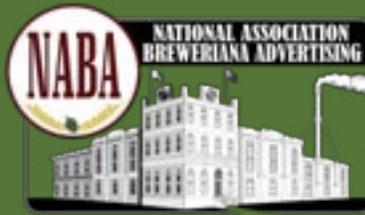


# BREWERIANA



# COLLECTOR

VOLUME 200

Winter 2023



**Our 200th issue!**

**WHAT'S INSIDE:** Cone Top Museum launches "Collector Series" videos ~ Gillco cab light website  
Ballantine of New Jersey ~ Jeff Buchler's back bar statues ~ The story of Stroh  
Kent Newton's eclectic collection ~ The Grand Prize of ROG breweriana



## BREWING HISTORY ON DISPLAY

### BEER, AMERICANA & BREWERIANA

The Mill at Vicksburg's 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.

The 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.



The Cone Top Brewery Museum is currently located in downtown Vicksburg, Michigan.

*Contact us if you'd like to stop in!*

In addition, you can see thousands of artifacts that we've collected by visiting our online brewery museum at [conetopmuseum.com](http://conetopmuseum.com).



**WATCH OUR BREWERY MUSEUM VIDEO**  
online at: [conetopmuseum.com](http://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!

**CONTACT US**

[www.conetopmuseum.com](http://www.conetopmuseum.com)  
[curator@millmuseums.com](mailto:curator@millmuseums.com)  
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Stevan Miner: 507.625.2858

VICKSBURG, MICHIGAN

**THE MILL**  
MUSEUM





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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”*

**Winter 2023**

**#200**

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**Cover image:** Poster stamp from Edelweiss Brewing Co, Chicago, IL, 1.75 x 2.25 in., c.1915. Collection of Harold Sugarman. Poster stamps were forms of advertising that were first created along with postage stamps in the mid-1800s. Poster stamps were typically larger than postage stamps and were popularly used and collected by consumers, especially before Prohibition.

Our magazine covers are currently featuring breweriana from Chicago, celebrating the location of the **next NABA Convention in Schaumburg, IL, a suburb of Chicago, August 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 © 2023** content developed by NABA, authors and photographers, all rights reserved.



# President's Message

***Hello Fellow NABA Members!***

**This is the 200th issue of the NABA magazine**, dating back 50 years to the creation of our organization in 1972. This is truly an amazing example of continuity in a volunteer-run, hobby organization like ours.

We stand on the tall shoulders of the past editors of this publication (see graphic below) and are proud to have built it into the 80-page color magazine that it is today.

For these previous editors, bringing history, news, and breweriana to NABA members was truly a labor of love and something to which some, like **George Hilton** and **Lee Chichester**, dedicated many years.

Through the progression of editors, NABA's magazine benefitted from increased professionalism and advancements in publishing technology. Under the guidance of George Hilton, it also gained a more fitting name, *The Breweriana Collector*, introduced in Volume #26 in the summer of 1979.

Several editors served the club doing double duty as BC Editor and NABA President, like **Peter Blum** (profiled in this issue), **Fil Graff**, **George Baley**, and

now me. I can't speak for these other gentlemen, but I have lots of help in both positions with a talented and dedicated NABA Board of Directors and BC Editorial Board—featuring our outstanding Design Director **Virginia Lepley** and Managing Editor **Dave Alsgaard**.

Thinking about Volume #200 makes you ponder about Volume #1 and how it all began. We profiled the history of this magazine in the Spring 2021 edition (#193) and then in Winter 2022 (#196) told the story of the man who began the first “NABA Newsletter,” Dick Hinds. Happily, we were able to honor Dick—an amazing person and extraordinary collector—at this year's convention in Pittsburgh. Sadly, he passed away suddenly this Fall, and his obituary is in this issue.

Dick got it all started and now we can celebrate *The Breweriana Collector* magazine not only for its longevity, but also as a primary driver of the growth and vitality of our club. Thanks in part to this magazine and to all of your efforts, NABA has doubled in size in just 5 years and now has nearly 1350 members—much more than at any time in its history.

We are proud to bring Issue #200 of this magazine to our many members for your enjoyment and for the benefit and furtherance of our breweriana collecting hobby. Happy collecting!

*Ken Quaas, President*  
Ken@consumertruth.com

Summary of past <i>Breweriana Collector</i> editors	EDITORS			FIRST ISSUE			LAST ISSUE			# OF ISSUES	
	Name	Year	Season	Issue #	Year	Season	Issue #	Count			
	Dick Hinds	1972	Fall	#1	1975	Summer	#1	12			
	Doug Bakken	1975	Fall	#13	1976	Spring	#15	3			
	Ken Hauck	1976	Summer	#16	1978	Spring	#22	7			
	Gordon Dean	1978	Fall	#23	1978	Fall	#23	1			
	George Hilton	1979	Winter	#24	1990	Fall	#71	48			
	Peter Blum	1991	Winter	#72	1997	Summer	#98	27			
	Fil Graff	1997	Fall	#99	2002	Summer	#18	20			
	George Baley	2002	Fall	#119	2006	Spring	#133	15			
	Lee Chichester	2006	Summer	#134	2020	Fall	#191	58			

# Executive Secretary's Report *by John Stanley*

## NABA Membership Report

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

Total Members	12/31/22 Renewals	3-year Members	New & Rejoined Members	Renewal date is on mailing label
1320	64	600	54	12/31/2022 or 03/31/2023

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

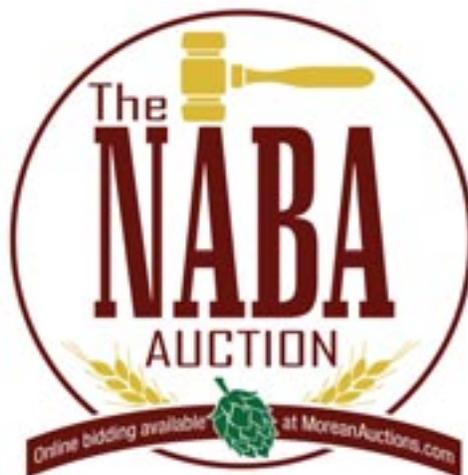
Pay by Check	Check payable to NABA and mail to: PO Box 51008, Durham NC 27717
Pay by Paypal	Send to <a href="mailto:naba@mindspring.com">naba@mindspring.com</a>
Credit card online	<ol style="list-style-type: none"><li>1. Go to <a href="http://www.nababrew.com">www.nababrew.com</a> and log in using your username and password.</li><li>2. Click on your name, which appears on the right side below the top banner.</li><li>3. Choose "Renew to New Date," fourth bullet down under your Membership Card.</li><li>4. Manually enter credit card field even if your credit card info automatically prefills.</li><li>5. Online transaction is secure.</li></ol>

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

Update online	<a href="http://www.nababrew.com">www.nababrew.com</a>
For assistance	John Stanley at 919-824-3046 / <a href="mailto:naba@mindspring.com">naba@mindspring.com</a> / 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](mailto:mattski323@gmail.com)**

# NABA warmly welcomes our 54 new and rejoining members, who are ready for refreshment!

## Rick Atwood (Darlene)

North Sandwich, NH 03259-3400  
daramesingl@aol.com  
*Openers & Corkscrews esp  
Ballantine & NH*

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*Pre-Prohibition beer signs  
and trays*

## William Brauer

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williambrauer@outlook.com  
*Wisconsin brewers*

## Mike Brull (Dee Dee)

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*All things breweriana*

## Chris Byrne (Kim)

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uptoflow88@yahoo.com  
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Johncan65@gmail.com  
*Leinenkugel's*

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*AB, All Pre-Pro.*

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## Jim Christoffel

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*Older beer cans, Hamms Beer  
items*

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*All Breweriana: Chicago only*



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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*Beer Cans & Kingsbury stuff*

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Lone Star & Pearl, esp Pre-Pro*

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*Hamms*

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*Washington State Breweries  
esp Rainier*

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*US Beer Openers and  
Corkscrews*

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Pre-Prohibition*

## Tony Kubilius (Paula)

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## Randall McDaniel

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Black Label*

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**Randall G Westley**

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 beerhnr62@aol.com  
*All Items from Reading PA breweries*

**Gary Zembo (Judy)**

Dayton (Beavercreek), OH 45432-2515

**James Zimmerman**

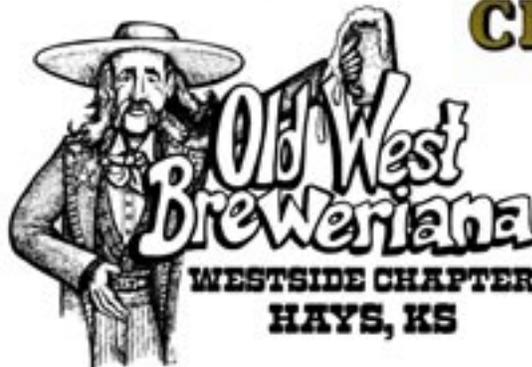
Tremont, IL 61568-8827  
*Gipps, Leisy, Pabst*

**Rudolph Zuellig Jr**

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 RZuellig@aol.com

# NABA adds 5 new local chapters

We now have 53 local chapter affiliates—more than twice as many as we had 5 years ago. The Falstaff, Rainier and Sports Cans & Breweriana chapters are well-established, while the Kochs of Western New York and Westside of Kansas are newly-formed organizations. The strength of our hobby is at the grassroots level and NABA is happy to help promote our chapters and their events.





# 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 53 chapters!



**Cooking at Koch's:** The inaugural Koch's Chapter show on October 16 in Dunkirk, NY. From left: Jeff Murbach, Joe Gula, Mike Sandretto, and Jeff Ingersoll.



**The Waiter is welcomed** at the Rainier Chapter Fall Show on October 16 in Des Moines, WA. The venerable Rainier Chapter became NABA's 52nd local chapter affiliate and The Handsome Waiter was on hand to celebrate with: Front kneeling: Nick Johnson and Tom Stover. Back, from left: Stan Warzecha, Fred Davie, Bruce Higgins, Rick Clark, Stephen O'Neil, and Frank Dwight.



**Brew City beer barons:** At the Brew City Advertising Show on October 30 in Waukesha, WI, the Handsome Waiter shared a brew with Jeff Simarski, NABA Board Member Paul Cervenka and Jim Welytok, who organized this NABA-sponsored show.



**Titans of Texas:** The Handsome Waiter squeezed in the back of a great crowd at the 6th Annual Moon over Moravia Bash on October 29 at the famed Moravia Store in Moravia, TX. In front are Henrietta Filip, Matt Scherzinger, Charlie Staats, and Chris Young. In back are: Richard Engelbrecht, Preston Bradshaw, Steve Fisher, Mike Lombardo, Derek Larson, Armadillo is Glenn Ramirez, Jaime Piña, Dave Mosser, John Reed, Todd Brosch, Terry Henry, and Doug Stryker.



**Standing tall at Fall Fest:** It's always a show when these NABA members get together and they did, along with the Handsome Waiter, on November 17 at the Red Fox Chapter Fall Fest Show in Auburn, MA. From left, NABA Membership Committee's Mike Moon, Steve Bergquist, Dave Larrazolo and NABA Board Member Matt Olszewski.



**Horlacher Handsome:** From left, NABA Membership Committee and BCCA Vice President Clayton Emery, NABA Board members Matt Olszewski, and Charlie Smith join Pete Raimondi and the Handsome Waiter at the Horlacher Chapter Show on December 3 in Macungie, PA.



**Breweriana royalty** at the Queen City Chapter show in Milford, OH on November 27: From left: Carl Grohs, Carey Williams, Jim Strelau (Brewmaster of show host Little Miami Brewing Co.), Tom Waller, Beer Dave Gausepohl, Doug Groth, Gary Schmeh, Tim Bowers, ABA President, the Handsome Waiter and John Ferguson, the even more handsome NABA Past President and Director Emeritus.

**An A-1 group of collectors:** Among those who gathered with the Handsome Waiter at the A-1 Chapter show in Tucson, AZ on December 4 were Tom Ward, Dave Pinney, Bill and Alicia Fox, Ed, Alice, and Hailey Sipos, Kent and Amy Grant, Clint Elliot, Patrick Santinello, Jen Powers (who took the picture), Mark Jeffrey, Carl Scheurman, Don Van Hook, Kelly Thomle, Todd Barnes, Dean Sandvold, John Smoller, Len Miller, Doug Cowles, Jay McCurry, Bob Baker and NABA President Ken Quaas.





# Introducing the “Collector Series”

## Capturing the stories of breweriana collectors on video

by Rob McCarty



A map showing the inaugural journey of the Cone Top Brewery Museum's video crew to capture the stories of some of NABA's legendary collectors.

NABA members likely noticed a film crew taking videos at the annual conventions in Milwaukee and Pittsburgh during the past two years. Many of you have met our video crew—Taylor, John, and Rob. They are part of the team from the Cone Top Brewery Museum in Vicksburg, MI, and work in partnership with NABA.

Last year, working with the NABA Board of Directors, we used the footage from the convention to create a video about NABA, which you can currently find on the NABA website homepage and on YouTube.

This year, we traveled to Pittsburgh to film NABA's national convention where we once again captured all the great experiences it brings, ranging from room-to-room trading, hospitality room hijinks, brewery visits, seminars, and of course, the annual presentation banquet. We currently have a video in the works that documents this experience that will use footage from the event.

In addition to the convention video, we are also working on a larger, broader project: the “Collector Series.” The idea behind this project—which will be ongoing—is to interview many of our notable NABA members and capture on video their spirit and

stories about what they collect. We hope this captures their stories and collections in their own words for posterity while fostering interest and growth in the hobby that brings joy to so many people.

### First six interviews

Each of the collector video stories is the product of a comprehensive information-gathering process where we discover the why behind what motivates each collector and what inspired each of their unique collections. Our goal is to shine a spotlight on these folks and their accomplished collections as they invite you into their own homes.

The perfect time to start this project proved to be the road trip we all took to Pittsburgh this summer to attend the convention. With the help of NABA leadership, we identified some outstanding members and collections that we could visit on the way from Michigan to Pennsylvania and once we landed in the Pittsburgh area.

So, in late July 2022, our video crew jam-packed John's Volkswagen full of gear and snacks and set out for the 1,000-mile drive from Vicksburg to Pittsburgh and back.

During our journey, we interviewed six of the region's most notable collectors. The following pages contain a snapshot of what we discovered in the interviews.

### What we've learned

After 15 hours of travel over three days, our journey landed us back at the NABA Convention to grab a cold beer and catch up with many of you in the hospitality suite.

While our filming intends to focus on the story of the collector, we learned so much from these breweriana fanatics about the hobby itself. For most

of our interviewees, collecting started at a young age—picking up random beer cans or signs they happened upon. And the thrill of the hunt and exploring and appreciating the art in breweriana were both part of everyone's stories. As far as the obsession to collect, Larry Moore put it nicely: "The collector gene is something 'ya either got or 'ya don't."

Many of the members interviewed also mentioned the desire to lead younger generations into the world of breweriana collecting hoping that they will keep the hobby alive for many generations to come. Members fondly speak of the sense of community that NABA brings, referring to one another as old friends who first met at a trade show

or conventions. Everyone we met during our travels helped us feel like old friends, too. While this is what many of you know and love about NABA, for us previous outsiders we appreciate the warmth and hospitality.

We'd like to thank NABA President Ken Quaas and Vice President Mike Michalik for helping us connect with these amazing collectors



The video crew: Taylor Kallio, John Kern, and Rob McCarty—are part of the team from the Cone Top Brewery Museum in Vicksburg, MI, who have been working in partnership with NABA to create the "Collector Series" of video interviews and

across Ohio and Pennsylvania to conduct these fascinating interviews.

Next year, we will focus on Chicagoland collectors as we visit that city for NABA's 2023 Convention. If you happen to get an email from Mike, Ken or another Board member asking for a video interview with you and your collection, you will likely be sitting down with the three of us. In the meantime, we invite you to check out the videos on the NABA website ([nababrew.com](http://nababrew.com)) and Cone Top Brewery Museum website ([conetopmuseum.com](http://conetopmuseum.com)) to learn more about the "Collectors Series" videos.

continued on page 10



Above: A variety of eye-catching and high-quality signs stretch the expanse across the fireplace mantle in Mike's living room.

Above right: A sample of the wide range of tin and tin-over-cardboard signs in Mike's collection.



Right: Mike holds a "tempting" sign of a pretty lady for Burger Beer, Burger Brewing Co., Cincinnati, OH.



## Collector Stop #1

**Name:** Mike Cunningham

**Home:** Royalton, OH

**Collection:** Ohio & Pennsylvania; also collects items from all over the country.

**Fun Fact:** The bar in Mike's basement is made from hatch covers salvaged from Liberty Ships!

When you're out on the road, coordinating arrival times and navigating new cities and towns can be challenging. The first stop is typically the most daunting, but fortunately for us, we landed

first at Mike Cunningham's home. Mike warmly welcomed us and graciously shared his vast collection of tin-over-cardboard signs (his specialty), trays, reverse-on-glass, and die-cut cardboard signs. Many are the only known existing examples. We also caught the tail end of a baseball game together as Mike shared more about his passion for collecting.

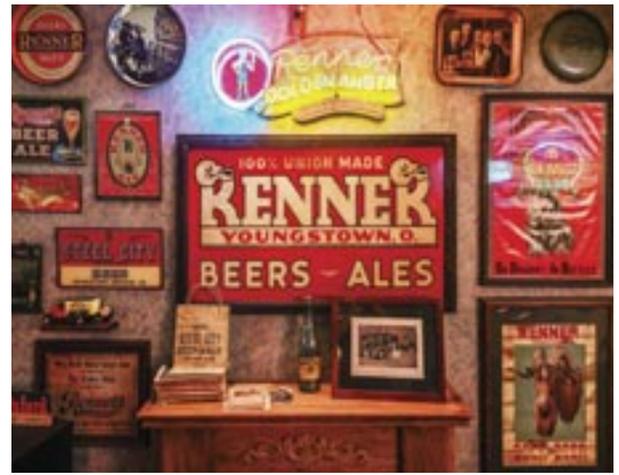
Mike's home is breweriana. He has been collecting since he was a young single guy in New Jersey, where he rented a house with his buddies in Patterson. They transformed the entire first floor of the house into a bar which Mike decorated with brewery signs of all kinds. During our tour, it became evident that his passion for the hobby runs deep.

Right: Tracy (left) shares a laugh with Les Jones, Sr. during the home tour he hosted at the NABA Convention on Aug 2.



Left: The unique old social hall that Tracy lovingly renovated has two stories that showcase his massive collection.





Larry and Amy Moore with just some of their extensive collection of signage from historical breweries in the Youngstown, OH area, where they live.

## Collector Stop #2

**Name:** Larry & Amy Moore  
**Home:** Girard, OH  
**Collection:** Anything Youngstown Ohio  
**Fun Fact:** Larry has been a collector since he began digging up cans in 1975.

After a warm visit with our gracious hosts Mike and Mary Ann Cunningham, we felt invigorated to continue our journey an hour southeast to visit Larry and Amy Moore in Girard, OH. Upon entering Larry's basement, we were intrigued by the impressive and focused collection he had described to us. A catalyst that fueled his passion for breweriana came from his great-grandfather's work with the Renner Brewery in Youngstown, OH,

just five miles away. Larry still has an original stock certificate from the brewery—how cool is that?

Throughout our interview, we all shared beers while the couple told stories about the thrill of the hunt at flea markets, auctions, and antique shops. While Larry couldn't pin down a favorite item, Amy didn't hesitate to talk about dual collectibles—items known as both breweriana and works of art—hence her love of lithographs.

After leaving Larry and Amy's home, we headed to Pittsburgh to settle in for the conference and the filming ahead. During some downtime, we visited Pittsburgh Brewing and The German Club. If you've never been to The German Club, you NEED to find a friend who is a member and go. It was a fantastic experience, and we hope to make it back someday soon!

## Collector Stop #3

**Name:** Tracy Wallace  
**Home:** Homestead, PA  
**Collection:** Western PA  
**Fun Fact:** Tracy has a beautiful vintage Indian motorcycle in his space!

On Tuesday, we filmed all day as we followed tour groups through Western Pennsylvania as part of the NABA Convention's house tours—open houses held by collectors for convention attendees from across the country and beyond. Tracy's collection is housed in an incredible historic building in an old industrial district and the lack of signage had us knocking door-to-door until

Tracy thankfully popped his head out of the building to greet us.

Tracy's building is one of the coolest we've seen to date and creates an ideal setting to display historic artifacts, as the building itself is one. Tracy is a contractor who has lovingly restored a former Romanian Social Club that dates from 1919, just before Prohibition. He told us that his mother recalls going to dances in that hall when she was a young lady. We're sure she never imagined her son would someday own the place! Tracy's collection is beautifully displayed and focuses on breweriana from Western Pennsylvania. His favorite piece is from Rockwood Brewery of Rockwood, PA, and dates to 1907.

continued on page 12



Jim is interviewed by the Cone Top Museum film crew as he sits amidst his vast and beautifully-displayed collection.



A few of the many custom showcases featuring an incredible variety of smalls in the Mickinak collection.

## Collector Stop #4

**Name:** Jim Mickinak

**Home:** Latrobe, PA

**Collection:** Rolling Rock

**Fun Fact:** *Jim is the king of Rolling Rock collecting, owning one of perhaps everything ever made.*

After we left Tracy’s place, we packed up for the hour-long drive to Latrobe, PA, to meet the man widely known to have the largest collection of Rolling Rock memorabilia in the world—Jim Mickinak. A builder by trade, Jim has constructed a large edifice on his expansive property that he

named the “After Hours” bar, where his amazing Rolling Rock assemblage joins a vast collection of Western Pennsylvania breweriana, much of it beautifully displayed in custom-made showcases.

The pure density of Jim’s collection inside “After Hours” is almost overwhelming. It’s so vast he even has a secondary storage space dedicated to duplicates! All the colors and lights create a stunning visual experience—a perfect complement to Jim’s 32-foot-long antique wooden bar where he entertains friends and family. Unfortunately, when we went to the editing booth to put Jim’s video together, we found a memory card had failed. While we don’t have the live footage at this time, we have images of Jim’s space you can check out at [conetopmuseum.com](http://conetopmuseum.com).



Matt’s substantial collection colorfully decorates his basement with an array of high-quality breweriana that is both well organized and artfully displayed.



Chip's burgeoning collection has outgrown even its sizable home in a large outbuilding on his property and will soon be housed in a new museum at the Pittsburgh Brewing Co.



Chip holds a prized possession—an extremely rare bottle of beer from the Echnoz Brewing Co., which was founded by his ancestors and closed in 1910.

## Collector Stop #5

**Name:** *Chip Echnoz*

**Home:** *Kittanning, PA*

**Collection:** *Western PA*

**Fun Fact:** *Chip's family owned a brewery in Meadville, PA during the late 1800s. Unfortunately, it burned down in 1912.*

Our next stop in Western Pennsylvania brought us to the home of Chip Echnoz, who has what is regarded as the finest collection of Western Pennsylvania breweriana that exists. We knew we'd be in for a memorable experience—and boy,

were we blown away! For some of us, it was a reunion as Chip had traveled to visit us at The Mill at Vicksburg this past spring to learn more about our Cone Top Brewery Museum. Housed in an old stable building on Chip's property, his collection is incredibly vast and impressive, and he describes it also as his personal sanctuary.

While coveted by many, Chip's artifacts—some of which are the only surviving example—are already spoken for. The plan is for them to reside at a breweriana museum being established at the new Pittsburgh Brewing Co. brewery for all to enjoy. NABA is a partner in this venture, too. For now, watch his video to see for yourself why this visit was so memorable.

## Collector Stop #6

**Name:** *Matt Welch*

**Home:** *Gibsonia, PA*

**Collection:** *Lighted, tin-over-cardboard, and reverse-paint-on-glass signs*

**Fun Fact:** *Matt's favorite beer logo is the Pabst Logo!*

The next stop on our mission to capture the collector's story was Matt Welch's home to visit his first-class collection. Upon arrival, many

members were still lingering after their tour of Matt's collection. From the get-go, we realized his collection is different from many others.

Rather than focusing on a specific style or era, Matt collects a variety of eye-catching lighted, tin and reverse-paint-on glass signs from many periods that capture his interest and help keep his downstairs bar and entertainment area alive.

He did identify a few brands he particularly enjoys, and you can hear more about those and what drives his passion in his video.

# Opening up Chicago



by John Stanley

The Chicago area is not only the location of the 52nd NABA convention, but its historic breweries also produced a variety of intriguing bottle openers. A few of the more different and rare examples are shown here.

Please note the *Just For Openers* Chapter is joining the NABA Convention in Schaumburg, IL from August 1-5. If you have any openers or corkscrews for sale or trade please bring them next August. You will have a highly-interested audience of many of the top opener collectors in our hobby.

1. A-38-5 United States Brewing and the best example known.
2. B-14-97 Joliet Citizens Brewing is the only known example.
3. B-33-3 Prima Beer has a couple of examples known.
4. H-2-166 Atlas Brewing Co. is a scarce over-the-top style opener.
5. B-21-660 Tabor Beer also is the only known example.
6. C-3 Chi-Dry from Monarch Beverage is a Prohibition-era ginger ale.
7. H-3-10 Frederick Bros is a rare over-the-top opener.
8. O-5-41 Monarch Beer is one of three that NABA member and Chicago collector Dave Lendy found some time ago.
9. P-195-1 Bartholomae & Roesing knife, dated 1888, only known example.
10. O-10-1 Citizens Soft Drinks from Joliet is the only known example.





# GILLCO'S CAB LIGHTS

## HOW MANY ARE THERE?

NEW WEBSITE SEEKS TO CREATE  
A REGISTRY OF ALL KNOWN EXAMPLES

BY KEITH BELCHER

Note: All cab lights pictured  
are from the collection  
of Keith Belcher.

I have been enamored with Gillco signs for many years because of their quality and striking visual appeal when illuminated.

