

BREWERIANA



COLLECTOR

VOLUME 188



WINTER 2020



**The Beer War
of Pittsburgh**

**Grain Belt:
A Sign of
Survival**

**All that Glitters:
The Back Bar**

**Zynda
Brewing Co.**

**The Legacy
of Lemp**

**Old Recipe,
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Readers are welcome to submit articles for consideration to the Editor, address below.

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Cover Image: This rare, pre-Prohibition sign is from the Elk Run Brewing Co. of Punxsutawney, PA. It is Vitrolite milk glass framed in metal, by the Meyercord Co., Chicago, IL, measuring approximately 16 X 24 inches. Elk Run had only a brief run, from 1902-1916. Although it typically used an elk in its advertising, this sign featured the famous local groundhog, "Punxsutawney Phil," who emerges each year on February 2 (Groundhog Day). According to a tradition that began in 1887, if Phil sees his shadow and returns to his hole, he has predicted six more weeks of winter-like weather. If Phil does not see his shadow, he has predicted an "early spring." Photo credit: Mike Michalik. **NABA's next Annual Convention will be held in Pittsburgh, PA, July 29 through August 1, 2020. Watch for details in the pages of this magazine.**

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President's Message



Winter greetings to our NABA family! I have found that one of the best ways to stay warm during winter weekends is by staying indoors—especially at a Breweriana show. And there are plenty of them coming up—just look at the fine collection of shows listed on pages 58 & 59 of this magazine. Your NABA Board of Directors firmly believes that local shows are the lifeblood of this hobby. To be sure, there's a lot of breweriana treasure that can be found in online auctions, especially those put on by Dan Morean and Glenn Miller, both NABA members and loyal sponsors of this magazine. These auctions supplement, but do not replace the camaraderie, information sharing, and interesting finds that turn up at breweriana shows.

Local support

Even when I don't find something at a show, I'm always glad I went. There are old acquaintances to renew and new ones to make, and even though I've been at this hobby for a long time, I invariably learn something new. Those are the things that are such an important part of this hobby. I've been fortunate enough to attend quite a few shows in recent months. These have included the Cleveland-area show in October led by NABA Membership Committee member Clayton Emery, which is known as the Eastern Great Lakes Brewery Collectables Show and sponsored by Michigan, Buckeye & Lake Erie chapters. In November I went to the Three

Rivers chapter show in Ft. Wayne, IN.

Also in November, NABA VP Ken Quaas and I hit the West Coast for NABA member Ken Harootunian's terrific show near Oakland, the Western Regional Beer Can & Breweriana Show, sponsored by the 49er Chapter. Ken's hospitality is unparalleled, and after the show he arranged an outstanding tour of San Francisco's Anchor Brewery, which as beer fans know, started the American craft beer revolution.

Chapter growth

What's the common denominator among all of these shows? Local chapter support! At NABA, we have a renewed dedication to not only support and help strengthen our existing chapters, but also to add new ones and help them grow. Working together, we can grow the hobby and our memberships on both the local and national levels.

In 2018, NABA had 23 chapters. As of this writing, we now have 39, an amazing increase of more than 60%. In this issue, we celebrate our partnership with four new chapters:

- Columbine of Colorado
- Richbrau of Virginia
- Schell's Border Batch from No. Iowa & So. Minnesota
- Spearman of Florida

Our 2020 goal is to double the 2018 total to 46 chapters. Board member and chapter liaison Darla Long and Board member/Membership Committee chairman Mike Michalik have done a terrific job in both building chapter and

individual memberships.

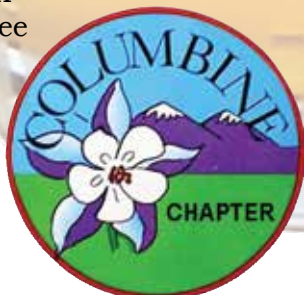
Why should a local chapter partner with NABA? We can promote the chapter and its events in this magazine and on NABA's website (www.nababrew.com) and our Facebook page. NABA also can send out email promotional messages to all our members in the local areas where the chapter events are being held. And if you have other ideas on ways that we can promote your chapter, please let me know!

NABA is everywhere!

Historically, NABA's base was in the Midwest, and we certainly



Who's the handsomest of them all? Posing with the Handsome Waiter, Nov. 2019 at Fallfest in Auburn, MA: from top left, Jon Melillo, president of the Red Fox chapter, NABA webmaster Dan Bora, NABA members Dave "Daev" Larazzolo and Dave Reid, president of the Rusty Bunch chapter.



have strength in numbers there. But much of our growth in the past few years has come from the East Coast, West Coast, and Texas. Maybe you've seen NABA's increased presence, featuring our stand-up banners with the famous "Handsome Waiter" character, borrowed from the historic Hampden Brewing Co. of Massachusetts. Thanks to our Board members and terrific Membership Committee, the Waiter has been highly visible, appearing at shows from coast-to-coast (see pg. 41 in this issue). Where you see the banner, you will find a NABA member with information about our organization and how to join. We chose the Waiter character purposely, because we believe that NABA is here to "serve" the local chapters and the overall hobby.

Exciting Convention plans

To help serve our East Coast growth, NABA's Annual Convention has moved eastward to Pittsburgh this year and Chair Mike Michalik and Co-Chair Chris Watt

have plans for what promises to be our biggest Convention ever, to be held on July 29-August 1, 2020. Please see the informational ad on page 15 of this issue for all the exciting details, with much more to come in the Spring issue of this magazine.

There are some amazing things planned, from some spectacular home tours on Tuesday, to a Wednesday filled with a carefully curated bus tour of historic and current breweries, followed by a special Brewmaster's Dinner. By popular demand, Thursday is being set aside for room to room trading, with seminars running only from 9AM-noon. Friday has our Annual Auction followed by a Pittsburgh craft beer tasting and then our meeting/banquet. A new feature on Friday evening will be a special Speakeasy event, with more details on that to come.

Our concluding day is Saturday, which will feature a heavily-promoted trade show, open free to the public, from 9AM to 1PM. Instead of the Saturday night din-

ner, we will have a full luncheon after the show and then the opportunity to attend a Pirates/Cardinals baseball game at the beautiful PNC Park, where we have our own special section reserved. The cost for the game will include tickets, transportation, food, soft drinks, and beer. For those who choose not to attend the ballgame, Saturday's hospitality room will remain open, with food and drink, as normal. Please reserve your hotel rooms now!

Many thanks to Iron City and the Pittsburgh Brewing Co. for signing on as our official beer sponsor and to the Penn Brewery for joining as a co-sponsor of the Convention.

And many thanks to you, our members, who are helping your chapters, NABA, and our hobby grow. I hope to see you while you are staying warm at many of the winter breweriana shows.

John Ferguson, President
Fergkate@comcast.net

EXECUTIVE SECRETARY'S REPORT

NABA has 920 current members (34 new members and rejoins since the last issue but we lost 26 from June 30th).

I attended just two shows since my last update. Belleville attracts half breweriana collectors and half bottle and general advertising collectors, so it always has a good turnout. I found a few openers and sold a few. The show has strong local support.

The second one, from which I just returned, was the Red Fox Fallfest in Auburn, Mass. Great turnout and lots of room-to-room action. My first trip to Dan Morean's Breweriana Museum was awesome. It makes me wonder if anyone else in New England owns any beer stuff. Thank you Dan for having the attendees over. I sold some nice openers and bought and traded for some others.

Please check your mailing label: Anyone with **9/30/2019** (This is your last issue) or **12/31/2019** needs to renew. Please take the time to do so.

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Any renewals, changes or corrections to your address, phone, email or areas of interest can be made online at nababrew.com or you may email me or call if you need help.

John Stanley

See new & rejoined members list next pg.

New Members

Please join us in raising a frosty beverage
to welcome NABA's
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Image courtesy Tony White

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GRAIN BELT BEER: A SIGN OF SURVIVAL

BY JEFF R. LONTO

Author's note: Many thanks go to NABA members Tom Terwilliger and Mike Mullally for generously sharing pictures from their collections to enhance this story.

At 50 feet wide and 40 feet tall, the outdoor Grain Belt beer sign on the outskirts of downtown Minneapolis is certainly one of the largest free-standing signs advertising a beer brand in existence. At 75 years of age, it also is perhaps the oldest. This huge sign has been a local landmark for decades, prominently situated where it can be seen from great distances. An article in the Spring 2016 issue of the *Breweriana Collector* reported on plans to re-light the long-dark, 1940s-era Grain Belt Beer outdoor bottle cap sign.

The sign first went dark in the mid-1970s, when the original Grain Belt Brewery closed. Although it was briefly re-lit with new neon tubing and incandescent light bulbs in 1989, it was shut off again in the 1990s due to various maintenance problems and high operation costs.

During that time, the Grain Belt brand changed hands a few times, ending up with the August Schell Brewing Company of New Ulm, MN in 2002. The Schell Brewery would later purchase the sign and the land underneath it, and on December 30, 2017 at 5:30 pm, thousands of hearty Minnesotans—including some NABA members—braved double-digit below zero winter temperatures to watch the huge sign come back to life for the first time in more than two decades, flashing brighter than ever before with new LED technology.

“The Grain Belt Beer sign has been present in the Minneapolis community since 1941 and has recently been named to the National Register of Historic Places,” said Ted Marti of August Schell Brewing Company in a press release. “A family tradition since 1860, our historic Minnesota brewery is continually committed to preserving



This re-lighted Grain Belt sign again shines brightly in Minneapolis. The recent renovation of the 75-year-old landmark makes it one of the largest existing free-standing signs advertising a beer brand. It also is the lone survivor of three such signs once serving as promotional beacons in the Minneapolis area for the once-dominant Grain Belt beer. The expansive sign's memorable flashing message sequence of *Grain—Belt—Beer* became an ingrained feature of the local nightscape and has, at last, been replicated. Photo courtesy of Jeff Lonto.



Right: An early three-color neon circa 1930s, and **(below right)** a glass window panel. Both pieces are similar to the ones pictured **(below)** in the window of a bar called the Nicollet Inn. Collection of Tom Terwilliger.



history, both at the brewery and in our community.”

Using LED lighting had many advantages. The sign burned brighter yet used far less energy, there was less need of repairs, and the colors could be changed with a flip of a switch. This was happily demonstrated a few weeks later as the Minnesota Vikings made it into the NFL playoffs, and the big sign was lit up in purple and gold. In later months, it was lit in red, white, and blue for Independence Day, and in red and green for Christmas.

THE BEGINNING OF 125 YEARS

The re-lighting of the giant bottle cap sign kicked off a year-long celebration by August Schell Brewing Company of Grain Belt's 125th Anniversary in 2018. From the brand's introduction in 1893, its survival was rather amazing, considering it was always a regional product, and in light of all the times it came close to death.

The origins of Grain Belt go back to 1850 when French immigrant John Orth built a brewery in what is now Minneapolis near the banks of the Mississippi

A Victorian image of two children was an interesting choice for this rare, heavy clay paper sign, which had a calendar pad, c. 1904.

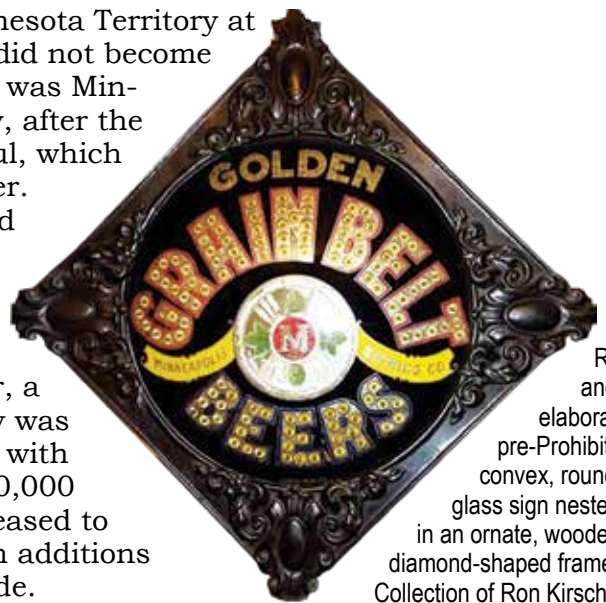
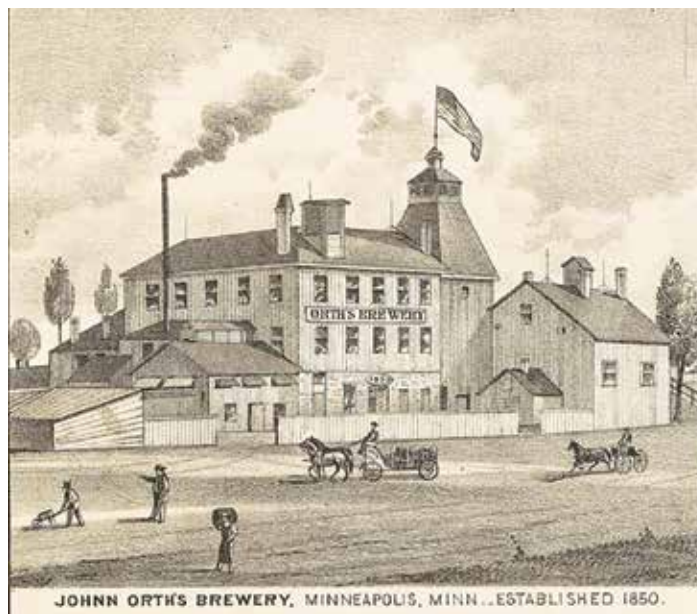


River. It was called Minnesota Territory at the time, as Minnesota did not become a state until 1858. Orth was Minnesota's second brewery, after the Yoerg brewery in St. Paul, which had opened a year earlier.

In 1890, Orth merged with three other Minneapolis breweries to form the Minneapolis Brewing and Malting Company. The following year, a new high-volume facility was built near the Orth site, with an initial capacity of 300,000 barrels, which was increased to 500,000 barrels through additions built over the next decade.

In 1893 the company name was shortened to Minneapolis Brewing Company and in that same year Golden Grain Belt Beer was first introduced. The name, "Grain Belt" referred to the brand's origins in the area of the country known as "America's Grain Belt," a source of regional pride.

By the early 1900s Minneapolis Brewing was the second-largest beer producer in the state, next to neighboring Theodore Hamm Brewing Co. of St. Paul.



Rare and elaborate pre-Prohibition convex, round, glass sign nested in an ornate, wooden diamond-shaped frame. Collection of Ron Kirsch.



Above: This 1910 ad is an early tie-in with America's increasingly popular pastime: baseball. The message touts a health benefit for the beer as a "builder of tissues wasted by exertion." Ads promoting the health benefits of beer were used increasingly as brewers feared the growing movement toward Prohibition.

Left: The Minneapolis Brewing Co. had humble beginnings as John Orth's Brewery, a name it retained for 40 years until its merger and name change in 1890. Both: Collection of Jeff Lonto.

MAJESTIC MONUMENT REMODELED



Elaborate factory lithograph from 1890.

Below: This 1930s era ink blotter showcases the massive brewing complex and uses what became Grain Belt's most familiar slogan: "The Friendly Beer." Collection of Mike Mullally.

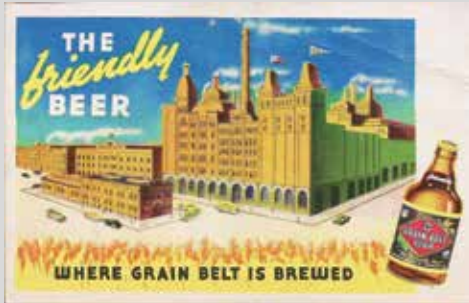
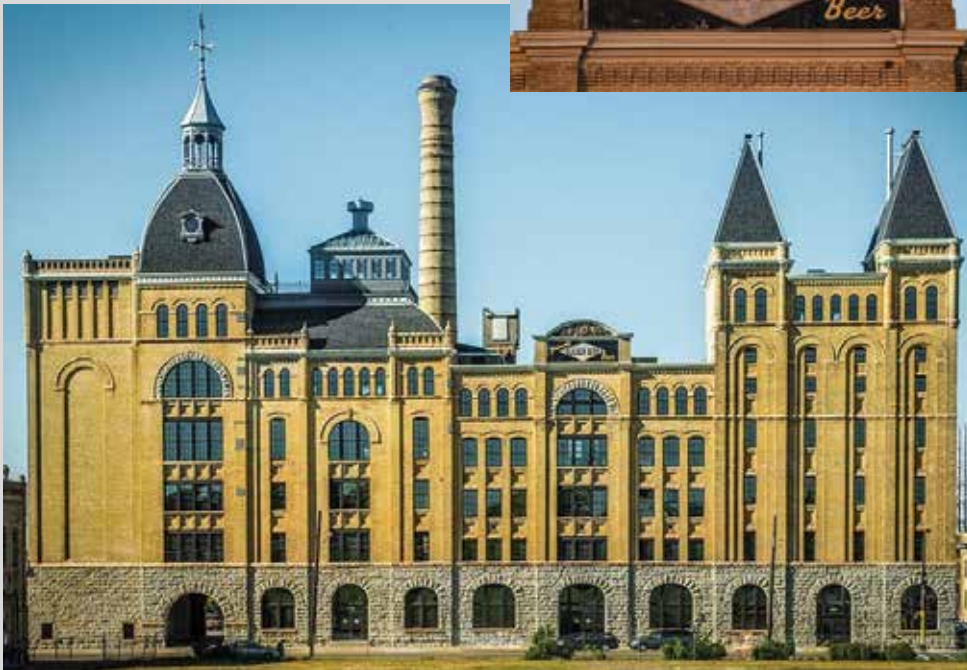


Photo of the brewhouse, c. 1900 (left) and close up (below) of the Grain Belt sign atop the brew house, preserved and restored to adorn the renovated structure (bottom).



Above is a photo of the former Minneapolis Brewing Co. main brewhouse as it looks today. The 100,000-square-foot, six-story, castle-like structure sits proudly along the Mississippi Riverfront. Designed by noted German-born brewery architects Frederick W. Wolff and William L. Lehle, the brewhouse, with its unique four-tower roofline, was built as the focal point of a seven-building brewing and bottling complex. Constructed in 1891 of cream-colored Milwaukee brick on a limestone foundation, the brew house is in the *Rundbogenstil* or German Round Arch Style, which originated as an expression of national unity after the amalgamation of Germany in the mid-19th century.



Cardboard factory scene sign, dated 1934. Minneapolis Brewing re-opened a bit late after Repeal as its operation was shut down completely during the last five years of Prohibition. This is likely one of the first signs to come out after brewing began again.



The light, airy interior of the renovated brewhouse still has its ornate iron staircase and soaring columns, which have been painted white to help brighten the interior.

Between 1975 and 2000, the building stood empty and deteriorating. The majority of its contents had been sold or scrapped. In 1986, the City of Minneapolis established the Grain Belt Brewery Redevelopment Project. Three years later, it bought the complex, stabilized the property and sold the brew house to a developer who wanted to restore it. A \$20 million, two-year redesign was completed in 2002, transforming the once dilapidated beer factory into an airy, state-of-the-art, 21st-century office building.

The resulting design has received multiple awards, most notably the prestigious National Trust Honor Award. Source: *American Institute of Architects and HistoricTwinCities.com*

In the years leading to Prohibition in 1920, Grain Belt beer was marketed in nine Midwestern states, stretching across the upper Midwest from Michigan to Montana.

Like many other former breweries during the Prohibition years, Minneapolis Brewing continued to operate, at least for a while, producing near beer, soft drinks, and other products, using the names Golden Grain Juice Co. and Kunz Preparations Co. But its juice proved less popular than its beer, and Golden Grain Juice went out of business in 1929. The Minneapolis brewery sat idle until after Repeal.



