst brewery

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Falstaff's finale

In 1975, the company's sales volume had declined by more than 70% of its peak just 10 years earlier. Falstaff had floundered into financial



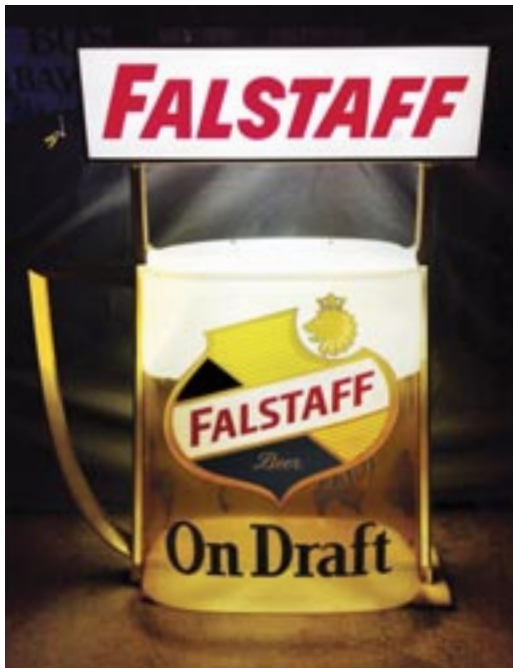
Dutch style wooden shoes, 5 x 13 in. each, size 9, engraved for Bob Harshman, a territory manager for Falstaff. Harshman worked in the Quincy, IL area in the 1950s and left in 1958 to go to Grand Rapids, MI to pursue a different career. This was an appropriate parting gift from Falstaff, as Grand Rapids had become the center for Dutch religious and cultural life in America.



"Swinging Mug" lighted cash register sign with calendar pad, plastic and metal, 11 x 10 in., by Thomas Schultz Co., Morton Grove, IL, c. 1967-1968. This motion sign style was repurposed from the earlier clock version—the clock face still remains behind the calendar pad.



Backbar sign of plastic mounted on wood, 14 x 6 in., mfg. mark not legible, c.1950-51.



Outdoor lighted sign of plastic, steel, and aluminum, 44 x 60 in., by Thomas Schutz Co, Morton Grove, IL, c. 1965-66. This is a new old stock piece that was recently located, still in its original crate.

A nationwide network

During a span of 53 years, Falstaff uniquely built an extensive network by purchasing 13 other breweries and one malting plant. Only one of these, the old Ballantine brewery in Newark, N.J., was not put into use.

City	Plant #	Dates	Former Brewery Name
St. Louis, MO	1	1920 – 58	Forest Park
St. Louis, MO	2	1933 – 52	Stifel
Omaha, NE	3	1935 – 85	Krug
New Orleans, LA	4	1937 – 79	National
St. Louis, MO	5	1948 – 67	Columbia
San Jose, CA	6	1952 – 73	Fredericksburg
Fort Wayne, IN	7	1954 – 90	Berghoff
Galveston, TX	8	1956 – 81	Galveston
El Paso, TX	9	1956 – 67	El Paso
St. Louis, MO	10	1957 – 77	Griesedieck
Chicago, IL	11	1961 – 75	A. Schwill Malting
Cranston, RI	12	1965 – 83	Narragansett
Newark, NJ		1972	Ballantine (brewing shifted to Narragansett)
San Francisco, CA	13	1973 – 19	Meisterbrau



Double-sided, glass and metal, "drum-shaped" lighted sign, 24 in. diameter x 8 in. depth, no mfg. mark, c.1934. The iron mounting bracket extends 32 in. A very early lighted sign for Falstaff. Collection of Don Roussin.

in Milwaukee, WI and the Pearl Brewery in San Antonio, TX. Under Kalmanovitz and his now re-named S&P Corporation, Falstaff became an almost forgotten, bottom-shelf brand by the late 1990s.

In those last days, Falstaff's brewing was managed by S&P Corp's G. Heileman Brewing Company of La Crosse, WI, which was renamed The City

Brewery by the time the last batch of Falstaff rolled off the canning line in 2005. That was the end of the line for a beer that had once proudly boasted that it was, "The choicest product of the brewer's art." It was a sad finale for a brand that had once thrived, and then just survived, for more than 100 years.

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Market Position: Top 10 Brewers

1950

Rank	Brewer	Barrelage
1	Jos. Schlitz Brewing Co.	5,096,840
2	Anheuser-Busch, Inc.	4,928,000
3	Ballantine, Inc.	4,375,000
4	Pabst Brewing Co.	3,418,677
5	F & M Schaefer Brewing Co.	2,772,000
6	Liebmann Bros.	2,965,522
7	Falstaff Brewing Corp.	2,286,707
8	Miller Brewing Co.	2,105,706
9	Blatz Brewing Co.	1,756,000
10	Pfeiffer Brewing Co.	1,618,077

- Total U.S. brewers' barrelage: 82,830,137.
- Top 10 Brewers' percentage of total U.S. barrelage: 38%
- **Falstaff share of market: 2.8%**

1970

Rank	Brewer	Barrelage
1	Anheuser-Busch, Inc.	22,201,811
2	Jos. Schlitz Brewing Co.	15,129,000
3	Pabst Brewing Co.	10,517,000
4	Adolph Coors Co.	7,277,076
5	F & M Schaefer Brewing Co.	5,749,000
6	Falstaff Brewing Corp.	5,386,133
7	Miller Brewing Co.	5,150,000
8	Carling Brewing Co.	4,819,000
9	Theo. Hamm Brewing Co.	4,470,000
10	Associated Brewing Co.	3,750,000

- Total U.S. brewers' barrelage: 121,861,000
- Top 10 Brewers' percentage of total U.S. barrels: 69%
- **Falstaff share of market: 4.4%**

1960

Rank	Brewer	Barrelage
1	Anheuser-Busch, Inc.	8,477,099
2	Jos. Schlitz Brewing Co.	5,694,000
3	Falstaff Brewing Corp.	4,915,000
4	Carling Brewing Co.	4,822,075
5	Pabst Brewing Co.	4,738,000
6	P. Ballantine & Sons	4,408,895
7	Theo. Hamm Brewing Corp.	3,907,040
8	F & M Schaefer Brewing Co.	3,202,500
9	Liebmann Breweries	2,950,268
10	Miller Brewing Co.	2,376,543

- Total U.S. brewers' barrelage: 87,912,847
- Top 10 Brewers' percentage of total U.S. barrels: 52%
- **Falstaff share of market: 5.6%**

1980

Rank	Brewer	Barrelage
1	Anheuser-Busch, Inc.	50,200,000
2	Miller Brewing Co.	37,300,000
3	Pabst Brewing Co.	15,091,000
4	Jos. Schlitz Brewing Co.	14,900,000
5	Adolph Coors Co.	13,800,000
6	G. Heileman Brewing Co.	13,270,000
7	Stroh Brewery Co.	6,161,255
8	Olympia Brewing Co.	6,091,000
9	Falstaff Brewing Co.	3,901,000
10	C. Schmidt & Sons	3,625,000

- Total U.S. brewers' barrelage: 176,311,699
- Top 10 Brewers' percentage of total U.S. barrels: 93%
- **Falstaff share of market: 2.2%**

Immortalized in chalk

Sir John Falstaff gave his name to the beer and his likeness to a variety of different statues promoting his namesake brew. These came in chalk and finally resin, as seen here, from the collection of Dave Kubat.



Bust, 18 x 21 in. dated 1938 on back.



Bust 15 x 21 in., dated 1939 on back.



Standing and toasting alongside a 12 oz. bottle, 10 x 17 in., c. 1939-50.



Posing with a 12 oz. bottle, 7 x 12 in., c. 1941-50.



Carrying the shield with a 12 oz. bottle, 10 x 16.5 in., c. 1954-57.



Cast in resin, this 1971 statue replicates the 1939 design of Sir John but has a shorter base and uses the shield design of that later time. It was the last statue produced by Falstaff.



This is a test sample of a prototype designed for wall mounting, 9 x 19.5 in., c. 1971. There is documentation indicating that this version was never produced for point-of-sale.

HOUSE OF FALSTAFF

Dave Kubat has amassed a preeminent collection that Sir John himself would proudly toast.

By Rusty Long



Dave Kubat has assembled what is certainly one of the most extensive collections of any one brand of beer that exists in the breweriana hobby. His home in St. Peters, MO, a suburb of St. Louis, houses a virtual shrine to the Falstaff brand, highlighting a vast array of breweriana put out by that Post-Prohibition brewery. The walls, shelves and showcases in Dave's roomy basement contain what seems to be anything and everything Falstaff, including signs, boxes, bottles, cans, glasses, mugs, and numerous other items, in a collection spanning more than 1500 items.