In particular, I became especially interested in the signs made by Gillco (originally the Gill Glass & Fixture Co. of Philadelphia, PA) that are commonly called "cab lights" because their curved shape resembles the style of dome lights that were perched on top of taxi cabs between the 1930s-1950s.

Although I had been collecting cans and breweriana for many years, my cab light collection was launched about 15 years ago, when I got a much-appreciated call from a collector friend, Bob McCoy. Bob had been at my house and saw some of the lighted signs that I had at the time. During his visit, I asked him to let me know if he ever came across any really nice pieces, especially cab lights.



Gillco's famed "cab lights" drew their nickname from collectors because they resembled the curved lighted domes that once perched on the rooftops of old taxi cabs.

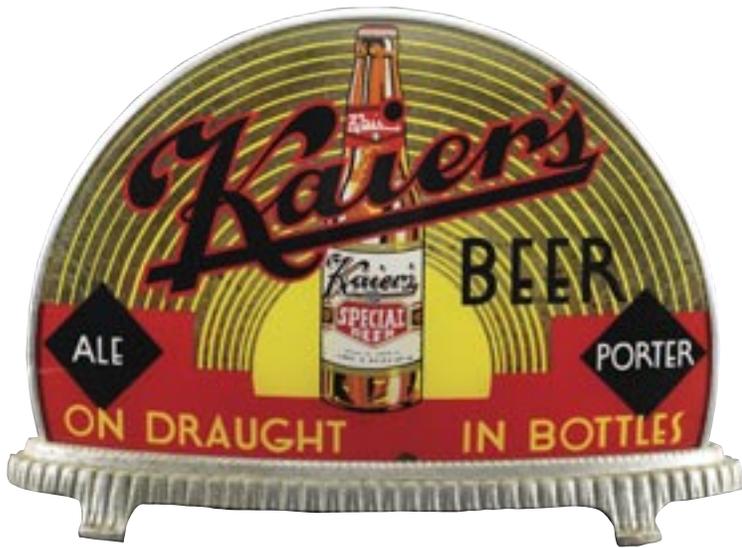


[CABLIGHTSBYGILLCO.COM](http://CABLIGHTSBYGILLCO.COM)

Shortly thereafter, Bob called me from the 2007 BCCA Convention in Denver and said he had found a sign there similar to what I had described. After talking with him, I determined that it was a cab light for Kaier's Beer and I quickly worked out a deal. Bob bought the sign on my behalf and was even nice enough to arrange for it to be driven back from Denver to Virginia!

Once I got the Kaier's light safely on my shelf and lit up, it was game on and I have been on the lookout for them ever since. Over the years, I found myself on long road-trips to Ohio, Massachusetts, and Illinois and I was gradually able to add one here and there.

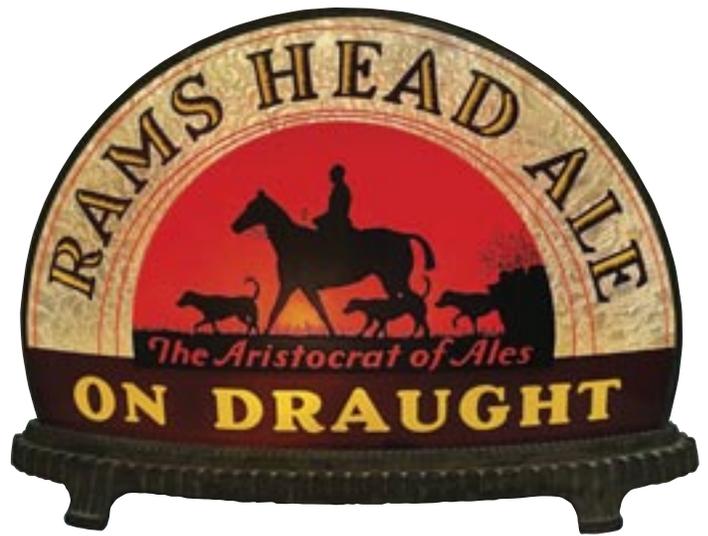
Continued on page 16



NABA member Keith Belcher's first Gillco cab light was purchased 15 years ago and began his fascination with this genre of breweriana. This example is for Kaier's Beer, from Charles D. Kaier Co., Mahanoy City, PA. Keith has assembled a pictorial registry of examples known to him of these highly sought-after cab lights on a new website. He hopes with the help of his fellow NABA members to make this compendium as complete as possible—with both beer and non-beer versions.

I also was very diligent in searching eBay and local shows and in the process, I learned the history and nuances of the different shapes and styles. For instance, beginning in the mid-1930s, Gillco made cab lights with two different sizes of glass lens: a taller "high profile" lens and a shorter "low profile" lens. The company also made multiple styles of bases.

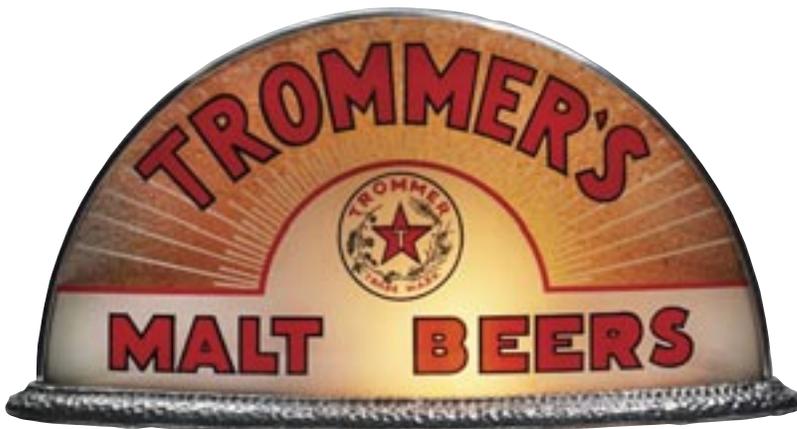
As I learned more about cab lights, I discovered that Gillco made them not only to advertise beer



This cab light advertising Rams Head Ale from Adam Scheidt Brewing Co., Norristown, PA, is an example that has a taller, high profile lens with a raised, scalloped base.

brands, but also for products like ice cream, shoes, electronics, refrigeration products, and others. Perhaps the most unusual product found in a Gillco cab light is for "Storkline Juvenile Furniture and Baby Carriages," and one of their most graphic and colorful examples was for "Miss Pirate Shoes."

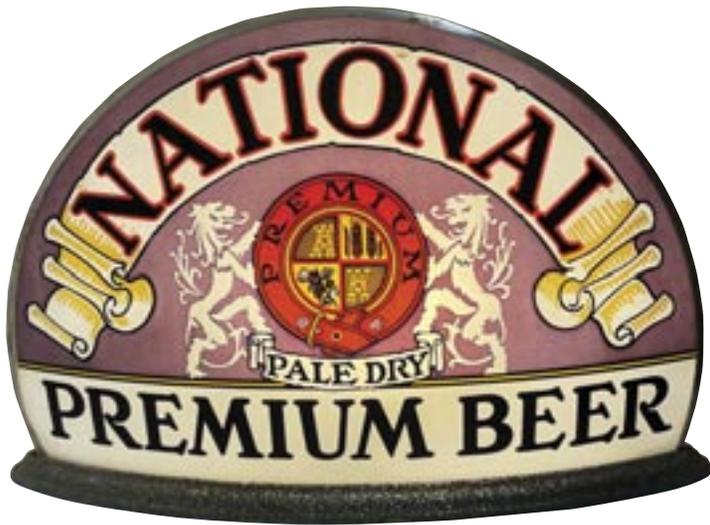
Upon realizing that Gillco cab lights were not limited to beer, I had to break my promise to my wife and branch out into collecting non-beer signs. At this point, I began to wonder how many different varieties of cab lights Gillco produced. After researching this, I developed a database of 87 different varieties to date, and I had a website



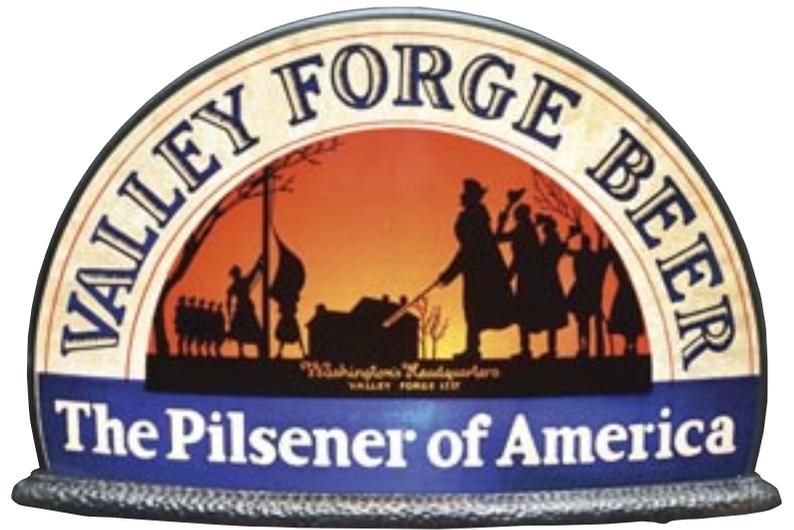
This light for Trommer's Malt Beer, Trommer Brewing Co., Brooklyn, NY, is an example of a "low profile" lens, with a flat, dimpled base.



Perhaps the most unusual product advertised on a cab light was for Storkline, which made juvenile furniture and baby carriages.



National Premium Beer, The National Brewing Co.,  
Baltimore, MD



Valley Forge Beer, Adam Scheidt Brewing Co.,  
Norristown, PA

created to share the database as well as information on the Gillco history and manufacturing process.

NABA President Ken Quaas felt that the effort to identify and catalog all known Gillco cab lights provides a benefit to the breweriana collecting hobby and suggested that NABA members might

like to contribute. Accordingly, if you are aware of any new cab light examples (for beer products or otherwise) that are not currently on the website, please contact me at [kbelcher8@outlook.com](mailto:kbelcher8@outlook.com).

**Please check out this new website at [CabLightsByGillco.com](http://CabLightsByGillco.com).**



One of the most colorful cab lights is not for beer, but whimsically promotes Miss Pirate All Purpose Shoes.



The convex back of a cab light, with its distinctive Gillco label.



Old Tankard Ale. Pabst Brewing Co., Milwaukee, WI

# Stock Trays: Introduction and Evolution



by Peter Bayer

What breweriana collectors refer to as “stock trays” are trays that use generic, manufacturer-supplied images but with customized text that is unique to the beer brand or brewery being advertised. One of the insights that came to light as part of the Trayman2.0—The Beer Tray Capture Project was that stock trays account for slightly more than a third of known tray designs in the U.S. market. Considering that stock trays were largely a Pre-Prohibition phenomenon that were made over a roughly 30-year period (there are a few Post-Pro exceptions), they likely accounted for more than half of the beer tray market during the time they were in fashion.



This article is best read listening to Classic Rock music drinking Old Stock Ale by North Coast Brewing Co.

## PHASE 1

### “Tea Trays”

These early stock trays are characterized by subjects meant to appeal to women. They have fancy and elaborate rim designs and were also used by many non-brewery advertisers.



## PHASE 2

### Early Brewery Orientation

These trays were exclusively used by breweries. They are characterized by their European and beer-themed subjects, often based on original European artwork. They have simpler rims (with some exceptions).



### Why stock trays?

Stock trays offered smaller brewers (and other advertisers) a high-quality product at a far more economical price than custom artwork. Since brewery markets were far more localized, it also meant there was significantly less likelihood that a nearby competitor would use the same design.

Taken as a whole, stock trays can be grouped into a number of similar time frames or phases, based on common themes and characteristics. Although these phases occurred somewhat chronologically, there are no hard and fast dates and they often had significant overlap. Representative examples of the various phases are shown in the pictures.

### Stock tray beginning

It is uncertain exactly when manufacturers started offering stock trays but the ability to mass produce them for economies of scale made them more affordable than custom designs. No definitive historical evidence survives, but it is generally believed that the machinery to mass produce trays

via the offset lithographic method was commercially introduced in approximately 1895.

The earliest surviving documentation of stock designs comes from the Tuscarora Advertising Company in Coshocton, OH in the form of a price list dated July 16, 1900. But it is likely that stock trays were offered earlier than 1900, and in fact, it is believed that a number of Tuscarora's stock designs (as well as cross-town competitor the Standard Advertising Company) pre-date their "official" numbering.

Richard Hager, in his seminal article *Meek Stock Trays: Coshocton Collectibles* in NABA's *Breweriana Collector*, Spring, 1998, references this possibility. Interestingly, a 1900 catalog from Standard does not even mention trays.

### "Tea Trays"

Following the April 1901 merger of Tuscarora and Standard into the Meek & Beach (M&B)

Continued on page 20

Company, a 1901 catalog (#12) was produced which depicts a number of the available stock trays.

Initially, these were advertised as “tea trays” with images that have a general appeal and are not especially “beery.” The accompanying text makes it clear that M&B’s intended market were general merchants: “We do not wish you to infer that all successful merchants become so through the use of our TEA TRAYS.” In fact, based on surviving examples, many of them were.

### An economical alternative

The catalog also includes pricing, which ranged from 2.5 cents apiece for lots of 100, to an incredible ½ cent when ordering 1000. Smaller trial orders were possible, but advertising text came free only with orders of 100 or larger. Obviously, it made the most economic sense for an advertiser to produce at least 1000 of any stock tray type.

The initial idea was that merchants would use these as premiums, as indicated in a M&B

notepad of the time: “They are beautifully executed and make a desirable advertising souvenir. They are also used by many first-class merchants as premiums. We sell these from stock in assorted designs and furnish coupons, which you can hand to your customers with each purchase.” Consumers could then redeem a set dollar value of coupons in exchange for a tray.

Even at that early time, research indicated that women were the primary buyers of everyday items for the home—so early stock designs were geared toward them. The focus on general merchants as the primary target market for stock trays continued until at least 1903, as is evident in a 1903 M&B catalog (#16).

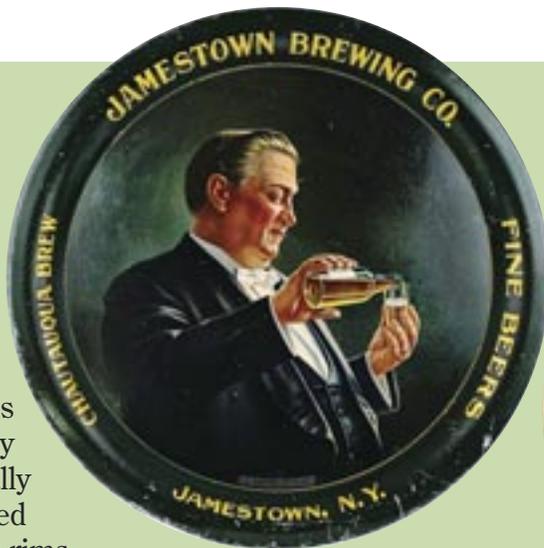
Sadly, 1903 is the last year we have official documentation on stock trays from any of the manufacturers, with the exception of a couple of examples from Chas. W. Shonk (unattributed) that appear in mid-19-teens hardware catalogs. From the

Continued on page 22

## PHASE 3

### Later Brewery Orientation

These trays are characterized by American subjects with more of an implied versus explicit beer and brewery connotation. They typically use manufacturer-supplied artwork and have simple rims (except for Kaufman & Strauss).



# Tray price lists and catalog



Meek & Beach Catalog #14 from 1902 shows some of the stock tray designs available. These were first marketed as "Tea Trays" that small retailers could use as customer giveaways. It was not until a few years later that it became obvious that a primary market for these stock trays was breweries, which could use them as promotional tools.



This 1916 catalog from the Norvell-Shapleigh Hardware Company of St. Louis, MO. shows stock designs for sale via the Chas. W. Shonk Co. This was from the period just before Prohibition when stock artwork became less brewery focused.

**Stock Crays.**

	250	500	1000	1500
No. 1, Oval, 13 1/2 inch, lithographed in ten printings. Design - lady seated with flowers, border combination of red, green, brown, blue and yellow.....	\$25 00	\$25 00	\$25 00	\$25 00
No. 2, Oblong, 4 1/2 inch, lithographed in ten printings. Design - picture of two ladies on couch, with landscape background, border combination of pink, green, red, brown and yellow.....	25 00	25 00	25 00	25 00
No. 3, Oval, 13 1/2 inch, lithographed in ten printings. Design - Liberty.....	25 00	25 00	100 00	200 00
No. 4, Round, six inch President McKinley, lithographed in ten printings.....	25 00	25 00	25 00	25 00
No. 5, Round, six inch Plaque, President McKinley, lithographed in ten printings.....	18 00	45 00	80 00	150 00
No. 6, Round, ten inch Plaque, lithographed in ten printings. Design - "Cupid's Frolic".....	18 00	45 00	80 00	150 00
No. 7, Round, ten inch Plaque, lithographed in ten printings. Design - "Night's Beauty".....	18 00	45 00	80 00	150 00
No. 8, Round, six inch W. J. Bryan, lithographed in ten printings.....	25 00	25 00	25 00	25 00
No. 9, Oblong, 13 1/2 inch. Design - purple ground with picture of lady in center, ten printings.....	25 00	25 00	100 00	200 00
No. 10, Round, twelve inch, picture of lady with hat, ten printings.....	18 00	45 00	80 00	150 00
No. 11, Oval, 13 1/2 inch, McKinley and Roosevelt, ten printings.....	25 00	25 00	100 00	200 00
No. 12, Oval, 13 1/2 inch, Bryan and Stevenson, ten printings.....	25 00	25 00	100 00	200 00

This price list from Tuscarora Advertising Co. in 1900 provides the earliest evidence found of stock trays being offered. Some designs mentioned here have not been identified as ever having been produced.

accompanying text it is unclear to what customer base these trays are targeted. The emphasis on decorative appeal suggests the target is end consumers, however, the pricing indicates lot sizes far too large for individual purchase. Pricing works out to 45-50 cents each, and there is no mention of free imprinting with advertising text.

Unfortunately, no documentation on stock trays has been found for H. D. Beach Company (created after Henry Beach left M&B over “creative differences”), Kaufmann & Strauss, Haeusermann, or any of the minor players. It is unclear if any of them used catalogs like M&B or relied on direct mailings or traveling salesmen.

### Changes in stock designs

Clearly, the target market for stock trays shifted several times after the initial focus on general merchants. Brewers, particularly smaller ones that could not afford custom-made trays, became a big market for stock trays. Stock designs shifted to explicitly incorporate brewing themes or more manly subjects.

Based on trade articles of the time, both Jasper Meek (M&B) and Charles Shonk were known to go on extensive buying trips to Europe where they acquired artworks to be used in stock designs. Examples of this include the Home Brewing cavalier by Shonk (artist unknown) and the Bluff City Brewery “A Close Game” by Meek & Beach by German painter Eduard von Grutzner. (See photos). These Euro-centric designs probably appealed to the brewers of the time as many were first generation European immigrants.

### A shift in stock subjects

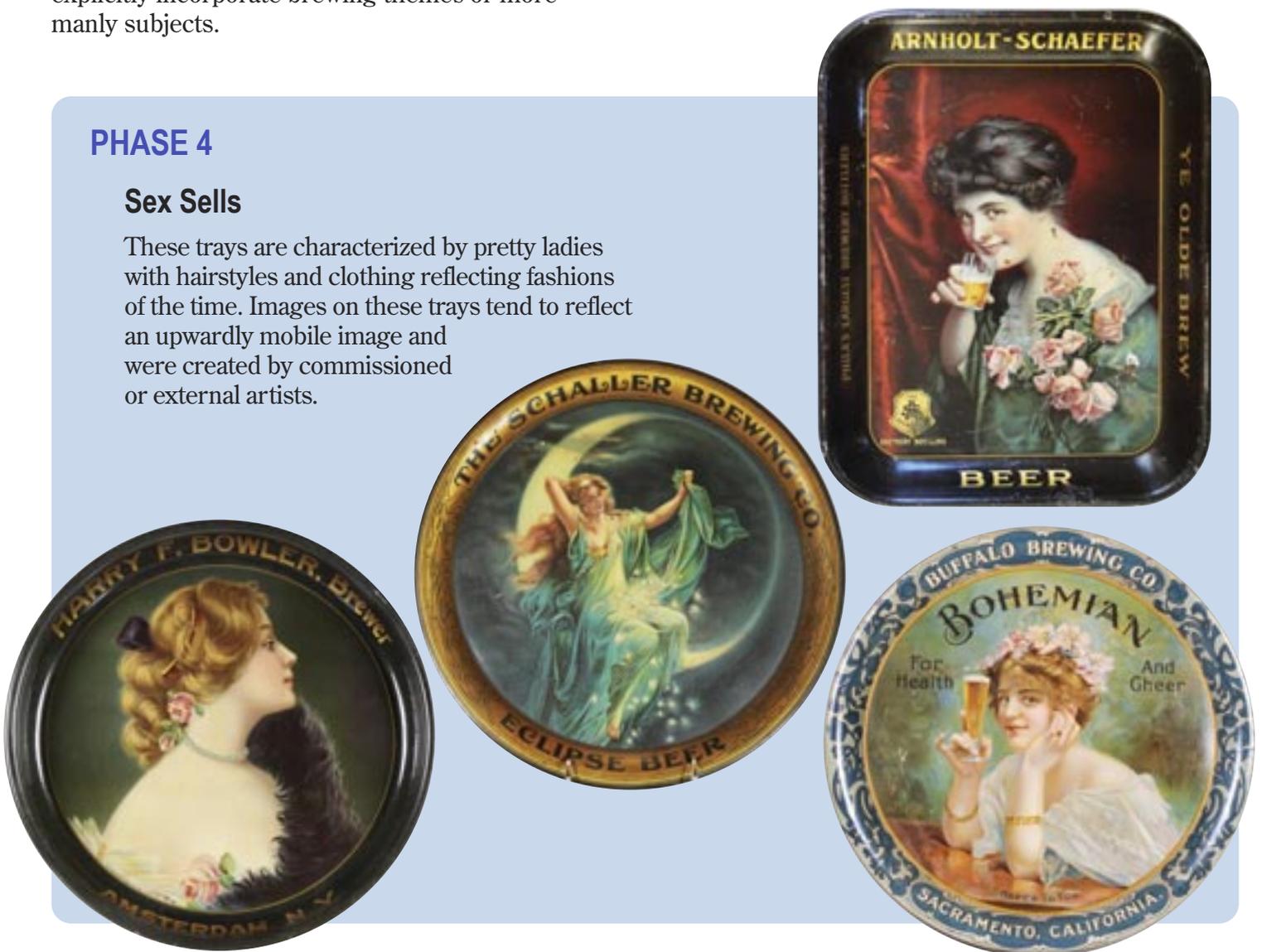
Although the brewery-oriented designs continued for a while, there eventually was a shift away from Euro-centric motifs and images. Perhaps this was because the generation of immigrant brewers was passing, or the retirement of founders of the manufacturers (Meek in 1908, Shonk in 1906-7).

Other designs were added to the stock tray mix, most notably “pretty ladies.” As is still true today

## PHASE 4

### Sex Sells

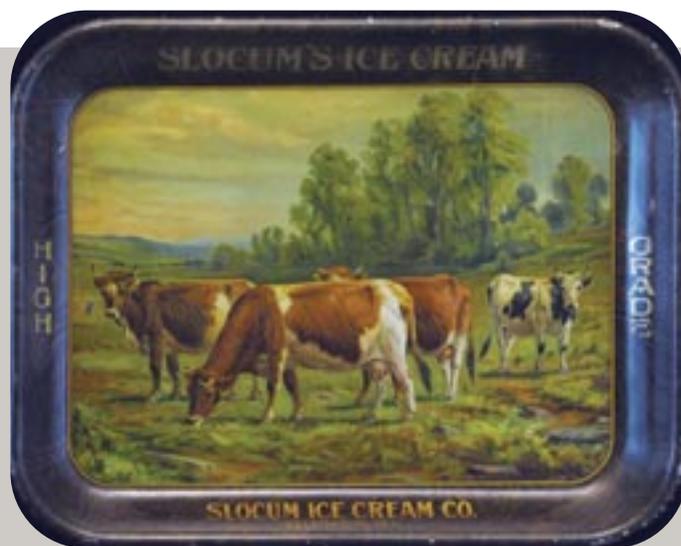
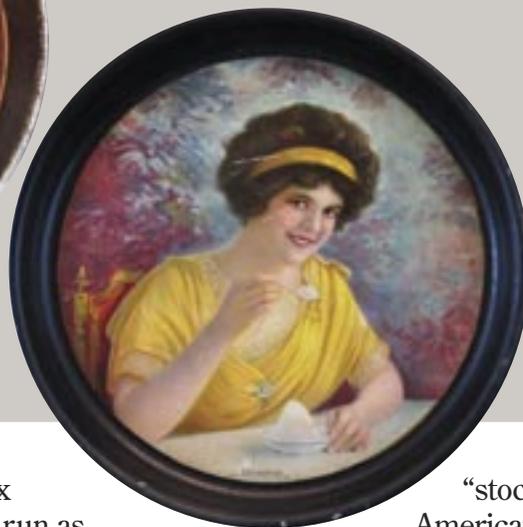
These trays are characterized by pretty ladies with hairstyles and clothing reflecting fashions of the time. Images on these trays tend to reflect an upwardly mobile image and were created by commissioned or external artists.



## PHASE 5

### Late Pre-Prohibition

These trays are characterized by a variety of more general subjects and themes. These later trays shift back to a more female appeal and were used by other, non-brewery advertisers (like ice cream) as Prohibition loomed. They had simpler designs and some featured the introduction of photo-lithographic production.



when it comes to advertising—sex sells. The pretty ladies had a long run as evidenced by the evolving hairstyles and fashions reflected in the tray artwork. But the manufacturers may have sensed that Prohibition was looming and began introducing designs that had a more general appeal. Examples include scenes from rural or country life, domestic scenes, women as a subject but not of the “pretty lady” variety, and animals.