During Prohibition, the MBC tried to stay afloat with non-alcoholic "brews" with local names like Minnehaha Pale, produced under the company name of Golden Grain Juice Co.

COMING BACK FROM PROHIBITION

In late 1933, Minneapolis Brewing Company and Grain Belt Beer made a big comeback. Improvements were made to the brewery, and the post-Prohibition demand for beer was such that in June 1934 alone, the company sold over 30,000 barrels of beer. Before Prohibition, most beer was sold on tap in taverns. But in the post-Prohibition era, with the advancements in electric refrigeration and bottling technology, more beer was sold in bottles—and later, cap-sealed cans—for home consumption.

MBC continued to expand its capacity and increase sales through the 1930s and early 1940s, heavily promoting itself with the warm and approachable slogan, *The Friendly Beer with the Friendly Flavor*.

Below: Large format tin-over-cardboard sign with debossed letters and wood-grain background, c. 1939.
Collection of Mike Mullally.



Large embossed tin sign dated 1935, one of a couple known variations on this sign. Left, similar 1930s label and menu graphic (below) plugging Grain Belt in the early post-Prohibition years as "The Minneapolis Beer." Collection of Jeff Lonto.



Left: A wife brings a tired grain farmer some of the fruits of his labor – bread and beer – in this c. 1930s poster, collection of Tom Terwilliger.

Below: Rare, reverse-on-glass lighted sign framed by blue glass rods and mounted on wooden base with metal feet, c. mid 1930s.



But after the war sales started to slip as the great era of brewery consolidation commenced. Things got worse in July 1955 when the brewery suffered a workers' strike at the height of the summer beer drinking season, which was followed by a proxy fight among company shareholders.

RIISING IN THE 60S

By the end of the 1950s, Grain Belt had bounced back under the leadership of company president Frank Kiewel. The company had invested in marketing and rolled out memorable and entertaining advertising campaigns that capitalized on the growing medium of TV and were supported with radio and billboards. Hamm's had introduced its popular cartoon bear in its advertising and Grain Belt countered with its own animated characters (see sidebar, page 14).

The 1960s proved the most successful decade for the company. In the summer of 1963, a small park was opened next to the brewery with an 18-foot waterspout called the Diamond Wells Fountain as its centerpiece. Soon the fountain was depicted as a secondary trademark on Grain Belt labels and advertising, as the park became a popular attraction in the middle of the city and the meeting spot for brewery tours.

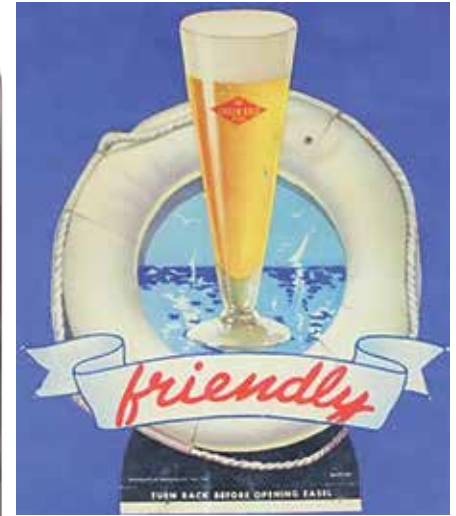
In May 1967—in an effort to better compete with the larger breweries that had more national distribution—MBC merged with the Storz Brewing Co. of Omaha, NE. The company name was changed to Grain Belt Breweries, Inc. and the Storz brands and Omaha brewery came under the control of Grain Belt.

HEILEMAN HELL IN THE 70S

The addition of the Storz brand portfolio established Grain Belt as the 18th largest brewer in the country by 1970. But that size would not be nearly large enough—the big national brewers relentlessly pounded the smaller regionals and hometown favorites with network advertising saturation and deep discounts on products at the retail level.

Grain Belt sales went into a freefall beginning in 1971, and when it was forced to close its

A bathing beauty rides the wave on a Grain Belt bottle cap in this rare, eye-catching, die cut cardboard sign with easel back, dating from 1939. The lifesaver diecut, also with an easel back, is a companion piece from the same era with a similar nautical theme. Collection of Tom Terwilliger.



Left: A waitress serves a quart bottle with glasses in this 1942 poster. Although the waitress is a stock image, this is believed to be the only one known from Grain Belt. Collection of Tom Terwilliger.

Below: Large outdoor neon sign, c. 1940. These signs came in various styles and were common sights in the Twin Cities during this era.



Advertising in the late 1940s and into the 1950s turned the Grain Belt bottle cap into an

iconic logo.



Metal sign, dated 1950, manufacturer unknown.



Reverse on glass round bottle cap sign c. late 1940s. Manufacturer unknown.



Wooden bottle cap sign with metal horseshoe c. 1940s by Kay Displays, Grand Rapids MI.

Three in this column from the collection of Mike Mullally.



Neon in the shape of the bottle cap, c. 1950. Collection of Tom Terwilliger.

Omaha brewery in 1972, the company sued Anheuser-Busch and Schlitz along with their Omaha area distributors in federal court, accusing the big brewers of a price fixing scheme and restraint of free trade. Eventually the cases were settled out of court.

Grain Belt wasn't the only regional brewer that was suffering. All the local favorites in Minnesota were hurting. The Hauenstein Brewery of New Ulm had closed, with its beers being brewed by Grain Belt. Beverage behemoth Heublein had purchased Hamm's (1965) and was preparing to sell it, creating talk of a Grain Belt-Hamm's merger, until the Federal Trade Commission put the

kibosh on that.

Grain Belt Breweries, Inc. was a publicly held company and with sales continuing to decline, a majority of shareholders agreed in the spring of

1975 to sell out to local businessman Irwin Jacobs. Jacobs infamously provided assurances that he would make the company successful and not shut it down. But just eight months later as 1975 came to a close, the Grain Belt brewery was shut down for good and its brands sold to the G. Heileman Brewing Co. of La Crosse, WI, which had acquired the competing Jacob Schmidt brewery in St. Paul in 1972.

Grain Belt languished under the "House of Heileman," where it became the stepchild as its recipe and packaging were cheapened. Sales continued to decline while other brands produced by Heileman—particularly the favored local Schmidt and flagship Old Style—were better promoted and thrived in Minnesota.

In 1987, Heileman was itself taken over in a hostile bid by Australian corporate raider Alan Bond in a leveraged buyout using junk bonds. What had been the fourth largest and fastest-growing brewer in the country was nearly ruined. The Schmidt brewery in St. Paul was closed in 1989 and Heileman filed for bankruptcy in 1991.

NEW START IN THE 90S

Meanwhile, local businessman Bruce Hendry purchased

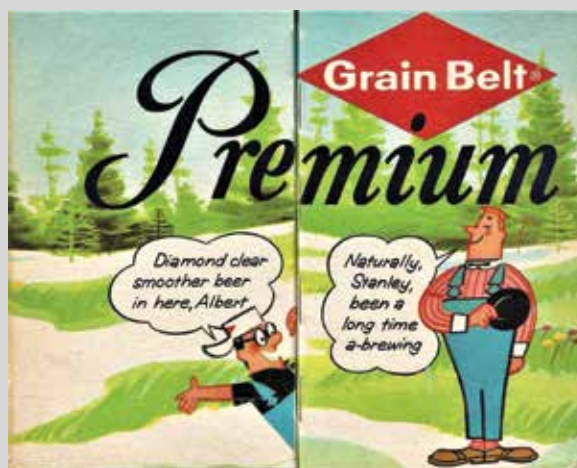


This 1950s-era Premium neon is a very rare version that is mounted upright with its transformer as a base. It was found several years ago in Seattle, WA, where it had been relocated by a collector. It has since returned to the Twin Cities from which it originated.

Premium, Stanley, and Albert: The 1950s was a challenging period for the Minneapolis Brewing Co. and the beer industry in general, which was experiencing massive consolidation at an increasing rate. In an effort to stay contemporary and competitive, MBC introduced new beer brands and advertising, investing heavily in both TV and billboard ads.

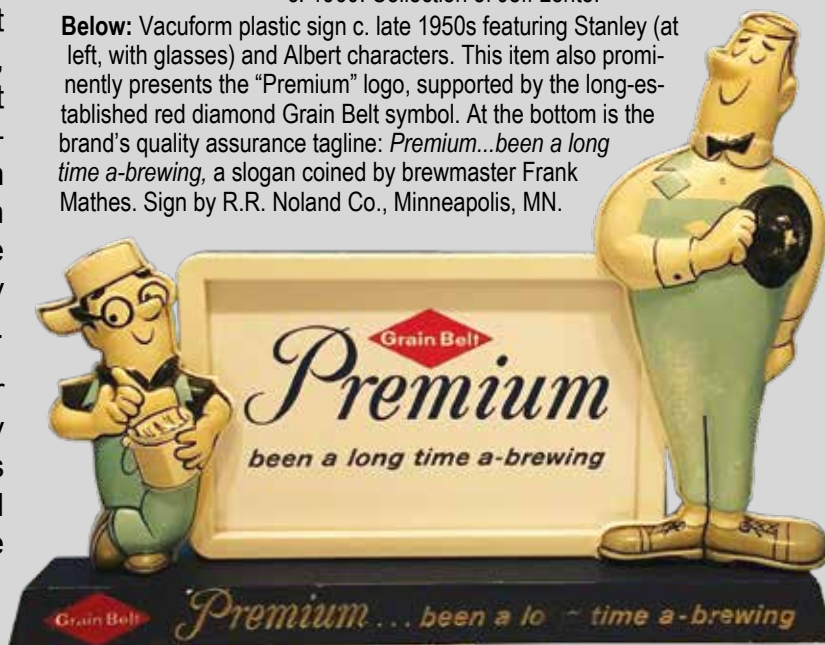
The use of cartoon characters in TV advertising during that time—like the famed Hamm’s Bear—became a popular trend. In 1947, MBC launched a new variety of Grain Belt it called “Premium.” It was a smoother, more full-bodied beer intended to attract younger—and more fickle—consumers. Sales were positive and Premium became a permanent fixture in the Grain Belt product line by 1956, helping to drive a resurgence for the brewery in the late 1950s.

To promote Premium and its other brands, Grain Belt introduced Stanley and Albert, a pair of cartoon sign painters who appeared as both billboard characters and on TV, singing the praises of Premium.



Above: Side panel of a six-pack bottle carton, c. 1960. Collection of Jeff Lonto.

Below: Vacuform plastic sign c. late 1950s featuring Stanley (at left, with glasses) and Albert characters. This item also prominently presents the “Premium” logo, supported by the long-established red diamond Grain Belt symbol. At the bottom is the brand’s quality assurance tagline: *Premium...been a long time a-brewing*, a slogan coined by brewmaster Frank Mathes. Sign by R.R. Noland Co., Minneapolis, MN.



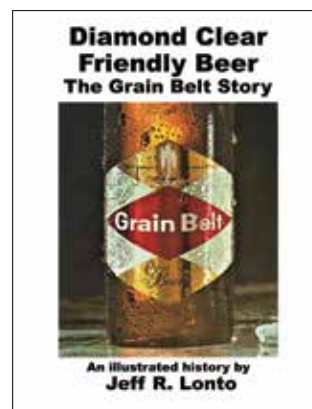
the former Schmidt plant as well as the Grain Belt brands from Heileman and started a new entity, Minnesota Brewing Company in 1991. Grain Belt made a comeback in the early 90s and Premium even won a Gold Medal at the Great American Beer Festival for Best American Lager in 1994.

But it wouldn’t last. Minnesota Brewing Company had problems of its own and was shut down in the summer of 2002 after a decade in business. The future of Grain Belt was in limbo once again. But Ted Marti, owner of the August Schell Brewing Company in nearby New Ulm, rescued the

brand and moved production of Grain Belt to the Schell plant two months later.

The acquisition made August Schell, which for decades had been just a small town brewer with limited product distribution, the largest brewery in Minnesota. Production increased, the facilities expanded and updated, and today, Grain Belt Premium far outsells all of the Schell’s-branded products combined. Meanwhile, the original Grain Belt brewery in Minneapolis still stands, and is the home of the firm RSP Architects. The brewery building is yet another survival story, worthy of its own article.

About the Author: NABA member Jeff R. Lonto has just published a new book, *Diamond Clear Friendly Beer—the Grain Belt Story*, an Illustrated History. It is published by Studio Z-7 Publishing



in Minneapolis and is available for purchase at www.studioz7.com.




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Let's Talk Breweriana

by Rich La Susa, Brewery Historian

Zangster's rare beer advertising is museum-worthy



This Zang Pilsener Beer reverse on glass/foil (27 in. x 23 in.) came from a saloon, and today occupies a position of significance above Rahne's beer taps in his display room (photo lower right).



The Zangster, Paul Rahne in his home holding a Zang's tray. He says: "Silver State Beer (two tins on the wall beside him) was one of their early brands. There's an etched Zang's glass shown next to the bottle in the top image."

When I think of Colorado, I envision majestic snow-capped mountains. Colorado beer advertising? That's easy! Like the Rockies, NABA member Paul Rahne's pre-Prohibition collection is spectacular; at or near the peak of the best in the state. He is, however, reluctant to acknowledge superlatives. We'll let the mountains speak for themselves.

Without further preamble, let's get to the focus of this overview: Displayed in Rahne's Colorado Springs home is the largest collection in the nation of pre-Prohibition Zang Brewing Co. advertising, and an exceptional collection of post-Prohibition Colorado bottles.

"Other guys have the 'best' collections of Coors, Tivoli, Walter's, and Schneider breweriana," he said, even though he owns many fine pieces from those breweries, and he certainly has earned the admiration and respect of his peers. "I have the most items from Zang's than any other collector." Because of that, Rahne reports, "some of the guys in the Denver area refer to me as the 'Zangster.'" It is a well-earned moniker.

###

Like most collectors, Rahne started modestly, focusing on beer bottles that were current at the time. It was the summer of 1968 in Covington



KY. Paul was there to meet the parents of his wife-to-be, Nancy, not to search for beer collectibles. "At a family reunion, people were drinking Hudepohl, Wiedemann, and Oertel's 92," he recalled. "Strange-sounding names to a Colorado boy who drank Tivoli, Walters, and Coors." And Pabst, as we shall see.

He was so impressed with the brands that he decided to keep some of the bottles, with an eye

to the future. “I told Nancy that we would have a home bar some day and needed to collect beer bottles. Our goal was 100 different [breweries].”

That objective was met and far exceeded. The collection now stands at an amazing 4,243! “They have been displayed in the four different houses we have owned,” Rahne said proudly. None are from craft breweries, of which Colorado has hundreds.

Many were acquired the quick and easy way, by purchasing six-packs, drinking the beer and saving one. They also added vintage bottles from defunct US breweries.

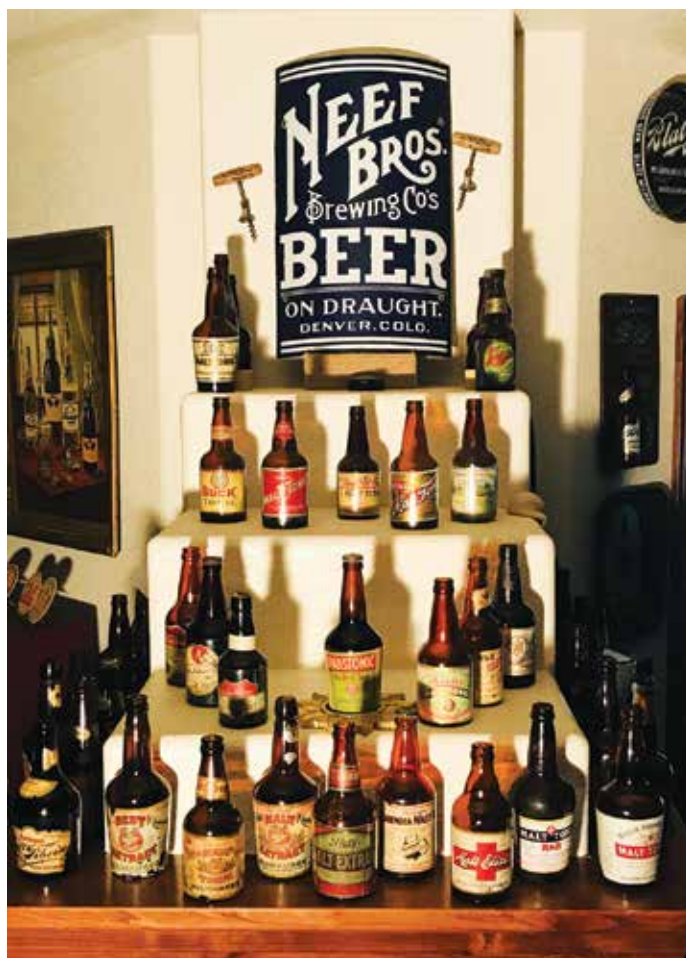
A famous American brewery owner contributed directly. It happened during the Rahne’s visit to D.G. Yuengling & Son in Pottsville, PA in 1973. “I asked a secretary if Nancy and I could take a tour of the brewery and was told it did not give tours,” he said. “Richard Yuengling walked in the room, overhead our conversation and told the secretary ‘I will give them a tour.’ He did and then turned us over to the brewmaster, instructing him to ‘give these people two of each beer that we bottle.’” Their haul was a case and half.

“One of each is in our collection—except the quarts, which I drank and disposed of.” Most of his bottles are the 12-ounce, long-neck style.

###

Rahne eventually became interested in Malt Tonic bottles in use from the late 1800s into the 1930s. His collection of 92—one of the largest known—includes brands from Colorado breweries Zang, Neef, Schneider, and Coors.

The marketers of these fermented elixirs—actually a form of beer, but with a lesser alcohol



Neef porcelain corner sign displayed with a portion of Rahn’s collection of 92 malt tonic bottles.

content—promised that they were not only “nutritious” and “refreshing” but would “bring you health.” They were hyped as a “tasteful health food useful in building up nerve and muscular tone.” Some labels have images of nurses to bolster claims of medicinal value.

The graphics and health claims fascinate Rahne. “I like labels that have pictures of nurses, and information about ailments [that can be cured with tonics], nursing mothers, and babies.”

###

His interest in beer and brewery collectibles has deep roots. From his forebears, he acquired an appreciation of the brewing industry—and pieces of rare breweriana. “My father drove a beer truck for Pabst before World War II and probably swayed me into drinking Pabst—which I still drink today—and collecting brew-

eriana,” he said. “He told me many stories about his beer runs to the mountain towns of Colorado. I revisit those stories during R & R time, usually with a beer in my hand. I have had Pabst on tap in my homes for 50 years.”