Dave's "collector genes" are very strong, as he carries on the tradition of his large family of collectors. "My parents, my aunts and uncles, my entire family were collectors," Dave laughingly says. His penchant for collecting has taken him across a variety of interest areas. For 20 years his primary passion was for toy trains, stemming from his overall

interest in real trains. He built a renowned collection of Lionel trains. At the same time, he collected and

restored 1970 Dodge Challengers which often won awards for his painstaking restorations.

His collecting craving was caught by a broad array of subject matter, including vintage Coleman lanterns, World's Fair memorabilia, petroleum advertising, soda advertising, and vintage St. Louis sports memorabilia. It was in the mid-1980s when Dave first began to dabble in breweriana. He quickly amassed a collection of more than 300 Anheuser-Busch commemorative steins, which along with a group of neon beer signs, decorated his basement mancave.



Although Dave's enthusiasm for collecting what he calls "things of interest" to him seemed to know no bounds, the space in his house for his various collections presented some limitations. "Once one collection starts to grow, you have to make room for it by selling another,"

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Dave notes, “That’s why I sold off all of my A-B steins and neons years ago.”

But Dave’s interest in breweriana did not end there. He had always liked glassware, and when a couple of old Falstaff glasses caught his eye in an antique mall about seven years ago, he was off and running on what would become a spectacular collection. Soon, the vintage toy trains had left their station in Dave’s many shelves and showcases, with various brewery-related artifacts taking their place.

“At first I was collecting anything related to St. Louis area breweries, from Pre-Pro to the 1970s,” Dave recalls, “While I was collecting A-B, Falstaff, Lemp, Griesedieck, Stag, and other St. Louis area breweries of the past, it was always the Falstaff and Lemp items that would lure my interest the most. Falstaff has this colorful history that was deep rooted here in the St. Louis area and eventually became a brand known across the nation. And it has that iconic shield and what seems to be a never-ending abundance of memorabilia across many areas of interest. These are the things that fueled my to research and historically document what I collect.”



Dave also found he was in the midst of a very vibrant breweriana collecting community in the St. Louis area and has become an active member of the local Gateway Chapter, also a member and treasurer of the Falstaff Chapter. Knowing his own collecting community also helped him decide to focus on Falstaff. “I have a lot of competition with so many St. Louis breweriana collectors,” he says. “I like the idea of specializing and really becoming an expert in something I collect. I decided to be the best I could be with one brewery. And the one that interested me most with the breweriana I liked best was Falstaff.”

Always a stickler for details with any of his collections, Dave meticulously cleans, photographs, researches, dates, and catalogs his acquisitions before putting them on display. When possible, he tries to group items of similar time era’s and themes, like sports-related Falstaff breweriana.





Like most collectors, Dave loves the hunt for new artifacts and to actively network with NABA members and other fellow collectors. “Once I established my focus as a diehard Falstaff collector, things started rolling my way,” he says. “There were many times when I was lucky enough to be in the right place at the right time to acquire a piece.”

Falstaff was a major brewery which once ranked #3 in the country in sales volume. The company had a nationwide network of breweries and produced a huge variety of point-of-sale advertising. Its abundance of advertising supporting motor sports alone could fill a large basement, and indeed, part of Dave’s basement showcases a lot of Falstaff advertising with a motorsports theme—something that ties in well with his love of cars.

Because of the sheer volume of Falstaff memorabilia, from its Pre-Prohibition conception by the Lemp brewery to its final days under Pabst, Dave found he had to be increasingly choosy. “Anything that I add to the collection is usually a 9+ condition, but there’s exception when rarity comes into play” Dave says. “There is just too much stuff—



especially 1970s signs—and you have to be selective.” The variety in Dave’s massive collection also features many rare, prototype, and one-of-a-kind items.

This is especially true when you are adding something of both significance and size to the collection, as Dave did this year when he purchased a mammoth 17-foot neon sign

(see sidebar article) that required a 4200-mile roundtrip to California to personally pick up. “My wife and I made a little vacation out of it,” He recalls, “It was definitely an interesting adventure.” And what does his wife Vickie think about Dave’s love of all things Falstaff? “She is with me every step of the way on this journey,” he says. “She’s a collector too, and sometimes she even convinces me to get something when I am second guessing myself.”

Luckily for Dave and his ever-evolving Falstaff collection, the “collecting gene” is not only in his family heritage, but he also married into it.

Author’s Note: Dave Kubat can be reached at dwklionel@aol.com.

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BRINGING HOME THE CROWN JEWEL

by Dave Kubat

I recently had a once-in-a-lifetime opportunity to obtain what I consider to be the crown jewel of my Falstaff collection. Acquiring this amazing piece involved quite a journey. The story began in November 2021 when a fellow Falstaff collector, Henry Enos of California, posted that he had two Falstaff 4 x 4 foot outdoor metal signs for sale.

Until this time, I had only known of Henry and his fabulous collection of Falstaff memorabilia from various pictures he had posted on the Falstaff Collectors web page. Among those pictures was a standout piece that I greatly admired – an awesome, tri-panel porcelain neon sign from the 1940s that extended a massive 17 feet long and 44 inches high.

When I contacted Henry about the two outdoor signs he had for sale, I was surprised when he said he also wanted to sell his large tri-panel sign. Of course I immediately wanted to buy it, but then reality set in. First, I wondered where I would put it. Second, how would I transport it more than 2000 miles from California to my home, near St. Louis.

I told Henry that I wanted it but would need to figure out these important logistics. He was very understanding and assured me that I could take some time to figure things out.

Within a couple of weeks, I had settled on the location for it in my basement. But because my basement was already full with other Falstaff breweriana, creating the right space for this enormous sign would require moving four large display cases (that were filled with more than 300

items) to another room, and then rearranging that room as well. I completed this challenge in four days, and this opened up 18 feet of wall space.

The long journey

Next I had to figure out how to transport this large, heavy, and fragile antique sign more than 2000 miles. After considering several options, I chose the one I thought would best get the sign home safely—even though it was going to be the most demanding on my wife Vickie and I.

I decided to rent a 9-foot long cargo van and make the lengthy trip across the country and back. With my plans in place, I made the arrangements with Henry to travel out in early April of this year.

My wife and I left for California early on a Wed-



The sign, as seen after it was taken down and purchased by a local collector in the early 2000s. It was soon purchased by Henry Enos, who drove to Illinois to transport it back to his home in California.

At left: Previous owner Henry Enos (left) and Dave Kubat (right) stand in front of the Falstaff sign when it was still hanging in Henry's home in April 2022. The next day, it was taken down, dismantled into three parts and carefully loaded into the cargo van (at right) for its long re-location journey from California to Missouri.



nesday morning, with the goal of making it a three-day journey to get to Henry's home. I hadn't anticipated the 75 mph crosswinds I'd face driving through Nebraska and Wyoming that would make our journey that much more challenging. Still, we arrived as planned on Friday.

Henry welcomed us into his home and we were immediately overwhelmed by the vastness of his collections. His 4000 square-foot house is like a museum. He has one large room that was stunningly transformed into a 1950s soda fountain, complete with counter, seating, and a candy confectionery section. There are separate rooms containing beautiful displays dedicated to his Coca-Cola, Planter's Peanuts, and of course, nearly his entire second floor dedicated to Falstaff memorabilia. Henry's interest in Falstaff stems from his father, a stationary engineer who operated the boilers at Falstaff's San Jose, CA plant. He worked there from 1959 to 1973, when the plant was closed down.

The big move

We spent Friday evening enjoying his collections and hospitality. On Saturday, we disassembled the sign into its three sections and carefully carried them, one at a time, down the winding stairway and outside, gently placing them in the van without damaging the neon glass. Once all three sections were secured for the ride home, we celebrated with food, drink, and socializing. Henry was a wonderful host!

We departed on Sunday morning for the long trip home. I was constantly aware that I was carrying precious cargo—this immense and fragile sign had survived almost 75 years. I didn't want to be the one to break it.

The road conditions were sometimes rough and there were many hard thumps of the van followed by other concerning noises. Let's just say I anxiously stopped more than usual to be sure that the sign was okay.

When we finally arrived home after 4,200 miles and 6.5 days behind the wheel, I could not have been more relieved that my final check of the sign proved it remained intact and unbroken.

The following day a good friend helped me unload the three sections of the sign into the garage. With great anticipation and also to put my mind at ease, I plugged all of the panels in and watched with satisfaction as the neon glass tubes fired back up in all their glory.

Over the next few days, I cleaned and detailed the sign and checked all of the electrical connections. Now it was time to move it to its new place of honor in my basement.