A large number of the later stock designs, particularly from American Art Works (successors to M&B) and Kaufmann & Strauss, were clearly targeting the ice cream market, now widely available due to advances in refrigeration technology.

### The decline of stock trays

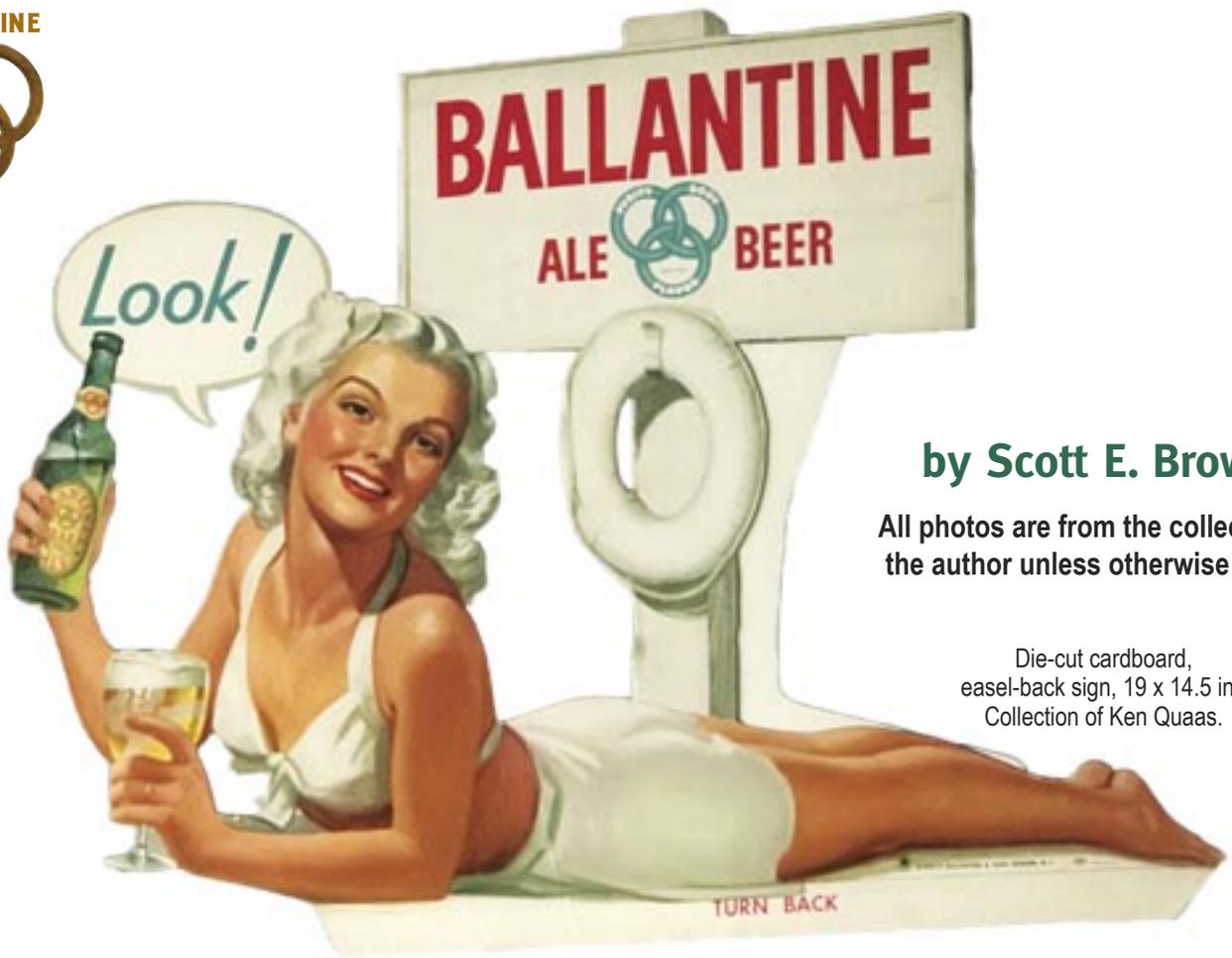
Whether the demand from the ice cream market was not as strong or the appeal of stock designs was diminishing, the number of stock tray designs offered by the manufacturers declined significantly. For example, the Meek Company offered 14 new stock designs in 1908; toward the end of the

“stock tray” era, Meek’s successor, American Art Works was issuing only one new design every other year.

By the time Prohibition was repealed, a number of the tray manufacturers were no longer in business (e.g., Kaufmann & Strauss, Haeusermann) or had been subsumed into larger organizations (Shonk, by American Can). A few stock designs were attempted Post-prohibition but quickly fell out of favor and ceased to be produced.

### About the Author:

**Peter Bayer is a long-time tray collector with a special interest in stock trays. He and Mark Rogers have been working in partnership with NABA on Trayman2.0: The Beer Tray Capture Project to document all known North and South American beer advertising serving trays. Please check out the new website at <http://www.trayman.net/2t/> and contact Peter if you have any additions to the stock tray database. He can be reached at [noendos@verizon.net](mailto:noendos@verizon.net).**



by Scott E. Brown

All photos are from the collection of the author unless otherwise noted.

Die-cut cardboard, easel-back sign, 19 x 14.5 in., Collection of Ken Quaas.

# ASK THE MAN FOR BALLANTINE

## The story of New Jersey's most legendary brewery

Ballantine was once a burgeoning brand that produced a bounty of breweriana. And until national rivals Pabst and Anheuser-Busch moved into Ballantine's Newark, NJ home in the late 1940s, it was the largest brewery in the state, and as late as 1960, the sixth largest brewery in the U.S.

Peter Ballantine, its namesake founder, was born in Mauchline, Ayrshire, Scotland in 1791. Fleeing poverty and with great ambition, he came to the U.S. in 1820, settling in Albany, NY, where he learned the brewing trade. In 1833, he established his own ale brewery there. Ballantine had a knack for



establishing a wide bottling and distribution network, including for exportation. His product became especially popular in New York City, New England, and overseas in England and its colonies.

### The move to Newark

The demand for Ballantine's ale required a move to a larger population center, which provided better access to transportation for raw materials and distribution. In 1840, the company moved to Newark. With partner Erastus Patterson, they leased a brewery that had been founded initially in 1805 by revolutionary war hero

Born in Scotland, Peter Ballantine came to the U.S. at the age of 29, learned the brewing trade and opened a brewery in Albany, NY in 1833. In 1840 he moved operations to Newark, NJ, giving him access to the New York city metropolitan area, the nation's largest population center. When he died at 91, he had seen his brewery grow to one of the largest in the nation.

General John N. Cumming. By 1847, Ballantine had split with Patterson and in 1850 established his own larger ale brewery along the Passaic River, which secured his need for a more proximate source of water and transportation.

In 1857, Peter's sons, Peter H., John, and Robert, joined their father, and the ale brewery became Peter Ballantine & Sons.

**1879:  
big for Ballantine**

By 1879, Peter Ballantine's ale had gained a huge following and his lofty ambitions were realized. He was recognized as the wealthiest man in Newark, amassing an estimated \$5,000,000 fortune. P. Ballantine & Sons was now the #4 brewer by volume in the U.S., behind New York City's Geo. Ehret, Milwaukee's Phillip Best (which became Pabst), and Philadelphia's



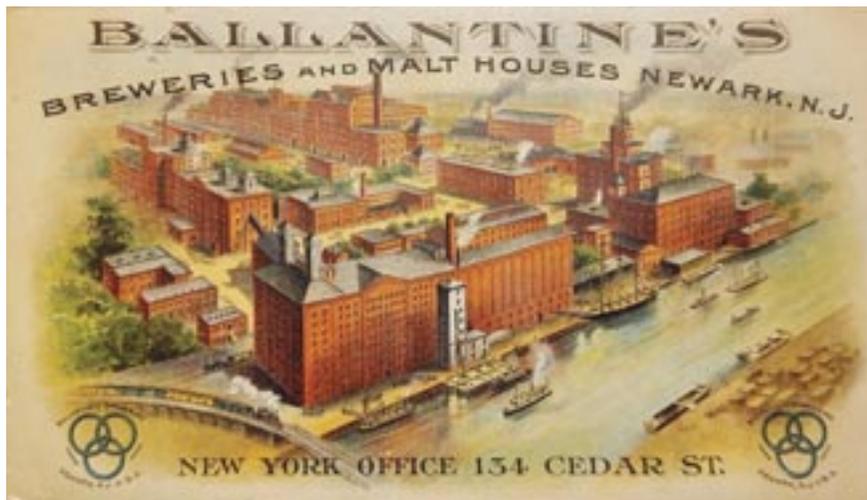
Embossed tin sign shows an early lineup of Ballantine's family of beers, 18-in. diameter, by Sentenne & Green, New York, NY, c.1910. May be only existing example. Collection of John Dikun.

Bergner & Engel. Of these, Ballantine was the only one that specialized in crafting ales—the other three breweries were run by German immigrants and focused on lagers. By the time of Prohibition, lager-style beers accounted for almost 90% of American beer sales, with Ballantine representing the lion's share of the remaining 10% of sales in ales.

1879 was the year that Peter and his sons began producing the increasingly popular lager style of beer under the corporate name of Ballantine & Co. They purchased the Schalk Brothers lager beer brewery in the famous Ironbound section of Newark, also near the river and a few miles from their ale

brewery. With a thriving ale business and newly added lager beer varieties that included "Pale Extra," promoted for daily home consumption, Ballantine was poised for even greater growth.

continued on page 27



Ink blotter, 6 x 3 7/16 in., c. 1910 depicts a fictionalized composite view of the ale and lager beer breweries as well as the malt houses, some of which were actually separated by more than a mile. Collection of Chas Ford.



Front and back cover of souvenir Celluloid booklet, published by Baldwin & Gleason Co., Ltd, NY. Inside pages include a history of the Three Rings and the brewery buildings (shown at right), many photos, and blank pages for note taking. The original owner made notes dated 1898.



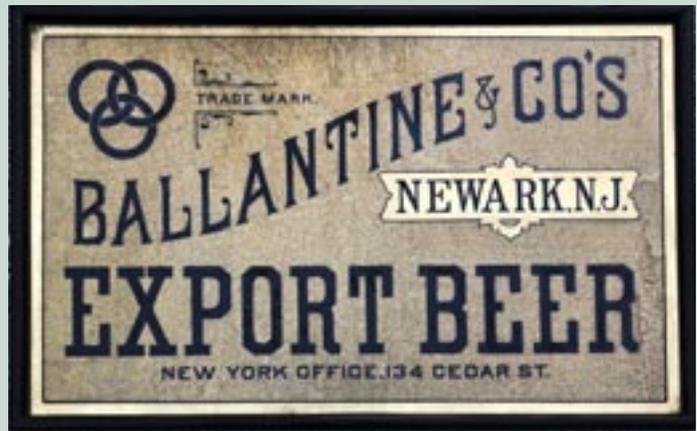
# PRE-PROHIBITION ADVERTISING



Lithographed tin sign in shape of a shield that was never used, 24 x 35.75 in., by Wells & Hope, Philadelphia, PA., c. 1890s.



Reverse-on-glass sign in elaborate gold-painted wooden frame, 26.5 x 22.5 in. no mfg. mark, c. 1900.



Reverse-on-glass sign, 25.5 x 15.5 in., believed to be by J.W. Russell & Co., New York, NY., c. 1900.



Reverse-paint-on-glass sign in modern oak frame promoting Ales and Porter brands, 33.5 x 21.5 in., no mfg. mark, c. 1900.



Reverse-paint-on-glass sign in original wooden frame promoting Lager Beer, 30 x 21 in, by J.W. Russell & Co., New York, NY., c. 1900. Collection of Brian Harto.

## Youngest sons take over

Peter Ballantine died in 1883 at age 91, outliving his eldest and namesake son, Peter H., by a year. The two surviving Ballantine sons, John, and Robert, formed the corporation of P. Ballantine & Sons, embracing the ale, lager beer and malting businesses, all of which continued to grow. By 1898, the Ballantine brewery complex covered 12 acres, impressive for its time, and eventually expanded to 38 acres. Thanks in large part to Ballantine, Newark was the third largest beer-producing city in the nation, behind New York and Milwaukee. Like G. Krueger and Christian Feigenspan, their brewing colleagues in Newark, the Ballantine family had diversified business interests that enabled

them to remain financially solvent during Prohibition. And, like many other breweries, Ballantine produced non-alcoholic beverages including soft drinks, near-beer, and malt syrups.

## PRE-1910 BEER BRAND LABELS



## After Repeal

P. Ballantine & Sons Brewing Co. re-emerged successfully in the 1930s following Repeal. Around 1939, the company re-invigorated the romanticized logo story in major advertising campaigns that continued for decades. By then, Ballantine claimed title to America's largest selling ale, with its India Pale and especially the XXX brand as the cornerstones of the product line.

A clever advertising slogan began in the late 1930s that encouraged patrons to order Ballantine "the handy way" by making the "OK" hand sign. With the

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The brewery made a wide variety of beer brands and styles before Prohibition and used many bottlers across multiple states, as can be seen by this selection of rare labels, which are all pre-1910. All prominently feature the trademark "Three Rings" symbol.

## SPECIAL OCCASION LABELS



Beers were labeled for special occasions and contract sales, as can be seen by these rare versions from the 1890s. The Pale Extra at right was issued for the Newark Board of Trade.



## BLUE IS FOR BEER

Beginning in the late 1930s, Ballantine often used a bold cobalt blue to advertise its beer brand, a lager, in its point-of-sale advertising and packaging.



Cash register sign, debossed reverse-paint-on-glass with silver foil inlay, 11.5 x 6 in., c. 1940s by Price Brothers Inc, Chicago, IL.



Edge lit sign with thermoplastic ad panel hanging from metal frame. 18.5 x 8 in., no mfg. mark, circa 1950.



Ball knobs, c. 1940s (bottom) and 1950s (top).

thumb and index finger making the ring, the other three outstretched fingers signified the request for each one of the three rings. This meant that Ballantine's bar call could be done silently with just a hand signal—a simplified, “handy way” to order the brand without needing to shout in a crowded, noisy tavern.

### 1940s-1960s

As World War II loomed, Peter Ballantine's Scottish heritage was played up as a useful strategy. The brewery boasted that great ale need not be derived exclusively from Germanic recipes. This was rather ironic, as after Prohibition, the Ballantine family



Rare ball knob for Porter brand, c. 1930s or 40s. Collection of Steve Pawlowski.



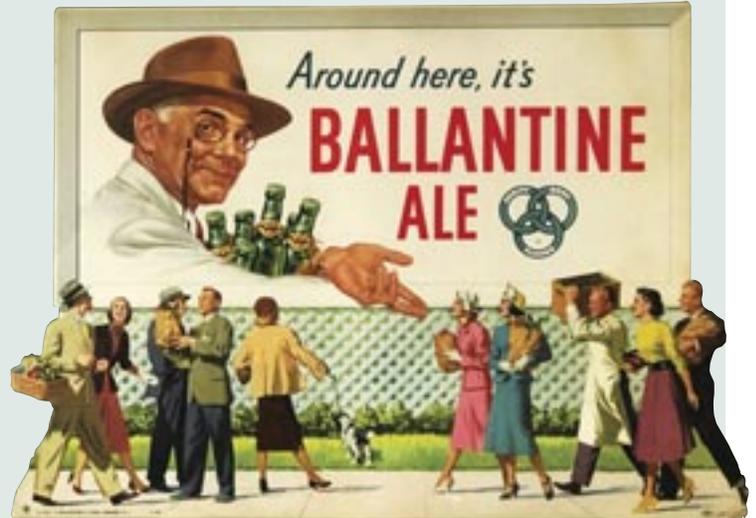
Lithograph on Masonite with easel back, 9.5 x 6.5 in., no mfg. mark, c. mid-1940s. Ballantine discontinued its porter in mid-1940s, as American tastes had shifted to lighter beers.

## GREEN IS FOR ALE

To differentiate its ale brand from its beer offering, Ballantine employed a vibrant green color, starting in the 1930s, to contrast with the blue color used for the beer brand. Tin-over-cardboard sign, 9.5 x 5 in., by Permanent Sign and Display Co., Reading, PA, C. 1930s.



Tap knobs for Ale brand, c. 1940s (left) and 1950s (right).



Ballantine produced a wide range of point-of-sale advertising in the late 1940s and throughout the 1950s, designed to appeal to multiple audiences, as demonstrated by this die cut, easel-back sign, 16 x 15 in., dated 1951. Collection of Ken Quaas.

Tin over cardboard sign measures 13.5 x 4.5 in., Robertson Dualife Co., Springfield, OH, late 1930s or early 40s.



had sold the company to two brothers with names that had distinctly German origins: Carl and Otto Badenhausen.

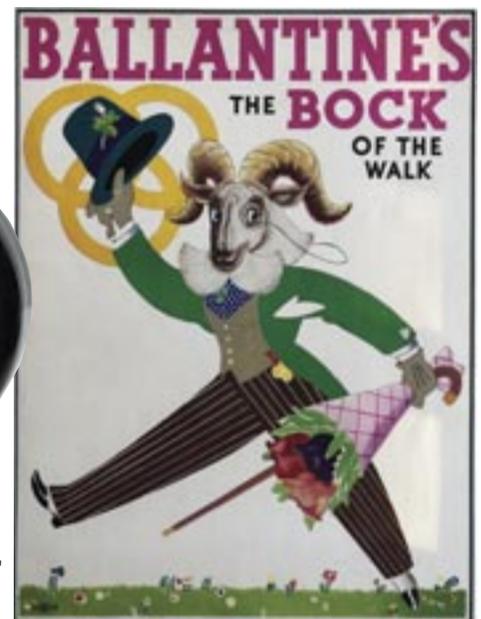
In 1943, Ballantine was strong enough to purchase one of its formidable Newark competitors, the Christian Feigenspan Brewing Co., and immediately shut it down despite reassurances to loyal Feigenspan customers that they would continue to brew the venerable "Pride of Newark" brand. During this period, Ballantine remained a powerhouse regional brewer that advertised aggressively and by 1950 had ascended to the #3 brewer in the U.S., trailing only Joseph Schlitz and Anheuser-Busch. It became the first TV sponsor for America's most famous baseball team, the New York Yankees, with legendary

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Lithograph featuring Bock Beer, a seasonal beer release for many years, 11 x 14.5 in., no lithographer mark, c. late 1930s.



Rare ball knob for Bock Beer, c. 1930s or 40s. Collection of Steve Pawlowski.



**BALLANTINE**

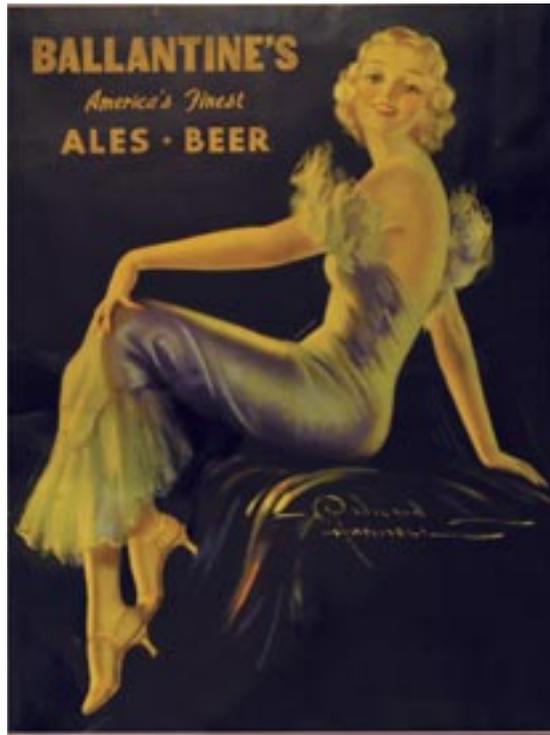


Yankee broadcaster Mel Allen calling the homeruns hit by the Bronx Bombers, “Ballantine Blasts.”

By 1960, the American brewing industry had experienced a massive consolidation and Ballantine had fallen to the #6 position nationwide—even though it produced and sold more barrels than in 1950. But it was still the largest brewer on the East Coast and had a dominant market share in the nation’s most populous New York City metro area.

**Rapid decline in the 1960s**

Like many regional breweries, Ballantine increasingly struggled to compete with the national giants – especially as they had moved into Ballantine’s primary New York Metro trade area and made significant inroads. Pabst purchased Newark’s Hoffman Beverage Co. in 1945 and in 1951, A-B opened a new, state-of-the-art plant in Newark. The third of the “Big 3” national giants, Schlitz, also established a local presence when it purchased the Ehret Brewery plant in Brooklyn in 1949. These “Big 3” brewing behemoths also had, beginning in World War II, re-shaped the palate of American beer drinkers with a homogenized and limited scope of lower-alcohol, light-lager blandness.



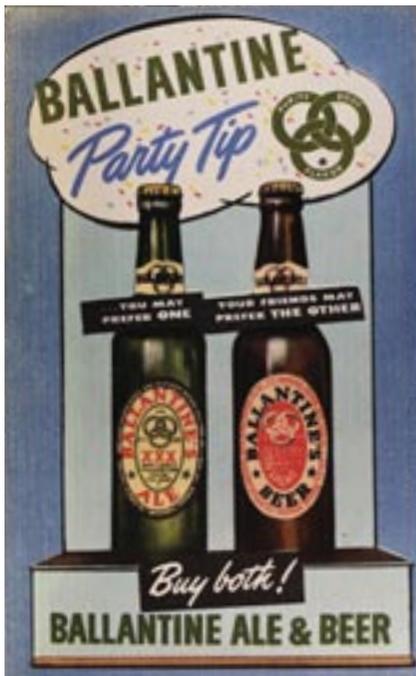
Art Deco style lithograph is 24 x 18.5 in., entitled “Adorable” and dated 1937, by noted American pin-up artist R. Wilson Hammell. Wilson’s work appeared widely in advertising and on magazine and book covers and calendars.



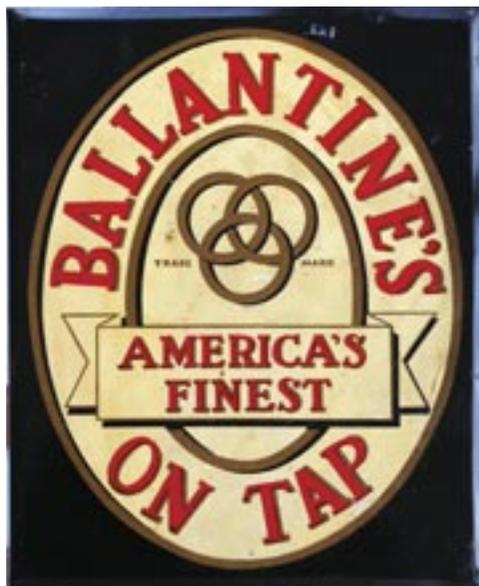
Two laminated lithograph-over-Masonite signs with easel back.

Right top: 10 x 11.5 in., no mfg. mark, dated 1946.

Right bottom: 10 x 12.5 in., no mfg. mark, dated 1949.



Late 1940s post card 5.5 x 3.5 in., by Arcus-Simplex Ticket Co., Inc., New York, NY show Ballantine’s two flagship brands—XXX Ale and Export Beer—and the differentiating green color scheme for the ale.



Tin-over-cardboard sign, 9.5 x 12 in., by Robertson-Dualife Co., Springfield, OH, c. late 1930s.

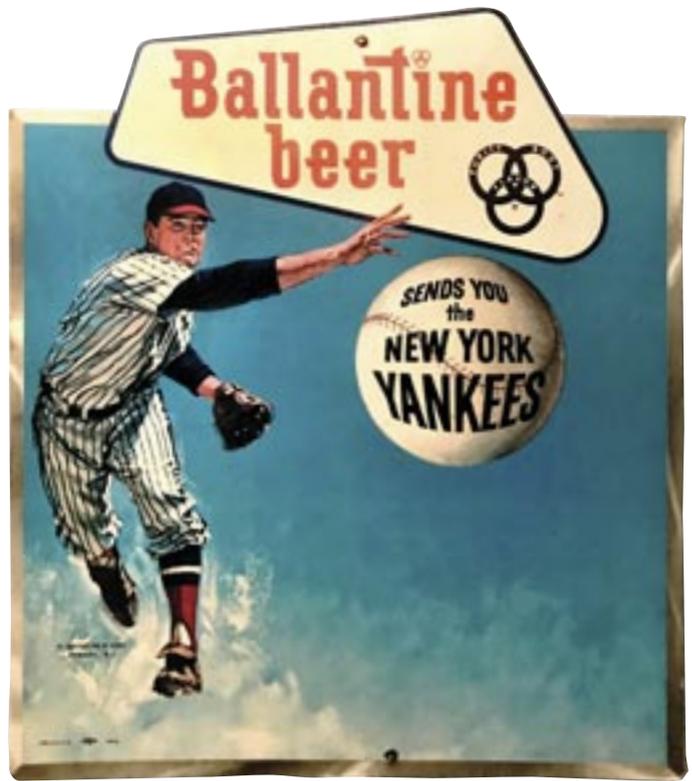


Meanwhile, the unique taste characteristics of Ballantine's ales, brewed with select ingredients like Cascade hops from the Pacific northwest and barrel aged for months (and for some specialty brands, years), had fallen out of favor. Ballantine tried to reformulate to a lighter version in 1965, but by then it was too late. And its focus on the legendary Three Rings to convey quality was cast by the wayside, as its ad campaigns devolved into a variety of unmemorable efforts (like "Who is the Ale Man?" which lamely tried to explain what kind of man preferred ale) where the Three Rings were no more than an afterthought.