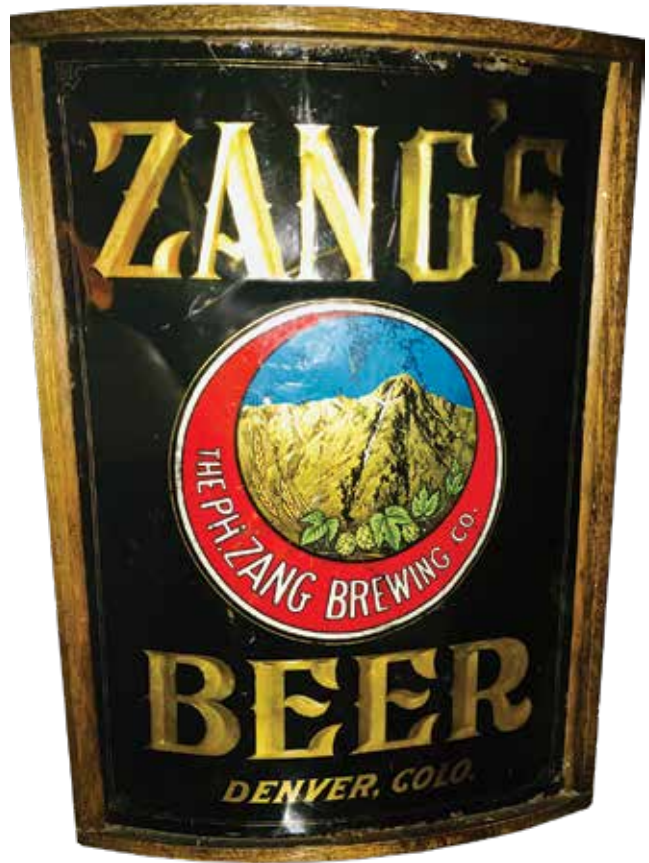
Yet it wasn’t Pabst advertising that really captured Rahne’s attention. It was advertising from small Colorado breweries. Many of these pieces are museum quality. “I have 33 items in the Colorado History Museum in Denver, including 17 bottles, a match safe, and etched glasses.” The Colorado “Beer Here!” exhibit, which traces the history of brewing in the state, runs until August 9, 2020. (www.history-colorado.org/exhibit/beer-here)

###

The core of his collection is exquisite pre-Prohibition Philip Zang Brewing Co. breweriana. Zang operated in Denver from 1871 to 1927. (Its point-of-sale advertising also identified the brewery as PH Zang or Ph. Zang.)

Phillip Zang purchased the Rocky Mountain Brewery in 1871 and changed the name. When Colorado imposed its version of a ban on alcohol in 1915—five years before nationwide federal Prohibition began—Zang’s made ice cream and near beer until closing.

A pre-1900 Zang tin corner sign is one of Rahne’s prized possessions. Amazingly, it was one of three different signs of this style he acquired in 2012. “I had never been able to purchase a corner sign from a Colorado brewery and that year three walked into my collection.”



Above: A rare pre-1900 Zang tin corner sign was acquired from a Colorado collector.

Left: 1917 Zang felt pennant (28 in. long) is one of Rahne's favorite acquisitions. He displays it beside an actual example of the artist-rendered bottle depicted on the pennant.

He acquired the Zang from a friend who had stored it in his basement. "I asked Lonnie Smith [a NABA member and long-time Colorado collector] if he would allow me to display it in my house on loan; he could get it back whenever. He called one day and asked if I wanted to buy it."

Competition for scarce Colorado breweriana can be spirited, especially when a Zang piece and the Zangster are involved.

"One of my nicest finds—a 1917 Zang's felt pennant—came at the expense of my good friend Bob Post," he said. It was displayed in a room across the hall from Rahne's at a Rush to Rockies show in Fort Collins, CO. "I made a deal for it."

Friends of both who had seen the pennant told him that Post had expressed interest, but had left the room without purchasing it minutes before

Rahne's arrival. "Bob had told them 'I will have that pennant before the show is over.' Little did he know he was dealing with the Zangster," he said with a smile.

###

Two rare Zang framed reverse-on-glass signs are magnificent examples of that art form. A rectangular Pilsener Beer, intricately trimmed with foil, was used from 1890 to 1900. It came from a saloon in Cripple Creek, a former gold mining camp southwest of Colorado Springs (shown on pg. 16).

A framed vertical piece (shown right, 13 in. x 25 in.) used from 1895-1910, features stunning silver and gold lettering and highlights on a bold black background.

Rahne points with pride to three scarce lithographed Zang calendars. A 1907 features an elderly man with a white beard smoking a pipe; the 1908 has a



tie-in with bottling company, C.A. Lammer's Sole Bottlers Ph. Zang/Denver, and shows a male with a large green hat holding a pipe (shown right); while the 1911 depicts a beautiful female wearing an elegant blue dress (shown next pg.).

"Knotty Problem," a Zang/Lammer's litho, was adapted from an original painting by Americana artist Louis Charles Moeller (shown below).

"A Zang etched glass holder [with a striking cobalt blue base] is one of five known," explained Rahne. "It holds six small etched glasses; maybe used by the women in the parlor? A similar one from the Centlivre Brewing Co. (Fort Wayne, IN) sold on eBay for \$1,500." (Shown next pg.)

A 1,000-page Zang brewery ledger from 1888 lacks the beauty of his display advertising but is rich in Colorado brewery history. An expansive alphabetical index shows the number of times P. H. [Phillip Zang] wrote to a person or company. "He wrote to Blatz, Schoenhofen, Fehr...Some towns mentioned are ghost towns in Colorado today."

###

The aforementioned corner signs include a porcelain version from the Neef Brothers Brewing Co. (aka Western Brewery, Denver, 1892-1915) that was purchased from a collector (shown with the bottle display on pg. 17); and a brass Coors sign that came from the auction of the collection of a former employee of that brewery (shown next page).

Rahne also has a "sweet spot" for advertising used by the Tivoli-Union Brewing Co., Denver (1901-1969).



None of Rahne's framed calendars show the actual months and days of the year. These removable parts of the typical advertising calendar would have been located where the artworks are matted.

"My grandfather worked for the brewery from 1910 to 1925 as chief engineer." A one-only-known 1906 calendar—round cardboard with Dutch imagery—and a deck of playing cards are among pre-Pro Tivoli pieces that were passed down from family members. "The calendar was displayed in my father's home for 53 years."

Other special pre-Pro pieces

are a 1900 Coors factory scene sign (next pg.); 1909-1910 Consumers Brewing Co. (Denver) Mile High Beer rounded-corner metal sign; an unusual early 1900s Neef Bros. Gold Belt brand animal-hide mug; and a Walter's Brewing Co. (Pueblo) serving tray.

A Coors Prohibition-era Pure Malted Milk globe (9 inch diameter) is the only one known of this size (shown on pg. 16).

###

Interestingly, Rahne also takes delight in talking about his Billy Beer collection. No, that isn't a misprint.

"I have 12 different items, including a scarce pin, and a table tent, arm patch, and 24-can case. It may be the largest B.B. collection," he proudly said, with a twinkle in his eye.

You may not have realized, but the Zangster also has a keen sense of humor.



This Zang "Knotty Problem" litho (23 in. x 17 in.) was based on a famous American painting.

And he's still searching for more Billy Beer items to add to his collection. "Nancy thinks I'm crazy."

His Colorado collector friends seem to agree, and enjoy teasing him about his quest for anything Billy. "As friends, I think we should have an intervention," Rick Natter said. "Nice to see your new Billy collection hasn't taken over your basement. Yet!" said Jim McCoy. (As quoted in the *Columbine Chapter Brewgle*, Summer 2019).

Most of us, I am certain, would unhesitatingly prefer a magnificent Zang ROG, or a Neef or Tivoli piece to a 1970s cardboard Billy Beer sign. Collecting, as we know, is subjective.

The Zangster likely is just having some fun with us and it is just a passing fancy. We think!



This Zang wire basket (7 in. x 5 in.) with a cobalt-blue glass base (detail left), which held six etched glasses is one of only five known.

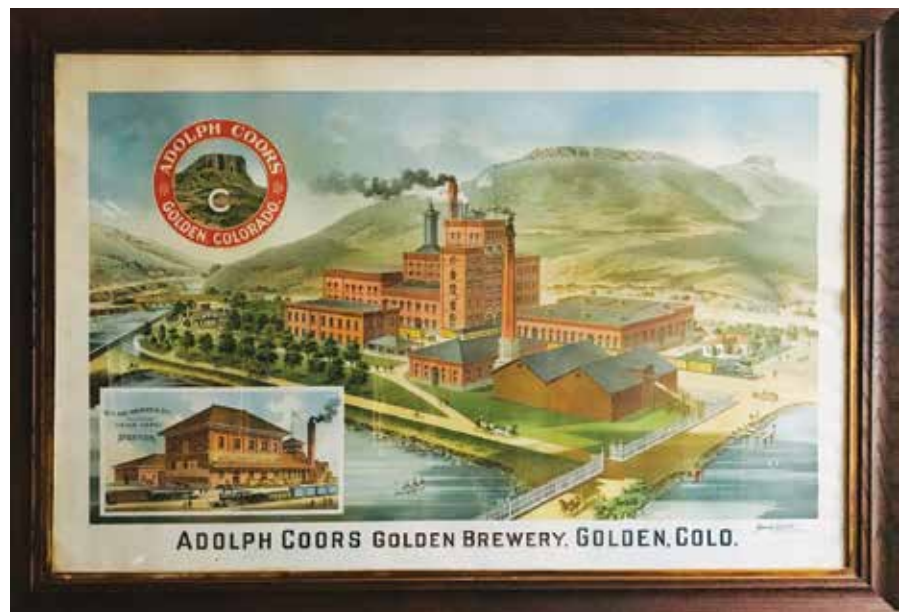


Along with Billy Beer memorabilia, this rare Neef animal hide is one of Rahne's more unusual items.

Left: This attractive bright brass Coors corner sign was acquired by Rahne in 2012.

Above: A 1911 calendar is the only Zang item in Rahne's collection that does not feature a man.

Below: The pre-Prohibition Coors factory scene (44 in. x 28 in.) was issued in 1900.



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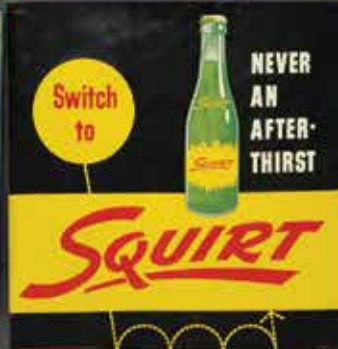
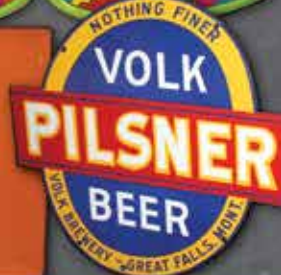
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≡ THE BACK BAR ≡

All that Glitters...

by John Bain

They did monotonous, thankless jobs for a living. Day in and day out for weeks, months, even years on end, they worked tirelessly and faithfully, never complaining or questioning why. In the end, they were cast aside without thought, thrown away like useless trash, never to be seen again. Sadly, their lives ended without any tribute for their dedication and life-long service.

Such was the way for much early brewery and distillery advertising that did not survive—that we'll never know existed. After all, advertising was not made to be collected: it was made to sell products, then be discarded. Nevertheless, some artifacts, somehow, miraculously escaped their fate. More than a half-century later, these fortunate survivors live humbly amongst their peers in our collections, being cared for and appreciated for what they are; receiving the respect and recognition they deserve.

Some of these relics are elegantly simple, while others are fairly intricate and entertaining—like clocks, or lighted signs with animated parts creating illusions of beer flowing from taps and bottles into glasses. (Although, for *the one beer to have when you're having more than one*, that bottle, glass, and beer are *not* an illusion.)

Then there are some with beautiful indicia and imagery that evoke pleasant memories of earlier times in our lives, or enable us to imagine what it

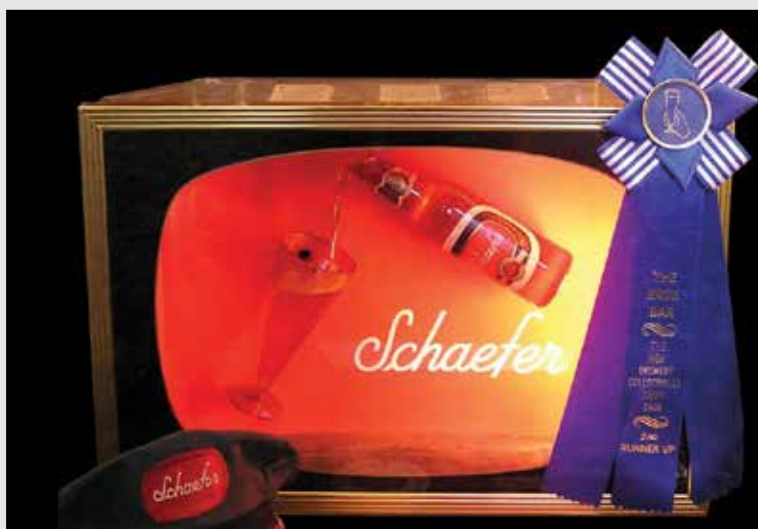


Circa 1936 lighted advertising clock by Crystal Manufacturing Company, Chicago, IL. Author's collection.

was like to patronize smoky corner bars of a bygone era. They may inspire some of us to do research, or write articles for the *Breweriana Collector* that can *enlighten* the rest of us.

In any case, early advertising relics are an intriguing part of our hobby that bear looking into, and looking after.

For a while now, collectors have been expressing concerns about fantasy pieces that turn up from time to time. Among those pieces, there are some that are intentionally created to



1950s lighted animated advertising sign that pours beer from a bottle into a glass. Collection of Mark Oleske.



A complete set of 1930s lighted glass figural "Halo Lights" by Price Brothers, Chicago, IL. Author's collection.



Early lighted advertising back bar chalk with Numechron clock, by M. J. Golden & Co., Pittsburgh, PA. Author's collection.

look identical to original early lighted signs in every aspect except for the imagery on the glass panel. In particular, there is concern that these aberrations may be mistaken for original survivors, or be modified to create fakes and perpetrate fraud, which ultimately harms collectors and our hobby in general. As a member of NABA, ABA, BCCA and ECBA, and a researcher and writer on the subject of early lighted advertising signs with forty-two years of experience collecting them, I'm naturally compelled to address these concerns for the benefit of my fellow members.

During my time in the hobby, I discovered several significant advantages to concentrating on early lighted advertising signs by having developed a personal collection of over nine-hundred examples at its peak (with approximately six-hundred from brewers and distillers), and having sold, traded or donated nearly three-hundred to date (while breaking a few along the way). Curating and documenting seventeen public exhibitions at breweriana events and communicating with numerous collectors over the years about their experiences has confirmed what I learned about collecting early lighted advertising signs. It also made me aware of the pitfalls inherent in fantasy pieces, which I'll share with you here. After reading this article, you will have a clear understanding of the important differences between early lighted advertising signs versus fantasy pieces, and you'll be able to make prudent, informed decisions when considering the purchase of either.

≡ **Classified Material** ≡

Collectors and aficionados classify lighted signs based on when, how, why, by whom, and for whom they were designed and manufactured. In this

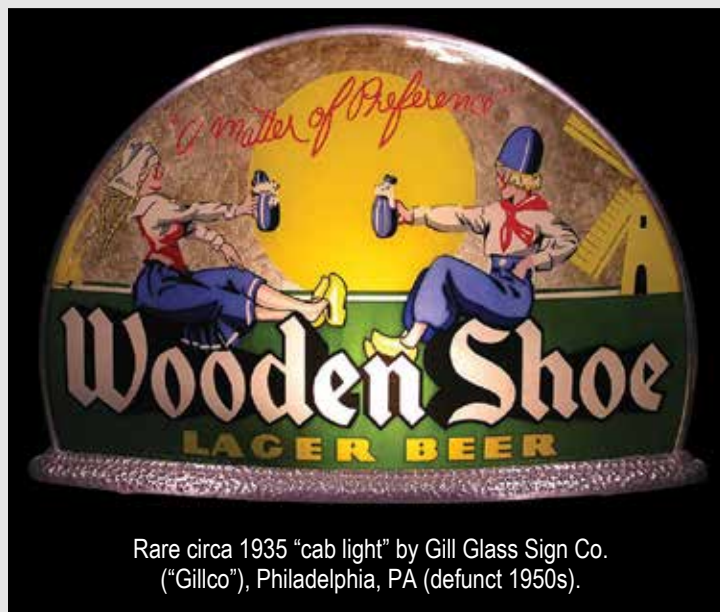
context, there are three general classifications: "original," "fake," and "fantasy piece."

"Original" (or "all original") is understood to mean that the sign (or all of its parts) has not been altered, restored, repaired, or touched up; and it was conceived, designed, and built in a past era by the manufacturer indicated on it, and commissioned or sponsored by the brewer or distiller of the advertised brands and products. Original signs are true survivors. They are in the highest of the three classes.

"Fake" refers to an unsanctioned exact copy or reproduction of an original sign, made much later by a third party not associated by contract or otherwise with the original sign manufacturer, brewer or distiller. Fakes are typically created with intent to deceive and defraud collectors. Fakes (and those who make them for fraud) are in the lowest class.

"Fantasy piece" (or "fantasy creation") refers to a sign that displays a style, imagery, or indicia that is similar to an original sign. These physical manifestations, however, are of imaginary signs that were never created for, or commissioned by, brewers and distillers for promoting brands and products in public establishments. They are made specifically for collectors, not advertisers. Just like fakes, fantasy pieces are made decades later by third parties not materially engaged with the original sign maker, brewer, or distiller. Moreover, like fakes, some fantasy pieces can be used to deceive collectors and perpetrate fraud even though their creator may not have intended this.

Since fantasy pieces are significantly but not completely identical to the original early signs they emulate, it would be a misnomer to refer to them as fakes. Some collectors may categorize them as "novelty pieces," but novelty is also an unsuitable description since fantasy pieces are



Rare circa 1935 "cab light" by Gill Glass Sign Co. ("Gillco"), Philadelphia, PA (defunct 1950s).



Left: Somewhat common “Bottles-Cans” variation of a circa 1937 bandshell “Halo Light” by Price Brothers, Chicago, IL (defunct 1960s).
Right: Only known example of a 1930s hanging neon sign by Lumin-Art Display Corp., Brooklyn, NY (defunct). Author’s Collection.

not entirely original or different from the pioneers that inspired them. The position of “fantasy piece” on the classification scale is subjective and depends on what each piece represents to each collector.

≡ Rank has its Privileges ≡

An early sign may be ranked *very rare*, *rare*, *common*, *very common*, or somewhere between depending on the number of examples that survived over time or are known to exist. The fewer examples that survived, the rarer they rank and the more they are likely to be coveted and valued, which tends to make them easier to trade or sell later. The more examples that survived, the more common they’ll rank, and they’re likely to be coveted less and valued lower, which may make them harder to trade or sell.

Among surviving examples, there may be some available to buy—an indication of scarcity or abundance (i.e., *supply*). There may also be collectors willing to buy them or not—an indication of desirability or undesirability (i.e., *demand*). Since an opportunity to buy does not change the number of surviving examples, however, there is *no correlation* between “supply and demand” with respect to the rareness or commonness of a sign. Simply having

signs for sale and customers willing to buy them doesn’t make those signs rare or common. It only means that they are hard or easy to find, they rarely or often come up, or they’re tough or not tough to get. In this context, what is either rare or common is the *opportunity* to buy and sell those signs.

Obviously, the more experience a collector has in our hobby, the closer their ranking scale will likely align with the actual number of surviving examples. When a collector with decades of experience knows of only four to six survivors, he or she will likely consider them *rare*; only two or three survivors, *very rare*!

On the other hand, more than a half-dozen may be perceived as *somewhat common*; beyond a dozen, *common*; two dozen and up, *very common*. But no collector can ever know for sure how many examples of a given early sign survived. Therefore, ranking is subjective.