First, my wife and I spent several hours measuring and mounting the attachment boards. Then with a friend's help, we moved the sections one by one, into the basement and mounted them on the wall.

Finally, it was time for the big reveal. I felt a huge sense of joy when I flicked the sign's two switches and the magical glow of the neon, combined with the carnival-style lights that ring the top of the sign, filled the room. The extensive journey to get the sign was well worth it!

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Once he arrived home, Dave first set up the sign in his garage to make sure it was still in working order.



The 17-foot-long sign, dating from the late 1940s, forms the dominant centerpiece of Dave's extensive Falstaff collection.



A photo of a similar sign, but in a trapezoidal configuration, was taken in Pacific, MO in 2001. The sign was reportedly removed shortly thereafter and what became of it is unknown.

The Sign's Story

My tri-panel sign has an intriguing history. This style of sign was introduced in the late 1940s and was manufactured by the Mt. Vernon Neon Sign Co. of Mt. Vernon, IL. These dramatic signs were usually placed above a building's entrance, typically in a trapezoid configuration, protruding outward from the building.

My sign originally hung in Galesburg, IL, about 220 miles north of where I live, near St. Louis, MO. It was mounted atop a flat roof building that originally had been a grocery store in the 1960s and was converted into a tavern and dance hall in the 1970s, which is when it was installed in a flat configuration (instead of a trapezoid).

It also has 40 carnival lights mounted on top that were not a standard feature of these signs.

The sign in use at a tavern in St. Louis c. 1950.



Because the sign dates from the 1940s and the building from which it was removed was built in the 1960s, it is safe to say that it must have been used somewhere else. After a little research, I found a photo of another establishment in Galesburg with the same style of sign and with the carnival lights on it (although on the bottom). I believe this to be the same sign and that the carnival lights were simply moved to the top for its new location.

When the sign was finally taken down in early 2000, the tavern was called JR's Tap. It was removed because the Illinois Tax Commission prohibits retail businesses from using outdoor advertising that promotes products they do not sell.

This amazing artifact was headed for the scrapper until a local collector miraculously stepped in and acquired it. Shortly thereafter in 2004, Henry Enos bought it from that collector and relocated it to California, where he painstakingly restored it. Now nearly 75 years old, the sign is back home in the Midwest and still glowing.



The sign owned by Dave is believed to be shown in this 1967 photo (above left) at Everett's Tap in downtown Galesburg, IL. Here, it was hung in a trapezoidal formation. The addition of the carnival lights can be seen at the bottom of the sign—a good indicator that this is the same sign—because of this unusual addition that also exists on Dave's sign. The owner of Everett's retired in 1972 and there is no evidence of succeeding ownership of his tavern. This indicates the possibility that the sign was moved to the last known location in Galesburg, a now abandoned tavern and dance hall called JR's, shown above at right.



Schmidt Brewing Company Detroit, Michigan



Ed. Note: *This is the 19th installment in our series about Michigan breweries surveyed during 1944-1945 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 18 of the 23 breweries in the survey, presented in (mostly) alphabetical order.*

BY LARRY MOTER

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

By Laboratory Division
(Geagley, Edwards, Ohmen) July 1945

Schmidt Brewing Co. is a fairly common name in the collector community. The first thing that might come to mind for East Coast collectors is Schmidt's of Philadelphia. To Upper Midwest collectors, it would likely be Schmidt's of St. Paul, MN. But to Michigan collectors, Schmidt's means Detroit.

One of my many collecting passions is brewery books and booklets of all types. Many contain interesting histories of individual breweries and the brewing industry. Old brewery cookbooks are one of my favorites, and the 1934 *Beer At Home*, which came compliments of The Schmidt Brewing Co. of Detroit is in my collection. The Foreword mentions that "... the nation was slowly emerging from dark and



Schmidt's Famous and Wurzburger, rare tin over cardboard sign 9 x 13 in., by American Art Works Inc., Coshocton, OH. c. 1933-1936, Collection of Don Wild.

stressful times in the year 1873 when The Schmidt Brewing Company was established."

The brewery may have been built in 1873, but there was apparently no one named Schmidt associated with the brewery until about 1895, when Frank J. Schmidt became joint owner with Joseph Peter Kaiser. It was then known as the Kaiser & Schmidt, Champion Brewery, and operated under that name until Prohibition in 1919.

I remember visiting the old brewery structure around 1980 and seeing "Kaiser & Schmidt, Champion Brewery," proudly etched in a keystone

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that was strategically placed on the building for visibility. Sadly, a visit almost 30 years later in 2009 during a Just For Openers convention held in Detroit shockingly revealed the location as an “urban greenfield,” where many abandoned factories & buildings were leveled by the city.

During prohibition, the brewery was re-named the Schmidt Products Co., and leased production to the Acme Beverage Company for the manufacture of malt syrup under several trade names.

When Repeal came, the brewery was again re-named and incorporated in December 1932 as The Schmidt Brewing Company. Schmidt got off to a strong start brewing beer again thanks to its malt manufacturing business, which enabled a fast renewal of operations. In June, 1933, the company’s product was placed on the market as “Schmidt’s Famous” beer. Distribution was throughout the State of Michigan, and a significant volume was sold in adjoining states. In 1934

numerous plant improvements were made and a new bottling plant was soon built.

According to “Brewed in Detroit” former NABA President Peter Blum’s 1998 authoritative book on Detroit’s brewing history, sales at Schmidt were a bit erratic in the 1930s. The brewery sold 229,000 barrels in 1934; dropped to 168,000 barrels in 1935; rebounded to 198,000 in 1937; and increased to 213,000 in 1938.

The 1945 Liquor Control Survey, that is the basis for this series on Michigan breweries, indicates that there must have been quality control issues. The survey’s inspection remarks state:

“This beer had the lowest balling of any Michigan beer analyzed. A low-cost beer of mediocre quality.” A Balling Scale measures the concentration of dissolved solids (mainly sugars) in a brewery wort. The concentration of dissolved sugars in the wort is an indicator of the potential alcoholic strength of the beer, as those are the sugars that the yeast will ferment into alcohol.

Schmidt was unusual in producing not just one, but three different prohibition. Two of the three are pictured below.



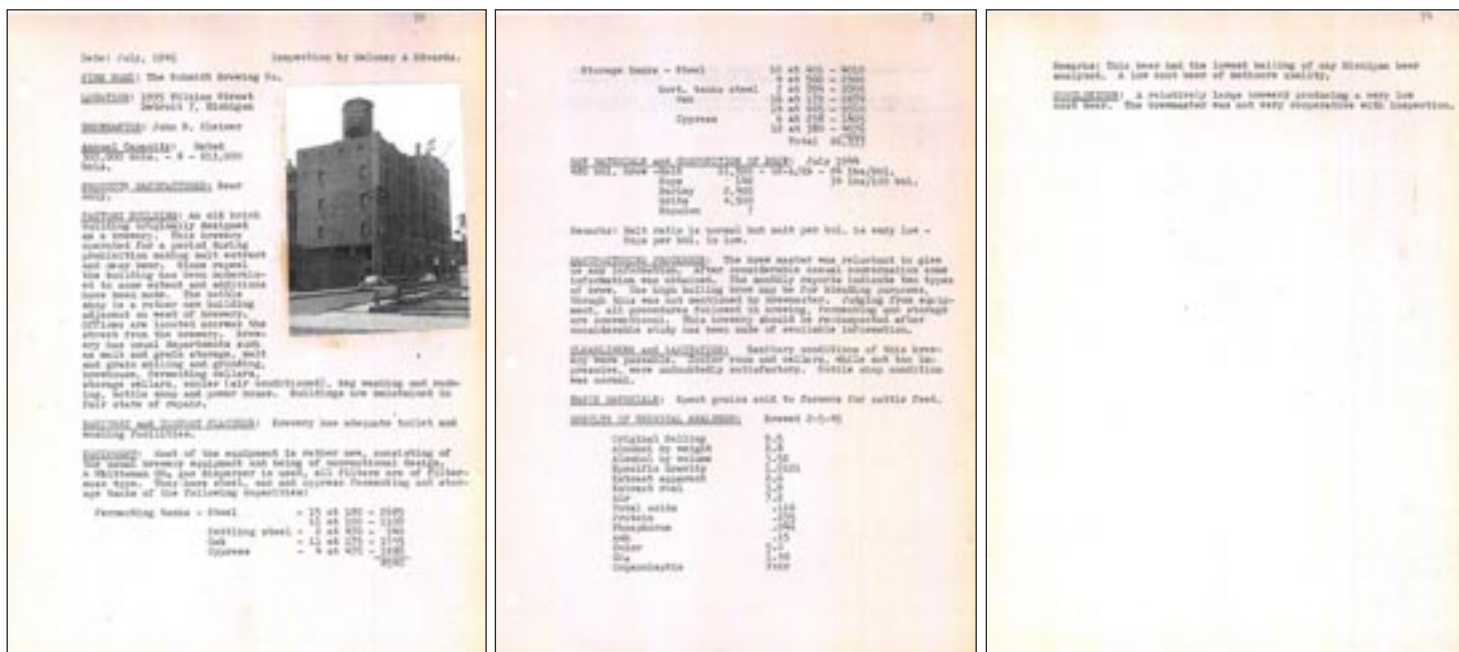
Stock tray from Kaiser & Schmidt’s Champion Brewery, 13.5 x 16.5 in., by H. D. Beach Co., Coshocton, OH. “The Bride,” 1905–1908, Collection of Jim Kaiser.