### The end of the brewery

Ballantine's precipitous decline continued and when it was sold to Falstaff in 1972, it was the last of the four great breweries that had originated in Newark, which included Feigenspan, Joseph Hensler Brewing Co. (closed in 1958), and G. Krueger Brewing Co. (closed in 1961). In its

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As the major brand of the Northeast in the 1950s, Ballantine sponsored a number of sports teams, most especially the New York Yankees, as seen in this die cut, laminated pressed cardboard piece. Collection of Kelly Thomle.



Vertical neon, 49 in. tall, c. 1940s.



The scoreboard showing Yankee pitcher Don Larsen's perfect game in the 1956 World Series.



Lighted reverse-painted-glass ad panel, chrome-plated metal frame, painted metal cabinet, 25 x 7 in., by Ohio Advertising Display Co., Lima, OH, c. early 1950s.



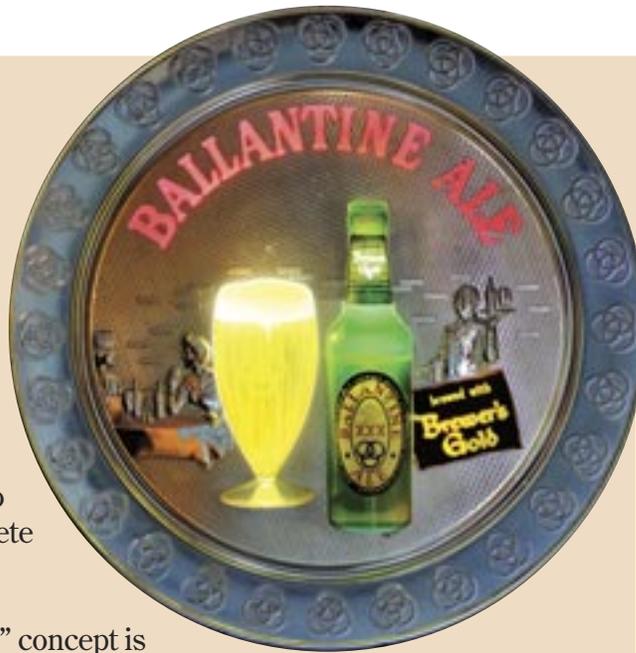
## BREWER'S GOLD

In the late 1950s, Ballantine introduced the “Brewed with Brewer’s Gold” advertising campaign to help its ale brand compete amidst the competitive sea of lagers.

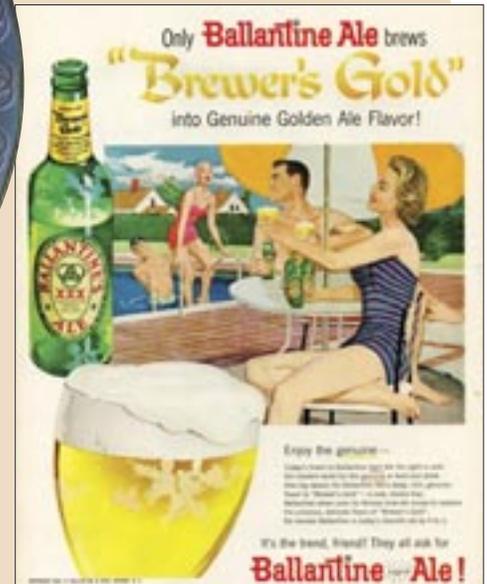
The “Brewer’s Gold” concept is carried by this sign. It is a 3-D plastic “Tube-O-lite” fluorescent-lighted bubbler sign, 19-inch diameter, by Display Corp, Milwaukee, WI, c. late 1950s.

The print advertising for this effort explained that Brewer’s Gold was a “rare, choice, hop” that was integral to the “true ale recipe.” It claimed that it produced a “deep, rich, genuine” flavor. In a seeming contradiction, the ads also promoted Ballantine Ale as being “light.”

Brewer’s Gold is in fact the name of a hop that is used primarily as a bittering hop during the brewing process.



Life Magazine ad, 1957.



The Ballantine Cooper’s Shop, where its wooden kegs were assembled before Prohibition, is one of the few structures remaining in inner city Newark of what had been a massive brewery complex. This structure was part of the lager beer brewery and stands on Fleming Street near Freeman Street in the Ironbound section of Newark. This photo by Scott Brown dates from 2020.



Ballantine’s iconic green packaging was used to support the reintroduction of the legendary IPA in 2014.

acquisition of Ballantine, Falstaff now controlled the labels to what had been two of Ballantine’s biggest local competitors: Krueger and Jacob Ruppert Brewing Co., NY, NY (brewery closed in 1965).

In 1985, Ballantine became a part of the Pabst portfolio – where it still resides—when Pabst acquired the faltering Falstaff. Since then, there have been fits and starts in Ballantine’s revival, with attempts to position it as a “craft” product and capitalize on the modern popularity of the India Pale Ale style (IPAs).

Breweriana collectors can’t help but root for the continued success and availability of Ballantine and hope that its famed Three Rings logo can live on for future generations.

# "THREE RINGS" OF BALLANTINE

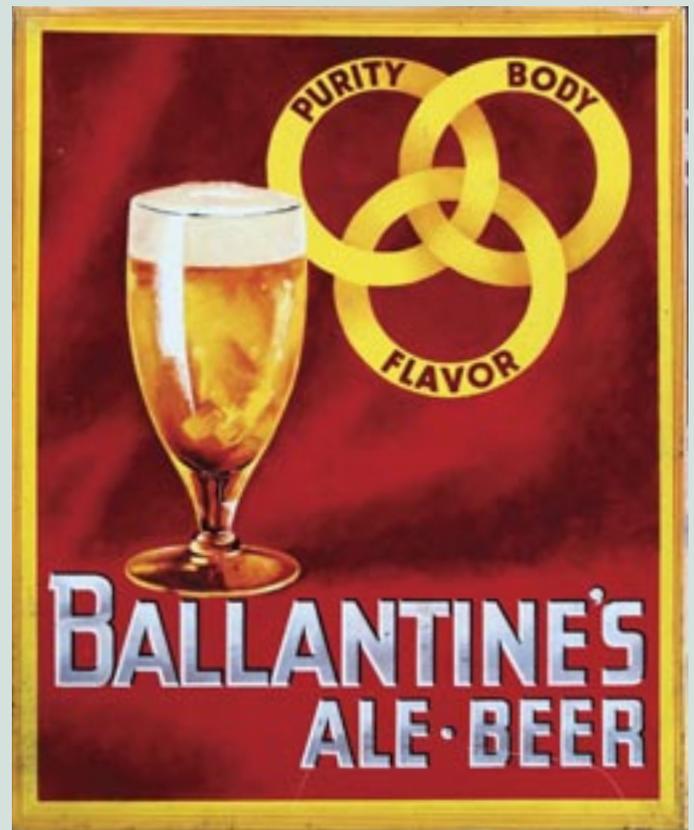
## An iconic symbol in U.S. brewery history

The three interlocking rings insignia, used by Ballantine on nearly all of its advertising and labelling for almost a hundred years, may be one of the most recognizable beer logos ever created. First introduced in the 1870s, its origins were ascribed to the founder, Peter. The timing of the launch of this story indicates it may in fact have been created by his sons, as their father Peter would have been old and sick at the time.

In a likely apocryphal tale, Peter was said to be tasting his ale one day in the early days of his brewing operation in Albany, lifting his glass and then setting it back on an old oak table three times. Afterwards, he noticed the three condensation rings left on the table and proclaimed them to represent the three most notable features of his fully ripened product.

The Three Rings symbol thus became Ballantine's "mark of quality," standing for "Purity, Strength and Flavor." After Prohibition, "Strength" was replaced with "Body," likely as a deflection

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Vibrantly-colored, tin-over-cardboard sign, 11 x 13.5 in., no mfg. mark, c. 1940. The sign prominently features the Three Rings and their "Purity," "Body" and "Flavor" individual labeling. Ballantine dropped the possessive apostrophe on "Ballantine's" in its advertising in 1943, simplifying to just "Ballantine." But the possessive "Ballantine's" remained on bottle labels and cans until 1950.



The cavalier is seen on a self-framed tin with the Three Rings on his frothy beer mug, 22.5 x 30.5 in., by The Meek Co., Coshocton, OH, dated 1909.



Souvenir booklet, 1910, promoting the Three Rings as the "Mark of Quality." The cavalier character was used in some Pre-Prohibition advertising for several years starting in 1909. Collection of John Dikun.



## BALLANTINE



from reference to alcohol content.

And so the famous refrain of "Purity, Body, Flavor" became the signature description of Ballantine's beers.

The symbol of three interlocking rings, however, was not unique to Ballantine. It dates at least as far back as the 10th Century where it was used in a Shinto shrine in Japan. In 13th Century France, a three rings symbol was used to signify the Holy Trinity. The design has come to be known as the Borromean Rings, named for the wealthy and influential Borromeo family of northern Italy, who included it in their coat of arms in the 14th Century.



Souvenir booklet prominently features the Three Rings, printed by Albertype Co. New York, NY. It was created for the National Saengerfest, a German competitive singing festival held in Newark, NJ, dated July 3-7, 1891. Inside pages include statistics about brewery output, engraved images, and a fold out panoramic photo of Newark taken from the tower of the ale brewery.

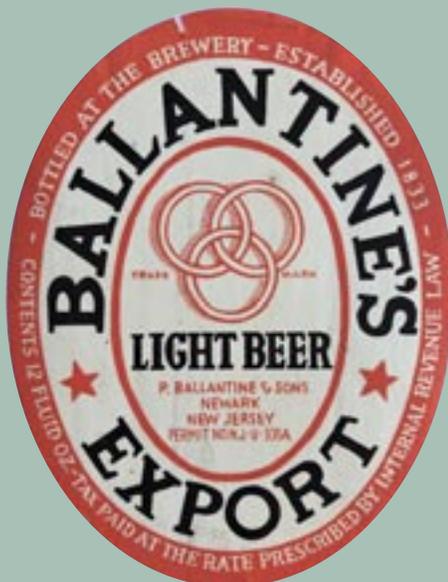
In the last several centuries, the three-ringed symbol has found use in mathematics, philosophy, psychoanalysis, quantum physics, and other sciences. Some have applied it to represent the idea of unity, since the rings cannot be unlocked without breaking one of them.

For Ballantine, the Three Ring symbol has been depicted in many variations, colors, and sizes over the years as a consistent symbol of its quality.

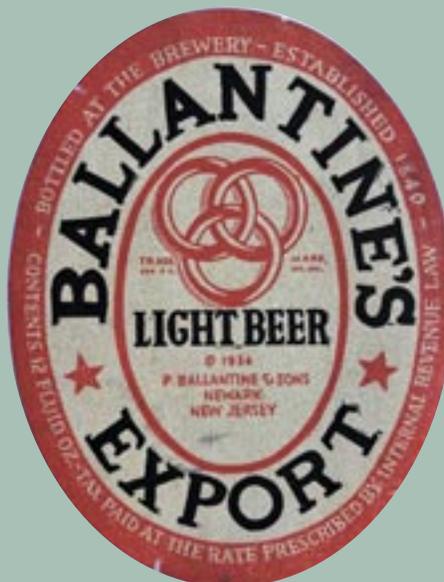
**About the Author: A longtime NABA member and collector of New Jersey breweriana, Scott Brown can be reached at [Jpstride@aol.com](mailto:Jpstride@aol.com).**

## POST-PROHIBITION THREE-RING EVOLUTION

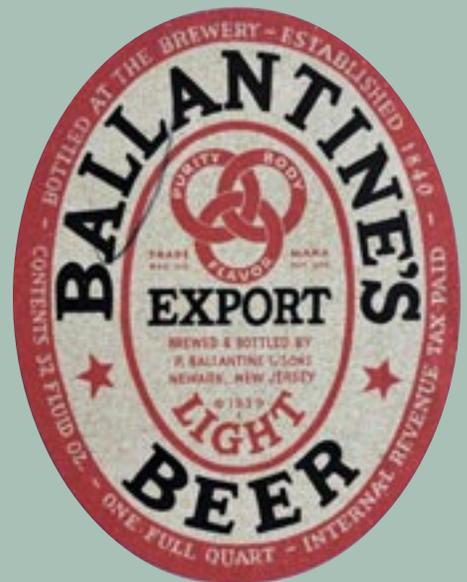
After Prohibition ended, Ballantine used essentially the same label design for all its products until 1950. Here are three early labels showing the evolution of the Three Rings graphic.



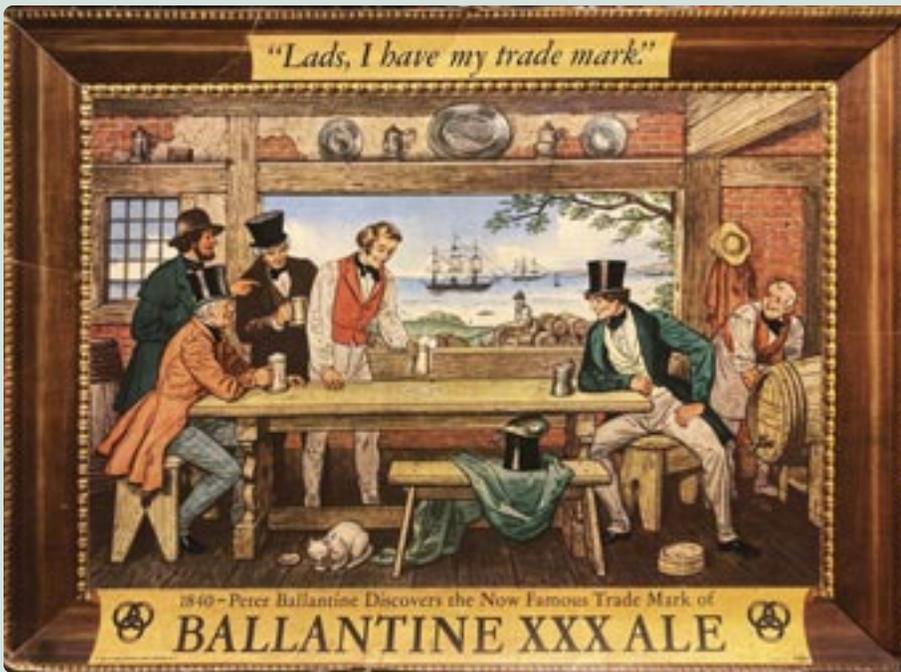
1934 U-permit with founding date of 1833, the date of Peter's original brewery in Albany, NY.



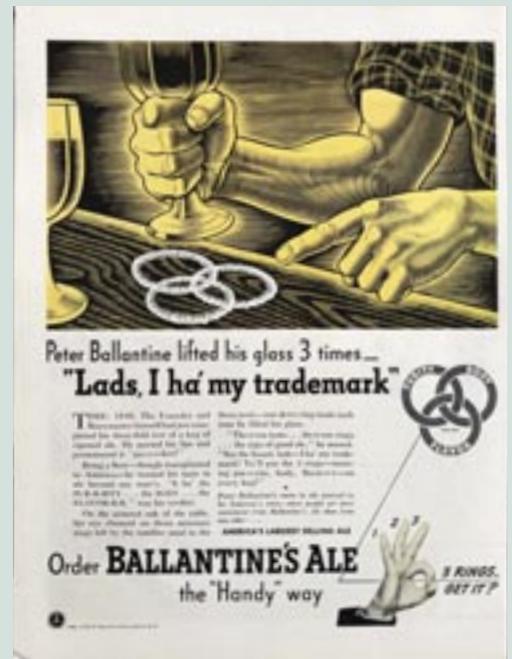
Later that year, the Three Ring logo graphic changed to a heavier look and the founding date was revised to 1840, when the Newark, NJ brewery opened.



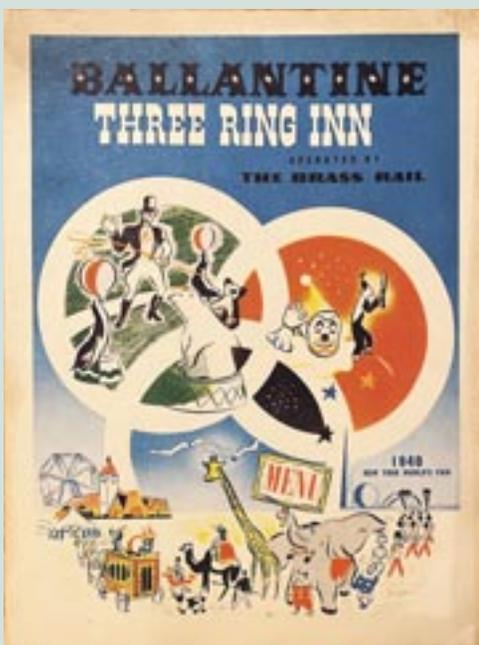
A few years later, the "Purity, Body, Flavor" claim was added to a simplified but still 3D, 3-rings design. After 1950, the logo was further simplified to a 2D design.



3-D die-cut cardboard sign. Both communicate that the logo's inspiration came from three moisture rings from lifting and setting down a beer glass. Collection of Steve Pawlowski.



The likely fictional legend of how Scotsman Peter Ballantine "discovered" his Three Ring trademark was the subject of various advertising efforts in the late 1930s and 1940s. Above, a 1939 magazine ad.



New York City's famous Brass Rail restaurant operated Ballantine's Three Ring Inn, named for its signature logo, at the 1940 New York World's Fair. Collection of John Dikun.



The handy way to order by making the hand sign of the Three Rings (which was also the "OK" sign) was part of a late 1930s ad campaign, as shown here on the back of a Ballantine souvenir pamphlet used in 1939.

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Ballantine's signature "Three Rings" logo was promoted as the way to order the brand by using a simple hand signal, as shown on this 4-inch coaster dated 1938.

**BALLANTINE**



The iconic Three Ring jewelry was used as a giveaway by Ballantine in the 1950s and 1960s and included tie clasps, earrings and cufflinks. At top, collection of Paul Dodge and at bottom, collection of Joe Germino.



Double-sided lighted outdoor hanging sign of heavy, molded plastic in a metal frame creates a 3-D effect for the rings. Measures 5 x 4 ft, no mfg. mark, c. 1950s. Collection of John Dikun.



The Three Rings rendered in metal: Foamscraper holder, no mfg. mark, c. late 1930s.

Below: neon encased in metal showcases the Three Rings, 25 x 12.5 in., no mfg. mark, c. late 1930s. Collection of Ken Quaas.



1950s postcard, 5.5 x 3.5 in., shows the prominence of the Three Rings across all visual elements used by Ballantine, including its delivery truck. Copy on the reverse side boasts that "Ballantine Beer and Ale is sold by over 100,000 restaurants, taverns, grocery stores, delicatessens and other retail outlets."

HOME OF



The symbol became so linked with Ballantine that this enormous neon sign at the brewery said it all. This photo dates from the 1950s. Collection of John Dikun.





\$51,870



\$5,700



\$22,800



\$22,000



\$4,560

SUNDAY, JULY 30 2023



\$2,166

## LIMITED CONSIGNMENTS AVAILABLE

CONSIGNMENTS SHOULD HAVE A MINIMUM ESTIMATED VALUE OF \$250

(PRICES SHOWN ARE PRICES REALIZED FROM THE 2022 AUCTION)

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MATTSKI323@GMAIL.COM

**315-516-0857**

# BARRY'D TREASURES



ACQUIRE, RESTORE, ADMIRE, REPEAT.

BARRY TRAVIS [IBUYOLDBEER.COM](http://IBUYOLDBEER.COM)

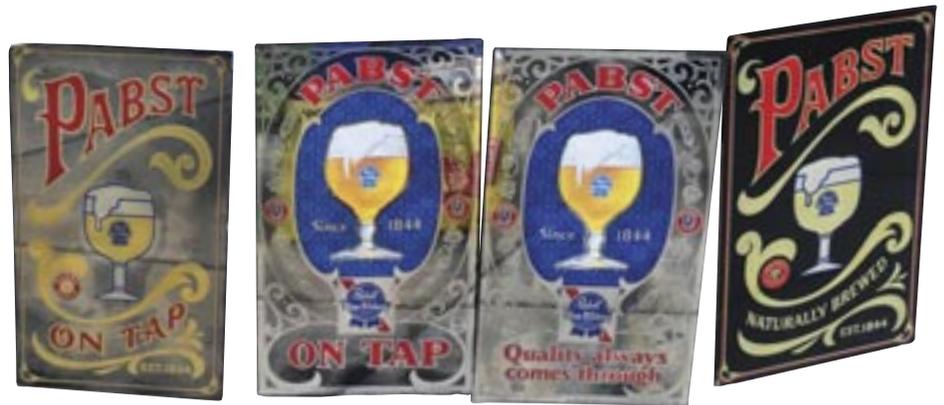


## AFTER 9 YEARS, A CALL FROM NANCY

I was delighted some 10 years ago when columnist Sandy Erdman asked me if I'd like to be the subject of a collectibles story in the Rochester Post-Bulletin of Rochester, MN. As I recall, I had come to Sandy's attention through Facebook. I had dreamed that as a result of the story, a widow of a long-deceased beer distributor would call me about the warehouse she was paying rent on, asking me if I might lighten the burden of all of the old beer advertising gathering dust in there—much of it never used. Hey, you never know!

Sandy wrote the first of two stories about me and my beer collectibles passion in 2013, and I waited for the phone to ring with fresh new leads of discovering breweriana treasure. And I waited. And I waited. It took nine long years before that first call finally came! That's when Nancy came into my life.

Amazingly, Nancy had saved both of the Rochester newspaper columns mentioning me and managed to track me down despite my change in phone numbers during the nine years since the last article had been written. In her phone call to me, Nancy advised that the time had come to start paring down her belongings, and that her husband



Four different examples from a large stack of Pabst mirrors found. These "modern" Pabst pieces are now 50 years old.



Three generations made Barry's Rochester road-trip a treasure beyond the breweriana discovered and recovered. Barry's son, Jude Travis, is flanked by his two grandfathers, Glen Travis and Terry Spahl.

had a basement closet full of beer stuff.

Nancy's husband had been a salesman for a local beer distributor and had unfortunately suffered a stroke in 1988. She had

taken care of him for 20 years until he passed away in 2008. Not surprisingly, Nancy's beer salesman husband had a well-stocked basement bar—the kind that were so popular in the 1950s and 1960s.

Sadly, Nancy told me they hadn't hosted a party there in more than 30 years.

My parents now live in Rochester, so I combined taking dad for a doctor visit with a rendezvous with Nancy to see what she had to sell. As always, dad was up for the adventure, too.

Nancy greeted us with a warm smile and even set dad up with a drink and his favorite TV show while she took me on the expedition downstairs. She said that I was welcome to start digging. The basement bar had a wide assortment of glassware and small items that hadn't been touched since 1988. Nancy's husband had sold beer in many of the local communities near Rochester that I knew well, and a bag of trinkets had openers from familiar local liquor stores.

Then, we opened the closet. It was absolutely packed with breweriana from Pabst, Old Style, Jacob Best and a brand I'd forgotten about, Augsburger. Some signs were lightly used and removed from service and there were plenty of new-in-the-box examples. It seemed as if the signs were flowing out of that closet, relieved at having been cooped up for so long.

There were more signs than dad and I could fit into my truck that day, so I was welcomed to come back. Fast forward to visiting dad again, but this time I brought along reinforcements: Jude, my 8-year-old son and my father-in-law. It was quite the party and conversation that Saturday.

The line of the day came out after we had pulled a dozen cardboard boxes out. I asked my son what he thought our discovered trove might be worth? "Oh...about 400 dollars, I'd think," was his surprisingly

astute reply. (I guess he had been paying more attention than I thought to his father's...habit, er, hobby)

Jude helped pile our items like a pro into our truck. Beer Jenga! And then all four guys and a load of beer stuff piled in for our 90-minute journey back home to St. Paul. The stuff we hauled back that day may not be rare artifacts from before Prohibition or contain a Gillco lighted sign, but it will live to see another

party (perhaps quite a few) in many a man-cave or home bar.

The call I got from Nancy is proof that a bit of publicity can pay dividends, even if it is long after you least expect it. Nancy proved a dear and gracious host and welcomed our band of breweriana boys with open arms. It may have been 30 years since the last one, but we held a memorable beer bash in the home bar in her basement on that Saturday afternoon.



Barry's dad, Glen Travis, stands with the quarry from their first of two beer hunting trips to visit a lady named Nancy in Rochester, MN. Nancy, the widow of a longtime beer salesman, had contacted Barry about having breweriana to sell.

Included in the huge haul of new old stock items were these 1970's era "Gibson Girl" rotating lanterns by the Embossograph Display Co., Chicago, IL



# Chalk Talk

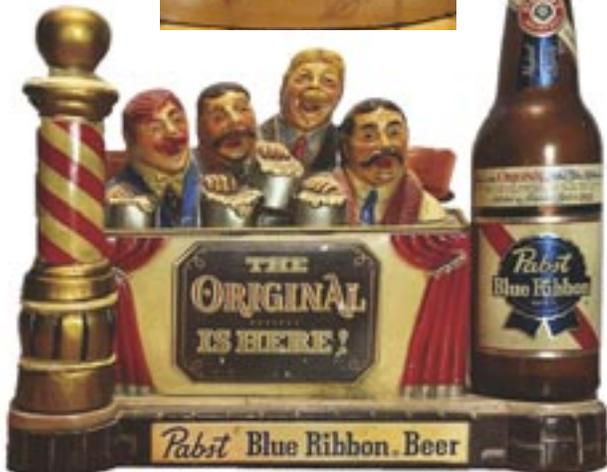
BY RICK BASKEN

## Jeff Buchler is a Buckeye with a keen eye for back bar statues

This issue's column features a collector of back bar statues who was voted one of two "Collectors of the Year" in a poll on our "Back Bar Chalkware and Statues" Facebook page. But the other winner, Jim Wells of Camas, WA, graciously conceded the crown to Jeff Buchler of Maumee, OH. Both NABA members are known for their outstanding collections of chalk back bar pieces.