If you’re a collector of very rare or rare advertising signs and you’re extremely lucky, you may have a sign that surpasses *very rare* and rises to the extraordinary status of *only-known-example*: a status that affords bragger’s rights

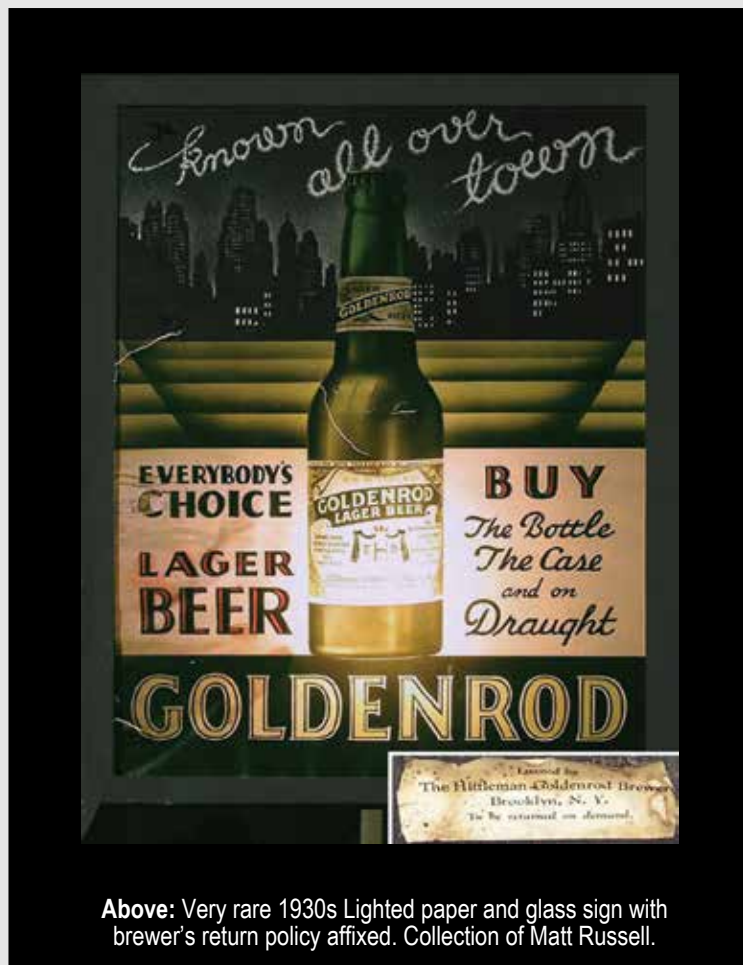


Left: Common early 40s back bar chalk neon by The Lackner Company, Inc., Cincinnati, OH, (merged 2010 with Holthaus Lackner Signs, Cincinnati, OH). Author’s collection.

Right: Very rare, circa 1935 “Neo Light” by Crystal Manufacturing Co., Chicago, IL (defunct). Collection of Dan Morean.

even in the face of reasonable odds that another original example may someday be liberated from obscurity.

Very rare and rare signs are especially intriguing if the original manufacturer, brewer, or distiller that sponsored their production has been out of business for many decades. It means that no more examples of those signs will be manufactured. Some examples yet to be discovered may turn up some day, but this happens very infrequently (if at all) and usually one at a time, at a rate slower than that at which the demand for and value of known examples rise.



Above: Very rare 1930s Lighted paper and glass sign with brewer's return policy affixed. Collection of Matt Russell.

Below: Circa late 1930s bar scene with bandshell "Halo Light" advertising for Schlitz brand (in background).



Depending on how many units are produced by their creators, fantasy pieces can be ranked anywhere on the same scale. Since fantasy pieces are relatively new, however, and have not stood the test of time, being ranked rare, very rare, or only-known is not a measure of their survival rate and it may not necessarily increase their demand or value. Collectors willing to pay a premium for rarity, as it applies to original signs, are usually unwilling to do so when it applies to fantasy pieces. And since more copies of a fantasy piece can be cranked out at their creator's whim, their demand and value can fall quickly without warning.

≡ The Power of Provenance ≡

The ownership history of a sign can affect its demand and value. Signs tend to be in greater demand and valued higher when they're from collectors or dealers who have a reputation for discriminating taste, collecting high quality, and caring for and maintaining the integrity of their collection. Signs tend to sell for less when they come from collectors or dealers who don't concern themselves with aspects of condition, age, rarity, or historical significance; or from those who don't take good care of their collections. Signs have even less demand and lower value if they're from



Above: WWII scrap drive poster.

Below: WWII scrap drive collection stand.



collectors or dealers who have a reputation for deception or dealing in fakes. Whenever possible and time allows, it is prudent to verify a sign's provenance, and buy from a reputable person.

≡ **Beyond the Call of Duty** ≡

When an early lighted advertising sign served its intended purpose, then went on to survive intact for *decades* afterward—let alone avoided national scrap metal drives during World War II—it's remarkable! This is especially true for signs that were intended to be discarded or returned to the brewer or distiller (as quite a few were), or were relegated to dark, dank cellars upon completing their time of service. Since they were not something available through retail stores where a collector could just walk in and order or buy them off a shelf, someone (maybe you) had to be in the right place at the right time to rescue them from oblivion. Many random events had to occur or be avoided over the course of a sign's journey for that sign to make it to a collection (maybe yours) and continue surviving. That's just one of many attributes that make these enduring classics of early advertising so special to own—and well worth preserving.

Evidence of genuine use and age (scuffs, scrapes, dings, patina, etc.) is testament to an early sign's history and time in service. It underscores the likelihood that the sign sat on a shelf or back bar counter, or hung in a window, beckoning patrons into the bar to purchase the advertised product, such as a cold refreshing glass of premium lager. Such evidence is also a unique feature of a sign's character that can enhance the sign's allure and help trace its provenance, especially if the wear and patina are documented in photographs.

Of course, some of the most desirable examples of early lighted advertising signs were never deployed to the front lines. Nevertheless, they are just as desirable as their battle-scarred comrades.

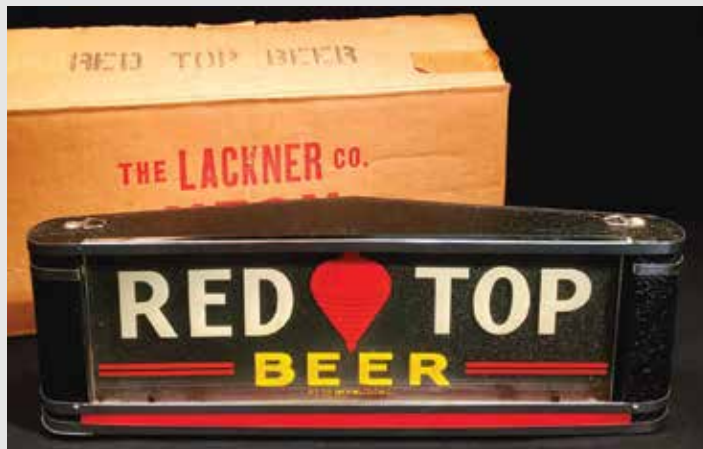
A newly created fantasy piece, on the other hand, is not a survivor or relic. It has no established history or proven endurance since it never was used or stood the test of time before entering a collection. It has no genuine wear or age. It will never have the distinction of dodging recycling campaigns, landfills, return policies, or damp cellars to reach the sanctuary of a collector's home. It has enjoyed a very short journey with no tale to tell and only one leg: creator to collector.

≡ **New-Old-Stock (Never Off the Shelf)** ≡

Among collectors, the term "new-old-stock" (or "NOS") describes old inventory in new condition (with its original manufacturer's instruc-

tions and/or packaging) that never left the dusty stockroom shelf to be deployed for its intended use. A new-old-stock sign should not present evidence of use or handling. Depending on how carefully (or carelessly) it was stored, however, it may have evidence of age (e.g., light patina or oxidation), or deterioration (e.g., paint crazing, detachment, loss, etc.). Nevertheless, when NOS signs are pristine, collectors love to display them because of their

Each image below shows all-original, new-old-stock examples manufactured in the 1930s and 40s. Author's Collection.



extraordinary condition and high value. Like only-known-examples, they turn up *very* infrequently. Imagine finding a new-old-stock only-known-example!

Despite having an early unused look about them, newly created fantasy pieces are not new-old-stock. They don't have the quality of having sat quietly on shelves, in their original packaging, undistributed and unused, patiently waiting decades to be displayed in a collection. Although fantasy pieces will usually be in pristine condition, they can be artificially aged or distressed by their creators or subsequent owners to give a false impression of use or old age.

≡ The Thrill of the Hunt ≡

In our collecting realm, the experiences we find most exciting come about by participating in public shows and events. We enjoy dashing room-to-room and methodically navigating crowded banquet halls packed with breweriana-laden tables, hunting for elusive objects hidden among a plethora of trinkets and treasures. We take great pleasure in scouring bustling antique shows, expansive flea market fields, promising antique malls and estate sales, or carefully exploring dusty, long-abandoned buildings, hoping we'll discover a forgotten vestige of the past.

When our mission target enters our line of sight, our adrenaline flows. We *lock on!* Our anticipation grows as we size up our quarry...land it...and ferry it home to safety.

Finally, there's the ultimate euphoria of picking the perfect spot amongst our other hunting trophies in our breweriana cave, and situating our new-found prize for all to admire. We got our "fix," and our primal hunter-gatherer drive is satisfied, at least until our next pursuit.

There's also great enjoyment in seeing old friends and making new ones at conventions and shows; having drinks and raising glasses while celebrating our latest finds. Years later, we may recall in vivid detail just when, where, and how we discovered each of our passion's assets, and we'll share those tales of adventure all over again.

Now . . . can thrilling and fun experiences like that come about by emailing or calling in an order for a fantasy piece, and having it delivered to your door like a pizza?

≡ Investment Opportunity ≡

Original early advertising signs endowed with the desirable qualities described are highly coveted among many collectors. As a result, they often appreciate over time beyond their cost basis, even when adjusted for inflation. This makes them potentially good investments as long as you use good

CPI Inflation Calculator

\$

in

has the same buying power as

in

United States Department of Labor, Bureau of Labor Statistics, Consumer Price Index Inflation Calculator:
https://www.bls.gov/data/inflation_calculator.htm

judgment when you buy them, maintain accurate records of purchase dates and costs (including expenses such as shipping, travel, show fees, etc.), and correctly calculate their *adjusted* cost basis when you sell them. "Beer" with me a moment while I illustrate this point.

Imagine, if you will, that in July 2009 you paid \$950 for a sign and \$50 for shipping. Your cost basis in that sign is \$1,000. Now imagine you sold that sign ten years later for \$1,100. You'd be \$100 ahead of your cost basis, but only



Above: 1940s hanging edge-lit sign by Price Brothers. 202% profit (!) over adjusted cost basis after 14 years.

Below: "Cab light"- 4% loss of adjusted cost basis after 12 years.



in terms of physical dollars. Since the US dollar lost approximately 16% of its value to inflation over that ten-year period, you'd need about \$1,191 (your *adjusted cost basis*) to get an even return on the value you have invested in that sign.

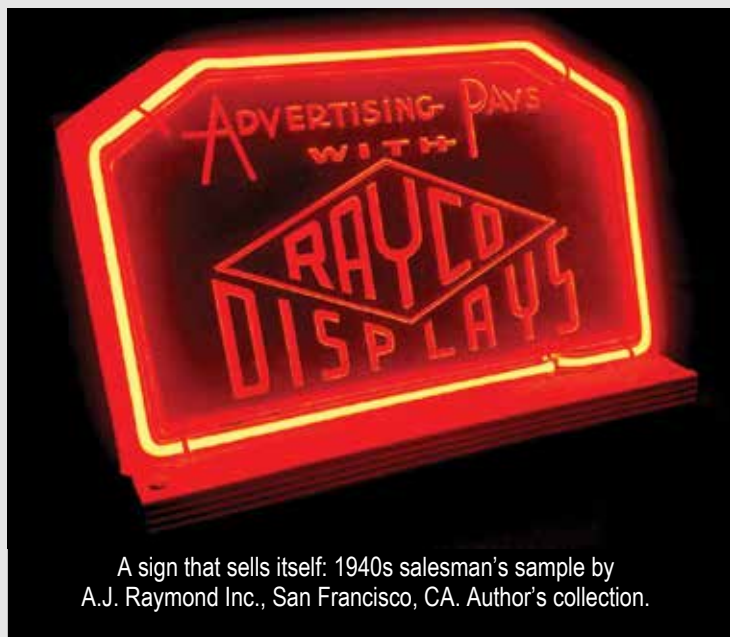
If, instead, you sold that sign for \$1,489, you'd get all of your money back in today's dollars *and* realize a profit of 25% (\$298). Getting your money back plus 25% to spend on more early lighted signs (or beer) is great, especially after enjoying the sign for ten years, over many beers.

The caveat here is that past performance is never a guarantee of future results. Early advertising signs, like any other asset, can produce a net loss if you overpay at the time of purchase, or if the interest or confidence in them declines. Happily, that has not been the long-term trend.

Fantasy pieces, by contrast, are not particularly known for appreciating over time. They can even lose value due to lack of interest or acceptance among fellow collectors (more on that shortly). To their owner's regret, this can make fantasy pieces more difficult or less profitable to sell or trade later on. The upside, though, is that they cost substantially less compared to original early signs. So even if their value plummets, the buyer has less to lose.

≡ To Be, or Not to Be ≡

Although fantasy pieces may look like advertising signs, they're generally not accepted as such among strict advertising collectors. Advertising signs were made for display in public establishments to promote tangible brands and products offered by brewers and distillers. Fantasy pieces don't function that way. They're made for collectors, not advertisers, and they may illustrate



brands and products that do not exist at the time the pieces are created. They're not even salesman's samples that promote their creators or their creators' product (i.e., the fantasy piece itself).

Therefore, fantasy pieces are imitations of advertising. And no matter how visually interesting they may be, and no matter what abandoned trademarks, logos or names of defunct renowned manufacturers, brewers or distillers they may display, they will always lack the history and level of value, demand, prestige, and respect of the iconic relics they mimic. (If they didn't, people would be making fantasy pieces based on fantasy pieces . . . and there'd be no end.) If you strictly collect genuine advertising signs, fantasy pieces will not meet your primary collecting criteria nor conform to the underlying nature of your collection.



≡ The Fraud that Lurks ≡

New fantasy pieces that look like original early survivors provide an attractive means for dishonest people to misrepresent them intentionally or by deliberate omission. This is especially so when fantasy pieces can be bought relatively cheaply and slipped (with unjustly-inflated prices) into consignment shops, antique malls or internet auctions. In those settings, they're less likely to be recognized for what they are, particularly if they closely resemble original early signs and contain the names or brands of sign manufacturers, brewers, or distillers that have been long defunct. In addition, the cabinets, bodies, or bases of fantasy pieces can be used to defraud novices and unwitting collectors if the glass panels (that contain the imagery and indicia) can be removed and surreptitiously replaced with fakes.

While fantasy creators may strive for transparency and take steps to discourage the use of their creations for deception and fraud, there is no way they can guarantee that every subsequent owner of a particular fantasy piece will respect their efforts, maintain that transparency, and practice full disclosure. Fantasy creators usually have no control over the pieces and parts they create once those products leave their hands. The more hands through which the fantasy pieces and parts pass, the more difficult it becomes to trace their provenance back to their creators.

Despite all efforts to prevent fraud, cheaters are like viruses that mutate to resist new defenses and continue doing damage. (If we build a better mousetrap, they *will* build a better mouse.) When fraud harms a collector, it can erode confidence. If it happens enough, it may cause the collector to lose interest in our hobby. If enough collectors leave because of being defrauded or fearing that they may be, the hobby may lose its viability and the organizations supported by it may die out. In that case, fraudsters would be like lytic viruses that destroy their hosts. Unfortunately, there's no vaccine against fraud. The best defense is to be aware, use good judgment, promptly share vital information with fellow collectors, and ***don't*** create vectors or opportunities that help fraudsters in the first place.



Left: Fantasy panel, permanently marked with year made.
Right: Reproduction panel, permanently marked as such.

≡ Signs of Good Faith ≡

Can fantasy pieces and original early advertising signs coexist peacefully? To find out, fantasy creators must first practice full transparency with regard to production, and take every step necessary to ensure that their products cannot possibly be mistaken for, or be represented by others as original early advertising signs. Fantasy creators must design and mark their products in a style and permanent manner that leaves no doubt that they are new creations. This would entail embossing, striking, or engraving the main components (e.g., glass panel, base, and body) conspicuously

with the modern date of creation and a brand, trademark, logo, or company name unlike that of any sign manufacturer from the past to prevent confusion and avoid suggesting a material connection to those manufacturers. Markings should be incorporated in a way that they cannot be altered, disguised, concealed, or removed to facilitate deception or fraud.

To show pride in their work and receive recognition for their creations, one would think that fantasy creators would want to mark their products prominently with their original name. For limited editions, each example should be sequentially numbered and include the total number to help ensure that no more than the stated quantity are created and to help track the provenance of each piece. The number of prototypes, proofs, archive samples, and editions should also be fully disclosed in a meaningful way, such as in a public, on-line forum. Finally, to ensure that no additional examples of a limited edition can be created, the original molds and artwork should be irreparably destroyed and discarded, and documented as having been so.

≡ Closing Thoughts ≡

Much enjoyment comes from starting, cultivating, and displaying a collection of original breweriana and distilleriana, regardless if early lighted advertising signs are the theme of that collection or just a part of it. As for owning and displaying fantasy pieces, the enjoyment depends on what they represent to their owners, how well they harmonize with the rest of their collection, and how much respect and admiration they receive from fellow collectors.

While some collectors may accept fantasy pieces, my personal observations and beliefs (and those of other veteran collectors) are that fantasy pieces are a controversial variant of someone else's past designs and ideas. They're neither created by early sign manufacturers nor created for the brewing or distilling industries, nor are products of their histories. Therefore, they're not literal examples of advertising.

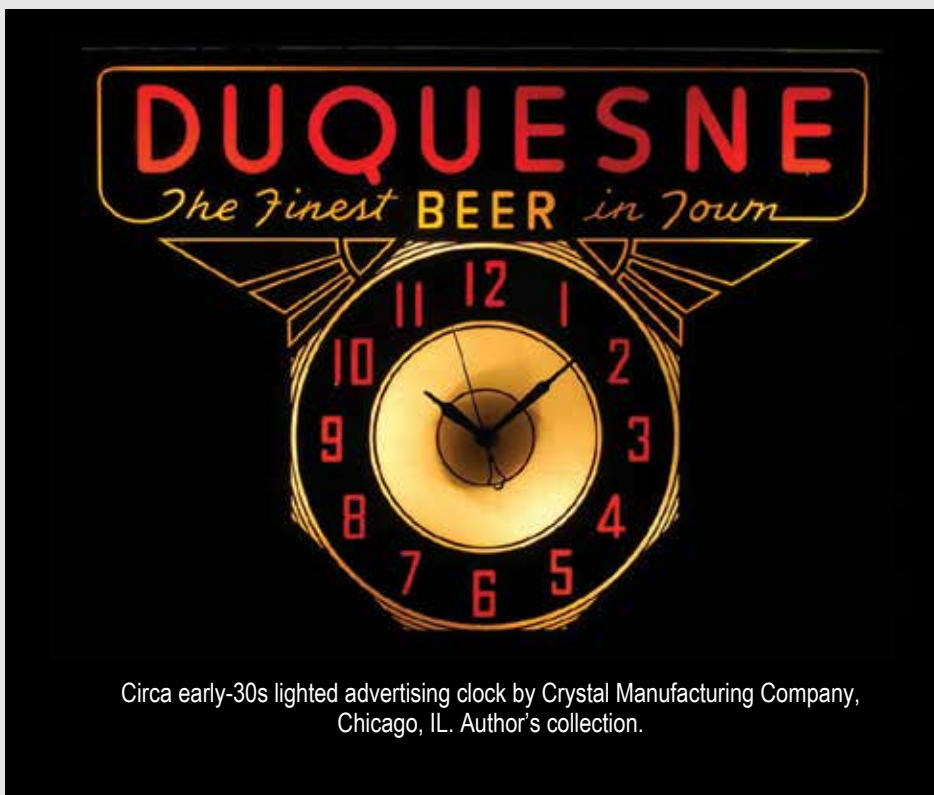
Fantasy pieces have been used by dishonest people to deceive and defraud others despite the good intentions and efforts of some of their creators. They tend to hurt the appeal and value of the brands they emulate. Though no one can predict the future with 100% accuracy, fantasy pieces have the potential to blur the line between old and new, create confusion, erode confidence, and do damage to collectors, the hobby, and the organizations of which we are members. Fortunately, for now our hobby is relatively stable and membership is growing.