Tray from Schmidt Product Co., 13.25 in. square, by American Art Works Inc., Coshocton, OH. 1920–1933, Collection of Jim Kaiser.



Schmidt Products Co. 13 in. diameter, by American Art Works Inc., Coshocton, OH. 1920–1933, Collection of Dave Alsgaard.



Schmidt's tin over cardboard sign. Their Famous brand was used from the end of prohibition only until 1936. 13.5 x 6 in., by Permanent Sign Display, Reading PA. 1933-1936, Collection of Don Wild.

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A nice lineup of labeled bottles with best estimate dates showing the brand progression for the life of the Schmidt Brewing Co. Collection of Ed Stroh.



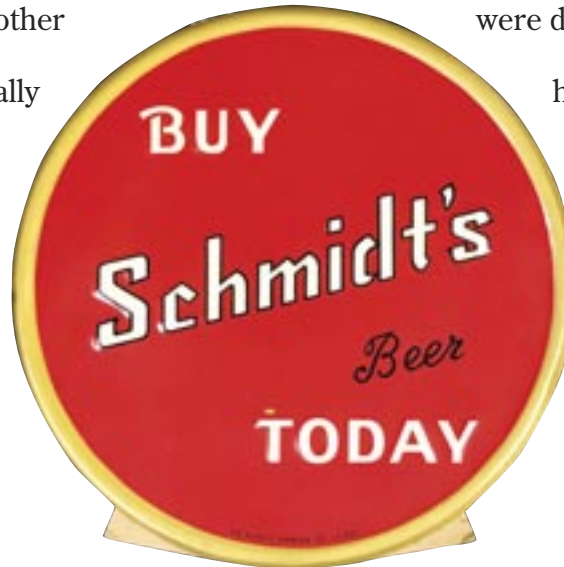
Whether this was by design to maximize profits or was due to wartime shortages is not known.

Despite the Survey's harsh judgement of Schmidt's beer, sales remained strong during the war at around 300,000 barrels. Sadly, the post-war story for Schmidt is another familiar, small regional brewery refrain. Sales dropped dramatically

in the late 1940s. A new brand called Jolly Ale was introduced in September 1949, by a new brew-master in a desperate effort to revive falling sales. But by 1950, sales had shrunk to just 105,000 barrels—about one third of what they were during the war years.

According to Detroit brewery historian and NABA member

Rare pulp coaster, 4 in. diameter. c. 1933–1936, Courtesy of Tavern Trove.



This 10 in. diameter embossed tin back bar sign with easel back has a pretty direct message. c. late 1940s, no mfg. mark. Collection of Rick Schmidt.

Rare pinback indicating that Schmidt's was a proud member of the NRA. 2 in. wide, by Bastian Bros. Co., Rochester, NY. c. 1933–1936, Collection of John Liedel. The National Recovery Act was enacted in 1933 to stimulate economic recovery after the depression.



Schmidt's Patriotic Theme

A patriotic sign from Schmidt's Reverse on glass in wood frame. 14.5 x 8.2 in., by Martelle Lamb, Inc., Detroit, MI. c. mid 1940s, Collection of Don Wild.



Rare celluloid sign with strong patriotic imagery and text. 7 x 12 in., by Bastian Bros. Co., Rochester, Mid 1940s, Collection of Rick Schmidt.



Strong patriotic imagery with rare depiction of both cone top can and bottle, on this oval reverse-on-mirror sign. 14 x 9 in., High Point Mirro-Products Company, High Point, NC, c. mid-1940s. Collection of Kyle Bohl.

Schmidt's Wooden signs



Schmidt's art deco sign, reverse on glass in wood stand.
10.5 x 14 in. no mfr. c. mid 1940s, Collection of Don Wild.



Composition hanging sign.
8 x 10.5 in., no mfr. c. mid 1940s,
Collection of Tom Philport.



Rare reverse glass backbar sign on wood stand. 8 x 16 in., by Martelle
Lamb Inc., Detroit MI. c. mid 1940s, Collection of Rick Schmidt.



Rare, bright, and colorful GloGlass Sign" with metal frame backed by
cardboard. 10 x 12 in., by Dura Products Mfr. Co., Canton, OH.
Late 1930s, Collection of Don Wild.

Rare stamped tin sign in a shield
design. 12 x 14 in., no mfr. Mid
1940s, Collection of Rick Schmidt.



Ed Stroh, Schmidt's inevitable collapse occurred in November 1951, due to lack of capital. E & B purchased the brands and labels and the rights to brew Schmidt's Beer and Jolly Ale for an initial period of two years on a royalty basis, which was later renewed. Goebel purchased some of the Schmidt equipment.

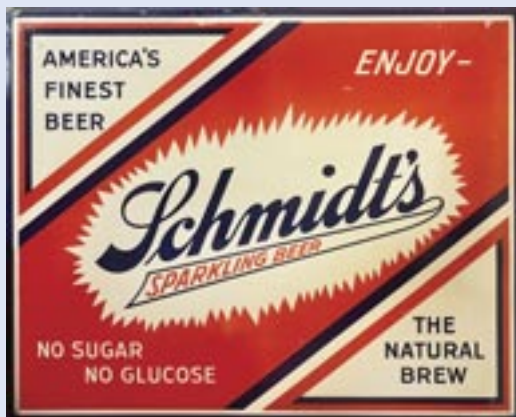
Peter Blum's book speculates what might have happened if Schmidt's management had been a bit

smarter: "with foresight circa 1945, Schmidt could have planned a marketing strategy to compete against other local brewers like Pfeiffer and Goebel but were too conservative with their wartime profits and failed to make the strategic investments to promote their brands."

That could be the obituary for many small breweries that were upended in the late 1940s.

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The somewhat unusual “No Sugar No Glucose” tag line was used for a short time in the 1940s. It was Schmidt’s claim for ingredient purity and was meant to stress the non fattening quality of their beer.



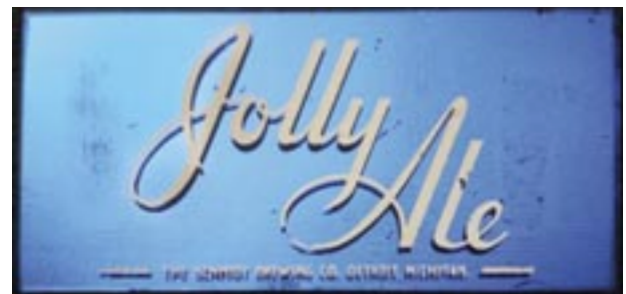
Schmidt’s Sparkling Beer was introduced in 1936 and replaced their “Famous” brand. Tin over cardboard sign, 8.5 x 10.5 in. By Electro Chemical Engraving. Co., Inc. New York, N.Y. Collection of Don Wild.



Very attractive graphics on this 11.5 in. diameter tin button sign. The “No Sugar No Glucose” tag line was used starting around 1940. No mfg. mark. Collection of Rick Schmidt.



Not as eye catching or colorful as their earlier advertising, but a rare Schmidt’s Beer paper over cardboard sign with reverse on glass center. 7 x 11 in., by Telescreen Adv. Co., Toledo, OH. 1951–1962, Collection of Don Wild. This was produced by E&B after it bought the assets of the Schmidt brewery in 1951.



Fairly plain but scarce and attractive reverse-on mirrored glass sign for Jolly Ale, 4 x 8 in., mfg. by J.A. Lamb Co., Detroit MI, 1949–1951, Collection of Frank Pfeiffer.



Schmidt’s Famous & Würzburger glass and metal frame with cardboard backing. 14 x 6 in no mfg. 1933–1936, Collection of Don Wild.



Label for Schmidt’s Würzburger Style (dark) 1933–1946, Collection of John Steiner.