As a top collector of breweriana chalkware, we wanted to profile Jeff in this column. Here is his story in his own words about how he became such

The first back bar piece in Jeff's collection was the metal and plastic "Barbershop Quartet" made for Pabst Brewing Co. by 3-D Plastic Co., Des Moines, IA, c. 1959. The handwritten inscription on the back—dated the same year as it was produced—leads to the speculation that it may have been a gift, perhaps by a distributor to a tavern owner.



an avid breweriana collector and chose chalk statues as his special focus.

"It all started the summer of 1976 when I was just 9 years old. Like most of my friends at the time, I started collecting beer cans. My very first can was an Old Timer's pull top from the Cleveland-Sandusky Brewing company, which closed here in Ohio in 1962. I was able to accumulate about 3,000 cans before my attention turned to sports and girls as a teenager.

My father was a World War II vet who enjoyed his beer. In the early days, my father would go over to the local Buckeye Brewery in Toledo, where I grew up, to get his beer. He and his friends would drink from the brewery tap while they waited to get their beer. However, when the brewery closed he was forced to buy from the local distributor. Both the brewery and distributors were very generous with giving beer signs to their best customers like my father. He hung them in the basement and for years we had Buckeye, Pabst, Pfeiffer and Blatz signs.



An array of colorful chalk figures featuring the top-hatted character used to promote Frankenmuth's Old English Ale and Mellow-Dry Beer.



The three different chalk statues of the iconic Dachshund mascot of the Frankenmuth Brewing Co., Frankenmuth, MI. Each stands about 6 in. tall x 7 in. wide, c. late 1940s.

After I graduated high school, I joined the Ohio Air National Guard, went to college, married, and had two beautiful daughters. Meanwhile, my childhood beer can collection had been stored for many years in my parents' basement. It wasn't until the summer of 2001 that I caught the collecting bug again—with a little help from a famed collector. I was at a garage sale in West Toledo and I saw some beer cans and an eye-catching boat made out of Buckeye beer cans.

I asked the lady holding the garage sale if they had more beer stuff they might want to sell. She said her husband collected beer cans and had them displayed in the basement. Her husband turned out to be NABA member Dick Adamowicz, who also is a member of the BCCA Hall of Fame. He welcomed me into his home and gave me a tour of his collection, which was more like a museum. I was amazed and had



There are more than 250 chalk statues in different displays like this one in Jeff's basement.

never seen rare items like a James Bond 007 can and a mint set of 1950s Blatz Jubilee series cans from the 1950s, among a wide variety of flat and cone tops.

Dick introduced me to the Buckeye Chapter, which he founded in 1974. I joined the chapter, and today I am the vice president. Dick told me about a regional beer show being held in Frankenmuth, just 90 minutes away. I had never been there and decided to go. I fell in love with this town known as "Little Bavaria." I also fell in love with its famed but defunct Frankenmuth Brewery, especially because its mascot had been a dachshund—and our family had two of them at the time. It just seemed logical to collect Frankenmuth breweriana and today I have one of the most extensive collections in the hobby.

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Jeff sits behind his basement bar. The accompanying back bar behind him houses some of his favorite pieces.



My passion for collecting back bar statues coincided with acquiring former NABA President George Baley's "Back Bar Figurines" book about 20 years ago. I fell in love with these and started collecting them in my business travels to seven states all around the Great Lakes area.

My first statue was the Pabst "Barbershop Quartet." I was really excited when I found it—and discovered the handwritten inscription on the back—"Best of Luck Dec 1959." I wonder why this was given as a gift. Maybe it was a distributor who gave this to a new bar owner 63 years ago.

While on the road, I visited antique malls in Wisconsin and picked up Blatz, Pabst, Schlitz, and other back bar pieces from different Wisconsin breweries, and have amassed 22 of the 26 Blatz statues in the Baley book. While living in the Minneapolis area from 2007–2009, I explored Minnesota and the Dakotas and gained access to statues produced by brands like Hamm's and Grain Belt.

Today, my back bar collection numbers about 250 statues. I have managed to acquire most of the



One of the favorites in Jeff's collection is the famed "Miller Girl" statue from the Miller Brewing Co., Milwaukee, WI, 14.75 x 4.5 in. c. 1950.

more common statues and find that obtaining the rarer ones in good condition is increasingly more difficult—and expensive. I am often asked which one is my favorite and the answer is easy: whichever is my newest acquisition.

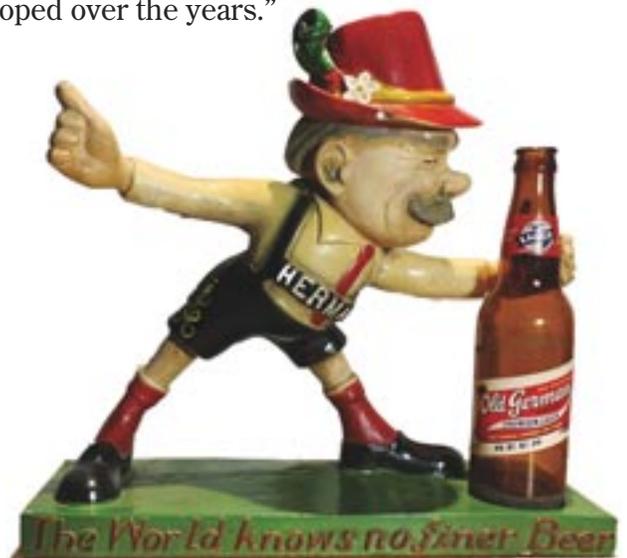
All of these statues, in addition to my other breweriana, required ample space to display. About five years ago, my new wife Cindy and I decided to remodel our 1000 square-foot basement. We installed a fully operational bar that seats eight and added a sitting area, a game room complete with a shuffleboard table and a bathroom with an auto-flush urinal.

These days I still go to as many breweriana shows as I can, which is usually around 10-12 per year. They are my best source for new additions to my collection, in addition to leads from all of my friends in the hobby. I can't get around as easy as I once did due to effects from my on-going battle with cancer. I am now a two-time cancer survivor and happy to say that I am cancer free for nearly four years now.

I am pleased to have been asked to tell my story and share my collection in the *Breweriana Collector* magazine. I love everything about this hobby of ours but most enjoy the friendships I have developed over the years."



The two different "Valerie Girl" statues, at left, c. 1936 and right, c. 1937, each stand 18.5 in. tall x 7 in. at the base. These were made for the Blatz Brewing Co., Milwaukee, WI, which used this figure in its advertising in the 1930s. "Valerie" comes from the Latin name, Valerius, which denotes strength, health or boldness and has roots in German beerhaus folklore. Perched on one leg atop a beer barrel, She holds eight beer steins and is garbed in the traditional Oktoberfest dress of a Bavarian beer server.



The iconic "Herman the German" character used to promote Old German Beer by the Queen City Brewing Co., Cumberland, MD, 15 x 5.25 in., c. early 1950s. This is the newest addition to Jeff's collection and has a sentimental place in his heart, as his dad's name was Herman.



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# Detroit's Gies Beer Hall

## Discovering a civil rights landmark in vintage breweriana

by Jason Johnson

Recently, I discovered an intriguing 19th century trade card while I was browsing the local Craig's List. The card promoted the Gies Lager Beer Saloon, which was once located in Detroit, MI. As a Michigan collector, I just had to add this local artifact to my collection.

The card has brilliantly lithographed colors of a Victorian-era beach scene along the famed Detroit River, which adjoins the city. It also depicts a side-wheeled excursion steamer of the era plying the river's waters. The fold-out on the card features an amusing surprise that reveals what would have been risqué imagery at the time. I had never seen anything quite like it.

After I acquired it, my curiosity was piqued about the card and its history. As a Michigan native and former Detroit resident, I wanted to learn more about this Pre-Prohibition drinking establishment. To my surprise, after a little Internet digging, I discovered that this city beer hall played a key role in Michigan's civil rights movement, long predating well known events of the African American struggle for equality during the 1950s-1960s.



Top: The front of the captivating 1880s-era trade card teases and tempts the reader to open it.

Bottom: Once opened, the inside of the ladies' bath house is revealed. The sight of undergarments would have been considered risqué during Victorian times. Fully opened, the card measures 5.5 x 3.25 in.



The Gies family was part of a well-known wave of German immigrants to Detroit during the 19th century. Famous German family names began to make their mark in the brewing industry, finding eager customers for their products with the nascent

growth of Detroit into the industrial powerhouse it would become in the 20th century.

While lesser known than brewing names like Stroh, Pfeiffer, and Goebel, the Gies family launched its own brewery and hospitality venture during the same late 19th century period. Members of the Gies families, headed by Wilhelm and Joseph Gies, originally arrived in Detroit in 1833 as a party of eight families that emigrated from Neustadt, Bavaria. They quickly made a mark on their adopted community.

On May 27, 1873, family member George H. Gies purchased what had been First German Protestant St. John's Church building for \$25,000. The church was a handsome brick structure constructed and dedicated just 20 years earlier, at the corner of Monroe Avenue and Farmer Street in downtown Detroit. Gies converted the commanding structure into a beer hall, calling it the "Geo. H. Gies Orchestrion and Lager Beer Hall." An "orchestrion" was a sophisticated machine that played music and was designed to replicate the sound of multiple instruments and used a roll (like a player piano) to create music that had the full sound of an orchestra or band. I

had never heard of that and was wondering if that was an unusual feature of the place.

To advertise the former church's reincarnation as a local watering hole, a trade card was produced that used a different name: "Geo. H. Gies Wine and Lager Beer Saloon." The orchestrion was no longer featured in the name, for reasons unknown.

The card also promoted "Phil. Best's Famous Lager on Tap." Gies may have been a tied house of Phillip Best Brewery. This dates the card to before 1889, when the Best Brewery was renamed for Phillip's son-in-law, Captain Frederick Pabst. The latter had become its owner and built Best (later Pabst) into the nation's largest brewery, having successfully developed the ability to ship beer from its Milwaukee brewery out of state via refrigerated railcars.

The Gies saloon was obviously intended as a place for merriment, with its offerings of "Best's famous lager always on tap" along with "choice wines, liquors, and cigars." Sadly, it would come to host a disturbing episode, all too common in a less enlightened era.

On the evening of August 15, 1887, an African American patron, a "Mr. Ferguson" and his friend entered the hall, which was divided into a traditional restaurant dining room on one side and a "saloon" or barroom on the other. According to court documents the following incident took place:

*"The plaintiff (Ferguson) testifies that he and his friend sat down on the restaurant side at the first table from the last in the second row and called for a lunch. The waiter said: "I can't wait on you here." Ferguson said: "What do you mean by that?" The waiter replied: "We cannot serve you kind of people here. It is against the rules of the house to serve colored people in the restaurant. If you want anything to eat, you will have to go on the other side of the house."*

*After waiting a few minutes Ferguson went to the office and said to the defendant, "Mr. Gies, I came into your restaurant with a friend, and I have been insulted by one of*

*your waiters," and told him what the waiter had said. Gies replied: "That is all right. That is the rule of this house, if you want anything to eat." They had some conversation, which ended by defendant saying to plaintiff that he would get nothing to eat unless he went on the other side.*

*Plaintiff asked if he could not sit at the table adjoining, or at any of the tables behind him, which were empty, but the defendant refused to serve him at any of the tables on that side of the room. Plaintiff went away without eating anything. While he was sitting at the table, several white persons came in, sat down, and had refreshments at different tables on the restaurant side of the house.*

*The defendant admits that he refused to serve refreshments of any kind to the plaintiff at the table*



The back of the trade card advertises Geo. Gies' Wine and Lager Beer Saloon and Phil. Best's Lager. The saloon may have been a tied house for Milwaukee's Best Brewery, the predecessor to Pabst.

continued on page 46

where he sat, for no other reason than that Ferguson was a colored man, and that he said to him: "That is the rule of the house. We cannot serve colored people right at those certain tables." But he testified that he further said: "Ferguson, there is no use in your waiting here. We cannot serve you at these tables. If you will sit over at the next table in the other row, I will see that you are served there all right, the same as any other person will be." Ferguson said, "No."

There was a court judgment in favor of George Gies that was reversed by the Michigan Supreme Court in 1890, which noted that the U.S. Supreme Court's infamous "separate but equal" ruling in the Dred Scott case had become disfavored.

Relying on a pioneering 1885 Michigan civil rights act, the Court found that Mr. Ferguson's rights to equal public accommodation deserved legal protection:

"The prejudice against association in public places with the negro, which does exist, to some extent, in all communities, less now than formerly, is unworthy of our race; and it is not for the courts to cater to or temporize with a prejudice which is not only not humane, but unreasonable."

It also said that the Court should not "deny to any man any rights and privileges that belong in law to any other man, simply because the Creator colored him differently from others."

The judgment went on to say that God did not intend for "the color (of one's skin) designed by Him to be forever a badge of inferiority, which would authorize the human law to drive the colored man from public places or give him less rights than the white man enjoys," and finally that, "All citizens who conform to the law have the same rights in such places, without regard to race, color, or condition of birth or wealth."

The *Ferguson v. Gies* case had a long-standing impact on early equal protection cases, as courts in several other states followed its lead, citing its



The only known photo of the then-named Gies Orchestration and Lager Beer Hall in Detroit, c. 1870s. The majestic brick building, with its Romanesque arches, had formerly been a church.

decision with favor. Nevertheless, progress remained slow. For example, the Michigan Supreme Court had to revisit its decision a few decades later in *Bolden v. Grand Rapids Operating Corp.*, a 1927 opinion. Relying on its holding in the *Gies* case, the Court ruled in favor of an African American dentist who was only permitted by a theater operator to purchase seats in the balcony, not on the main floor.

These kinds of court cases set precedent for what became the right to full and equal accommodation by law, on a national level, which was finally achieved with the Federal Civil Rights Act of 1964—almost 75 years after the *Ferguson v. Gies* case was ruled upon.

Had I not run across this piece of breweriana, I would never have learned the significant civil rights legal history associated with it. I enjoyed the opportunity to research it, and I'm thankful to Mr. Ferguson for standing up for his rights well over a century ago and making Michigan a first step on the long journey toward equal rights for all.

#### **About the author:**

*NABA member Jason Johnson is a practicing attorney and a graduate of the University of Detroit Mercy School of Law and a history graduate of Kalamazoo College. In researching the Gies trade card after he acquired it, he ran it through a legal research database, which uncovered the court case referenced in the article, which was then cited by many other courts in early civil rights rulings. Coincidentally, he also realized that the Detroit law firm he worked at as a young law clerk in the 1990s was across the street from the Gies location, which is now occupied by a modern high-rise office building and parking garage. Jason lives in Ada, MI and collects Michigan breweriana of all kinds and can be reached at [jwjohnson86@yahoo.com](mailto:jwjohnson86@yahoo.com).*

# The Stroh Brewery Company Detroit, Michigan



**Ed. Note:** *This is the 20th installment in our series about Michigan breweries surveyed during 1944-1945 by the state's Liquor Control Commission. This historic survey document is a valuable 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 19 of the 23 breweries in the survey, presented in (mostly) alphabetical order.*

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

By Laboratory Division  
(Maloney and Edwards) July 1945

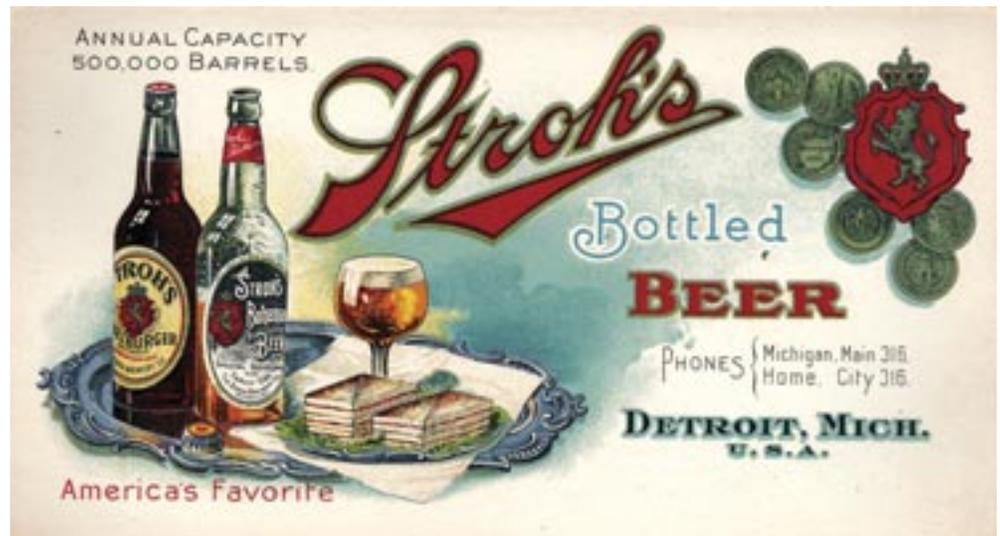
**BY LARRY MOTER**

**WITH DAVE ALSGAARD  
AND KEN QUAAS**

**SPECIAL CONTRIBUTIONS FROM  
ED STROH AND JOHN W. STROH III**

In 1848 during the German Revolution, Bernhard Stroh, who had learned the brewing trade from his father, emigrated to the U.S. from Kirn, Germany at the age of 28. After a short stint at the Barnitz Brewery in Harrisburg, PA to learn English and familiarize himself with U.S. brewing customs, Bernhard settled in Detroit in 1850. He started a small brewery that same year and it prospered in the growing German community. Demand eventually exceeded capacity, so Bernhard realized that a larger facility would be needed.

He began construction of a new brewery in 1863, in the "Italianate" style. It was situated on a larger parcel of property on Gratiot Avenue and



Ink blotter, 6.25 x 3.5 in., no lithographer mark, c. early 1900s.  
Collection of Jim Kaiser.

was guarded by two 12-foot-long gilded wooden lion statues by local sculptor Julius Melchers.

The new brewery was completed for \$60,000 and started production in 1867. He called his

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## THE LION BREWING COMPANY

Bernhard Stroh called his first brewery The Lion Brewing Co. It operated from 1864 to 1882 before it was renamed The B. Stroh Brewing Company. Only a few examples of breweriana from the Lion era survive, and all are rare.



Advertising covers showing two early Stroh breweries, Lion Brewing (1854-1882) and B. Stroh Brewing and Lion Bier (note German spelling), by Calvert Litho. Co., Detroit, MI. Collection of Joe Olsen.

Hand painted tin sign for Stroh's Tivoli brand, originally made for The Lion Brewing Co., then overpainted with B. Stroh, 24 x 40 in., no mfg. mark, c. early 1880s and re-lettered c. 1886.



Trade card for The Lion Brewing Co. featuring a factory scene, 3 x 5 in., by Calvert Litho. Co., Detroit MI, c. 1875. Collection of John Liedel.



At left: Four-page State of Michigan Liquor Control Commission survey document.

The Stroh's labels familiar to collectors and customers for the past 100 years have had a vertical oval with a gray, "cracked" background, as shown on the fourth page of the original survey in the picture at left.

As a result, it was surprising to see that the survey featured a yellow rectangular label. This came about when Stroh started shipping beer to U.S. Military bases at the onset of WWII. In doing so, it issued a new, shorter bottle called a "stubby," which took up less space in transit.

This shorter bottle required a more compact label, and Stroh decided on a simple rectangular design for the first time since before Prohibition. These bottles, with their rectangular labels, were sold only to military bases and never released into the civilian market. There are four versions of this label known to exist, with variations on the postal zone and IRTP statement. All of these labels are scarce, and the olive drab crowns used to cap the stubbies are considered rare.

The survey also shows samples of two neck labels, which are two of the three variations of neck labels used during the war for the civilian market and packaged exclusively in the more familiar long-neck bottles.

~ Joe Olsen

# TURN OF THE CENTURY LITHOGRAPHS

Stroh advertised beautifully and heavily and introduced the “Waiter” character. In 1902, B. Stroh was renamed The Stroh Brewery Company.



The iconic “Munich Child” empties a blob-top bottle, 18 x 26.5 in., no lithographer mark, c. 1899. Collection of John W. Stroh III.



Elaborately-dressed little girl promotes Stroh's as “America's Favorite,” 18 x 26.5 in., no lithographer mark, c. 1899-1902.



Early version of Stroh's iconic waiter promotes Export Beer with corkscrew and blob-top bottles, 21 x 26 in., no lithographer mark, c. 1893. Collection of Joe Olsen.



The Munich child in monk's robe peeks out from behind a blob-top bottle of Stroh's Bohemian Lager Beer on this blotter. 4 x 9 in., by The Milwaukee Litho. & Engr. Co., Milwaukee WI, c. 1895.



One of the most distinctive of Stroh's Pre-Prohibition trays depicts the iconic “Munich Child” in monks robe with pointed hood, delivering a case of quarts, 10.5 x 13 in., mfg., by the Meek Company, Coshocton, OH, c. 1900.



Die-cut tin sign with Stroh waiter at top, 7.5 x 17.5 in., no mfg. mark, c. 1913. Collection of John Liedel.



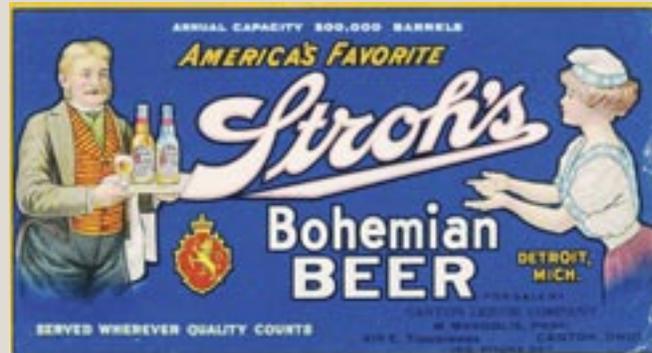
Matching porcelain trays: left with brass rim; right with rare porcelain rim. Both promote the brewery's 300,000-barrel capacity, 12-in. diameter, by F. E. Marsland, New York, NY, c. 1890s. A similar version lists the capacity as 500,000 barrels. At right, collection of John W. Stroh III.



Porcelain sign for Stroh's Lager Beer, 17 x 23 in., no mfr. mark, c. 1890s. Collection of Joe Olsen.



Brass sign for Export Beer, 6.5 x 13 in., by Chas. W. Shonk Sign Mfr. Co., Chicago IL, c. 1893. Collection of Joe Olsen.



Ink blotter, 6.25 x 3.5 in., no lithographer mark, c. 1900. Collection of Jim Kaiser.



Steel pocketknife/corkscrew with original soft leather snap case, 3.5 in. long, by J. A. Henckels, Solingen, Germany, c. early 1900s. Collection of Ed Stroh.



Lithograph, 18 x 36 in., no lithographer mark, c. 1890s. Collection of Joe Olsen.

continued on page 6

## THE STROH BOHEMIAN

Stroh introduced a character in the early 1900s known as Beau Brummel to promote its Bohemian beer. The real Beau Brummel was an early men's style and fashion influencer, and Stroh's depiction sure looks the part.



Printed cardboard sign in original frame, 20.5 x 29 in. This was also made after Repeal for their Bohemian Beer. No mfr. mark 1920-1933, Collection of Dave Alsgaard



Chalk statue, 7.75 in., By Plasto, Chicago IL Date, Collection of John Liedel.



A pair of Prohibition-era blotters promotes Stroh's Temperance Beers. Interestingly, the one at bottom markets Bohemian Lager as a soft drink. Each is 3.5 x 6.25 in., no lithographer mark, c. 1920-1933. Collection of Ed Stroh.

## PROHIBITION ERA



Tin sign with embossed letters for "Pure Hopped Malt Syrup," 23 x 17 in., by Reliance Advertising Co., Milwaukee, WI, c. 1920-1933. Collection of Ed Stroh.

Stroh was re-named The Stroh Products Co., and stayed in operation making a variety of products, including Malt Syrup, soft drinks, and ice cream.



Label for Forest Spring Dry Ginger Ale is the only known example, c. 1930. Collection of Ed Stroh.



Rare porcelain syrup dispenser 9 x 13.5 in., no mfr. mark, c. 1919. Collection of John Liedel.



Tin flange sign for Alaska Ice Cream. This is the only Prohibition-era product that Stroh continued to make after Repeal, 10 x 45 in., no mfr. mark,

new fire-brewed beer as Prohibition began earlier in Michigan (1917) than in most of the U.S.

Once Prohibition started, Stroh, like many brewers, switched to making low alcohol cereal beverages known as “near beer”. The company changed its name to “The Stroh Products Company,” reflecting its shift from producing beer to malt syrup, soda, near beer, and ice cream.

As public compliance with Prohibition eroded, near beers became less popular and by 1933, Stroh had the last license in Michigan to produce it. Because Stroh kept its brewhouse in operation to produce its near beer, it had a competitive advantage when Prohibition ended in 1933. The brewery already had a six-month head start on its competition thanks to the full-alcohol beer in its cellars waiting to be de-alcoholized to make near beer.

### Repeal and World War II

With Prohibition over, the company reverted to “The Stroh Brewery Company” name. The company’s primary

brands in the 1930s were its Bohemian style beer (popular before Prohibition), a seasonal bock in spring, and a premium brand called Imperial Pilsener, available only on draught and in limited quantities at select bars (see Sidebar).

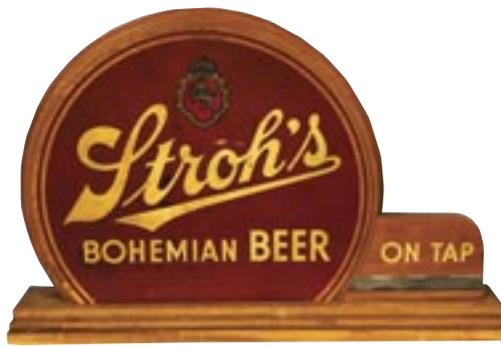
Stroh’s sales grew briskly—from 440,000 barrels in 1934 to a whopping 700,000 barrels in 1936. A building program for a new stockhouse was started in 1936 to accommodate the boom in business. After this strong head-start, Stroh sales softened after 1936 as other brewers got back into production.