NABA maintains a long-standing high level of integrity and respect among its peers. As members, we are expected to hold each other and ourselves to those standards by always acting responsibly, in good faith, and with concern for the advancement and welfare of our fellow collectors, our hobby, and NABA. Fantasy creators who truly respect our hobby, its members, and NABA should be willing to take all of the steps outlined above to indelibly mark their creations, especially if they themselves are NABA members.

My sincere thanks to numerous fellow collectors for their invaluable time and input, and my wife for her devoted assistance.



≡ The-Back-Bar@earthlink.net ≡



Circa early-30s lighted advertising clock by Crystal Manufacturing Company, Chicago, IL. Author's collection.

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Schwanz & Paul Advertising Collections

ADVERTISING AUCTION

— KEWASKUM, WISCONSIN —

SUNDAY, JANUARY 26, 9AM

8AM Inspection

LOCATION US 45 or WI 28 to Kewaskum, East on Hwy 28 to Hwy "S", then north 1.5 miles to N131 County Rd S. About 40 NNW of Milwaukee.

AUCTIONEER'S NOTE The combined Estates of Wally Schwanz, Waukesha and H. Jim Paul, Kewaskum. Two exceptional collections being offered without minimum or reserve. As we go to press it is our intention to offer this as a simulcast auction but please visit www.paulauction.com for updated terms, full ad and full photos.

WEST BEND WB Brewing Co.: Lady Liberty tray; Copper brew kettle doors, (the only set in existence); (4) different embossed Pre Pro Qt. bottles include: Extremely scarce S.F. Mayer & Co., WB Brwg Co. Lager Beer horseshoe, WB Lager Beer horseshoe & WB Brwg Co. Lithia; 1915 brewery picnic yardlong photo; Mug; Wood barrels; Xmas postcard.

Lithia: Porcelain shield dbl sided sign w/can; Porcelain corner sign; Porcelain & neon 4' dbl sided sign; Special Pale ROG motion lamp; Pre-Pro "A Good Judge" & "The Invitation" trays; Milwaukee Valley & other cans; Several neon signs; Beverages flange sign; Die stamp beer sign; Several Bock posters; Laminated "On Tap" sign w/elf; Cedar Lake Yacht Club regatta signs; Plastic beer barrel; Chalk menu board; Ball tap knobs; Wood beer faucet; Clear, embossed bottle; Labeled bottles include: Export Steinie, Qt. Draught Keg, Special Pale, Bock, Christmas, etc.; Foam scrapers; Glasses; Openers; Coasters; Wood & fiber crates; Barrel end; Fountain pen; Ice coupon book; Etc. **Old Timers:** ROG lighted sign; Several neon signs include Old Timer's Lager Beer Superior Beer; Lighted Old Timer's/Lithia Light sign; Chuckies TOC sign; Compo Chuckies sign; Die cut paperboard stand up; Thermometer in box; Ball tap knobs; Foam scrapers; Etc. **Other West Bend:** Dbl stamped J.A. Simons Qt clay beer bottle; Sturm Bros. blue seltzer bottle; M.P. Boden hutch soda bottle; Etc.

OTHER BEER ADV Spectacular, Weber Brewing Co. Waukesha ROG corner sign; ROG Jung, Random Lake "Old Country" Gillco cab light; Set/4 Cream City tavern chairs; Oak tavern tbl; Random Lake Jung "Old Country" ROG sign; Leinenkugel lighted clock; Old Style Lager lighted rotating motion sign; Hamm's Silver Creek cast iron match dispenser; 1950's NOS Miller lighted sign w/box; Jung beer crate; Pre Pro Pabst & Milwaukee/Waukesha letterheads; Jung coasters; Etc.

OTHER ADV Important, "Clysmic Spring Co." Waukesha & New York, self-framed tin sign, (This was the centerpiece of Walt's collection); Clysmic rectangular serving tray & oval tip trays; Allouez Water & Ginger Ale tip tray; Clysmic crate side; El Verso cigar NOS tip trays; Clysmic playing cards; Etc.

TERMS Cash or checks. Out of state, 2 forms of ID. D/L required for bid number. No buyer's fee. Absentee bids accepted.

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Zynda Brewing Company

Detroit, Michigan



John Zynda, White Eagle Brewery 1886-91
John Zynda & Bros., White Eagle Brewery 1891-1919
J. Zynda & Sons 1919-1932
Zynda Brewing Co. 1933-48



John Zynda & Bros.,
White Eagle Brewery
1891-1919. Collection of Frank Zynda.

BY LARRY MOTER

John Zynda is the only brewer I'm aware of who proudly placed his image on a pre-Prohibition oval serving tray. The image of this tray, shown here courtesy of NABA Secretary, Dave Alsgaard (who may possess one of two best-quality known extant copies) is a famous and desirable piece of breweriana. The tray (shown next page) portrays a man who exudes confidence and pride in his brewing profession—and one would bet, in his favorite beer: Crystal Pale.

John Zynda, according to Peter Blum's *Brewed in Detroit* was one of the Polish brewers who settled in the Detroit, MI area. He was a

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

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

leader in the Polish community, which was large (especially in pre-Pro days) in the independent city within the confines of Detroit called Hamtramck or "Ham town."

John Zynda's brewery proudly displayed a Polish national symbol—a White Eagle on a stand—atop a smaller building that connected the brew house to the stock house. A drawing from the 1897 *Braumeisters Detroit Convention Souvenir Book* illustrates the prominence of the White Eagle. According to Blum, this drawing (shown opposite), like many of the era, is greatly exaggerated. In fact, the malt house shown on the right was never built.

Blum's book is worth tracking down for Detroit brewery history and has a nice section on Zynda and the other Polish brewers (Auto City & Wayne). The book includes a small brewer's classic quote about the difficulties of competition in the post war era: "The plant was too small to brew enough beer to pay for the advertising to sell the beer," lamented John Zynda, Jr.

Zynda, as a relatively small brewer, did not leave much breweriana in its wake. We are blessed with contributions from many prominent collectors and thank Dave Alsgaard, Frank Henry, Hamp Miller, Ed and John Stroh, and Don Wild for allowing us to use images from their collections.

In addition, among these contributors is family descendant and longtime NABA member, Frank Zynda. With his bride, Vicki, Frank is a perennial



JOHN ZYND

Above: John Zynda from the 1897 *Detroit Convention* souvenir book.

Left: John Zynda depicted on a tray, during "& Sons" era, 1919-1932. Collection of Dave Alsgaard.



Button sign, collection of John Stroh.



Crowns collection of Don Wild.

White Eagle Brewery

ZYND & SONS, PROP'S.



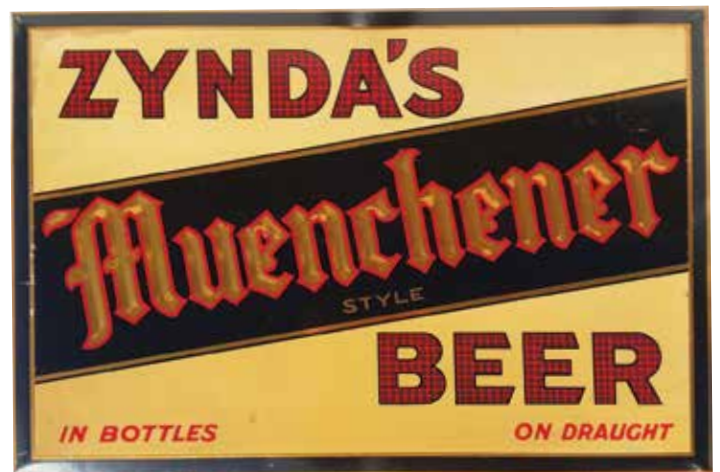
CAPACITY, 30,000.

JOHN ZYND, Pres. and The
THEO. ZYND, Secretary.

Cor. Canfield Ave. and Riopelle St.



Tin-over-cardboard signs, collection of Frank Zynda.



NABA Convention participant and many members know them well. Frank's Zynda "TOCS" are very rare and highly desirable to breweriana collectors.

I do have a question for Frank: Peter Blum's book shows a classic "Uncle Ernie" photograph*—taken sometime during the mid-1950s—of the defunct Zynda facility, in which the White Eagle is missing. I have to wonder what the heck happened to the eagle? With luck, a family member preserved it, so it is not lost to history.

Now that we have undertaken "affirmative action" to correct alphabetical discrimination against our own, the survey series will return to the original alphabetical listing found in the Survey itself. Next up is the Grand Rapids Brewing Co. of Mus-

*(Note, Ernie Oest was a legendary early collector who amassed an enormous collection of breweriana, particularly labels. He traveled the USA and took brewery plant pictures that have been prominently featured in many hobby publications).

kegon. Please send your pictures to our NABA Editor, Lee Chichester, (falconer@swva.net) & yours truly, Larry Moter (accneca@aol.com).

I discovered in review of the 1944-45 Survey document that much of Grand Rapids's product was shipped out of state. Collectors inform me Georgia was a big market so please surprise us with your photos—this request is not restricted to Michiganders exclusively.

Continued next page.

Date: July 1944

Inspection by Maloney & Edwards.

BREWERY: Zynda Brewing Company

LOCATION: 4332 Algonquin Street
Detroit, Michigan

MANAGER: Mr. William J. Schneider

ANNUAL CAPACITY: Rated = 40,000 gal.
Capacity = 35,000.

PRODUCTS: Draught Beer only.

FACILITY BUILDING: This brewery has not been altered noticeably since its original construction around 1897. An old brick building built for brewing purposes. The building could not be described as in good repair because it needs cleaning and painting throughout. The general divisions of the building consist of an office building - bottle shop and brewery proper. The brewery is composed of a brewer's room, cooling and wort settling room - 2 fermenting rooms, and storage cellar. 1 fermenting cellar, filtering room, 1 bottling cellar, packing room, keg washing and keg pitching. Fermenting and storage cellars are concrete and refrigerated. The lighting system in the brewery is the very ancient. Most all windows were closed - few pans broken.

WATER AND CONDENSED WATER: Treated with no washing facilities.

EQUIPMENT: All equipment in this brewery is made up primarily of pre-prohibition type equipment, which has been reconstructed sufficiently to keep it in operating condition. The equipment consists of a mashing and grinding machine, a mash tun, also used as a leader the which was made by file and gouge the use of chains which are mechanically operated to agitate the mash. The bottom is cooled in place and therefore, making the "draw-off" difficult. The cooler is of the conventional type, placed in a rather large room along with a water storage tank. The wort settling tank is mounted above the cooler. There are 12 wood fermenters, 2 with a 500 gal. total capacity are closed, the rest are open. There are 12 wood storage tanks with a total capacity of 1,136 oaks and 3 glass lined tanks, 6 of which are in bottling cellars with a total capacity of 1000 oaks. Total storage capacity is approx 1000. 2 filter mass type filters with filter mass mangle and presser. Refrigeration equipment, keg racking, pitching, etc. are conventional in design, and old. There is the usual bottle washing, filling, capping and pasteurizing equipment in the bottle shop, but it has not been maintained for over a year. There are very few, if any, laboratory facilities.



RAW MATERIALS AND COMPOSITION OF BEER:

	July 1944	July 1945
Barley (New)	7108 - 545	6050 625
Malt		180
Hops	85	65
Hopcones	1	3/4
Corn flakes	2640	2960
Soy flakes		33
Barley (Foreign)	1850	1170
Pounds malt per bot 1944 - 29.6; 1945 - 28.1		

UNREFRIGERATED PROCESS: Brewing practices are conducted more or less in the conventional manner. However, there are several steps which, due to equipment, must make considerable difference in the resulting product. The raw materials are ground, milled and placed in mash tun in usual manner, but due to design of mash tun, a long time is required to make the leaching. Further, the kettle is equipped with a hop server rather than using a hop jack. The entire procedure requires from 7:00 A.M. to 3:00 P.M. while the customary brewing requires about six hours to get wort through and cooled. Yeast is used continuously from one batch to the next because no equipment is available to do otherwise. Only about 2 to 3 crows are made a week. Only one type brew is made and this is for draught beer only. Apparently, Detroit city water is used.

CLEANLINESS AND SANITATION: The general appearance of the brewery is far from impressive. All stairs are wood with but few exceptions. All unrefrigerated rooms were dusty - windows needed cleaning. However, all equipment seemed to be thoroughly cleaned. They attribute the condition of the brewery to manpower shortage. The appearance indicated this condition has prevailed for some time.

WASTE MATERIALS: Spent grains are sold to farmers in wet condition. Spent hops are thrown away.

RESULTS OF CHEMICAL ANALYSIS: No samples were obtained in the spring survey because of difficulty in obtaining sample of draught beer.

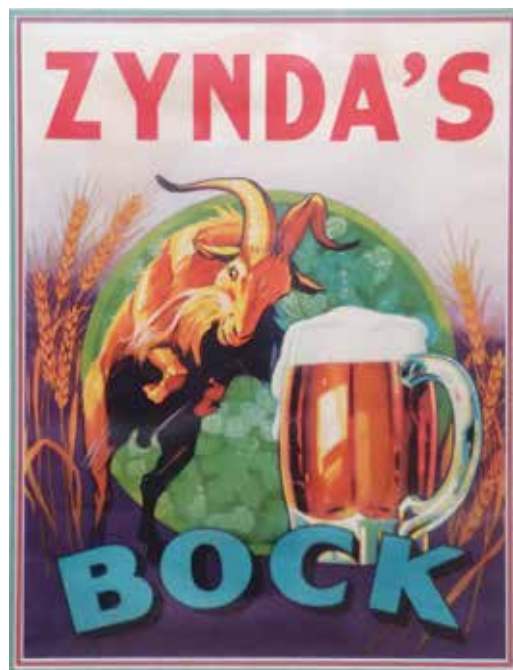
REMARKS: A small, old brewery reconstructed to some extent after repeal. The brewery equipment is mostly of pre-prohibition design. Many parts of the brewery were not impressive appearing, showing need of repair and paint. Management attributed this condition to labor and material shortage. The sanitary condition of brewery was acceptable in lieu of type of equipment used and condition of building. This concern produces draught beer only.



Left & Above: Survey findings and an example label set.



Tap knob, collection of Don Wild.



Two TOCs, a framed Bock lithograph, and old Pilsener bottle, collection of Frank Zynda.

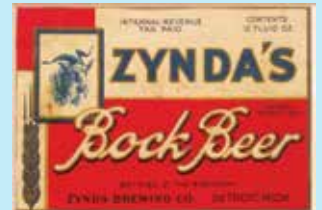


A sampling of Zynda brand bottles and their representative labels.

Lager bottle, collection of Frank Henry;
label, collection of Don Wild.



Bock bottle, collection of Ed Stroh;
label, collection of Frank Zynda.




Crystal Pale bottle
collection of Ed Stroh; label, collection of Frank Zynda.



Muenchener bottle, collection of Ed Stroh;
label, collection of Don Wild.




Old Eagle bottle,
collection of Ed Stroh;
label, collection of Don Wild.



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Badger Bunch



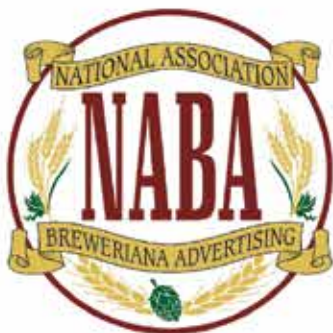
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We all saw auction prices continue to climb to new heights in 2019, and with several longtime collections scheduled to hit the auction block in 2020, I foresee prices holding steady or even rising in some categories. "Smalls" (openers, labels, photographs, and coasters) have been very strong. With the much-anticipated new Tap Knob book scheduled to hit the shelves in 2020, I believe tap knobs are

going to find more popularity in 2020 after record-setting prices in 2019.

Brewery-related factory scene advertising and lighted backbar signs continue to light up the auction scene and I see no reason why both of these categories will not continue to dominate auction results this year.



Shown here at auction.



Two manufacturers have risen to the top of the hobby: Gillco and Neon Products Inc. Their logo labels are shown left.

1930s Art Deco Wooden Shoe Gillco cab light (above shown after purchase), Wooden Shoe Brewing Company, Minster, OH, \$8,000, Cox Auctioneers (Found in a barn shed where it has been sitting on a free standing shelf since the 1950s, shown left, after a house cleanout—Oh, the Red Top Ale statue sold for \$800).



1930s Edge-lit neon Krueger's Beer and Ale, Krueger Brewing Co. Newark, NJ, \$5,265, Morean Auctions.

Backbar Lighted Signs (below):

- A. 1940s King's Beer etched lighted sign, King's Brewery Inc. Brooklyn, NY, 12 in by 8 in, mfr, Price Brothers Inc., \$1,080, Blackwell Auctions.
- B. Art Deco 1940s Peoples Beer, The Peoples Brewing Co. Oshkosh, WI, 14 in by 7.5 in, mfr, Hammer Brothers Inc., \$1,351, eBay.
- C. 1940s Rainier Beer, Sick's Spokane Brewery Inc., Spokane, WA, 14 in by 8 in, \$2,025, eBay.
- D. 1940s Kingsbury Aristocrat of Beer, Kingsbury Brewery Manitowoc, WI, 11.25 in by 8.75 in, mfr Price Brothers Inc., \$1,314, eBay.



B.



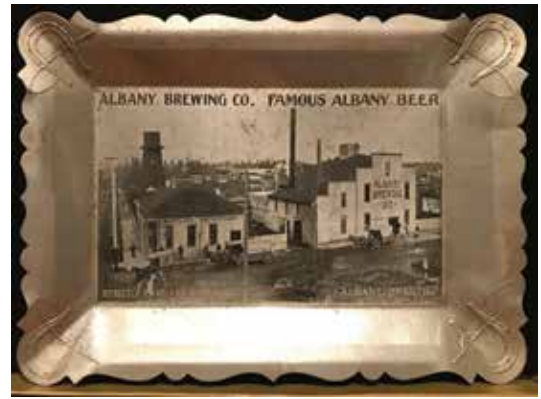
C.



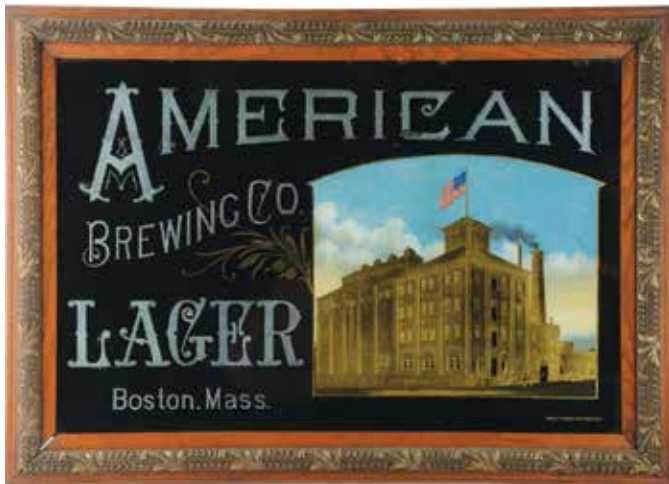
D.