Author’s Note: A special thanks to Ed Stroh for information on Schmidt that was not in Peter Blum’s book “Brewed in Detroit,” and pictures of bottles showing interesting “brand evolution.” Thanks also to the following for contributing images from their collections: Rick Schmidt, Don Wild, Tavern Trove, John Liedel, Tom Philport, Jim Kaiser, John Steiner, and Dave Alsgaard.

The next brewery profiled in this series is The Stroh Brewing Company, also of Detroit.

Please email photos of breweriana you would like to share to Managing Editor Dave Alsgaard at: dalsgaard@charter.net with a copy to me at accneca@aol.com

Cornering the Market

NABA members share Pre-Prohibition corner sign highlights from their collections

by Doug Hoverson

Corner signs are among the most spectacular pieces of breweriana. Their size, graphics, age, and rarity often make them the center of attention in collections. They were designed to draw customers into Pre-Prohibition saloons by advertising the beer sold inside. Many saloons were tied houses or had close relationships with a particular brewery. A striking corner sign could help a brewery set their saloons apart in a crowded marketplace.

During the 1880s, metal corner signs began to replace the traditional wooden signs that hung above the door. Their color and durability were better than wood signs, and the ability to curve the tin around a wood frame allowed them to be seen and read from multiple angles.

The Burdick Enamel Sign Company

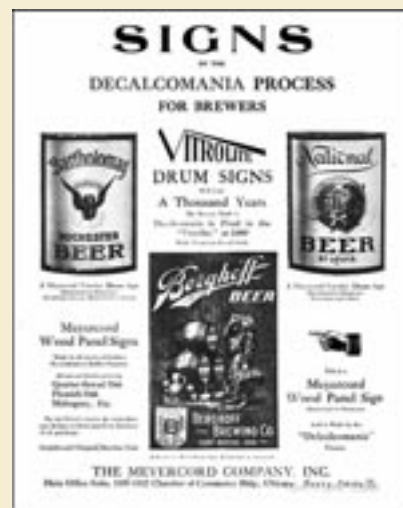
Some of these classic corner signs are made of porcelain, such as those pictured here by **The Burdick Enamel Sign Company**, which was established in 1895 in Chicago, IL and eventually expanded to include four factories, located in Boston, MA, New York, NY, and Beaver Falls, PA. Some of the most well-known Burdick signs are curved, corner porcelain enamel signs.



Meyercord Company

There is a considerable array of corner signs made of Vitrolite, a very sturdy, structural glass first created in 1900. In the early 1900s, The **Meyercord Company** of Chicago, IL introduced their corner signs in Vitrolite. Meyercord specialized in decalcomania, which is a process of transferring designs from prepared paper on to glass or porcelain. Meyercord fired advertising—chiefly for beer and

whiskey brands—onto white glass at 1800 degrees. Some of the signs were translucent, and could be backlit, forming some of the earliest lighted point-of-sale advertising. These Vitrolite corner signs were called “drum” signs and Meyercord boasted in its advertising that the signs were so durable they would last for “a thousand years.”



The Meyercord Company embedded their famous decals in Vitrolite glass.
Courtesy of Decopix.com

Some exist only in pictures

Many corner signs are known only through photographic evidence. My Dad lives in a senior apartment complex where one of his former neighbors was Alice Molitor, who was the granddaughter of Anton Molitor, owner of the Melrose Brewing Co. from the town of the same name, in central Minnesota.

When she heard about my book, *Land of Amber Waters*, Alice gave my dad several pieces of breweriana to pass along to me. They included a couple of nice labels, some paper ephemera, and this photo of a tavern in Sauk Centre, MN. The two large corner signs are not known to be in any collections, but as collectors know, anything is still possible.

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Following is an assortment of Pre-Prohibition corner signs from the collections of NABA members—and some of the stories behind them.

MATT SCHERZINGER, HOUSTON, TX.

Porcelain enamel sign, American Brewing Association, Houston, TX, 17 x 21.75 in, by The Burdick Enamel Co., Chicago, IL.

“The American Brewing Association only existed for about 25 years—it opened in 1893 and closed in 1918. Although not a great deal of breweriana was produced by this brewery, what it did produce was exceptionally beautiful and today is scarce. This corner sign is one of three known to exist and still retains its original mounting bracket, which these types of signs are often missing.

I acquired the sign from a picker here in Houston about six years ago. I was loading my van for a three-week trip when he called and said I had to see what he had found, and it couldn’t wait until I got back. I stopped loading my van, rushed over to see this sign and immediately bought it. I left for my trip a day late, but it was worth it.

When I got the sign, I was aware of only one other still in existence. But at this year’s breweriana show in Shiner, I sold a guy two Grand Prize license holders and in conversation, found out he had one too, so that makes three.”

STEVE ADYDAN, MARIETTA, NY.

Porcelain enamel sign, Crown Beer, Bartels Brewing Co., Syracuse, NY, 13 1/2 x 14 7/8 in., by Baltimore Enamel & Novelty Co., Baltimore, MD.

“About 30 years ago I was at a flea market and there was all this talk about four porcelain beer signs that turned up but sold quickly. The story was that one of the dealers got into an elderly woman’s attic and found these four mint signs sitting there. She said her father was hired to hang these signs up around the area. Well, four never got hung and he brought them home and there they sat for many years.

The dealer brought them to the market and sold them for \$90 each—of course they went fast. Unfortunately, I missed out on the original sale. A couple of weeks passed, and I got a call that my friend got one of the four signs. He said it passed through a couple of hands and of course the price got higher. The price was \$550, and 30 years ago that was tough to swing, but I’m glad I did it.”

DAVE ALSGAARD, MIDLAND, MI.

Porcelain enamel sign, Bay City Brewing Co., Bay City, MI, 11 x 20 in., by The Burdick Enamel Sign Co., Chicago, IL.

“I like this sign because it’s fairly small, made of porcelain, and it still has the original corner mounting bracket on the back. But what really does it for me is the simple graphics with its bold logo in the center.

Being from Michigan, I collect only pieces from there, and this one is as local as it gets—the brewery was about 20 miles from where I live.”



DAVE DULANEY, QUINCY, IL.

*Vitrolite sign, glass with copper edge and wood backing,
Dick & Brothers Quincy Brewery Co., Quincy, IL 16 x 22.5 in.,
by The Meyercord Co., Chicago, IL.*

“This sign is my favorite piece in my collection because it is from the city where I was born and raised. Like many Midwestern cities, Quincy was home to many German immigrants and has had about Quincy 18 different breweries.

Dick Brothers was the largest of the Quincy brewers, and sent its beer to eight different states – and as far away as Colorado and New Mexico. The brewery prospered, extensively advertised, and peaked at 150,000 barrels per year.

I purchased this corner sign in the mid-1990s from a fellow local collector and NABA member who has an outstanding collection of Quincy breweriana. I believe he said the sign was one of a half dozen or so that he found in a back room or upper floors of a downtown business in Quincy. I don't think any others exist beyond his find. I have always been grateful to him for selling this sign to me!”

JACK CONLON, JAMESVILLE, NY.

*Porcelain enamel sign, Haberle Brewing Co., Syracuse, NY,
14 x 20 in., by Baltimore Enamel & Novelty Works Co.,
Baltimore, MD.*

“It's not the nicest example of those that survived, but its wear, dings, and scratches tell of its long life. Back in the early 1990s, another collector from our local Congress Chapter saw the sign at an antique show at our fairgrounds. He called me and said the sign was right up my alley in both condition and price, and said I'd better ride out to see it. Well, I did, and purchased it for \$125—as I recall, a lot for me back then.

Since then, this old road veteran has been viewed many times at our yearly Congress Chapter display during our October show. I like its 'rough around the edges' look and hints of previous touch ups. She wears a little make up to keep her looks—I guess an old gal needs a little now and then!”

BARRY TRAVIS, ST. PAUL, MN.

*Curved, embossed brass, with black-painted indicia, Theo.
Hamm Brewing Co., St. Paul, MN, 24 x 17 in., by F. Tuchfarber
Co., Cincinnati, OH.*

“Back in 2006, a man named Patrick, from Java, SD, posted a picture on the Rusty Bunch Forum website of two corner signs that he found more than 20 years earlier. They had miraculously been saved from the attic of an old local bar that was going to be bulldozed by the end of the week.

When Patrick, who was not a collector, posted these signs, I could not reply quickly enough as I'd never seen these signs in all my years of collecting Minnesota breweriana. I began what became a 13-year romance to acquire these signs, which are believed to be the only existing examples.

One of these signs now happily resides in my collection while the other belongs to “Dr. Hamm's,” Stevan Miner. Both are safe from the scrappers to live another hundred years and more.”