Julius Stroh died at 83 in 1939. He was succeeded by his son Gari, who led the company through the World War II years and the subsequent rationing of raw materials. Gari Stroh refused to make lighter beers in order to extend limited supplies. He kept the Pre-war formula, which had changed little since it won a Gold Medal in 1893 at the Columbian Exposition in Chicago. He chose to make less beer with the given raw materials, maintaining product integrity, rather than making more but lighter beer. This

continued on page 54

## AFTER REPEAL

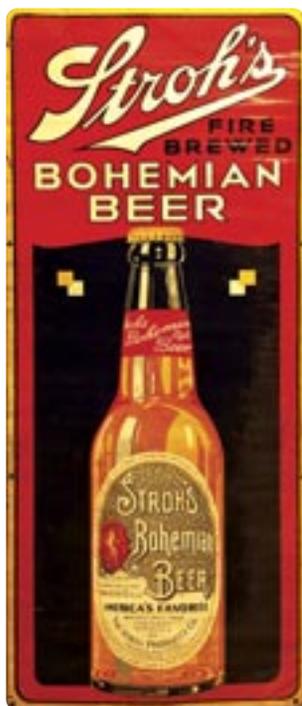
Stroh produced extensive advertising, mainly emphasizing its flagship Bohemian brand.



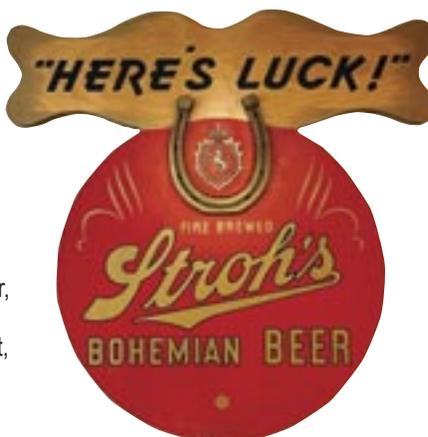
Wood back bar sign with red felt overlay, 9.5 x 14.5 in., no mfg. mark, c. mid-1930s. Collection of Don Wild.



Round button sign—rarer version with gold background, 6 in. diameter, by Bastian Bros., Rochester, NY, c. late 1930s, Collection of Don Wild.



Early post-pro tin sign with unusual combination of bottle labeled with Stroh Products Co. and U-603 permit number, 14.5 x 36 in., by The Mathews Co., Detroit, MI, c. 1933-1934. Collection of Joe Olsen.



Wooden sign for Export Beer, 6.5 x 13 in., by Chas. W. Shonk Sign Mfr. Co., Chicago IL, c. 1893. Collection of Joe Olsen.



Ornate back bar sign on 2-sided printed base, 9.5 x 11 in., by Burwood Products Co. Traverse City, MI, c. late 30s—early 40s. Burwood Products made a wide variety of items using a byproduct abundant in the area—cherry pits, crushed and mixed with resin. Collection of Frank Pfeiffer.

later became a liability after the war because while Stroh's original recipe produced a full-bodied and richer tasting beer, local beer drinkers had become accustomed to lighter and less flavorful brews.

Gari Stroh's major initiative during his leadership was the construction of a large, new packaging facility (completed in 1950) which came on the heels of the brewery's capacity-stretching production of 877,000 barrels in 1947. However, sales slowed and fell precipitously in 1950 to 500,000 barrels due to intense local competition and changing consumer tastes. This decline caused Stroh to sink to third place in the Detroit area market as Goebel and Pfeiffer both topped 1,000,000 barrels.

### Ups and Downs of the 1950s

Gari died in 1950 and was succeeded by his brother, John. Stroh responded to its falling sales by making a lighter beer that reflected the more modern post-war tastes and started promoting it in April 1951 with a new advertising slogan: "You'll like Stroh's—it's lighter." Also, company management believed that packaged beer tasted best in bottles, so Stroh was late in providing popular canned beer

until shoehorning a canning line into the packaging plant as an afterthought in 1950. With a lighter product, heavier marketing, and new packaging, Stroh's sales were booming once again. In 1957, sales exceeded 2.7 million barrels—more than five times the sales of 1950.

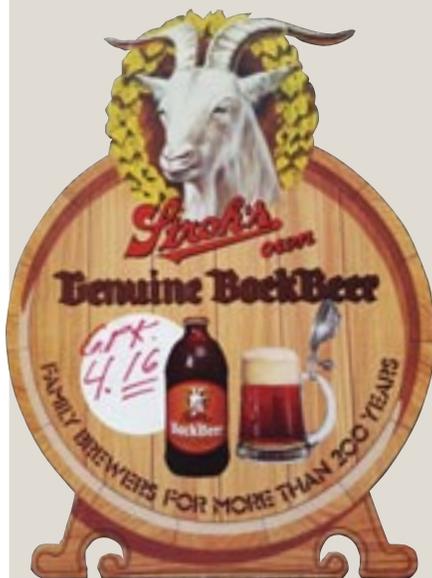
But in Spring of 1958, a local strike devastated the five remaining Detroit brewers which included Stroh, Goebel, Pfeiffer, Altes, and Ekhardt & Becker. The strike was the beginning of the end for four of these breweries. Out-of-state brewers gained a significant market share and it would be a decade before Stroh once again reached the 2,000,000 barrel mark. Still, in the battle for Detroit's regional beer drinkers, Stroh was the "last man standing."

### Facing Industry Consolidation

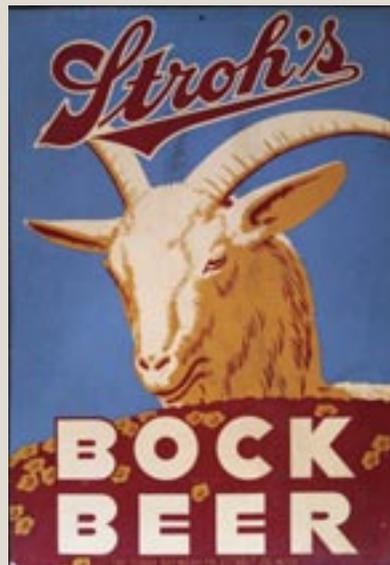
Stroh may have won the battle against its fellow Detroit area brewers, but it now faced the more formidable challenge of the "national" brewers. In 1964, Stroh purchased the neighboring Goebel brewery and its labels for \$2 million, thereby eliminating its last local competitor. By the 1960s it

## POST-PRO BOCK, 1935-1983

After Repeal, Stroh's Bock was reintroduced in March, 1935 as a seasonal niche brand. It was discontinued in 1983, and at that time it was only sold in Michigan and Ohio. All signs are from the collection of Frank Pfeiffer.



Die cut cardboard, easel-back sign, 16 x 22.5 in., no mfg. mark, c. 1977-1978.



Cardboard easel-back sign, 12 x 17.5 in., by Schaefer-Ross Co., Webster NY. c. late 1930s-1940.



Die-cut cardboard easel-back sign, 15.5 x 16 in., no mfg. mark, c. 1950s.



Paper poster, 15 x 20 in., no mfg. mark, c. 1959-1960

## STROH'S IN LIGHTS

Lighted signs from Michigan breweries are scarce, because a state law dating from Prohibition forbade their use. Only a few larger Michigan breweries with out-of-state distribution made lighted signs.



"Neonglas" reverse glass lighted sign in heavy metal frame, shown here lit. 26 x 11.5 in., by Gill Glass & Fixture Co., Philadelphia, PA, c. 1930s. Collection of Don Wild.



Neon with red oval frame, 13 x 26 in., no mfg. mark, c. mid 1930s. Collection of Joe Olsen.



Octagonal neon, 14 x 28 in., by Jefferson Electric, c. late 1940. Collection of Joe Olsen.

had become clear that in the U.S. beer business, expansion was the necessary means to survival.

The late Gari's son, Peter Stroh, who had joined the company in 1951, succeeded his uncle John Stroh as president in 1968. Peter explored various means of expansion—and survival. In 1968, Stroh bid for Blatz Brewing Company of Milwaukee, WI but lost to G. Heileman of La Crosse, WI. This came after the U.S. Department of Justice forced Pabst Brewing Company of Milwaukee to divest Blatz because of antitrust concerns.

Peter Stroh significantly expanded the company's sales territory, hired new managers from outside of both the family and the beer business, and introduced Stroh's Light Beer in the 1970s, trying to keep current with the market.

### Gaining ground in the East

By the late 1970s, Stroh's was sold in 17 states and its aging, century-old Detroit facility with a production capacity of 7 million barrels, was not going to be able to keep up with demand if Stroh continued to expand. Stroh made a bold move to the east by acquiring the floundering F&M Schaefer Brewing Company and importantly, its modern brewery (built in 1972) in Allentown, Pennsylvania.

This brewery acquisition also enabled greater brewing capacity and the acquisition of the venerable Schaefer and Piel's beer brands, each of which were once produced by powerhouse Brooklyn breweries—major players in the New York metropolitan area and throughout the Northeast. The Allentown plant acquisition opened up distribution channels for Stroh in East Coast markets.

With this acquisition in 1981, Stroh's became the 7th largest brewer in the U.S. with distribution in 28 states.

### Swallowing Schlitz

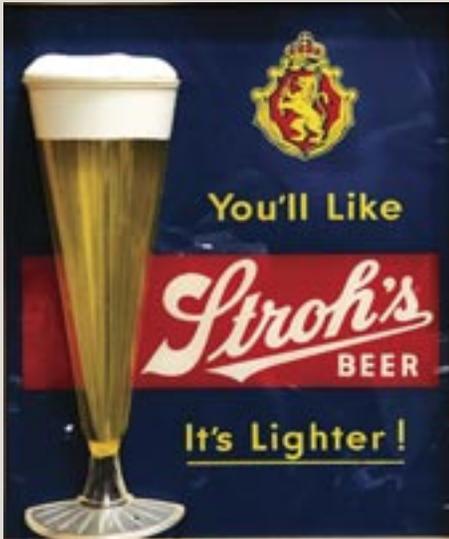
In 1982, Stroh made its most stunning move—this time by trying to swallow a giant. It aggressively purchased the much larger Schlitz Brewing Company, which until the late 1950s was the nation's top brewer by volume and in 1980, still held the #4 spot.

This daring purchase for \$495 million, which included \$200 million in cash from Schlitz' sale to A-B of its brewery in Syracuse NY, resulted in a net debt load of nearly \$300 million. Stroh's capacity more than tripled, from about 7 million barrels to 22 million, with seven brewing plants.

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## STROH'S LIGHTENS UP IN THE 50s

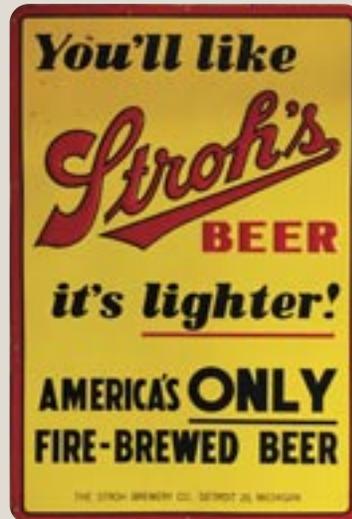
In the early 1950s, Stroh responded to changing tastes with a lighter beer. A strong ad campaign starting in April 1951 helped revitalize the brand with this reformulation.



"Neonglas" reverse glass lighted sign in heavy metal frame, shown here unlit. 26 x 11.5 in., by Gill Glass & Fixture Co., Philadelphia, PA, c. 1950s. Collection of Don Wild.



Eye-catching, 3-D vacuform plastic sign with Masonite backer, 9 x 12 in., no mfg. mark. Collection of Jason Johnson.



Tin sign, 24 x 36 in., by Press Sign Co., St. Louis, MO. Collection of Joe Olsen.



Tin over cardboard signs appealing to women consumers, 8 x 17 in., no mfg. mark. Collection of Joe Olsen.

Despite catapulting to the #3 brewer position nationally, the pressure from #1 Anheuser-Busch, #2 Miller Brewing and #4 Coors Brewing Co., (which was riding the wave of its increasingly popular Coors Light) proved too much for Stroh.

First, over-capacity led to the closure in 1985 of Stroh's oldest, most expensive, and least efficient facility—the historic Stroh brewery in Detroit. This was devastating to the 800 displaced workers, and long-time loyal Stroh's beer drinkers did not take kindly to it. The company did, however, continue to maintain its headquarters and staff of 400 in Detroit until 1999.

In 1989, Coors attempted to acquire Stroh's, but Coors ended negotiations and the sale fell through.

### The Heileman debacle

In 1996, Stroh rolled the dice by acquiring G. Heileman, a second-tier brewer which had been in and out of bankruptcy since a leveraged buyout by Australian Alan Bond for \$1.26 billion in 1988. Stroh

bought the Heileman assets for \$290 million to become its third owner in just eight years.

Unfortunately, the resulting debt overburdened Stroh. Finally on February 8, 1999, Stroh entered into an agreement to sell its beer business to the Pabst Brewing Company and the Miller Brewing Company in a transaction valued at \$500 million. This brought an end to an illustrious American brewing company and a dedicated family business.

### Editor's Note:

Thanks are expressed to former NABA President/Editor/Stroh Brewery Historian, the late Peter Blum, with this article's sourcing from his 1999 book *Brewed in Detroit, Breweries and Beers Since 1830*.

And a special thanks to long-time NABA members Ed Stroh and John W. Stroh III for their unique insights and details on the family and company history, some of which have never before been published.

# STROH'S IMPERIAL PILSENER

## A RARE AND PREMIUM BREW

BY ED STROH

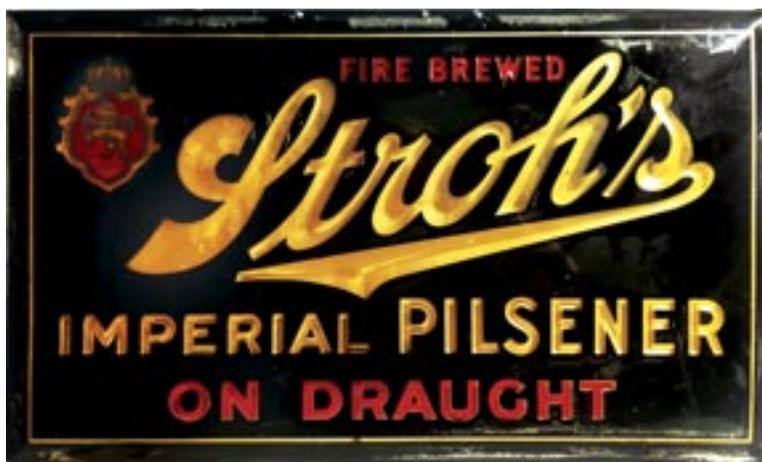
Most readers are familiar with The Stroh Brewery Company of Detroit, MI. But likely, few have heard of an obscure brand called *Imperial Pilsener* that the company produced after Prohibition in 1933.

I had the fortunate opportunity to review the meticulous brewing notes kept by Stroh's brew master, Herman A. Rosenbusch, during the period that *Imperial Pilsener* was brewed.

*Imperial Pilsener* was a draft-only product with extremely limited volume, and by necessity, very limited geographic distribution. Unfortunately, I did not have access to any distribution records, but the brand was likely not sold outside of the greater Detroit area.

### The brewmaster's notes

Each time *Imperial Pilsener* was brewed, Rosenbusch recorded it in his small notebooks. All entries record the brew date, brew number and size of the brew in barrels. Some entries also list the percentage and types of malts used for that brew along with the type and quantity of hops. Other information showing the storage date after fermentation, and the rack date (put into kegs) is sometimes recorded as well.



Prismatic celluloid sign, 15 x 9 in., by Bastian Bros., Rochester, NY, c.1935-1939. Collection of Ed Stroh.

After leaving the brew-house, the wort spent roughly a week in fermentation before, what was now beer was pumped over to the aging tanks (commonly referred to as "the cellars"). Rosenbusch's notes indicate that this step could last anywhere from 10 days to as much as 2 months or longer.

This gave the brewery a great deal of flexibility as to when the product was distributed.

As for its physical makeup, *Imperial Pilsener* was brewed with 90% to 100% malt imported from what was then Czechoslovakia and a large percentage of Saaz hops, also from there. Saaz hops are a "noble" variety with a very distinctive flavor. The resultant aroma is mild, herbal, and spicy, but its low alpha acid level makes it not very effective as a bittering hop. This hop is generally used for Bohemian style lagers and pilseners, most famously, Pilsner Urquell.

### Brand history

*Imperial Pilsener* was brewed for the first time in May of 1934. In that first year after Repeal, it was limited to 4.0% alcohol by volume (ABV)., Stroh's total production was 439,000 barrels. Of that, only 5198 barrels of *Imperial Pilsener* were produced, just 1.2% of Stroh's production.

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Wood back bar sign with dark green felt overlay, matches the version made for Bohemian Beer, 9.5 x 14.5 in., no mfg. mark, c. mid-1930s. Collection of Ed Stroh.

## IMPERIAL PILSENER

A specialty brand produced in limited quantities and only on draft from 1934-1947. Breweriana for the brand is rare.



Wood framed reverse on glass sign, 17 x 15 in., by Schaefer-Ross Co. Inc., Webster, NY, c. 1947. Collection of Ed Stroh.



Tap knob, no mfg. mark, c. mid-1930s. Collection of Don Wild.



Simple but rare paper keg label, 2.3 x 5.5 in., c. 1930s. This label was added in conjunction with the standard keg label that included brewery name, address, size, and IRTP statement. Collection of Joe Olsen.

For 1935, 12 smaller brews were made averaging just 451 barrels, instead of making one large brew of *Imperial Pilsener*. This may have been because of limitations with the availability of the open top fermenters being used, with each cypress fermenter having a capacity of 250 barrels.

There appears to have been greater emphasis put on the brand in 1939 as production reached 10,000 barrels, still only about 2% of total company volume for the year. Rosenbusch continued to tweak the recipe during this period as well, including the use of dry hopping for "floral aspects".

### Changes due to war

Once the U.S. entered World War II in late 1941, this all changed. Sourcing brewing materials (like Saaz hops and Hannchen malt) from Europe was no longer possible. The first brew of *Imperial Pilsener* in 1942 used Saazer Seedless hops from California.

The war put tremendous strains on the U.S. brewing industry. Raw materials were strictly allocated to each brewer just prior to the entry of the U.S. into the war, and 15% of a brewer's volume had to be made available for use by the armed forces.

What surprised me most during my research was that *Imperial Pilsener* wasn't discontinued once

wartime limitations on raw materials were imposed. The volume was even less; it used a disproportionate amount of malt to brew; and it unduly complicated brewing operations. But for whatever reason, it continued to limp along.

Rosenbusch resumed dry hopping again in 1943, initially using 30 lbs. per brew and dropped the amount to 28 lbs. in 1945. This is the amount that was used for the remainder of production.

In May 1947, the final brew of *Imperial Pilsener* left the Stroh brewhouse. Over a period of 14 years a total of 56,046 barrels of this rare, premium beer were produced. The company's sales volume for that year had increased to 877,000 barrels, a new record, yet *Imperial Pilsener* volume had shrunk to less than 0.1% of total production. It was evidently no longer worth the effort to continue with this interesting, yet obscure, brand.

**Ed. Note: *Imperial Pilsener* must have been hard to find even when it was made, and breweriana that advertises the brand is scarcer still. We are fortunate to have Ed Stroh share his research. Images of the few pieces that survive shown in this article are from his collection and that of Don Wild and Joe Olsen.**

# REMEMBERING PETER BLUM

BY DAVE ALSGAARD

On this occasion of NABA's Breweriana Collector Volume #200, and the focus on Stroh's in this issue, it is fitting to pay tribute to the late Peter Blum, who was a Stroh company historian and archivist, as well as Editor of the Breweriana Collector magazine from 1991-1997.

Peter joined NABA in 1976, was a Director from 1980-1988, and President from 1988-1992. Former NABA President and club historian George Baley remembers him as "a respected sounding board who gave NABA a voice unique to any of the other hobby clubs, and best of all as a true gentleman."

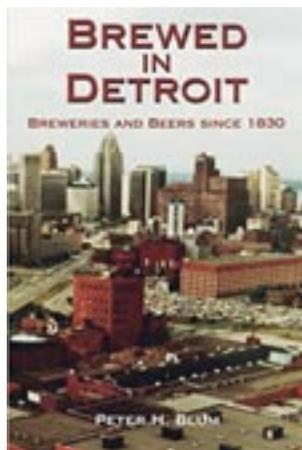
Peter spent his career in the brewery business. He worked for Falstaff, Pabst and Schlitz before joining Stroh in 1970. At Stroh he developed the formula for Stroh Light, and later Stroh Signature, which became the brewery's premium beer. Ed Stroh adds that Peter "ran the pilot plant which was basically a miniature brewery used to develop test brews. My father used to refer to him as a mad scientist." Not coincidentally, Peter was a taster for Stroh, which according to Peter was an innate ability and not learned.

NABA member John Stroh III remembers Peter as "a history buff, and took a great interest in the history of the brewing industry and particularly of The Stroh Brewery Company. In the mid-1970s, Peter took on the task of documenting, preserving and enhancing the Stroh corporate collection."

Former NABA President Larry Moter is grateful to Peter for encouraging him to write an article for the BC. This was on Pennsylvania Brewery Stocks for the Summer 1994 issue, and was the first of his many



Peter Blum's authoritative book, *Brewed in Detroit*, describes the history of the brewing industry in the Detroit metropolitan area from its beginning in the 1830s to the revival in the 1980s and 1990s by microbrewers and brewpubs.



contributions to NABA, thanks to Peter's urging.

NABA member Don Wild recalls that Peter "had a passion for all history, especially in the brewing industry, for teaching and for collegiality. He was precise, ambitious and persistent, and he was forever trying to bring people together in a friendly fashion. He was a special person."

At a small trade show long ago, NABA Members Tom and Sue Flerlage, new collectors at the time, were frustrated at not finding anything of interest. They encountered Peter, who smiled at them and said, "you don't come to a show like this to find

stuff, you come to visit with good friends" and then suggested that they all go to lunch.

And at another trade show with longtime NABA treasurer Jim Kaiser, Peter noticed a young collector who was looking at a Goebel German eagle beer can. The collector said the \$200 price tag seemed high. Peter told him that the price seemed right for the condition and that if he bought it and paid himself \$1 for every time he looked at it, it would be paid for in no time at all.

Peter was born in Czechoslovakia and came to America with his family as a teen. He spoke fluent German, served in U.S. Army Communications during World War II, and was wounded in Italy. He passed away in 2002 at the age of 78.

Peter Blum was one of many outstanding NABA leaders who over the past 50 years gave selflessly of their time and talent toward the betterment of our club and perpetuation of our great hobby.

# Let's Talk BREWERIANA

by Rich La Susa, Brewery Historian



## Kent Newton's collection shows his flair for the eclectic

There is an old saying that variety is the spice of life.

When Kent Newton was assembling his large breweriana collection, he threw heaping quantities of it into the mix. Especially the numerous rare or scarce items, with curiosities

and oddities sprinkled in. It would be reasonable to say that he has a flair for the eclectic.

You cannot be in a hurry if you are going to fully appreciate the importance of this collection, especially the fantastic array of "smalls" that make you want to go back for a second look.

When talking with Kent, it doesn't take long to recognize that he possesses in-depth knowledge of the history of his collectibles and the breweries that used them, particularly those that were located in central Illinois, where he lives. It is the result of years of experience.

Kent's approach wasn't always as sophisticated. Like many, he got started by collecting beer cans while in high school in 1967. "My small collection



Kent Newton stands in front of his deep display case filled with a variety of smalls from the various central Illinois breweries that he collects.

stayed in my bedroom when I went off to college. I added a few cans during college when a few students brought back a case or two of local brands from home on holiday breaks."

In 1973, he moved on from cans to beer advertising.

"I started buying beer signs and mirrors at flea markets to decorate the basement of our house." Then he took another big step, one that set his course for the years to come. "I discovered NABA a few years later and attended my first convention in Milwaukee in 1977. Helen Haydock took me and my wife, Teresa, under her wing and as they say, the rest is history."

It was the beginning of a special relationship with Helen and Herb Haydock and NABA. Kent served on the NABA Board of Directors for 10 years, from 2009-2019, and for many years he and Teresa were key members of the committee that organized and managed the convention's popular annual auction and helped make it the best in our

## Danville, Danville Brewing Co.

hobby. He gained valuable knowledge about beer advertising through his relationships with NABA members. His easy going, engaging personality—and a good sense of humor—played a vital role in making and sustaining them. Relationships mean much more to Kent than just the ownership of breweriana.

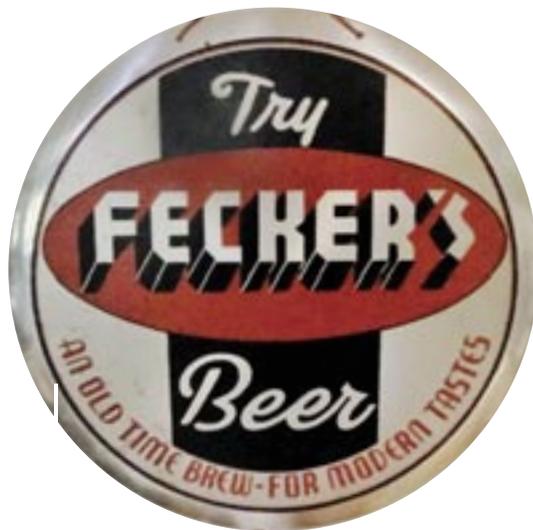
Kent's extraordinary collection is displayed in the spacious lower level of his house in Mount Zion, a city in central Illinois. The main room has the aura of a museum; many pieces are carefully arranged in glass-front wooden cabinets or glass-top display cases. Larger pieces are on the wall and a fireplace mantel; a few occupy ledges in a high-ceilinged first-floor room.