Factory Scene Advertising (6 items below):



Above Left: Early Stereoview Card for San Francisco Brewery, San Diego, CA, street scene, \$550, eBay.
Above Right: Rare Albany Brewing Co. factory scene ashtray, Albany, OR (NOT NY), aluminum, 6.5 in by 4.25 in, \$465, eBay.



Above Left: Pre-Pro American Brewing Company reverse glass sign, Boston, MA, 30 in by 42.5 in, mfr, Rodier & Fitzgerald, NY, \$4,160, Morphy Auctions.
Above Right: Pre-Pro Reno Brewing Co. Sierra Lager self-framed tin sign, Reno, NV, 37.5 in by 25.5 in, mfr, Bachrach & Co. San Francisco, CA, \$4,770, eBay.



Above Left: Pre-Pro Genesee Brewing Co. reverse glass factory sign, Rochester, NY, 29.75 in by 40 in, mfr, F. Tucharfer Co. OH, \$8,250, Cottone Auctions.
Above Right: Pre-Pro Isaac Leisy's Brewery paper lithograph, Cleveland, OH, 47 in by 33.5 in, \$4,080, Milestone Auctions.

Pre-Pro Anheuser-Busch Brewing embossed tin sign, St. Louis, MO, 24 in by 32 in, mfr, Standard Adv. Co. Coshocton, OH (minor restoration) \$9,000, Rich Penn Auctions.





Left: Stunning Original Beck's Beer "Collection Dept" Buggy, \$6,500, Chupp Auctions.

Above: Pre-Pro Dubuque Star Brewing Co. Tray, Dubuque, IA, 12 in dia, \$2,400, Rich Penn Auctions.

1908 Brew Master Occupational Shaving Mug (Michael Beck was brewmaster of the Beverwyck Brewing Co. Albany, NY) \$650, Bertoia Auctions.



Rare Boar's Beer & Ale Statue, Krueger Brewing Co., 18 in by 14 in by 10 in, mfr, Superlatex Products Inc. New York, NY, \$898, eBay.



Daves Black Horse Ale and Porter TOC sign, Montreal, Canada, 17 in by 10.75 in, \$1,722, eBay.



1940s tin Gunther's Beer Sign, Gunther's Brewery, Baltimore, MD, 9.5 in by 4.5 in, \$1,725, eBay.



1930s Salem Beer TOC, Salem Brewery Assn, Salem, OR, 11 in by 6 in, a sample Nicolene sign, \$1,625, eBay.



1930s Delta Beer composition sign, Delta Brewing Co. Escanaba, MI, 10 in by 5 in, mfr, Kirby-Coggeshall-Steinau Co., Milwaukee, WI, \$1,805, eBay.



1890-1900s lot of 3 Pabst Brewing Co. Stock Certificates signed by Frank Falk, Fred Pabst, Ernst Borchert, and Philipp Jung. Great early brewery pioneers!! \$3,000, eBay.



Structo toy truck, No. 700, Ballantine Beer transport trailer truck with original box, \$750, Morphy Auctions.



Left: Pre-Pro Narragansett Beer Shaving Mirror, Narragansett Brewing Co. Providence, RI, 8.25 in by 8 in, (missing leg stand), \$1,692, eBay.
Right: 1913 Rainer Beer Seattle Giants pocket schedule, Seattle Brewing & Malting Co., Seattle, WA, \$886, eBay.
Below: Pre-Pro match safe for Zang Brewing Co. Denver, CO, \$1,192.



Pre-Pro San Diego Brewing Co. tray, San Diego, CA, 16.5 in by 2.025, eBay.



Above: Prohibition Era Yuengling's Special Brew embossed tin sign, Yuengling Brewing Co., Pottsville, PA, 28 in by 9.5 in, \$1,127, eBay.
Left: Nome Brewing and Bottling Co. embossed hutch bottle, Alaska, \$800, eBay.



1894 rare Mettlach Beer Stein (lid detail below), Adolphus Busch, St. Louis, MO, \$4685, eBay.



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 Come join us in Pittsburgh
 for the NABA 2020
 Convention and
 drink some
 of the
**"Finest Beer
 In Town."**



Silver Top Beer cardboard heated motion sign, Duquesne Brewing Co. of Pittsburgh, \$913, eBay.



Carnegie Frontenac Ale reverse glass sign, Duquesne Brewing Co. of Pittsburgh, 16 in by 8 in, \$1,635 eBay.



Western New York State (below): Two handsome guys share a pose with the Waiter. Alan Cesany at left and NABA Board Member Joe Gula celebrate the Simon Pure Turkey Trade show, hosted by the Simon Pure chapter on Nov. 9 in Tonawanda, NY.



NABA Is Everywhere!

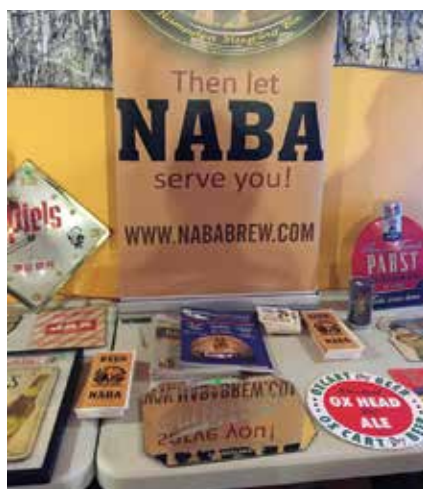
The iconic "Handsome Waiter," a character famously used by the Hampden Brewing Co. of Williamsett, MA, now adorns NABA's advertising materials. NABA is firmly committed to helping build our local chapters and promoting their shows, which promotes camaraderie and knowledge sharing.

When you have an event that you'd like promoted by NABA via email, on our Facebook page, website, or in this magazine, please contact NABA Executive Secretary John Stanley at naba@mindspring.com.

NABA is here to serve our members!



Northern California: The Handsome Waiter headed west for the 35th Annual Western Regional Beer Can and Breweriana Show on Nov. 9, 2019, help at the 21st Amendment brewery in San Leandro, CA. The show was sponsored by the 49er chapter. Shown here, from left, are NABA member Art LaComb, Vice President Ken Quaas, President John Ferguson, and member and show organizer, Ken Harootunian.



South Carolina: The Handsome Waiter lost his head when NABA Membership Committee member Robert Keasey brought him to the 2nd Annual Sandhills Beer Show. The event was sponsored by the Atlantic and Richbrau chapters and held at the Hugger Mugger Brewing Co. in Sanford, NC on Nov 2. Organized by NABA member Jim Romine, this show has already become one of the biggest in the South in only its second year.



St. Louis: The Handsome Waiter hangs out with a "Regal" couple at the 13th Eastside Spectacular show on Nov. 9, at the Belleville Fairgrounds in Belleville, IL. The Waiter hitched a ride with NABA Board members Paul Cervenka, Darla Long, Don Roussin, and John Stanley. The show was sponsored by the Gateway chapter.



Minnesota: Can you spot the Handsome Waiter? Would he ever want to miss the huge Guzzle & Twirl Show at the Aldrich Ice Arena in Maplewood, MN? Not when NABA's Northstar Chapter is a sponsor. The Waiter was there to serve at this huge event on Oct 9, thanks to NABA Board Member Barry Travis, and Stevan Miner, of NABA's Membership Committee.

The Beer War of Pittsburgh

by Art Distelrath

After World War II, a consolidation of American breweries began that changed the face of the beer business. The big became bigger, fueled by better transportation and national advertising capabilities. Many local breweries hurt themselves in both the short and long term with a myriad of mistakes and short-sightedness, as well as difficulties with an industry now dominated by unionized labor.

Pittsburgh became a poster child for self-inflicted beer wounds, ultimately opening the doors for the likes of Anheuser-Busch, Pabst, Schlitz, and others to gain a stronger foothold.

Iron, steel, and beer all are important parts of Pittsburgh's history. With those industries comes union labor, which represents workers and—when it deems necessary—fights for them. Pittsburgh breweries had an especially challenging relationship with unions. That relationship came to a violent peak in post-War America.

During 1946-47 the breweries were squeezed in a power struggle between two unions: the American Federation of Labor (AFL) Teamsters;



(Pittsburgh Press)

and the Congress of Industrial Organizations (CIO). Each wanted to win the right to bargain on behalf of the brewery workers, bottlers, and drivers. For 178 days, the two sides engaged in a campaign of intimidation, picketing, boycotts, beatings, and bombings—brutal unrest from which it can be argued the Pittsburgh brewing business never fully recovered.

A separation of unions

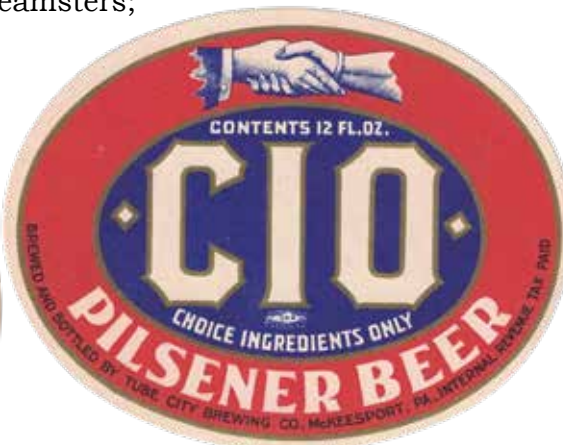
The Brewery Workers of America had been organized in 1886 and was one of the original unions that helped form the AFL. Everyone that worked in a brewery, regardless of their job or department, joined the AFL.

The CIO began in 1935, organized by a group of industrial unions within the AFL. Not wanting a union within their union, the AFL in 1936 suspended all the unions that had affiliated with the CIO.

By 1938 those CIO unions had broken from the AFL and partnered to become a rival labor federation. They focused on “industrial unionism,” the practice of organizing all workers of a particular

business into the same union. This was the opposite philosophy of the AFL, which advocated separate “craft unions” of skilled workers divided along their craft specialties.

In 1946, the members of the Western Pennsylvania Brewers Association/Pittsburgh District brewery workers voted to affiliate themselves with the CIO. Workers at Western Pennsylvania breweries were represented by different local unions for



Pittsburgh breweries felt the heavy impact of labor unions in the late 1940s. Their advertising sometimes carried assurances that their beers were “union made.” Tube City even went as far as to make a “CIO” beer – which supposedly advertised “Choice Ingredients Only” but was really a thinly-veiled reference to the break-away union's initials.

brewery flour, cereal, soft drink, distillery, brewers, drivers, and bottlers.

But many from the bottlers union were opposed to joining the CIO—especially those from the Iron City and Duquesne breweries. They walked off the job and formed a local Teamsters of the AFL. In response to this mutiny of the CIO, the breweries refused to recognize the Teamsters and “locked out” anyone who did not return to work and join the CIO. In return, representatives of the AFL refused to recognize the CIO and declined National Labor Relations Board invitations to take part in any meetings or mediation.

The battle intensifies

The AFL Teamsters struck back in defiance. They picketed beer distributors, restaurants, and bars serving local beers from “unfair” breweries and declared a total boycott on deliveries from the three largest Pittsburgh area breweries: Fort Pitt, Iron City, and Duquesne. The Teamsters launched a broad campaign of intimidation. They demanded that local establishments refuse to carry or sell beer from these three breweries and those that did not comply were picketed. Bartenders, who were mostly union and AFL, were told not to sell Pittsburgh beer and many quit their jobs if their employers refused to boycott the local beer. Picketers surrounded the breweries, throwing rocks and bricks and forming

human walls to prevent non-AFL drivers from picking up beer. The situation escalated and motorcycle policemen and workers of independent beer distributors were used to safely escort delivery trucks.

The Teamsters, controlling nearly all the drivers and warehouse men, threatened a total boycott of rail and truck deliveries into the city. Pennsylvania Governor Edward Martin stepped in and asked the Teamsters to reconsider because of the extreme hardship this would cause the people of Pittsburgh. They agreed and focused on a boycott of just the brewery workers who were members of the CIO-affiliated Western Pennsylvania Brewers Association, Pittsburgh District. This included the 3 Pittsburgh breweries as well as others in the region: Altoona, Goenner & Co., Homestead, Jones, Latrobe, Moose, Straub, Tube City, and Union brewing companies.

Violence erupts

The increasingly hostile dispute escalated in late 1946 when two Iron City brewery workers were beaten on their way home from work. Beer distributors and drivers were harassed and any-

one dealing with Pittsburgh beer brands was subject to threats and violence if they sold, loaded, or delivered beer. Truck drivers delivering coal refused to cross picket lines to deliver at the Duquesne brewery. Construction projects at the breweries—critical for modernization—came to a halt when union construction workers honored the picket lines. Fights broke out on the loading docks at Duquesne’s Chartiers Valley brewery, forcing the plant to close.

The *Pittsburgh Press* decried, “Pittsburgh’s streets have been



Above: Picketers outside the Fort Pitt Brewing Co. Sharpsville, PA; Right: CIO counter-picketer (both, *Pittsburgh Press*).



Above: A sampling of the brands produced by several of the breweries in western PA during that time. Below and next pages, period breweriana from the Pittsburgh area breweries most affected by the unrest and violence. Collection of Art Distelrath.



turned into a battlefield for the struggle between the strongarm boys of two powerful unions...a violent fight for the control of beer bottlers is raging out of control. There is now hardly a section of the city which has not heard the crash of windowpanes or seen burning beer trucks or pickets beaten to the ground by mobs" (*Pittsburgh Press*, Nov. 10, 1946). The violence increased and even spread to other areas where Pittsburgh beers were sold, including Ohio, West Virginia, and Maryland.

Seven Teamsters were beaten by a mob outside one establishment. Truck drivers were pulled from their trucks and beaten if they carried Pittsburgh beer, regardless if they were Teamsters or CIO. One truck was firebombed at the South Side Duquesne loading dock when the driver went inside to turn in paperwork.

Bricks were thrown through business windows and delivery trucks vandalized if they were found to handle Pittsburgh beer.

The circumstances were complicated because both unions had members in many of the same businesses. Distributors that were CIO members often had AFL drivers. Restaurants and hotels were CIO but their bartenders and wait staff were AFL. But it was the distributors who bore the brunt of the violence with constant picketing, vandalism, fires, and even bombings.

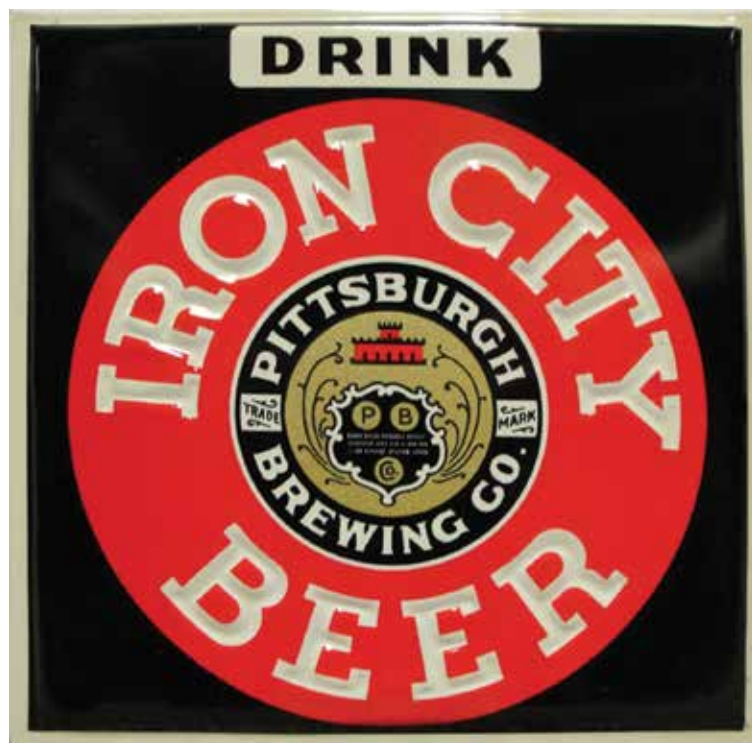
The Pittsburgh brewing industry was in the throes of a self-damaging civil war. By early



Damaged beer delivery truck (*Pittsburgh Press*).



Several scenes of bomb damage at beer distributors in the Pittsburgh area. (*Pittsburgh Press*).





heard firsthand testimony to the threats, violence, bombings, and financial loss resulting from the union strife. The committee released a statement that read: "there should be no work stoppages and boycotts while jurisdictional disputes occur between unions. They should be settled by the unions involved and the National Labor Relations Board."

March 1947, 23 bombings had been reported—many of them fire bombs. There were 36 windows reported smashed and 15 trucks damaged or destroyed. Numerous beatings, fights, and rock throwing battles were reported by police who oddly made only five arrests, which resulted in no convictions.

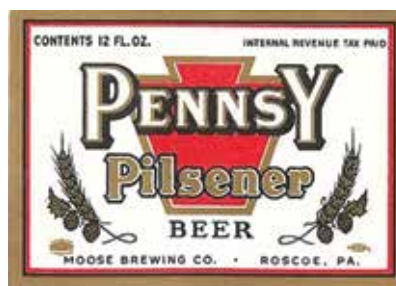
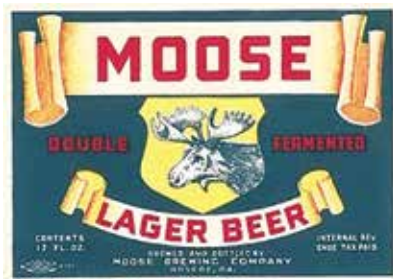
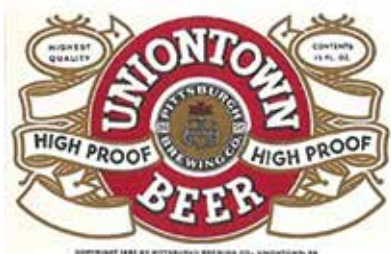
Finally, after a painful six-month battle, the "Pittsburgh Beer War" came to an uneasy truce on April 2, 1947. The specific terms of the AFL-CIO truce were not made public. But the damage was done and the brewery workers of Pittsburgh had done long-term damage to the industry that provided their livelihood.



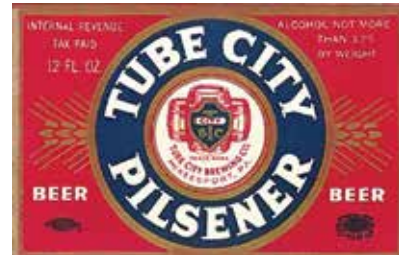
Congress steps in

The ongoing violence and labor strife in Pittsburgh drew national attention and helped spur Congressional hearings in February, 1947 to discuss amendments to the National Labor Relations Act. The US House of Representatives sent a committee to Pittsburgh to open a "beer war" investigation and

About the author: NABA member Art Distelrath is a retired Army Chief Warrant Officer 3. He started collecting beer cans while in junior high in the 1970s and his interests gradually shifted to breweriana and brewery history. He started collecting in earnest again following his retirement in 2008 and a move back to his native Ohio. His collecting focuses on the short-lived Consumers' Brewing Co. of Ashtabula, OH and its Bula Beer brand. He also collects northwestern Pennsylvania breweries like Koehler's, Wayne, and Consumers of Erie, as well as Warren, Meadville, Oil City, Sharon, and other small town PA breweries. His website: <https://sites.google.com/site/koehlerbeer/> All images of breweriana shown in this article are from the collection of the author.



Many western Pennsylvania breweries and brands were hurt by the Pittsburgh beer battles of 1947-48. Labels from the collection of Mark Young.