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JOE GULA, INDIANAPOLIS, IN.

Reverse-on-glass, oak-framed with brass backer, Jamestown Brewing Co., Jamestown, NY, 16 X 21 in., by Rodwell Sign Co., Buffalo, NY.

"In Spring, 2013, I was lucky enough to become the next caretaker of this wonderful corner sign from the Jamestown Brewing Co., (1897-1920). The brass backer gives this reverse-on-glass sign a 3-D effect. I had seen the sign in two or three different postcards in my collection, but never in my wildest dreams had I imagined that one of these beautiful signs had survived for 100 years—or that I would get to own one!"



This photo of the Iroquois Hotel in Jamestown, NY shows two of the Jamestown corner signs *in situ*, flanking both sides of the doorway.



MIKE WALBERT, SOUTH BEND, IN.

Reverse-on-glass in metal frame with wood back, Kamm & Schellinger Brewing Co., Mishawaka, IN, 17 x 27 in., by Cincinnati Sand Blast Co., Cincinnati, OH.

By the late 1960s, the old Kamm & Schellinger Brewery had been developed into a retail and dining complex called the 100 Center.

My grandparents lived only a few blocks away from the old brewery. When I was a kid in the mid 1970s and was visiting them, I would go over to the 100 Center complex. One of the antique shops there had a sign like this. I always wanted it, but the owner would never sell it. It took me over 15 years to finally get one.

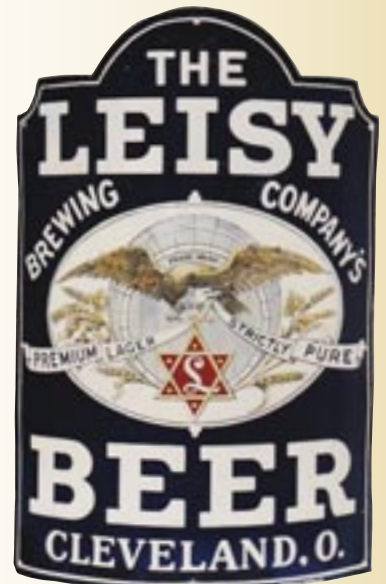
I acquired this sign in the late 1980s from Bob Koch, a fellow collector and friend who lived in Osceola, IN. Bob was instrumental in my developing an interest in brewery advertising, as I had previously focused on cans. The sign once had a wooden backing piece with a 90-degree notch cut out for mounting on a corner post.



BILL CARLISLE, SOLON, OH.

Porcelain enamel sign, Leisy Brewing Co., Cleveland, OH, 14 x 24, by Stout Sign Co., St. Louis, MO.

"This sign was my lucky strike in my years of collecting. I had won about \$3,000 in the Ohio Lottery and I knew a woman in Olmstead Falls who had a couple of really early beer signs. I drove over to her house and bought what she had. I told her about how I won the money and she said she believed in lucky money. She bought some lotto tickets that week and matched all six numbers and won several thousand dollars."



TOM AND SUE FLERLAGE, MAPLE CITY, MI.

Vitrolite glass in copper frame, Kittanning Brewing Co., Kittanning, PA, 16 x 22 in., by The Meyercord Company, Chicago, IL.

"I absolutely love corner signs and the Kittanning Vitrolite is certainly a favorite. Sue and I acquired the sign about 17 years ago from fellow collector Barry Hunsberger. We knew Barry owned the sign, and at the NABA convention in Rochester, NY, I told Barry that if he would ever consider parting with it, we would love the opportunity to buy it.

Some years later Barry contacted us and said he was ready to let it go. We had just sold our small marine business and, although the sale was successful, at that moment we had zero income and all our money seemed to be going in the wrong direction. Reluctantly I passed on Barry's offer.

A year or so later I came to my senses and realized that acquiring this great sign was not an opportunity to be missed. We recontacted Barry and he graciously agreed to sell us the sign at his original asking price.

The graphics on this example of the Meyercord Company's artistic talents are stellar and the condition equally so."

Editor's note: *The figure used in Kittanning advertising is usually identified as Chief Jacobs. His Delaware name was Tewea and he was usually known to Pennsylvania settlers of the 1750s as Captain Jacobs, not Chief Jacobs. He led forces against English settlements and forts several times and was eventually killed in battle.*

JOEL GANDT, ST. LOUIS, MO.

Lithographed tin sign, Wm. J. Lemp Brewing Co., St. Louis, MO, 24 x 36 in., by Tuchfarber Co., Cincinnati, OH.

"This corner sign is from the mid-1880s and is a favorite within my collection for many reasons. First, its stunning graphics and color combinations. The razor-sharp, detailed lithography is simply outstanding. I also appreciate this sign's long history. The sign was first acquired back in the 1960s by the late NABA member Bud Imboden, who found it in an antique shop in Arizona.

With the passage of time, the sign changed hands a few times among local St. Louis collectors until I was able to acquire it in 2017 after admiring it for decades. I also cherish this sign as a reminder of the people I've met and the friends I've made through this wonderful hobby. After all, those friendships are the real treasures."

DAVE LENDY, ST. CHARLES, IL.

Porcelain enamel sign, Mullen Brewing Co., Chicago, IL, 14.5 x 24 in., by The Burdick Enamel Sign Co., Chicago, IL.

"I purchased this several months ago from someone who had bought it on eBay, so it is a rare and welcome addition to my collection. I really like the standout graphics, with the man's arm hammering on the anvil. This logo is also used in Mullen's Pre-Pro label.

Anything from Mullen is so rare and hard to find. It was a small Chicago brewery that was in business only from 1904-1917. And while I wish the condition was better, this is the only one I've ever seen." continued on page 84



CHRIS OSTERHOLZ, PECATONICA, IL.

Porcelain enamel, Mineral Spring Brewing Co., Mineral Point, WI, 15 x 25 in.

"This sign was bought at an auction very close to Mineral Point and I think it might possibly even be the one pictured hanging on the saloon in the old picture. If you look closely, you can see some of the damage is nearly identical to the one in the picture.



I was told there were two of these signs found near Mineral Point behind some buildings, amidst some weeds, buried in the dirt. This one is the lesser of the two. I'm not sure who owns the other one. The guy who I bought it from was from the area and had owned them for many years."

Editor's note: *In addition to the Mineral Spring corner sign shown on the saloon in this picture, there are at least five more signs in the window including Elfenbrau from La Crosse, a Miller Girl in the Moon, a Pabst reverse-on-glass, and two smaller ones that need more magnification.*



SCOTT BRISTOLL, WAUKESHA, WI.

Vitrolite glass in copper frame, Pabst Brewing Co., Milwaukee, WI, 17 x 25 in., by The Meyercord Co., Chicago, IL.

"The sign came from a long-time Meyercord Vitrolite collector. While most Vitrolite corner signs are 16 x 22.5 in., there are slightly larger exceptions like those from Gluek and Schlitz as well as this one from Pabst that is 17 x 25 in.

The collector from whom I purchased it had roughly 50 vitrolites in his collection in his heyday – mostly beer. It was an impressive collection unlikely to ever be equaled again. He slowly began to sell them off and put this one on eBay. There were suggestions that the sign was a fake, as no one had ever seen one before. Aghast at this accusation, the seller discontinued the listing.

After some time had passed, I finally was able to get the seller to allow me to purchase the sign. It is definitely genuine. The moral of the story is that no matter how long you've been collecting and how much knowledge you've amassed, there's always a chance that something will surface that you haven't seen before."



JIM & BARB LAWLEY, LEESPORT, PA.

Vitrolite glass in copper frame, Reading Brewing Co., Reading, PA, 16 x 23 in., by The Meyercord Co., Chicago, IL.

"This sign came out of a bar in Reading many years ago. The man who owned the bar bought the sign from another man who sold him various items to decorate his bar. At the time, the bar owner paid \$15 for the sign. Neither man had any idea what the sign was worth.

We like this sign because it is one of the older signs in our collection and it is amazing to think it hung outside of a bar or saloon over 100 years ago. It's a miracle that it remained preserved so well over time! "



SCOTT BROWN, PHOENIX, MD.

Peoples Brewing Co., Trenton, NJ glass and plastic in an oak frame, 16 x 25 in., by Rodwell Sign Co., Buffalo, NY.

"I acquired this stunning sign from the collection of a long time NABA member, who had it in his collection for decades. While not overly ornate, the gold and black contrast is striking in this early sign, which predated Vitrolite signs. It promotes the Peoples Brewing Company, Trenton, NJ, which existed from 1899-1950.