Advertising from central Illinois breweries is the dominant theme. By far, his favorite is the Decatur Brewing Co. For good reason, it did business in nearby Decatur, from 1888 to 1916. Some of his more unusual pieces are from this brewery.

Also well represented are such Illinois breweries as Reisch Brewing Co. and Springfield Brewing Co., (Springfield), Gipps Brewing Co., (Peoria) and superb examples from the Danville and Fecker breweries, (Danville) and Peru Products Co. and Star Union Products (Peru). Warsaw Brewing Co. (Warsaw) is Kent's favorite western Illinois brewery, but he displays items from others in that region, including Griesedieck Western Brewery Co. and Carling Brewing Co. (Belleville) and Dick Brothers Brewing Co. (Quincy).



Stunning embossed metal corner sign promotes Danville Brewing Co, Danville, IL, 13 x 18 in., may be only existing example.



Aluminum Lee See Art for Fecker's Beer, Fecker Brewing Co., Danville, IL, 10-in. diameter, by Leyse Aluminum Co., Kewaunee, WI, c. 1930s. Fecker closed in 1939 and its breweriana is rare.

### Auction finds

Auctions—the up-close and personal type—have been an integral part of Kent's collecting strategy. "I go to a lot of auctions and get a lot of breweriana," including some of his favorites. He often has to compete with other breweriana collectors but enjoys the human interaction auctions offer. "One reason I travel miles to auctions is that I'm curious to see who is buying what."

Auctions also are the source of some of Kent's best stories. He talks about his experiences with the same calm, measured approach he uses in his pursuit of collectibles. His favorite is how he acquired a rare Pre-Prohibition Danville Brewing Co. metal corner sign. "I bought it at an auction about 25 years ago in Danville, before the Internet became too sophisticated." Doing so required patience and perseverance. At least 40 beer items, mostly common, were in the auction. But there also was a brief mention of a Danville beer sign in the publicity for the event.

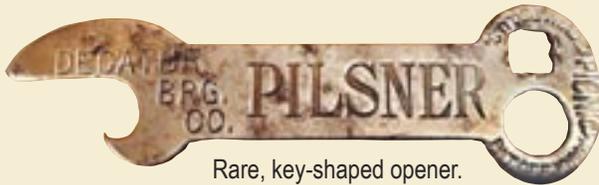
Kent contacted the auctioneer, who unfortunately was unable to offer any information about it. When he arrived at the auction, Kent realized it was "basically a garage sale in a blue-collar residential neighborhood.... I finally found the Danville sign on a table, propped up against the house. With all the items for sale, I thought it would

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## Decatur, Decatur Brewing Co.



Two exceptionally rare trays were made for Decatur Brewing Co. by H.D. Beach Co., Coshocton, OH, c. 1905. At left is the Beach stock tray called "Springtime" and at right is one of the most popularly used stock images (which does not have a name) from Beach. Both oval-shaped trays were acquired in central Illinois auctions.



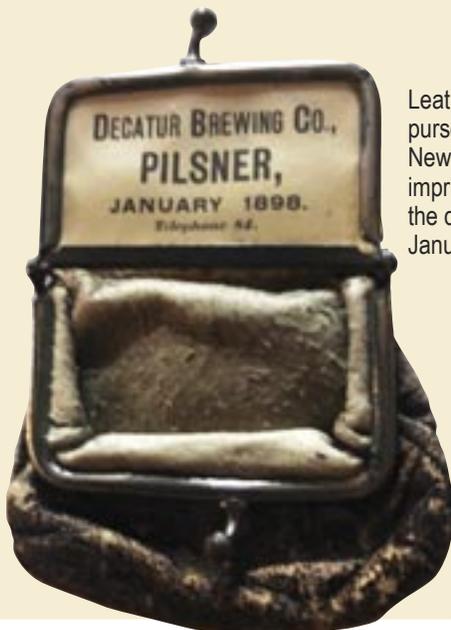
Rare, key-shaped opener.



This Pre-Prohibition match safe was acquired at a breweriana collection auction. Kent said, "It's the only one known to me. A family member said the owner had it given to him by a co-worker, who found it in a closet of a house he was installing carpeting in."



Some of Kent's favorite pieces are extremely rare ones that come from the somewhat obscure Decatur Brewing Co., Decatur, IL. (1888-1916). Above is a curled-edge tin sign, 15 x 15 in., featuring the stock image called "The Invitation," by American Artworks, Coshocton, OH, c. 1909. It was found in a Pennsylvania flea market with the advertising painted over.



Leather change purse found in New Jersey imprinted with the date of January 1898.



This panel from a wooden bottle crate was once a piece of a jeweler's workbench. It may be the only crate remnant from Decatur Steam Brewery in existence and is believed to date from World War I because of the slogan at the top: "Always ask for the Soldier Brand."

take all day before it would be auctioned.” Luckily, it was the third or fourth item sold—and Kent was the fortunate winner at an astonishingly low price. True to form, he later visited a library in search of information about the sign. He couldn’t find any.

What may be Kent’s most unusual auction story involves a Reisch “Heatalator” lamp that he found locally. “I had spotted the shade only but still bought it because it was cheap, hoping to find the base someday. About 15-20 minutes later, the auction’s

ring man held up the base! Someone in the crowd shouted out that it was part of what I had bought. The auctioneer told him to just give it to me. My gamble paid off nicely in just a few minutes.”

At an auction in Peru, IL, Kent found a 1960s Burgy lighted sign that was used by the Warsaw Brewing Co. “It was in the original box... There were two of them. I bought both, which made a fellow collector friend happy when I got home.”

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## Peoria, Gipps Brewing Corp.

### Gipps and Pabst played in Peoria:

Kent grew up not far from Peoria, so he also collects breweriana from this central Illinois city that once was Illinois’ second largest (it now ranks 8th).



Reverse-on-glass in chrome metal frame, 10 x 5 in. by Universal Display Co., Chicago, IL, c. 1950s.



Round “Crystalline Sign,” 9-in. diameter, by Parisian Novelty Co. Chicago, IL c. 1950s.

## Peoria Heights, Pabst Brewing Co.



Lithograph of the Pabst brewery, 53 x 40 in., in its original wood frame. *Editor’s note: According to NABA member and Pabst historian John Steiner, the company officers listed on the print served from 1894–1899.*

Reverse-paint-on-glass sign in ornate gold frame. 28-in. diameter, no mfg. mark, c. 1898. Kent has a picture of two of these signs in a scene where soldiers dressed in Spanish-American War uniforms are in a tent and drinking



Embossed tin corner sign, 18 x 28 in., no mfg. mark, c. 1900.

## Springfield, Reisch Brewing Co.



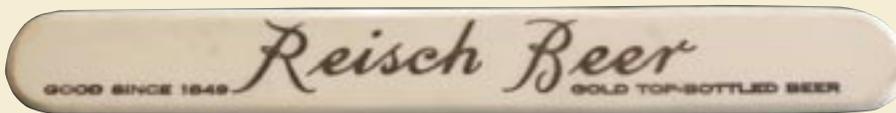
This is not a sign, but a Pre-Prohibition era sewing table that measures 24 x 36 in., with the ornate applied decal on wood that is a hallmark of the Meyercord Co., Chicago, IL. It uses the stock scene "Das Schmeckt Gut" ("That tastes good"). Kent said, "I've always had a weakness for unusual items that display advertising, and this certainly fits that category. I got it from a local guy who was selling his collection."



Octagonal neon on porcelain sign, 3 x 3 ft, by W.C. Henry Co., Springfield, IL, c. 1930s. Kent acquired this rare sign from NABA member Dave Lendy.



The Reisch Family raised peacocks and had a great fondness for them, so they chose the bird as a symbol for their brewery. Scarce tin-over-cardboard sign with thermometer, 14 x 9 in., c. 1930s.



Foamscraper, c. 1930s.



Large globe for a light fixture, no mfg. mark, c. 1930s. "No one seems to be able to verify how or where it was used," Kent said.



Metal disk with an image of a peacock, 4-in. diameter, no mfg mark, may be Pre-Prohibition. Kent speculates it may have been cut out of a larger metal sign.



Lamp features a heat-activated rotating shade (known as a "motion lamp"), 8-in., Plascolite Display Sign by Plastic Service Co. Los Angeles, CA, c. 1950s.

## A chance conversation

One of his most unique acquisitions came from a seemingly innocuous chat with a man in his 80s, who he met at an auction. "He said that he was a retired long-time jeweler and told me a story about having his old work bench repaired. Incredibly, the wooden patch a repairman used advertised a beer brand, Decatur Steam. It was from a wooden bottle crate. He didn't know anything about it but I knew it was a beer brand."

The panel shows a soldier with a rifle sitting among beer crates. At the top is the slogan "Always ask for the Soldier Beer." It is thought to be from the World War I era, 1914-1918. Kent asked him if he would be willing to sell the bench, but he refused. "A couple of weeks later, he gave me the panel. I offered him money but he wouldn't let me pay him. He finally accepted \$20. What are the odds that he would tell this story to a breweriana collector?" It helps to have an engaging personality and the willingness to listen to an elderly man's story!

## Flea market finds

Flea markets also have been beneficial to Kent, even if he wasn't the one who made the find. A rare Decatur Brewing Co. curled metal wall sign was found by the late Rayner Johnson at a flea market. In Pennsylvania! "It had been painted over on the advertising, except for the pretty girl in the center. Ray took a gamble that the paint would come off." He brought it to the Gateway Chapter's Swap-A-Rama show in Missouri, knowing that he would make a handsome profit. "Everyone was waiting to see my reaction when Rayner showed it to me." Kent was ecstatic when Johnson sold it to him.

And then there are those unexpected "by-chance" finds. "I stopped at a flea market one Sunday and a Reisch foam scraper was one of about 20-25 items laid out on an elderly woman's car hood. I spent 50 cents for the scraper and 50 cents for admission. A dollar well spent, in my opinion."

Of course, NABA conventions have been excellent sources of breweriana

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## Springfield, Springfield Brewing Co.



Reverse-on-glass "bullet" lighted sign on plastic base, 6 x 13 in., Gold Coast Beer, Springfield Brewing Co., Springfield, IL, by Cincinnati Advertising Products, Cincinnati, OH, c. 1940.



Aluminum Lee See Art for Engelking's Beer, Springfield Brewing Co., 10-in. diameter, by Leyse Aluminum Co., Kewaunee, WI, c. 1930s.



Tin-over-cardboard sign for Gold Coast Premium Beer, Springfield Brewing Co., 12 x 5 in., by Bastian Bros. Co. Rochester, NY, c. 1930s. The brewery existed from 1933-1947.

## Warsaw, Warsaw Brewing Co.



Warsaw Brewing Co.'s flagship brand was Burgemeister ("Burgy") Beer, along with companion brand Old Tavern.

Pictured (above) is a rare lighted sign featuring a factory scene, plastic, 27 x 21 in., c. 1960s. Kent found two of these new old stock signs in their original boxes. A similar graphic was used in a square ceramic ashtray (above right), 7.25 in. Also shown is a colorful 1950s cardboard 6-pack carrier (right) in excellent condition and a rare tap knob for Old Tavern Lager (far right), c. 1960.



acquisitions, which is why a significant percentage of its members understand the importance of attending them. Kent purchased his Gold Coast "bullet" sign at one in the 1980s. "The owner had two of them. I bought one at what I thought was a good price. But I was a novice collector at the time. I should have bought both and sold the extra to a fellow collector back home."

### A liking for Pabst

The Pabst Brewing Co. had a strong presence in central Illinois and in Kent's collection. Pabst operated a large brewery in Peoria Heights from 1925 (as Premier Malt Products Co. during Prohibition) to 1992. "I grew up a few miles down the Illinois River from Peoria," he explained. "Pabst was the biggest brewer in the area...Almost every local bar had a Pabst sign."

Kent's affinity for Pabst advertising is obvious in the many pieces he displays. The best are from the Pre-Prohibition era, including a lithograph in its original frame that depicts the company's Milwaukee brewery. It is prominently displayed in the stairway leading to the lower level of the Newton

home. On the fireplace mantel on the lower level are a painted-glass wall sign and a black metal corner sign. An impressive array of Pabst signs from the 1940s and 1950s are also easy to spot among Kent's Illinois breweriana.

### Breweriana from other states

A small but interesting selection of breweriana from other regions of the U.S. is interspersed among Kent's collection. "I collect pieces that appeal to me, even if some are outside of my primary area of interest." Examples include a Schoenling (Cincinnati, OH) rectangular reverse-glass showing a golden brew pouring from a bottle into a goblet, while a large Gibbon's Brewing Co. (Wilkes-Barre, PA) chalk has a hunting dog as its central feature.

Viewing magnificent collections and listening to entertaining stories are two of the priceless benefits that I derive from interviewing NABA members for this column. The most important one, though, may be how much I learn about breweries and advertising from experts. Kent is not only a master collector and a compelling storyteller, but he is a superb teacher with an amazing depth of knowledge.



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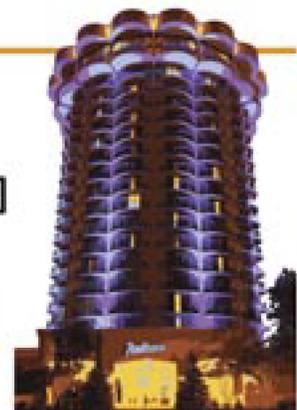
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# Eleven Years of Yearning

by Joel Gandt

Eleven years. E-L-E-V-E-N years. A man from Texas contacted me through my website [lemp-breweriana.com](http://lemp-breweriana.com) 11 years ago asking me if I could help him with some information about a Lemp Extra Pale self-framed tin sign that he owned. My website is designed to be an informational resource for breweriana collectors from the Wm. J. Lemp Company of St. Louis, MO, which closed in 1919. I often get inquiries as a result of the website.

The man told me that he inherited the sign decades earlier from his grandparents, who both worked for the Falstaff Brewing Corporation in St. Louis, which was the successor to Lemp after Prohibition. The man's grandmother was the first secretary at Falstaff and had started her career at the Lemp brewery. His grandfather had worked his way up the corporate ladder at Falstaff.



Self-framed tin sign for Lemp Extra Pale beer, Wm. J. Lemp Brewing Co., St. Louis, MO, 18.5 x 27 in., by Chas. W. Shonk Co., Coshocton, OH, c. 1895. This striking sign is one of three examples known and is in excellent condition. The elaborately dressed young woman is enjoying a bottled Lemp beer as she stands in a field of barley.

Apparently the Lemp self-framed tin sign had been a gift to one or both of his grandparents upon their retirement. I quickly replied to the email saying I'd be happy to help and asked for a photo of his sign. Later that

evening he responded and included a photo. I believe I bruised my chin from my jaw dropping!

His self-framed tin sign was quite rare and featured a beautiful young lady standing in a barley field drinking from a Lemp beer stein. The sign had been well cared for over the decades as it still displayed strong, vibrant colors and had no dents or other major flaws. I had personally seen this particular sign just once before in another local collection and knew of only one other example in existence. (Unfortunately, that other example had been ruined when someone

tried to use a spray cleaner on it and removed most of the paint from the lady's face.)

I gave the man an approximate date of manufacture and my opinion of its condition and rarity. He appreciated my assistance and honesty but let it be known that



A closer look at the sign reveals its artistry and intricate lithography, where even the bubbles in the beer bottle come to life.



Joel Gandt stands with the rare Pre-Prohibition era metal sign that took 11 years of "patience and persistence" to acquire for his extensive, Lemp-focused collection.

even though he did not collect "beer stuff," he did not want to sell the sign given its connection to his family.

Although I understood his reluctance to part with it, I would still email the owner a few times per year and remind him (ever so gently) that if he ever wanted to sell the sign that it would have a fitting home with me along with my extensive breweriana collection from the Lemp Brewery. I would also contact him periodically when I acquired a duplicate Lemp sign in the off chance that he would entertain a trade. But each attempt was met with the same courteous reply that he was not looking to

relinquish his family's heirloom.

Then over this past summer, after 11 years of emails, he replied saying that he'd been thinking of selling the sign and restated his appreciation for my honesty, interest, and tenacity over the years. We quickly agreed on a value for the sign. When we discussed payment and shipping arrangements, he surprised me once again. Instead of paying him for the sign, he said he would give it to me on the condition that I made a tax deductible, charitable contribution equal to the agreed value of the Lemp sign to a STEM (science, technology, engineering, and math) organization in

Indiana that was near and dear to him. I contacted the organization and they agreed to hold my cashier's check until I received the sign and I was satisfied with its condition. The organization followed up with written acknowledgment of my donation.

As a collector, I know that some deals fall into place quickly but others take time and a lot of patience. I will always remember the persistence required to pull off this deal and am glad to have been entrusted with this family's artifact of appreciation that was bestowed upon their relatives. It was well worth the wait.

# The GRAND PRIZE of reverse-on-glass breweriana

## Variations and new discoveries

by Matt Scherzinger

Some of the most beautiful pieces of breweriana treasured by collectors are those created using reverse-on-glass (ROG), an art that began well before Prohibition and was continued after Repeal.

Some outstanding examples of this commercial art were produced for Grand Prize Beer from Gulf Brewing Co., Houston TX, the brewery famously built and owned by tycoon Howard Hughes. Grand Prize produced an impressive array of point-of-sale advertising, some of which can be seen in the recent story about the brand by Ron Satterlee in the Winter 2022 volume of the *Breweriana Collector* magazine.

Beginning in 1935, Grand Prize commissioned two “companion” ROG point-of-sale pieces—a clock and a license holder. Each shared the brand’s eye-catching red and gold color scheme and art deco styling that was popular at the time. The



These clocks, all 14.25 x 20.25 in., were made by the Crystal Manufacturing Company, Chicago, IL, makers of some of the most stunning examples of lighted ROG signs and clocks of that era.

clocks were made by the Crystal Manufacturing Company, Chicago, IL, makers of some of the most stunning examples of lighted ROG clocks and signs of that era. Three different companies made the license holders: Schaefer Ross Company, Webster NY; Fiester & Inman Company, Houston TX; and Ohio Advertising and Display Company, Cincinnati, OH.

The companion pieces featured Grand Prize’s branding along with gold and silver foil lettering for the various advertising slogans used from the 1930s through the late 1940s. Sadly, the foil over time deteriorated easily, so finding clocks in pristine condition today is almost impossible. The different clocks and license holders vary from rare, with about 10 or more known examples of each style, to extremely rare, with only a single example known to exist. Until recently, the general consensus among Texas breweriana

collectors was that there were four different ROG clocks and five or six different ROG license holders for Grand Prize.

In 2017, I noticed a collector friend in Austin had a clock that looked slightly different from one of the clocks I had in my collection. Sure enough, it turned out to be a variation, although subtle, in the type treatment of the “South’s Famous

Beer” slogan. Then, in early 2022, one of NABA’s Board of Directors and longtime Texas breweriana collector Charlie Staats sent me a picture of a ROG clock faceplate he had just purchased of the version that uses the “A Fine American Beer” slogan that he thought looked unusual. It, too, proved to be a variation with significant differences in the typefaces. The clock face also was missing the blue ribbon and “Grand Prize” emblem for which the beer was named—its formula had won the top award in 1913 at the Universal and International Exhibition in Ghent, Belgium. This discovery brought the number of different clocks up to six, with two different clocks in three different slogan series (see photo of clocks).

After the discovery of the sixth clock, I wondered if there were more variations of the license holders, as well. After consulting with fellow NABA members and Grand Prize specialists Ron Satterlee and Terry

Grand Prize appears to have moved away from its investment in elaborate ROG clocks by about 1947. This metal clock dates from 1947-1948.



The range of ROG license holders, all 13 x 22.25 in., was made by three different manufacturers, with designs similar to those used by the clocks.

Henry, the three of us determined that we collectively knew of nine different license holders that used six different ad slogans.

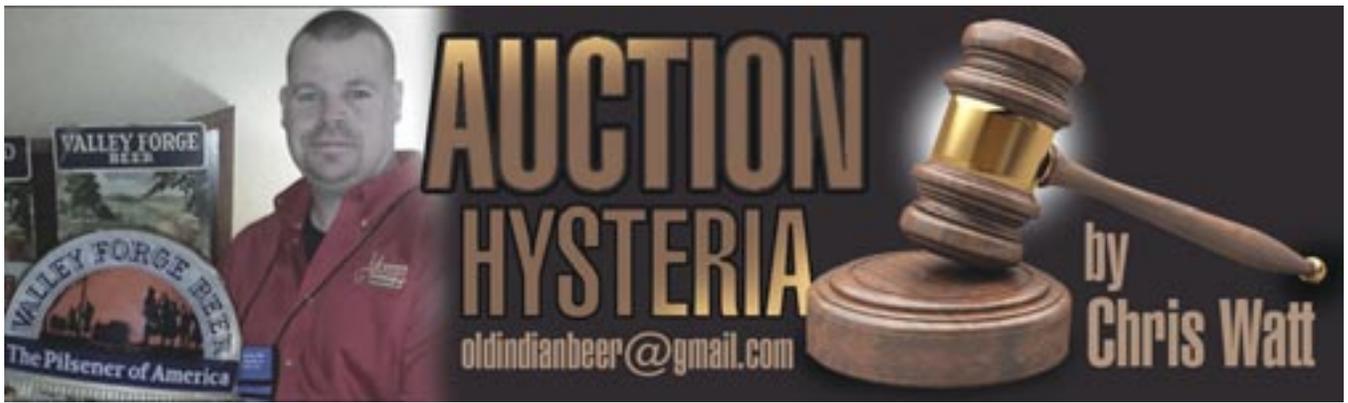


We also noticed that two of the license holders used what we called “minor” slogans (“The South’s Favorite” and “No Finer Beer at any Price”) that were not prominently featured in Grand Prize advertising —unlike the more popularly-used slogans that were on the clocks.

The later three license holder versions used a major slogan, (“Grand Tastin”) that was introduced in the early 1940s. Interestingly, we are unaware of the existence of a clock with that slogan.

Recently, while surfing the Internet looking at auction results, I found a “Grand Tastin” clock. But it was not a ROG. Instead, it was all metal and had a horizontal design—different from the vertical design used in the ROG clocks and license holders.

Why was this last clock metal instead of ROG? Was Grand Prize attempting to cut advertising costs, using something more durable than glass or perhaps both? It seems that for whatever reasons, the attractive art deco designs and their reverse-on-glass applications were retired by the Grand Prize brand in about 1947.



**eBay Auctions**



Ball knob, Coronet Old Vat, Rock River Brewing Co., Rockford, IL, \$1,600



Ball knob, Arcadia Beer, Arcadia Brewing Co., Arcadia, WI, \$1,445.



Ball knob, Schwarzenbrau Beer, Hornell Brewing Co. Inc., Hornell, NY, \$898.



Embossed metal on wood sign, Goebel Beer, Detroit, MI, 8.5 x 6.25 in., by J. A. Lamb & Co. Detroit, MI, c. 1940, \$325.



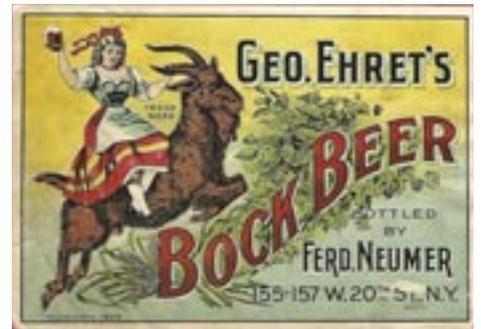
Ball knob, Gilt Top Old Type Lager, Spokane Breweries, Inc., Spokane, WA, \$643.



Kooler-Keg style tap knob, Waldorf "Champagne of Beers," Forest City Brewery, Inc., Cleveland, OH, \$310.



Bakelite ball knob, Leinenkugel's Beer, Leinenkugel Brewing Co., Chippewa Falls, WI, \$458.



Bottle label for Geo. Ehret's Bock Beer bottled by Ferd. Neumer Geo. Ehret Brewery, New York, NY, c. 1890s, \$113.50



Paper menu sheet, Elizabeth Beer, Elizabeth Brewing Corporation, Elizabeth, NJ, c. 1933, \$125.



Paper menu sheet, Trommer's Beer, John F. Trommer, Inc., Brooklyn, NY, c. 1933, \$144.



Cardboard menu cover, Iron City Beer, Pittsburgh Brewing Co., Pittsburgh, PA, \$126.



"Starry Night, Moon to Moon" for Hamm's Beer, Theo. Hamm Brewing Co., St. Paul, MN, 18 x 13in., \$3,449.



Tin-over-cardboard sign, Krueger Cream Ale, G. Krueger Brewing Co., Newark, NJ., 12.75 x 5.75 in., c. 1940s, \$2,236.



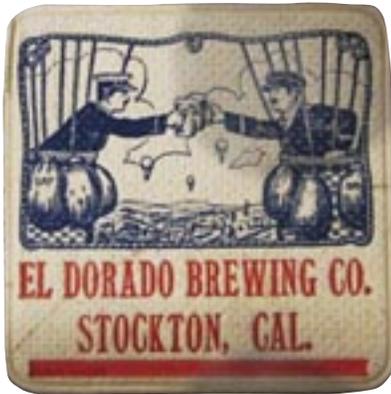
4-inch coaster made in Germany for Buffalo Beer, Buffalo Co-Operative Brewing Co., Buffalo, NY, c. 1930s, \$405.



Black & White photograph, 8 x 6 in., Hagerstown Beer, Hagerstown Brewing Co., Hagerstown, MD, c. 1910, \$150.



Lighted plastic sign, Burgermeister Beer (Cerveza), by Lakeside Industries Inc. for Theodore Hamm Co., San Francisco, Los Angeles, CA, 20 x 12.5 in., c. 1960s, \$811.



4-inch double-sided coaster, Valley Brew, El Dorado Brewing Co., Stockton, CA, c. 1940, \$262.