THE RUSTY BUNCH... A WHOLE BUNCH MORE THAN RUSTY CANS

Hobby Knowledge Base
Shiny Cans Rustlings
Dumping Adventures
Hall of Fame Photos
Composites Cones
Calendar Profiles
Facebook Twitter
All Breweriana
History Fun Bottles
Camaraderie Advice
Beer Free Ads Detecting
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Collector's Bookshelf

The Drink That Made Wisconsin Famous

Beer and Brewing in the Badger State (2019)

Reviewed by Larry Moler
accneca@aol.com

written by Doug Hoverson

One of the many joys of the recent NABA Cincinnati Convention was hanging out with Doug Hoverson to see Cary Williams' outstanding collection, and to visit some local microbreweries. Cary, along with Beer Dave, graciously guided us to their familiar haunts and friends' houses.

At the time, Doug shared with me a proof of his forthcoming book, which I eagerly perused. Doug's prior outstanding book, *Land of Amber Waters: The History of Brewing in Minnesota* (Minnesota Press, 2007) was a "Home Run." Since Doug was wheelman, I was privileged to get to know him better and to appreciate his knowledge and resourcefulness for beer and brewery history, his in-depth research for his books, and his willingness to serve the hobby as a writer and Associate Editor with ABA. The fact that I got a "sneak preview" of his new book was gravy; and I'd pronounce his second effort a "Grand Slam."

Doug's new tome is a 742 page *Magnum Opus*. For this review, I'll divide it into three parts.

Part 1 (pages 1-355) is the story of a great industry and how it developed and grew with and in the state of Wisconsin. NABA member and Illinois State University Professor Susan Appel's

Semrad Bros. pre-Pro tray.
Collection of
Richard
Yahr.

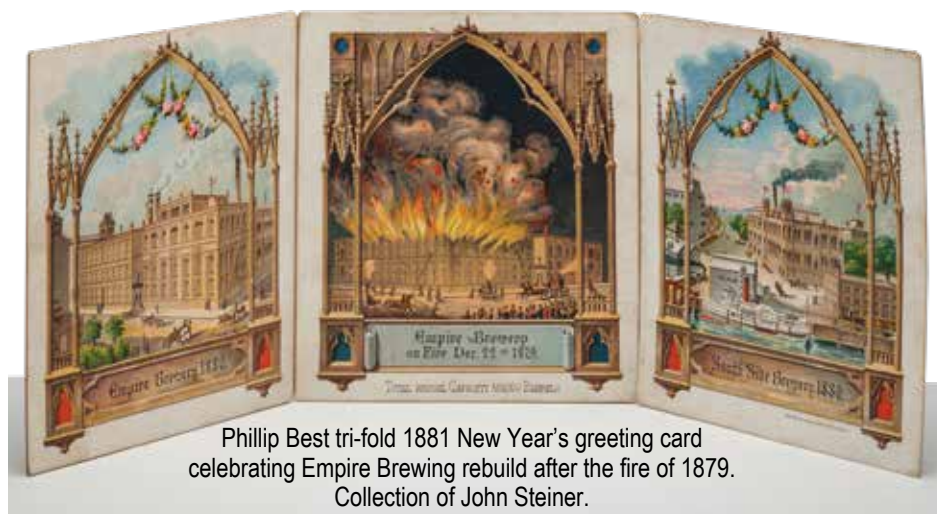


back cover summarization nails it: "*The Drink That Made Wisconsin Famous* is a sweeping overview of the entire history of Wisconsin's breweries, from the pioneer era to today's craft-brewing phenomenon. Doug Hoverson's wide-ranging, in-depth research allows him to weave together the varied forces that shaped the industry and delve into the individual companies that marked its development over time, both in Wisconsin and across the country."

Doug covers it all: immigration, industrial development, the rise of the large shipping brewers in Milwaukee and La Crosse, technological & scientific developments, unionization, the temperance movement, the religion-induced period of mass insanity known as Prohibition, war, economic concentration trends in the industry,

marketing & branding, and the rise of the craft brewing industry.

Loaded with facts (very educational even to seasoned amateur historians) the text offers



Phillip Best tri-fold 1881 New Year's greeting card celebrating Empire Brewing rebuild after the fire of 1879.
Collection of John Steiner.



Oderboltz brewery stein, c. 1890s. Collection of Tye Schwalbe.

“stories within stories” that I will characterize as “vignettes.” My favorite vignette is about the Berlin Brewing Company (ceased brewing in 1964). Doug interviewed Pat Curran—father of well-known collector and NABA member Tom Curran—and captured “the trials and tribulations of a small brewery in a small town struggling in the market to survive ... retain customers, carefully manage tight budgets and cash flow, and compete with larger regional breweries (Peoples, Stevens Point, Geo. Walter, & Oshkosh). Their major large competitor was Hamm’s and not the Milwaukee brewers.” Pat Curran had been president of Berlin Brewing Co. They saw the writing on the wall and, while still profitable, made a strategic pivot from brewing to distribution. Doug notes that, as of 2017, Berlin was still a registered corporation.

Part 2 (pages 355 to 676) is “Wisconsin Breweries and Brewpubs,” a geographic history A to Z starting at Algoma and going through Yuba. The medium and larger breweries have interesting histories. Doug notes that “for some 19th century brewers there is only a single reference in a gazetteer, so for brevity’s sake there is no attempt to weave a story from a single source.”

Part 3 (pages 676 to 742): “Notes (foot) & Index” for Part 1 only. The footnotes for Part 2 are online to save space. Doug’s notes are important because they reveal the fact that this eight-year project was thoroughly researched from a variety of sources.

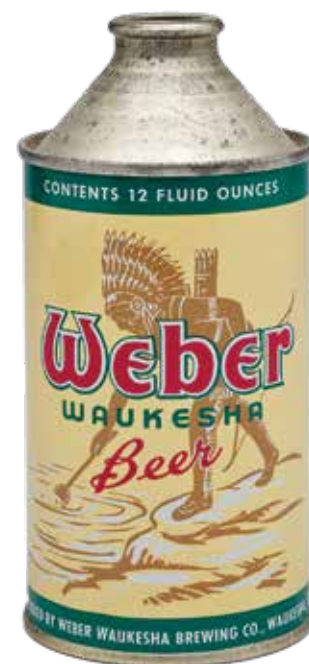
This book is truly a great read and has unbelievable pictures of “Da Good Stuff” interspersed throughout. Many prominent collectors were gracious in their willingness to share their pictures with the hobby—images of rare brew-



Rare 1930s “Infinity Sign” (lighted) with 3-D effect.
Collection of John Steiner.



Spaeth's pilsener beer label, c. 1910.
Collection of Scott Reich.



1950s Weber Brewing Co. (Waukesha) cone top. Collection of Dave Wendt.



Schlitz tray c. mid-1880s. Collection of Tye Schwalbe.



Centerville Brewing Co. reverse-on-glass sign, collection of Tye Schwalbe.

eriana impossible to buy on the open market.

Every time you examine this book, you’ll find new information about Wisconsin beer and brewing. Doug’s book is a must-have if you are a Wisconsin collector or are interested in the heart of the brewing industry in the US.

Ordering information: <https://www.upress.umn.edu/book-division/books/>



Ogren's Swedish Porter label, c. 1935, Mayville Brewing Co. Collection of Scott Reich.

THE LEGACY OF LEMP

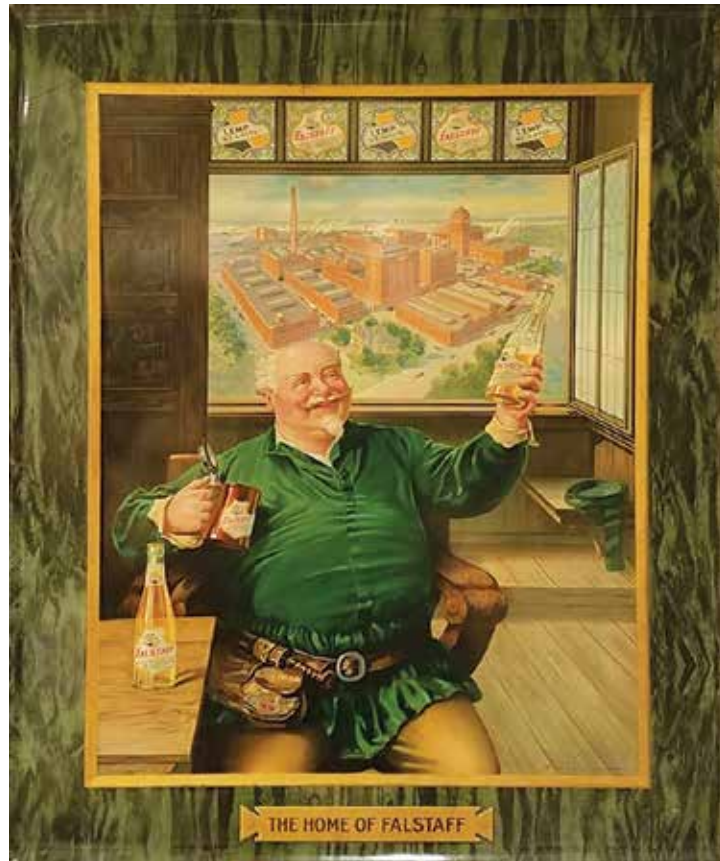
BY JOEL GANDT

Like most teenage boys in the early 1970s, my initial foray into breweriana was collecting beer cans. My interest was accelerated with my first architectural job in 1981, as a model builder for HOK, the largest architectural firm in St. Louis.

HOK leased numerous floors of office buildings downtown, in addition to thousands of square feet in a beautiful old building that once had been part of the famed Lemp Brewery complex. At that time, it was where HOK housed its model building operation. It was there that I fell in love with the old brewery's architecture, which prompted my exploration into the colorful stories of the Lemp family, and the fascinating history of the brewery.

I used my lunchtimes to scour the nearby antique shops on Cherokee Street looking for any Lemp breweriana I could find. There wasn't much, but each piece held significance for me as it was tied to the brewery that I had grown to love and appreciate. Before I knew it, I was much more fascinated with Lemp breweriana than my beer can collection. Over the years, my can collection had been condensed to approximately 50 grade 1 or better crowntainers—first, through trading multiple tab tops to acquire one good flat top, and then by trading multiple flat tops to acquire one good cone top.

With my discovery of eBay back in 1999, I sold my crowntainers and used the proceeds to kick-start my fledgling Lemp collection. Through eBay purchases and joining NABA and the ABA, I met other St. Louis breweriana collectors who helped me build my Lemp collection in the ensuing years.



This spectacular self-framed tin sign shows the Falstaff character proudly admiring his namesake beer as the enormous Lemp Brewery at which it was brewed looms in the background. The Falstaff brand became Lemp's flagship beer, and its enduring legacy, once the brewery closed for good during Prohibition. The sign is dated 1912, and measures 23.5 X 29.5 inches, by Kaufmann & Strauss Co., New York.

Ever since then, many collectors have suggested that I branch-out and collect breweriana from the other pre-Prohibition St. Louis breweries. My response has always been the same: There's only so much time, money, and wall space I can devote to collecting. And I choose to devote that to Lemp breweriana.

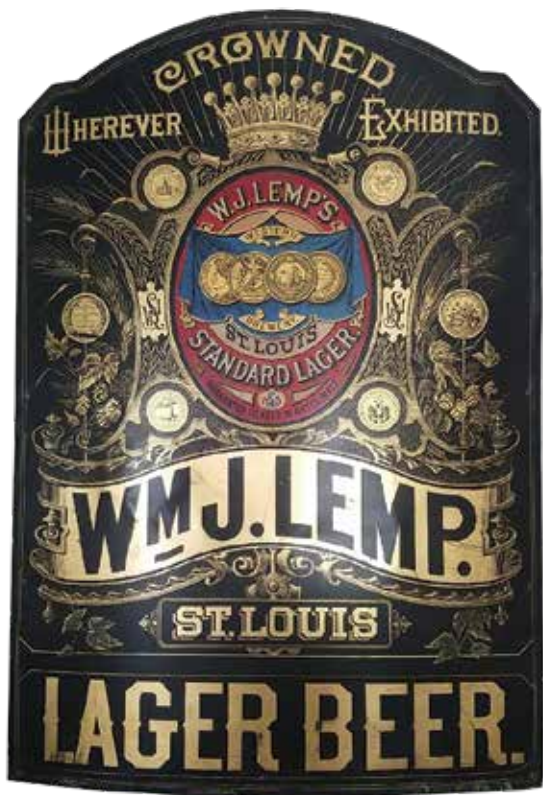
THE LEGACY BEGINS

Lemp is generally accepted as the first brewer of lager beer in St. Louis beginning in the late 1830s (as well as being one of the first lager brewers in the nation). But the Lemp legacy had humble beginnings. The enterprise began as a grocery store founded by German immigrant Adam Lemp.

At his store, Lemp also made and sold beer. That his lagers became popular was

no surprise. There was a fast-growing German population in St. Louis at the time, and Lemp had been a master brewer in his native Germany.

When his revenue from beer production eclipsed the rest of his business, Lemp decided to focus on beer-making and relocate to a place better suited for its production. He established his new enterprise in 1842 as the Western Brewery because St. Louis was the nation's most western large city. He bought land south of the city where there were large, natural limestone caves perfect to store or "lager" the beer in colder conditions, allowing unremoved yeast a chance to settle and improving the beer flavor. The caves were also convenient to the Mississippi River, where ice could be harvested for use in keeping the storage caves cold.



This elaborate 24 X 36 curved tin corner sign, c. 1885 is the "crown jewel" of the author's collection and was acquired during the past year. Manufacturer unknown.

PASSING THE TORCH

Twenty years after he founded the Western Brewery, Adam Lemp died (1862) passing the business to his capable son, William J. Lemp Sr. Like his father, William was an innovator with a good business sense that helped him grow an already successful company.

In 1864 William purchased a five block area over the existing storage caves and built a new



28.25 X 34.25 inches paper lithograph, c. 1879, by F. Welcker & Co. Litho., St. Louis.

brewery. He installed his own bottling plant so he could both brew and bottle his beer in the same facility. His goal was to more cost effectively meet growing demand without subcontracting bottling companies. In 1878 he installed the first refrigeration machine in an American brewery.

By the early 1870s, the Lemp Brewery was the largest in St. Louis. Soon it became one of the nation's largest, aided by the brewery's pioneering efforts in shipping beer via rail. William continued to expand the reach of Lemp's brands by creating a brewery-owned railway called the Western Cable Railway Company, which had a far-flung network of delivery depots helping to build Lemp's distribution nationwide. In fact, before Prohibition, Lemp Beer could be found in cities throughout North America and Europe, on ocean liners and trains, and even as far as Shanghai, China.

As the brewery evolved to meet the demands of the marketplace, so did Lemp's beer varieties. Brands from the 1880s reflected the regional German-American market as well as the brewery's desire to expand and compete on a national and international stage. These included labels like Standard, Culmbacher, and Extra Export, among others. Lemp also launched Falstaff, which became a highly popular brand named for a comic



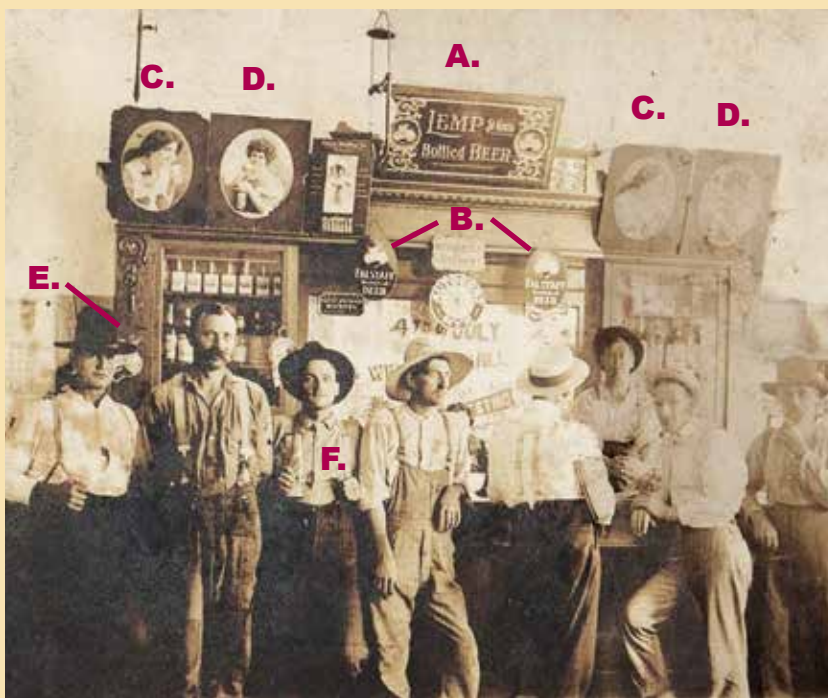
Paper lithograph for Wm. J. Lemp's Buck Beer, measuring 31 X 42.5 inches, dated 1886. By A. Lambrecht & Co. Litho., St. Louis.

Signs of the time:

The author's collection includes not only this tavern picture, c. 1906, but also the signs (and bottle) shown in it.



B.



C.

D.

A.

C.

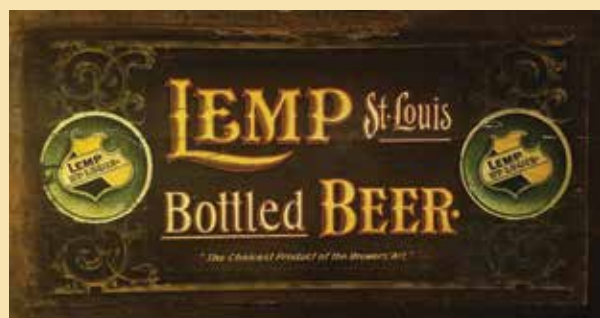
D.

E.

F.



F.



A.



C.



D.

A. A large wooden Lemp St. Louis Bottled Beer sign above the center of the backbar. This sign is 38 X 20 inches, by The Meyercord Co., c. 1900.

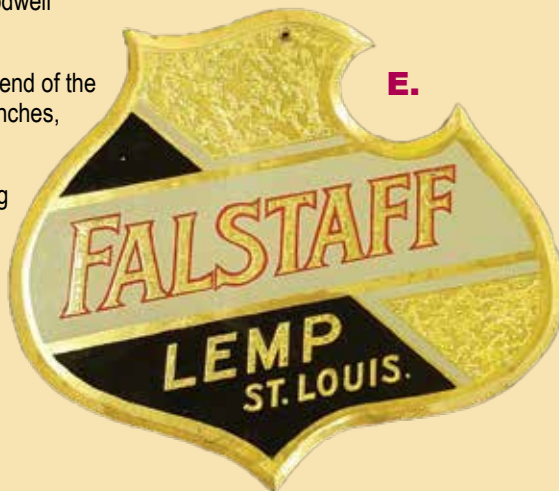
B. Below the Lemp Meyercord sign are two oval reverse-on-glass Falstaff Bottled Beer signs, measuring 10 X 13.75 inches, c. 1905, by Rodwell Manufacturing Co.

C. Two examples of a brunette "Extra Pale Girl" in a curvy frame up high at either end of the backbar, advertising Lemp's Extra Pale Beer. This cardboard sign is 19.5 X 23.5 inches, manufacturer unknown.

D. Next to the brunette "Extra Pale Girl" are two examples of a redhead advertising Lemp's Extra Pale Beer cardboard sign. These signs are also 19.5 X 23.5 inches and dated 1906. Manufacturer unknown.

E. Behind the first man from the left, at eye level, is a reverse-on-glass Falstaff sign. The glass sign measures 10 X 9 inches, c. 1905. Manufacturer unknown.

F. A bottle of Lemp Falstaff Beer like the one held by the man third from the left.



E.