The sign dates from 1900-1905 and was made by the Rodwell Sign Company, which started in Buffalo, NY around 1890. The manufacturing method was patented in the United States on June 21, 1892 (the sign has an 1892 patent date affixed to the bottom) when it was assigned to Rodwell by Arthur Martyn of London, England, who created the manufacturing process.

The process was described as 'a method of making advertising signs by molding or stamping the letters or symbols in plastic or ductile material, and placing them under glass, the field of which is covered, leaving a similar pattern.' The gold lettering is painted on the underlying material which shows through the overlying glass."



LARRY LA DUC, DAVIS, CA.

Embossed tin sign, Gilt Edge Lager Beer, Ruhstaller Brewery, Sacramento, CA. Manufacturer mark is partially rubbed off.

"This early embossed tin appears to have been hand painted, as there is a small signature at the bottom. The manufacturer labeling is somewhat rubbed off, and what is left says "John Madd" and then "Sac", for what is likely a local sign maker in Sacramento.

I was first contacted about this sign by a man who found it in an old general store he had cleaned out, in the tiny town of Paradise Valley, NV, which has a population of a little more than 100.

He asked me its value, I gave him an estimate, and said I would be interested to buy it. Instead, he decided to try his luck on eBay. I watched it start with a really high "Buy it Now" price for a couple months, but the price slowly came down after a few months when it didn't sell.

Eventually he dropped the price with a "Make Offer" option. I made an offer, and he took it! He also included a receipt book from the store, dating from the early 1900s."

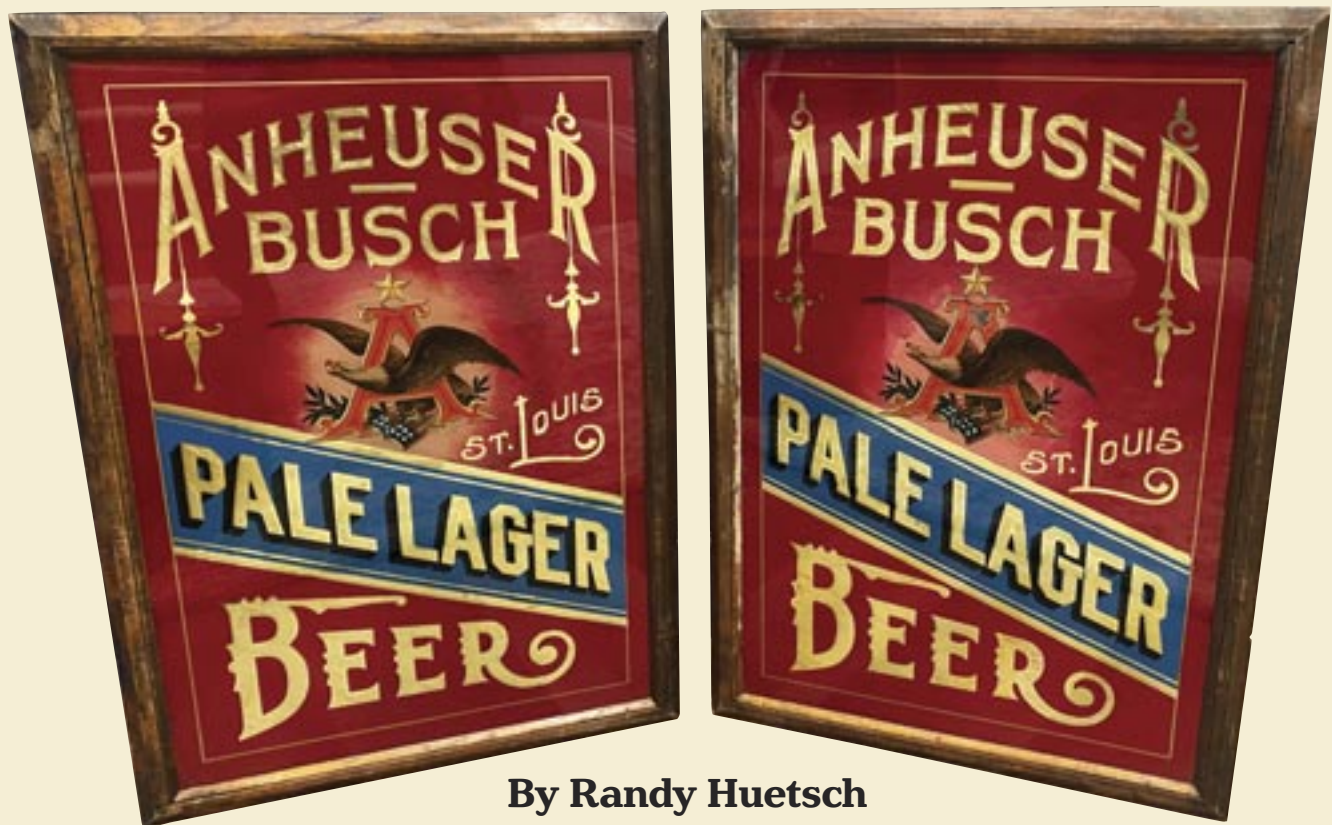


Letterhead from the F.M. Buckingham store in Paradise Valley, NV, where the sign was found and perhaps originally hung.



continued on page 86

Cornering a dynamic duo



By Randy Huetsch

In August 2022, a pair of 1892 reverse-on-glass, wood-framed corner signs were found in an old building in Butte, MT. Apparently, this building was originally a saloon, and at one time or another, the prior owner decided to stash these two beautiful Anheuser-Busch Pale Lager Beer corner signs in the attic. There they remained untouched for an astonishing 100 or more years, until recently found. The signs had about an inch of black soot on them, testifying to their long-term exposure to the residue of an early coal-burning stove, which heated the saloon at one time.

The interim owner of these signs was able to buy them after a local estate sale company notified him of



the pair. And while he liked them, the owner was not entirely aware of what they were—for example, he did not know they were corner signs. He posted an image of one of them on Facebook inquiring if anyone knew anything about them. Knowing I collect A-B among other things, a fellow collector notified me and after doing a quick outreach to the owner, I was shocked

to learn he had two of these amazing signs! That was why he was willing to sell one.

Above: The pristine pair of pre-1900 Anheuser-Busch Pale Lager, reverse-on-glass corner signs, framed in oak. Below: Each sign retains its original wooden framing, angled to hang on the corner of a building. The patent date of 1892 is burnished into the frame.

Within a week, I made arrangements to buy the sign and scheduled a flight to Bozeman, MT to pick it up. In reality, I was hopeful that I might be able to make a deal for both of these matching signs. But my hopes of securing the pair took a downward turn when I walked into the owner's house and saw the one hanging about nine feet in the air in his massive living room, firmly attached to a corner post.

A quick discussion revealed that indeed, he planned to keep the one he already had hung. That was when my true collector instinct came into play. After another 90 minutes of deep discussion, a wire transfer was arranged, and we were pulling the second sign off of the wall with a large ladder.

Moments later I had both signs tucked away in packing blankets in my rental SUV, and the triumphant journey 1655 miles back to my home in St. Louis had started. Fortunately, Montana, Wyoming and South Dakota allow for 80 mph freeways, making the trip much faster and more bearable. Of course, the adrenaline I felt running through my body from this collecting victory helped make the drive home easier!

These signs are all original, and have the patent date of December 18, 1892, professionally burned into their wooden frames. Interestingly I have seen another A-B reverse-on-glass corner sign but with a different design that similarly has the same patent date engraved into its frame.

The manufacturer of these signs is unknown to me, but I suspect they could be works from the John B. Schmidt Sign Company, which made many early reverse-on-glass style signs in the St. Louis area around 1900.

Each sign stands 18 x 26 inches and the backs of the signs retain their original 90-degree-angled wooden framing for hanging on the corner of a tavern. Soon, they will be hanging in my home, alongside several other Pre-Prohibition era Anheuser-Busch corner signs. I owe a big debt of gratitude to the fellow collector who notified me of this find. This is the reason our hobby is so great—friends helping friends ensure these amazing pieces of history are preserved for future generations to enjoy.



Two similar signs for Pale Lager, but with a slightly different treatments of the A-B logo, hung on the corners of the entry of W.M. Oswald's saloon, as shown in this early 1900s photo. The establishment is believed to have been in the St. Louis area. The close-up above shows detail of the sign.

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Taps

Bob Kates

Bob Kates, 86, of Beavercreek, OH passed away on June 22, 2022. He is survived by his wife Betty and three children David, Kevin, and Shari as well as seven grandchildren. Bob and Betty were married in 1965 and she was the “love of his life.” Bob is also survived by a legion of friends in the breweriana collecting hobby, who appreciated his colorful stories, sense of humor, and enjoying a few beers in his man cave with fellow collectors.