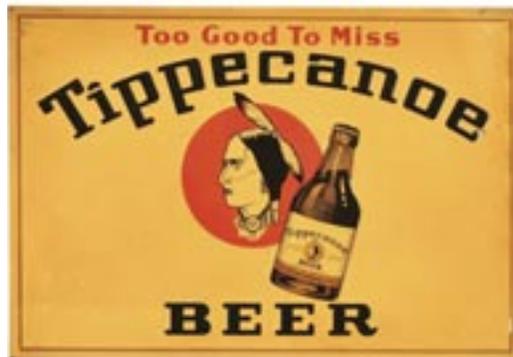


Tin-over-cardboard sign, Olbrau Beer, Old Dutch Brewers, Inc., Brooklyn, NY, 13 x 6 in., by Permanent Sign & Display Co., Reading, PA, c. 1930s, \$504.

## Other Auction Companies



Lithograph, Peerless Beer, Anthony and Kuhn Brewery, St. Louis, MO, 19 x 14 in., \$5,125, The Stein Auction Co.

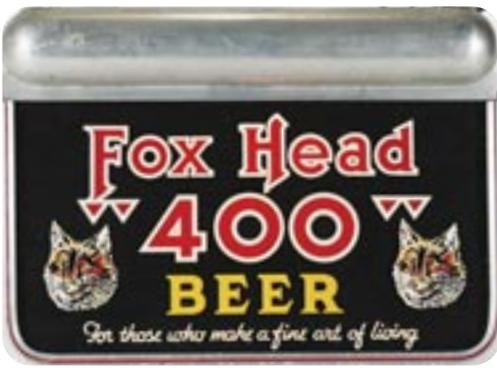


Tin-over-cardboard sign, Tippecanoe Beer, Lafayette Brewery Inc., Lafayette, IN, 9.25 x 13.25 in., by Donaldson Art Sign Co., Covington, KY, \$2,460, Route 32 Auctions.



Lighted glass saucer style sign Kaiers Beer, Kaiers Brewing Co., Mahanoy City, PA, 20.5 in, by Gillco, Philadelphia, PA, \$5,888, Morphy Auctions.

**Morean Auctions**



Lighted sign of reverse-painted glass ad panel with metal backer and case, 14.5 x 11 in., by Price Brothers., Chicago, IL for Foxhead 400 Beer, Fox Head Brewing Co., Waukesha, WI, c. 1930s, \$5,244.



4-inch tip tray, Robin Hood Ale, A.B. Co. Brewers, Scranton, PA, c. 1935, \$1824.



Paper advertising calendar, Lykens Beer, Lykens Brewing Co., Lykens, PA., 17 x 24 in., c. 1907, \$1,952.



Lithograph on paper for Central City Bottling Works, Zang Lager Beer, P. H. Zang Brewing Co., Central City, CO, 20 x 25 in., \$6,100, Morean Auctions.



Set of 3 die-cut cardboard bottle toppers, Acme Beer, Acme Breweries, San Francisco, CA, c. 1940s, \$285.

**Paul Auction Co.  
The Ralph & Antonia Buddenhagen Collection**



Curved reverse glass corner sign, Jung Beer, Jung Brewing Co., Milwaukee, WI, c. Pre-Prohibition, \$33,000.

"Cab" style lighted sign by Gilco, Philadelphia, PA for Jung Old Country Beer, Wm. G. Jung Products Co., Random Lake, WI, \$9,200.



Convex glass lens in contemporary oak frame, Lithia Beer, West Bend Lithia Co. West Bend, WI., c. 1930's, \$4,000.



Lighted sign with convex glass lens by Gilco, Philadelphia, PA for Lithia Beer, West Bend Lithia Co. West Bend, WI, c. 1930's, \$10,200.

Lithograph calendar top featuring pinup girl, Lithia Beer, West Bend Lithia Co. West Bend, WI, \$2,600.



# Big Gosh It's Good!

Bi-Annual  
Breweriana Show  
Spring '23



Hosted By:



When & Where?

Fifth Ward Brewing Company  
Saturday, April 29th, Noon-4pm  
1009 S. Main St., Oshkosh WI

- Fifth Ward Taproom open for Bar Service @ Noon-
- Free to Public & Vendors-
- Non-Alcoholic Beverages Available-
- Family Friendly Atmosphere-

Vendors! Reserve Your Booth  
No Charge!

Call Jared Sanchez  
@ 920-410-7073

-Set-Up from 11am-Noon-  
-Please Provide Own Tables-

Sponsored By:



# Taps

## Dick Hinds

Dick Hinds, 88, of Cincinnati, OH, passed away on Monday, October 10, 2022. He was preceded in death by his beloved wife, Carolyn Mae (nee Huff) Hinds and is survived by his son Rick, daughters Linda and Cathy, 10 grandchildren, and five great grandchildren.

A legend in the collecting world, Dick was a founding father of NABA. He was the club's first editor of the NABA Newsletter, which later became The Breweriana Collector magazine. Dick's amazing story was profiled in the Winter 2022 issue of the Breweriana Collector. At the 2022 NABA Convention in Pittsburgh, Dick was honored for his 50+ years of loyalty and contributions to NABA.

Among NABA members Dick had many friends, especially his fellow collectors in the Cincinnati area. Marvin Gardner said, "Losing Dick was quite a sad loss for so many. I will always be proud to claim that Dick Hinds has been my mentor for over 35 years, giving me priceless advice and direction. Dick's friendship and knowledge can never be replaced and will certainly never be forgotten. He was so happy to still be buying and selling vintage advertising at almost 89 years of age."

Dave Greene speaks fondly of their nearly 40 years of friendship and how Dick took him



**The Hinds Family:** From left, Dick's daughter-in-law Linda Sue, daughter Linda, son Rick, son-in-law Darrin, and daughter Cathy. Dick's family joined him as he received an award for his 50+ years of loyalty to NABA, at the convention in Pittsburgh on August 5.

under his wing when Dave was a young collector. "Mr. Dick Hinds was the undisputed global vintage advertising champion! The hobby has just lost its greatest ambassador. Heaven should get ready to be decorated in vintage advertising signs."

Another good friend, Tom Waller, said, "Dick enjoyed life and his genial smile could light up a room. He was so excited to be at the Pittsburgh convention surrounded by his family and friends. I got to spend some time with him going room-to-room. He was using a walker

to get around but it was still hard to keep up with him! It was like the old days again. Dick never lost his passion for collecting. It was truly a privilege to have known him."

Dick's daughter Linda said, "We are grateful to NABA for remembering our dad. He always said that the best part of the hobby was the people you met along the way. From his early days of his collecting, NABA was an integral part of his life. I know that "the hobby" was what kept our dad's mind so sharp all the way to the very end. We would like to thank the people that were there during the early days that gave our dad the passion to continue collecting for over 50 years."

## Jerry Lorenz

Gerald (Jerry) Lorenz, 75, of Pittsburgh PA, passed away on October 8, 2022, at the age of 75. Jerry is survived by his beloved wife and best friend Deborah Knight Lorenz, stepdaughter Billie Rebholz, and stepson, Luke Frawley. He also had three sisters, and his sister Karen often joined Jerry and Deb at both local and out-of-town breweriana shows

Jerry was an avid Steelers and Pirates fan, and for over 30 years was a Steelers season ticket holder. His career was in the drafting field working at Carnegie Mellon University as an HVAC designer. He worked there for over 20 years and was a project manager in charge of multimillion-dollar HVAC construction projects.

While on a 6-week car trip around the United States in the 1970s, Jerry decided that he would collect the different colorful beer cans that he drank along the way as souvenirs, and thus began his love for beer can and breweriana collecting. He joined the Olde Frothingslosh Chapter in 1973 as one of the new chapter's charter members. He eventually joined the BCCA and attended the first of 48 Conventions in 1975. He served on the BCCA



Deb and Jerry Lorenz.

Board of Directors and was president of the Olde Frothingslosh Chapter for 25 years. During the course of his collecting, he amassed one of the most comprehensive collections of breweriana from the Pittsburgh Brewing Company in existence.

In 1986, Jerry decided to take his love for beer into business and opened Frank & Jerry's Bierhaus Tavern on Pittsburgh's Northside. The Bierhaus became a regular hangout

for local breweriana collectors and a stopping point for out of towners visiting the city. Eventually, Jerry opened a three-room breweriana museum above the bar that could be enjoyed by all visiting collectors. The Bierhaus was in business for 20 years before he sold it in 2006.

Jerry was proud to be a NABA member and was a force in bringing the chapter into the NABA fold in 2021. Jerry led the new BCCA/NABA Chapter in hosting the 2022 NABA Convention in Pittsburgh. He loved his Iron City beer and was proud of his retirement job as a tour director at the Oberhaus at Pittsburgh Brewing. He lived a life well lived.

## Robert Sudduth

Robert E. Sudduth, 81, of Belleville, IL, passed away on November 2, 2022. He is survived by his daughter Judy, son Ed and seven grandchildren. He was preceded in death by his wife Janet.

Bob worked as a mechanical engineer for Anheuser-Busch for 36 years until retiring in 1999. Interestingly, it was only after he retired that he began collecting Anheuser-Busch knives and match safes. Despite his late start, he quickly amassed one of the top collections in the country.

Bob greatly enjoyed learning the history and background of the items in his collection, which also included a superb collection of non-AB brewery knives and a



Bob Sudduth

top-quality custom knife collection. In 2021, his collection was profiled by the book, "Anheuser-Busch Knives & Match Safes: The Collection of Robert Sudduth," authored by his friends and longtime fellow NABA members Don Bull and John Stanley.

"Bob loved sharing and learning about his hobbies," John Stanley said. "Even though he did not get around well in his last few years, he stayed upbeat and kept up his interest in collecting.

He was a true gentleman in his dealings and always wanted to make sure you were happy when a deal was done. Our hobby has lost a special person."

# Texas Beer Collectibles Show



## Spetzl Brewery - Shiner Texas

Saturday April 29 2023 9am - 2pm

*The Best Show for Beer Collectors Since 1978 !*

At this show; Beer Cans, Bottles, Glassware, Mugs, Openers,  
Coasters, Posters, Neons, & Light Up Signs

Buy, Sell, Trade, FREE Admission

For Set Up & Information Contact - Charlie Staats 210 834-5202



**ALSO.....**

**Thursday April 27 - Staats Home Tour - Seguin Texas**  
**Food & Drink 6pm-11pm**

**Friday April 28 - Spetzl Brewery Meet Up & Tours 11am-2pm**  
**Moravia Store/Saloon 2:30pm-5:30pm**  
**Hotel Texas Hallettsville - Patio Party 6pm-Till?**

# Upcoming Shows

## March, 2023

Date: March 11, 2023  
 Time: 9:00 AM - 2:00 PM  
 Event: **Music City Madness**  
 Sponsor: *Music City Brewery Collectibles Club*  
 Address: Nashville Brewing Company  
 2312 Clifton Ave, Nashville, TN 37209  
 Contact: Scott Mertie, 615-669-7737

Date: March 11, 2023  
 Time: 7:00 AM - 3:00 PM  
 Event: **Beer Advertising and Beer Can Show**  
 Sponsor: *Cornhusker Chapter*  
 Address: Comfort Inn & Suites Omaha Central  
 7007 Grover St, Omaha, NE 68106  
 Contact: Bill Baburek, 420-320-5805

Date: March 11, 2023  
 Time: 9:00 AM - 2:00 PM  
 Event: **48th Annual Buckeye Beer Show**  
 Sponsor: *Buckeye Chapter*  
 Address: UAW Local 14 - 5411 Jackman Rd  
 Toledo, OH 43613  
 Contact: John Huff, 419-367-9713

Date: March 16 - 18, 2023  
 Time: varies  
 Event: **46th Annual Luck O' The Irish**  
 Sponsor: *Queen City Chapter*  
 Address: Radisson Cincinnati Riverfront Hotel  
 668 W. 5th Street, Covington, KY 41011  
 Contact: "Beer Dave" Gausepohl, 859-750-4795

Date: March 18, 2023  
 Time: 9:00 AM - 2:30 PM  
 Event: **17th Annual Port of Potosi  
 Breweriana and Collectibles Show**  
 Sponsor: *Port of Potosi Chapter*  
 Address: St. Andrew-Thomas Schoo  
 100 US Hwy 61 N, Potosi, WI 53820  
 Contact: Mike Kress, 608-642-0321

Date: March 19, 2023  
 Time: 10:00 AM - 2:00 PM  
 Event: **A-1 Chapter Spring Show**  
 Sponsor: *A-1 Chapter*  
 Address: Raceway Bar & Grill  
 49237 West Papago Road,  
 Maricopa, AZ 85239  
 Contact: Kent Grant, 520-247-1840

Date: March 25, 2023  
 Time: 9:00 AM - close  
 Event: **Miss Columbia Trade Show**  
 Address: Maennerchor  
 5535 Flanagan Rd., Marcy, NY 13403  
 Contact: Jason Thompson, 315-525-2347

### Breweriana Conventions

2



ABA 2023 Convention  
 Julien Hotel, 200 Main St.  
 Dubuque, Iowa  
 June 13 - 17, 2023

0



NABA 52nd Convention  
 Hyatt Regency, 1800 E. Golf Rd.  
 Schaumburg, Illinois  
 August 1 - 5, 2023

3



BCCA Convention 52  
 Galt House Hotel, 140 N. 4th St.  
 Louisville, Kentucky  
 August 31 - September 2, 2023

Date: March 25, 2023  
 Time: 7:30 AM - 2:00 PM  
 Event: **Windy City Rites of  
 Spring Trade Session**  
 Sponsor: *Windy City Chapter*  
 Address: American Legion #76  
 570 S. Gary Ave. - Carol Stream, IL 60188  
 Contact: Ed Harker, 312-927-9329

## April, 2023

Date: April 1, 2023  
 Time: 9:00 AM - 3:00 PM  
 Event: **Missouri Ozarks Chapter  
 Beer Can & Breweriana Show**  
 Sponsor: *Missouri Ozarks Chapter*  
 Address: Billard's of Springfield, MO  
 541 E. St. Louis St Springfield, MO 65806  
 Contact: Michele Fritz, 573-690-6552

Date: April 1, 2023  
 Time: 9:00 AM - 1:00 PM  
 Event: **Annual Spring Show**  
 Sponsor: *Schultz & Dooley Chapter*  
 Address: Clifton Park Elks Club  
 695 McElroy Rd, Ballston Lake, NY 12019  
 Contact: Dennis Heffner, 518-260-4681

Date: April 2, 2023  
 Time: 8:00 AM - 1:00 PM  
 Event: **Badger Bunch Annual Spring  
 Beer Can & Breweriana Show**  
 Sponsor: *Badger Bunch Chapter*  
 Address: Delafield Brewhaus  
 3832 Hillside - Delafield, WI 53081  
 Contact: Mike Scheffler, 414-750-3469

Date: April 14 - 15, 2023  
 Time: 12:00 PM - 5:00 PM  
 Event: **Titletown Trade-A-Thon 42**  
 Sponsor: *Packer and Badger Bunch Chapters*  
 Address: KI Convention Center & Hyatt Regency  
 333 Main Street Green Bay, WI 54301  
 Contact: Rob Smits, 920-469-1466

Date: April 15, 2023  
 Time: 9:00 AM - 12:00 PM  
 Event: **Simon Pure Spring Show**  
 Sponsor: *Simon Pure Chapter*  
 Address: Variety Club  
 6114 Broadway Lancaster, NY 14086  
 Contact: Jeff Murbach, 716-713-7236

Date: April 15, 2023  
 Time: 9:30 PM - 3:30 PM  
 Event: **2nd Annual Old West  
 Breweriana Roundup**  
 Sponsor: *Westside Chapter*  
 Address: Ellis County Fairground  
 1344 Fairground Rd, Hays, KS 67601  
 Contact: Mike Brull, 785-656-0640

Date: April 23, 2023  
 Time: 9:00 AM - 2:00 PM  
 Event: **Springding at Schell's**  
 Sponsor: *Schell's Border Batch Chapter*  
 Address: August Schell Brewing Company  
 1860 Schell Road New Ulm, MN 56073  
 Contact: Tom Terwilliger, 515-341-3347

Date: April 23, 2023  
 Time: 9:00 AM - 2:00 PM  
 Event: **Texas Beer Collectibles Show  
 at the Spoetzl Brewery**  
 Address: Spoetzl Brewery, Shiner TX  
 Contact: Charlie Staats, 210-834-5202

## May, 2023

Date: May 13, 2023  
 Time: 8:00 AM - 1:00 PM  
 Event: **Smoky Mountain CANboree**  
 Sponsor: *Smoky Mountain Chapter*  
 Address: Crafty Bastard Brewing Co West  
 9937 Kingston Pike, Knoxville, TN 37774  
 Contact: Tom Legeret, 865-221-9710

Date: May 20, 2023  
 Time: 9:00 AM - 2:00 PM  
 Event: **Koch's Chapter Spring  
 Breweriana Show**  
 Sponsor: *Koch Chapter*  
 Address: Kosciuszko Polish Home  
 252 Nevins St, Dunkirk, NY 14048  
 Contact: Rob Wilcox, 607-368-1306

Date: May 20, 2023  
 Time: 9:00 AM - 1:00 PM  
 Event: **Patrick Henry Breweriana Show**  
 Sponsor: *Patrick Henry Chapter*  
 Address: Bell's Eccentric Café  
 355 E. Kalamazoo St., Kalamazoo, MI 49007  
 Contact: Bill Norton, 269-578-6607

# NABA's **53** Local Chapter Directory

CHAPTER	LOCATION	CONTACT	EMAIL
A-1	Arizona	Kent Grant	texzona58@gmail.com
Big Sky	MT, ID, WY, WA	Dan Jeziorski	mtbeercan@bresnan.net
Bluebonnet	Texas	Michael Lombardo	mikethetexan@gmail.com
Buckeye	NW OH, SE MI	John Huff	cadiac500@aol.com
Bullfrog	Northern IL & Southern WI	Steve Gola	srgola@comcast.net
Capital City	Washington DC, MD, N VA	Jim Wolf	jwolf@goeaston.net
Cascade	Oregon	Micheal Boardman	bsstudio1@comcast.net
Chapter Presidents	At-Large	Clayton Emery	claytonemery32806@aol.com
Chesapeake Bay	Maryland	Pete Raimondi	pietro@comcast.net
Chicagoland Breweriana Society	Chicago IL	Ray Capek	rbcapek@sbcglobal.net
Columbine	Colorado	Jim McCoy	jimrealone@gmail.com
Congress	Central NY	Jack Conlon	karenandjack@twcny.rr.com
Cornhusker	Nebraska	Heith Henery	wings@buffalomaid.com
Craft Brewery Collectibles	At Large	Jeff DeGeal	cbcc.club@gmail.com
Falstaff	At Large	Dave Kubat	dwk1ionel@aol.com
Gambrinus	Columbus OH	Doug Blegen	dblegen@msconsultants.com
Gateway	MO/IL St Louis Metro Area	Kevin Kious	whoisthealeman@aol.com
Goebel Gang	South Bend IN	Leonard Wentland	
Great White North Brewer-ianists	Canada	Rob Horwood	gwnbeerinfo@gmail.com
Hawkeye	Iowa and Bordering States	Mike England	mikeengland@bcc.com
Hoosier	Indiana	Mike Walbert	mikewalbert@att.net
IBC	Indiana	John Ferguson	fergkate@comcast.net
Jersey Shore	New Jersey	Joe Radman	radman6898@aol.com
Just For Openers	Earth	John Stanley	jfo@mindspring.com
Koch's	Chautauqua County & Cattaraugus County NY	Rob Wilcox	kochsbock@gmail.com
Lake Erie	Northeast Ohio	Doreen Brane	doreen.brane@att.net
Lone Star	Texas	Charlie Staats	lonepearl63@gmail.com



<b>CHAPTER</b>	<b>LOCATION</b>	<b>CONTACT</b>	<b>EMAIL</b>
<b>Miami Valley</b>	Dayton Ohio	Bob Kates	bkates59@gmail.com
<b>Michigan</b>	Michigan	Clayton Emery	claytonemery32806@aol.com
<b>Mile Hi</b>	Colorado	Gordon Bragg	gpbragg@comcast.net
<b>Miss Columbia</b>	Central New York	Jason Thompson	Jwthompsonmasonry@gmail.com
<b>Monarch</b>	Chicago & Northern IL	Paul Cervenka	cerpaul@aol.com
<b>North Star</b>	MN, WI, Midwest US	Mike Mullally	ibuyoldsigns@gmail.com
<b>Old Reading</b>	Berks County PA	Jeffrey R Miller	muchibaba@yahoo.com
<b>Olde Frothingslosh</b>	Pittsburgh PA	Deb Lorenz	Irishdkl54@gmail.com
<b>Packer</b>	WI & IA, IL, MI, MN	Dan Hable	whable@yahoo.com
<b>Patrick Henry</b>	Kalamazoo MI	Rik Dellinger	Rtdfunk@yahoo.com
<b>Pickwick</b>	Massachusetts	Tayter (Keith) Whitmore	tayter2db@aol.com
<b>Port of Potosi</b>	SW WI, Eastern IA, NW IL	Larry Bowden	listbrew@gmail.com
<b>Presidents</b>	USA	Clayton Emery	claytonemery32806@aol.com
<b>Queen City</b>	Cincinnati, S OH, N KY	Dave Gausepohl	beerdave@fuse.net
<b>Rainier</b>	Washington State	Tim Hoffman	tim@rainierbeercans.com
<b>Reisch Brew Crew</b>	Central Illinois	Greg Lenaghan	g.lenaghan@comcast.net
<b>Richbrau</b>	VA, MD, WV, NC	Chris Eib	moquarts18@aol.com
<b>Rusty Bunch</b>	United States	Jim Hall	jahall636363@gmail.com
<b>Schell's Border Patch</b>	Southern MN & Northern IA	Stevan Miner	miner@bevcomm.net
<b>Simon Pure</b>	Western NY & Southern Ontario	Jeff Murbach	jmurbach@ymail.com
<b>Spearman</b>	Northwest Florida	Michael Moon	a1964buickman@yahoo.com
<b>Sports Cans &amp; Breweriana</b>	At Large	Kevin McCabe	sportscans@gmail.com
<b>Three Rivers</b>	Fort Wayne Indiana	Mike Newton	clipperpale@hotmail.com
<b>Westside</b>	Kansas	Dan Parks	westsidebcca@gmail.com
<b>12 Horse</b>	Western NY	Brian Coughlin	gennybeer@rochester.rr.com
<b>49er</b>	Northern California	Mike Wilbur	mwilbur72@gmail.com



Newly Updated Website!

[dbcollectiblesigns.net](http://dbcollectiblesigns.net)

Buy, Sell, Restore

Dean Blazek  
715-623-3000

Located in  
Northern Advertising  
N4220 State Hwy 45  
PO Box 92  
Antigo, WI 54409



\$9,500 SF



\$30,000 DF



\$8,000 SF

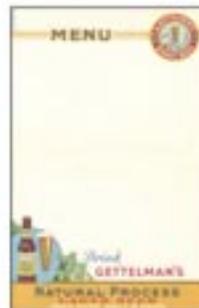


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Sample page layout



For more detailed information contact: Andy Prutch  
1-630-520-1156 or [andy.prutch@epsilon.com](mailto:andy.prutch@epsilon.com)



# Hamm's Beer Show

SUNDAY FEBRUARY 26<sup>TH</sup> 2023 – 9AM – 3PM

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500 HWY 55 – MEDINA, MN

*THE ONLY HAMM'S RELATED SHOW IN THE NATION*

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Saluting!



2023



Questions? Scott Lovelace 608-444-9182

Hamm'sBeerClub.com

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## TITLETOWN TRADE-A-THON 42

APRIL 14-15, 2023

HYATT REGENCY/KI CONVENTION CENTER

GREEN BAY, WI

### FRIDAY

11:00 AM to Noon Trade Hall Setup for pre-registrants with a table

Noon pre-registrants without a Table can enter the Trade Hall

3:00 PM Hall is open to the general public admission

7:30 PM Trade Hall Closes and Hospitality Room opens

8:00—11:00 PM Live Band—The ACME Pickers

### SATURDAY

8:00 AM Trade Hall opens for all registrants

10:00 AM Trade Hall opens for general public admission

1:00—2:00 PM Red Ticket Raffle open only to registrants

3:00 PM Advertised End of Show

5:00 PM the Trade Hall closes

6:00 PM Trade Hall opens as the Hospitality Room

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OR call Rob Smits 920.469.1466

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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 and 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

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

**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. i199

## BREWERIANA COLLECTOR Magazine

All advertising inquiries should be directed to:

**John Stanley**  
NABA Ad Manager  
PO Box 51008  
Durham, NC 27717  
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919-824-3046

### Advertising Guidelines

#### CLASSIFIED ADVERTISING

NABA members may advertise up to six lines (about 50 words) in the **Buy-Sell-Trade** area for \$5.00 per issue. Pay for 8 classified ads and get 10. We are unable to provide proof copies or tear sheets of Classified ads.

#### DISPLAY ADVERTISING

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

We recommend that display advertisers supply high-quality .pdf or .jpg versions sent via email to naba@mindspring.com. With your text and photos, however, we can compose. Oversized or undersized ads will be changed to correctly fit your paid space.

#### PAYMENT

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

#### DEADLINES

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

Advertising is accepted only from members of NABA. The Officers, Directors, and Staff make no effort to investigate the value or authenticity of any item offered for sale or trade, or of the business reliability of the persons placing advertisements. NABA and its Officers and Directors disclaim responsibility for inaccuracies that may occur in its publications, as well as liability for transactions to which it is not a party.

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**FRI., FEB. 10<sup>TH</sup>**

**9:00 AM** - Selling Advertising Signs, Clocks & thermometers, plus many other interesting items.

**4:00 PM** - Selling 300 plus oil cans, several adv clocks & other oil related items.

**SAT., FEB. 11<sup>TH</sup>**

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