Bob was born in Columbus, OH in 1934 and attended Columbus South High and graduated from Ohio State University in 1959. He was a huge Buckeye football fan and season ticket holder for over 70 years. Bob worked as the Chief of Ballistic Missile Systems at Wright Patterson Air Force Base, where he spent 38 years.

His job often took him to many different places, and he always kept a “spare” \$100 bill in his wallet



in case he had the opportunity to pick up a good beer can in his travels.

Bob started collecting beer cans and breweriana in the late 1960s. He was a founding father of NABA's Miami Valley Chapter in 1972 and was inducted into the Miami Valley “Hall of Foam” in 2012. Some years ago, Bob sold his extensive can collection to focus on Ohio breweriana.

Bob's daughter, Shari, shared a conversation with her dad who told her, “I wouldn't change a thing about my life, I feel like I've lived the American Dream. I have a great family, had a great job, and got to travel to a lot of cool places.”

Bob was an amazing person who greatly valued his relationships. For his “beer can buddies,” his door was always open. He will always have a special place in our hearts.

— Rich and Lisa Allen



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Upcoming Shows

October, 2022

Date/Time: October 29, 10am-4pm
Event: 6th Annual Moon over Moravia Beer Bash
Address: Moravia Store, 11501 FM-957, Schulenburg, TX 78956
Contact: Todd Brosch, 979-966-2363

Date/Time: October 30, 10am-3pm
Event: Oktoberfest. *Sponsored by The Garden State Chapter*
Address: Polish Cultural Foundation, 177 Broadway, Clark, NJ
Contact: Marc Helders, 732-735-0062

Date/Time: October 30, 10am-3pm
Event: Breweriana Spooktacular. *Sponsored by The Lake Erie Chapter*
Address: Blue Heron Brewery and Event Center, 3227 Blue Heron Trace, Medina, OH
Contact: Pat Newton, 216-548-8542

November, 2022

Date/Time: November 5, 8am-2pm
Event: 4th Annual Sandhills Show. *Sponsored by Atlantic and Richbrau chapters*
Address: Hugger Mugger Brewing Company, 229 Wicker St., Sanford NC 27330
Contact: Jim Romine, 919-353-4998

Date/Time: November 5, 9am-1pm
Event: Simon Pure Fall Show. *Sponsored by The Simon Pure Chapter*
Address: Variety Club 6114 Broadway, Lancaster, NY
Contact: Jeff Murbach, 716-713-7236

Date/Time: November 6, 8am- 2pm
Event: Fall Show. *Sponsored by Chicagoland Breweriana Society*
Address: Elk Grove VFW Post #9284, 400 E. Devon Avenue, Elk Grove Village, IL
Contact: Jim Radeck, 630-222-0840

Date/Time: November 6, 9am- 1pm
Event: Badger Bunch Fall Show. *Sponsored by The Badger Bunch*
Address: Delafield Brewhaus, 3832 Hillside Drive, Delafield, WI
Contact: Mike Scheffler, 414-750-3469

Date/Time: November 12, 8am-1pm
Event: Turkey Pluck-Off. *Sponsored by The Cascade Breweriana Association*
Address: American Legion Post #180, 2146 SE Monroe St., Milwaukie, OR
Contact: Michael Boardman, 503-880-8252

Date/Time: November 12, 8am- 2pm
Event: Fort Wayne Brewery Collectibles Show. *Sponsored by The Three Rivers Chapter*

Address: Classic Cafe, 4832 Hillegas Road, Fort Wayne, IN
Contact: Mike Newton, 260-414-4746

Date/Time: November 12, 9am- 2pm
Event: Eastside Spectacular #15. *Sponsored by The Gateway Chapter*
Address: Belle-Clair Fairgrounds, 200 S. Belt East, Belleville, IL
Contact: Kevin Kious, 618-346-2634

Date/Time: November 17- 20, Varies
Event: New England's Fall Fest 2022. *Sponsored by Canecticut Red Fox, Pickwick & CBCC Chapters*
Address: La Quinta Inn by Wyndham, Auburn Worcester, 446 Southbridge St., Auburn, MA
Contact: Jon Melillo, 508-477-5224

Date/Time: November 19, 7:30am-2pm
Event: Windy City Pre-Thanksgiving Beer Can / Breweriana / Mancave Trade Show. *Sponsored by Windy City Chapter*
Address: American Legion #76, 570 S. Gary Ave., Carol Stream, IL
Contact: Ed Harker, 312-927-9329

Date/Time: November 19, 10am-2pm
Event: 29th Annual Richmond Beer Show. *Sponsored by the Richbrau Chapter*
Address: Midnight Brewery, 2410 Granite Ridge Road, Rockville, VA 23146
Contact: Chris Eib, 804-647-8197

Date/Time: November 19, Noon-3pm
Event: Kato Beer Show. *Sponsored by Schell's Border Batch Chapter*
Address: Mankato Brewing Company, 1119 Center Street North Mankato, MN 56003
Contact: Tom Terwilliger, 515-341-3347

December, 2022

Date/Time: December 2-3, 9am-2pm
Event: Horlacher Chapter "Penguin Frolic"
Address: Macungie Park Memorial Hall, 50 Poplar St, Macungie, PA 18062
Contact: Larry Handy, 267-221-8300

Date/Time: December 3, 11am-2pm
Event: Columbine Chapter Annual Christmas Show & Party
Address: McCarthy's Sports Bar & Grill, 15350 E. Smoky Hill Road Aurora, CO 80015
Contact: Jim McCoy, 720-420-9942

Date/Time: December 4, 11am-3pm
Event: Ed Babitzke Memorial Show. *Sponsored by the A-1 Chapter*
Address: Barrio Brewing Company, 800 E. 16th Street, Tucson, AZ 85748
Contact: Kent Grant, 520-247-1840

January, 2023

Date/Time: January 27-28, Varies
Event: Mid-Missouri Brewery Collectibles Show. *Sponsored by Gateway, KC's Best, and Missouri Ozark Chapters*
Address: Inn at Grand Glaize, 5142 Osage Beach Parkway, Osage Beach, MO 65065
Contact: Rick Kottemann, 314-575-0032

February, 2023

Date/Time: February 5, 10am-3pm
Event: Garden State Chapter Kickoff Classic show. *sponsored by the Garden State Chapter*
Address: Polish Cultural Foundation, 177 Broadway Clark, NJ 07066
Contact: Steve Pawlowski, 908-298-0942

Date/Time: February 12, 9am-1pm
Event: Super Bowl Sunday Show. *Sponsored by the Bullfrog Chapter*
Address: American Legion Hall Wauconda, 515 S Main St. Wauconda, IL
Contact: Ken Kieliszewski, 847-202-1877

Date/Time: February 16-19, Hospitality opens at noon on the 16th, then all day every day
Event: Rayner Johnson Memorial 43rd Annual Blue-Gray Show.
Address: Washington Dulles Airport Hilton, 13869 Park Center Rd., Herndon VA
Hotel Reservations: 703-478-2900
Contact: Larry Handy, 267-221-8300
www.bluegrayshow.com

Date/Time: February 26, 9am-2pm
Event: The Vic Olson Memorial Show. *Sponsored by the AR-CAN-SAS and Missouri Ozark Chapters*
Address: Best Western Inn of the Ozarks Hwy. 62, Eureka Springs, AR 72632
Contact: Erin Jones, 479-531-4146

March, 2023

Date/Time: March 11, 9am-2pm
Event: 48th Annual Buckeye Chapter Beer Show.
Address: UAW Local 14, 5411 Jackman Rd., Toledo, OH 43613
Contact: John Huff, 419-367-9713

Date/Time: March 11, 9am-3pm
Event: 2023 Cornhusker Chapter Spring Show
Address: Comfort Inn & Suites, 72nd & I-80, Omaha, NE
Contact: Bill Baburek, 402-320-5805

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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

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WANTED: two Mini Mugs advertising RIB (Rock Island Brewing) and Faultless Lager Chattanooga Brewing. Bill Arber, 11162 Broadway St, Alden NY 14004, (716) 681-4833, wrabra@aol.com

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Winter	November 20	January

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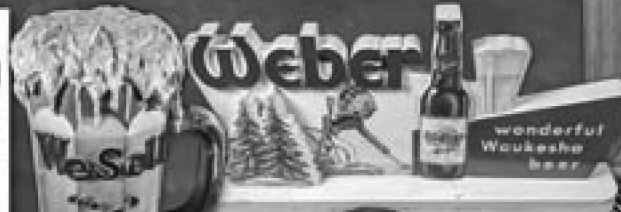
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