Shakespeare character known for his drinking. Through ever-increasing production, distribution, and expansion, the Lemp Brewery grew to cover five city blocks.

FAMILY TRAGEDIES

Sadly, the Lemp family was plagued by tragedies beginning with the 1904 suicide of brewery head William J. Lemp Sr. Despite his business successes, William Sr. was deeply depressed over the death of his favorite son, Frederick, whom he had groomed to take over the family brewery. Instead, his son William Jr. (known as “Billy”) followed him as president. Billy Lemp did not possess the acumen of his father or grandfather. He was reportedly more skilled at partying.

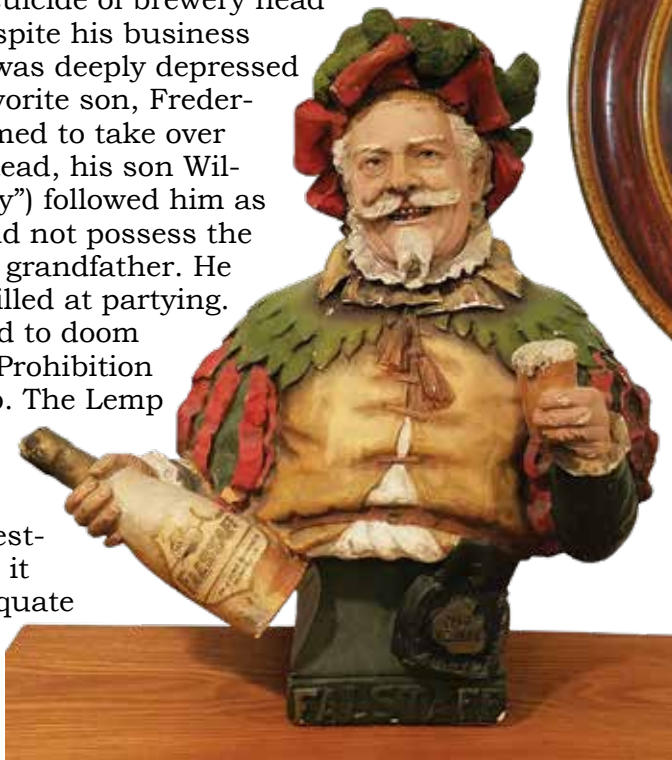
Two issues conspired to doom the Lemp powerhouse: Prohibition and a lack of leadership. The Lemp brand had shown some signs of fading before Prohibition as the company was no longer investing in modernizing. But it simply didn’t make adequate plans to keep the business afloat once America went dry in 1920.

While other brewers fought to keep their facilities going by making near beer, soft drinks and/or ice cream and other products, the Lemp company’s only attempt to remain viable without beer was to produce a near beer called Cerva. This did not generate enough sales to maintain the business’ overhead.

Meanwhile, the wealthy Lemp family had grown accustomed to their lavish lifestyle. Whether the family members thought they had more money than they could spend; were consumed by personal problems; thought Prohibition would end sooner—or simply didn’t care—is not certain. Billy’s brother Louis was more interested in sports than beer. His sister Elsa had personal problems and committed suicide in 1920.

FROM LEMP TO FALSTAFF

In 1921, Billy and his family sold the rights to Lemp’s famed Falstaff brand and the iconic Lemp shield logo to “Papa” Joe Griesedieck and his Griesedieck Beverage Company. Griesedieck formed the Falstaff Corporation during Prohibition and successfully produced various flavored sodas under the Falstaff brand name, keeping



Above: A 23-inch diameter, self-framed tin sign by Chas. W. Shonk Co. Litho., Chicago. Its 1900 date makes it one of the earliest pieces of Falstaff brand advertising.

Left: Large plaster back bar statue of Falstaff with paper bottle label, c. 1903. Stands 20 X 18 inches, by The Bailey Co., Detroit.

it alive for its rebirth as an alcoholic brew. The Lemp’s namesake brewery and former industry giant soon closed, and the facilities sold to the International Shoe Company in 1922. It seems all of this was just too much for Billy, who, like his father and sister, shot himself to death. It was 1922 and Billy was 55 years old.

Once Prohibition was repealed in 1933, the Falstaff Corporation was renamed the Falstaff Brewing Corp. The new Falstaff began a successful run of expansion by acquiring a regional brewing network that ended in St. Louis in 1975 and experienced its last plant closure in Ft. Wayne, IN in 1990.

In some sense, Falstaff Brewing carried on the Lemp legacy, even if the Lemp name no longer appeared on the beer label.

About the author: NABA member Joel Gandt is continually searching for all things Lemp. He can be reached at joeleg@earthlink.net. Last year he started an educational website on Lemp Breweriana (www.lemp-breweriana.com) where he shows the various types of advertising the Lemp Brewery produced. Please contact him if you have any additions you’d like to include on his website.

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Old Recipe, New Beer

Reisch Revives Gold Top

by A. Lee Chichester

It was the autumn of 2018. The last of the brewmasters of the Reisch Brewing Co. was looking around the corner at his 100th birthday. Edward Louis Reisch, who was living in a skilled nursing home in St. Louis, had left Springfield, IL and the family business in 1963 to work for Pabst Brewing Co. in Milwaukee. Three years later, Reisch Brewing closed after a 117-year run (interrupted for a year during Prohibition, between 1933-34).

Edward Reisch's son George Frank worked at Anheuser Busch (now AB-InBev) as master brewer for 37 years before retiring in 2016. When he was approached in the autumn of 2018 by NABA members Daryl Ponder and Roy Mayfield (and others of the Reisch Brew Crew Chapter of NABA) to consider a Reisch beer renewal, he frankly wasn't interested. "I just could not start up a new business," he remembers telling them.

"I thought my son might want to re-start the company,"



Above: A coaster designed for the "new" Gold Top.

Left: Label from an original Reisch Brewing Co. Gold Top bottle.

home in Arkansas to document the recipe with him. "We went through the recipe and the process step by step," George remembers. The "secret" to Gold Top is

the method of carbonating without using added sugar or other additives, called *krausening*.

Reisch Charities has become the umbrella under which this re-launched, old-recipe beer will financially assist Springfield heritage sites. As George points out, "By re-investing the money to help support Springfield—well, that just makes us all very happy. And it's the right thing to do."

Reisch In Springfield

Roy Mayfield, a Springfield historian, is thrilled to be a part of this living history. "The historic return of this iconic beer—its just too early to know what we're helping save. That 100% of the profits go to restore Springfield's history is icing on the cake."

The Reisch name in Springfield goes back to 1849, when Franz Sales Reisch, a German immigrant, brought his family legacy to the New World.

In 1862, Franz's son Frank entered the business, and it was re-named F. Reisch & Son. Shortly thereafter, sons Joseph and George joined, and the name was

says George. But Patrick John, a sixth-generation brewmaster working at Goose Island Beer Company in Chicago, likes his job just fine.

It was Ponder who suggested that the renewal get channeled through a nonprofit. "There's no real pressure for sales in a nonprofit," George points out. "And a charity is very unselfish by its very nature. I've been in business all my life, and I believe our basic purpose on this Earth is to create joy in people's lives"—in consumers, communities, and workers.

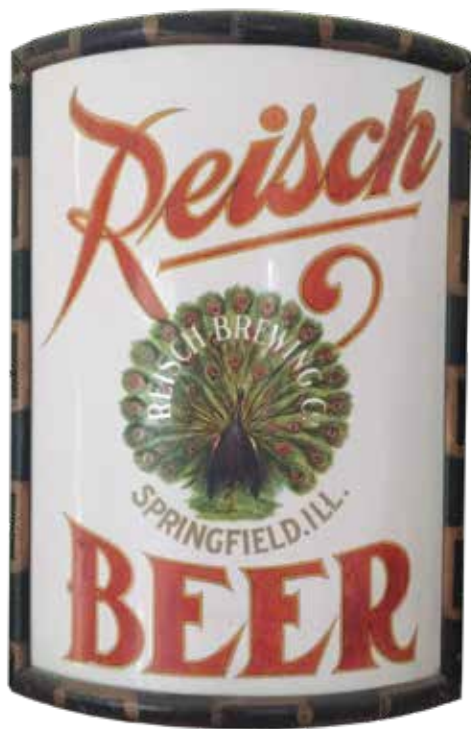
With the Potosi Brewery's 501-c-3 nonprofit foundation, George agreed to the renewal of one of Reisch Brewing Co.'s most seminal recipes: Gold Top Beer. Several years before, thinking he'd be preserving a legacy for his own son, George had gone to his dad's retirement

Reisch collection courtesy Robert Malawy.





Centennial Calendar above, collection of Tony White. Vitrolite corner sign below, collection of Kent Newton.



changed to F. Reisch & Sons. The annual output increased to 8000 barrels by 1875.

Franz died in an accident in 1875, and Frank took over the business, re-naming it F. Reisch



Reisch Brewing Co. delivery truck full of bottle cases. Courtesy of Reisch Brew Crew website.

& Brothers. Under this moniker, the business produced 30,000 barrels in 1890 and 50,000 in 1896.

At the time Frank died (1896) he was reported to have owned more property than anyone in Springfield. His brother George Sr. took over the operation, and it was permanently re-named Reisch Brewing Co.

During Prohibition, the company made flavored sodas and malted syrups, sold grain raised on the family farm from their malt storage house, and grew mushrooms in the cellars.

After Prohibition, they raised \$250,000 to remodel. While they could have begun brewing immediately, they held off. "Our beer will not be put on the market until is ready and thoroughly

aged," Carl Reisch was quoted in the *Illinois State Register* as having said in 1934. Post-Pro brands included Bimini, Gold Top, Bohemian, Muenchener, Hercules Malt, and Sangamo.

George Reisch Sr. died in 1936, and George Jr. and his son Edward Louis Reisch (father of the George in our story today) took over the business. In the 1960s, Edward Louis became the last Reisch brewmaster.

By the mid-1960s, Reisch Brewing employed 40 workers. George Jr. died in 1961, and competition from A-B and the other large nationals that were able to service retail accounts more effec-

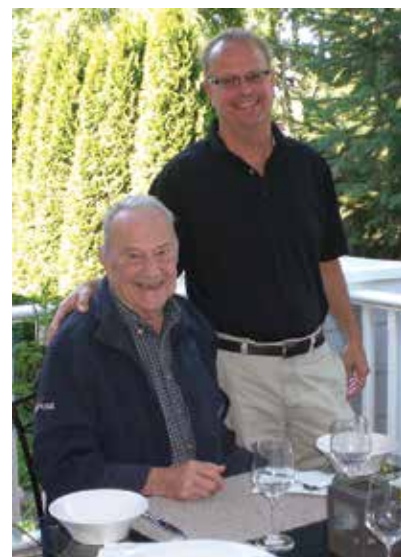
tively, stifled the Reisch Brewing sales volume. This eventually forced the remaining Reisch family members out of the business, which permanently closed in 1966. The facilities were razed in 1967. Rebuilt on the site is Southern IL University's School of Medicine.

Giving Back Goes Way Back

The concept of full participation in charitable works runs deeply in the Reisch family blood. During the Great Depression years, Reisch Brewing distributed coal to local Catholic schools and churches. Members of the Reisch family also founded the Citizen's



Edward Louis Reisch brewing beer in 1963 above, and below, with son George.



Street Railway Co., the Springfield Art Association, and the Sangamo Club. They financially supported the YM- and YWCA, St. John's Hospital, and Blessed Sacrament Church and School.

George Reisch is fond of remembering one of his father's most frequently-uttered admonitions: *Give until it hurts. And then give some more.* "My father had a deep faith, and deep roots in the community."

Potosi Brewery

Founded in 1852, the original Potosi Brewing Co. closed in 1972. After a \$7.5 million restoration of the still-standing facilities, the Potosi Brewery Foundation reopened the brewery in 2008. Today the buildings support two museums, the Potosi Brewery, and more. Like Reisch Charities, the Potosi Brewery's mission is to channel profits into historical and educational initiatives.

While ideal as a foundation for the Reisch effort, the brewery and the brewers were young. George Reisch inspected the facility and ingredients top-to-bottom. Once the site and staff "passed muster," says Mayfield, "George got a real kick out of handing on some of his 37 years of brewing experience to the onsite crew, who'd been given the significant responsibility of bringing back Gold Top."

The renewal didn't go off without a glitch. But the brewers learned what George taught them and were able to fix any problems on the fly, without solely relying on George. It has been a perfect fit for the effort.

The first Gold Top beers to have been produced in 53 years rolled off the bottling line at the Potosi Brewery in March of 2019. "It was the day before



Curl-edged tray and TOC from the collection of Kent Newton.

Dad's 100th birthday," recalls George. "We had to really rush it down to St. Louis to celebrate with him. We made a commemorative pilsner glass, and had a great centennial celebration." Edward Louis Reisch died on July 15th this year.

"I'm so glad we were able to make it happen to add joy to the final months of Dad's life," says George. "He reached 100, got to see the resurgence of Reisch beer, and tasted the beer from the old recipe one last time before he died. Seeing my dad's happiness over the final months of his life made it all worth it."

The Brew Crew

At Edward Reisch's funeral held in Springfield, George was surprised by the outpouring of stories: about the brewery and its beer; about the family and community. "Since this spring, we have learned so much more of the brewery's history," says Mayfield. "The people of Springfield have come out of the woodwork to share stories about growing up in the area called Goosetown, where the brewery had been—much more information than we ever knew."

"The Brew Crew, for a very long time, have sustained the memory of Reisch beer and its history," points out George. "They preserve it through their interest in the memorabilia. They find an antique with an image of Reisch



Gold Top thermometer from the collection of Kent Newton.

beer, and they display it, and try to find out when and where it was made. They delve into the history and the legacy.

"I can't tell you how much it means to me personally that



George Reisch (left) with Ed Fromm (middle) and Route 66 MotorHeads Bar, Grill & Museum owner, Ron Metzger (right) in Springfield on July 2, 2019.

At this time, George's father, Ed was still living, making Ed Fromm one of the last two living Reisch Brewing Co. workers. Of the photo, George said, "Tears in Ed Fromm's eyes," sharing a Reisch Gold Top beer after such a long time.

Reisch Charities Inc, Potosi Brewing Co Potosi, WI

Bronze Reisch Gold Top Beer 1B - American-Style Standard or Premium Lager

Gold Top Wins Bronze

In late May of 2019, the North American Brewers Association* awarded Reisch Gold Top a Bronze medal in the category, "American-Style Lager."

With the first beer in 53 years produced under the Reisch name rolling out in March of 2019, being able to send a sample to the International competition by May was a very long shot, indeed. "Most of us weren't aware Gold Top had been entered," says Roy Mayfield, Brew Crew member and Springfield historian.

"If you read the category description," says George Reisch, "Gold Top is a little too dark, a little too hoppy for the 'ideal.' I never thought we'd even be considered. But it's a great beer. So the best the judges could do was award the Bronze. We just couldn't believe it."

*The North American Brewers Association is a non-profit foundation whose mission since 1996 has been to secure beer's role in our culture and society through the advancement of brewing quality and consumer education. The International Beer Awards is an opportunity for products to be judged by qualified judges against the best beers, ciders, meads, and sodas in the country. In the 2019 competition, 1,950+ beverages were entered into the competition. Members of the organization are proud to provide recognition and incentives by way of awards demonstrating the excellence in the field of beer brewing. <https://northamericanbrewers.org>



100-year-old Edward Reisch (right) in June of 2019, wears the Bronze Medal for Reisch Gold Top beer, while his son, George Reisch holds a renewal can of the winning brew.

their group has preserved the foundation on which this newest chapter of the story is being built."

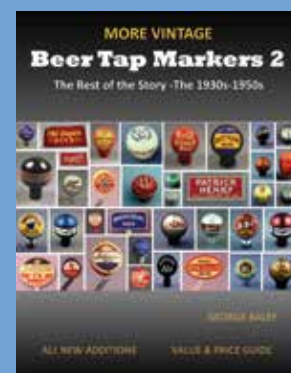
Brew Crew members who contributed images for this article include: Kent Newton, Robert Malawy, Tony White, Roy Mayfield, and the Brew Crew website: www.reisch-brewcrew.com



Unlit and lit neon signs from the collection of Robert Malawy.

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Upcoming Shows

January, 2020

Date: January 18, 2020
Time: 8am-2pm
Sponsor: Michigan Chapter Winterfest
Address: Frankenmuth American Legion Hall Post 150, 990 Flint St, Frankenmuth, MI 48734
Contact: Clayton Emery
 231-9206013
 michchapter.com

Date: January 18, 2020
Time: 10am-3pm
Sponsor: Birmingham Brewnanza
Sponsored by the Bama Cannas Chapter
Address: Cahaba Brewing Co, 4500 5th Ave. S., Birmingham, AL 35222
Contact: Perru Paxton
 334-285-7569
Email: alabeerman@aol.com

Date: January 24-25, 2020
Time: Varies
Sponsor: PatTaylor Memorial Snowbird Special
Sponsored by Gator Traders Chapter
Address: Extended Stay of Altamonte Springs, 230 W State Rd 436 Altamonte Springs, FL
Contact: Joe Older
 407-929-2087
Email: joloder@cfl.rr.com

Date: January 24-25, 2020
Time: Varies
Sponsor: Missouri Brewery Collectables Show
Sponsored by Gateway, KC's Best, and Missouri Ozark Chapters
Address: Inn at Gran Glaize, 5142 Osage Beach Pkwy, Osage Beach, MO
Contact: Rick Kottemann
 314-575-0032
Email: rakmorust@aol.com

Date: January 26, 2020
Time: 10am-3pm
Sponsor: Kickoff Classic
Sponsored by Garden State Chapter
Address: Polish Cultural Foundation, 177 Broadway, Clark, NJ 07066
Contact: Steve Pawlowski
 908-298-0942
Email: jackmcdougall@comcast.net

Date: January 26, 2020
Time: 11am-3pm
Sponsor: Packer Chapter Holiday Luncheon
Address: Hagemeister Park 200 N. Washington St., Green Bay, WI
Contact: Dan Hable
 608-269-1199
Email: dwhable@yahoo.com

February, 2020

Date: February 1, 2020
Time: 9am-2pm
Sponsor: Way Out West Show A-1 Chapter
Address: Phoenix Beer Company, 3002 E. Washington St., Phoenix, AZ
Contact: Rich LaSusa
 480-452-7186
Email: rlasusa@aol.com

Date: February 2, 2020
Time: 8am-1pm
Sponsor: Superbowl Sunday
Sponsored by Bullfrog Chapter
Address: American Legion Hall, 514 Main St, Wauconda, IL
Contact: Ken Kieliszewski
 847-202-1877
Email: kenscans@sbcglobal.net

Date: February 8, 2020
Time: 9am-1pm
Sponsor: 27th Annual Winter Blast Beer Collectibles Show
Sponsored by Olde Frothingslosh Chapter
Address: Hopewell VFW, 138 Stone Quarry Rd, Aliquippa, PA
Contact: Jerry Lorenz
 412-760-7621
Email: oldefroth011@gmail.com

Date: February 9, 2020
Time: 9am-3pm
Sponsor: Prison City Chapter Trade Session
Address: Knights of Columbus Hall, 1813 E. Cass St (route 30), Joliet, IL
Contact: Will Novak
 630-291-7943
Email: oldstylewilly@att.net

Date: February 13-16, 2020
Time: Varies
Sponsor: Blue-Gray 2020/Rayner Johnson Memorial Show
Sponsored by Capital City Chapter
Address: Hilton Washington Dulles Airport, 13869 Park Ctr Rd, Herndon VA 20171
Contact: Larry Handy
 267-221-8300
Email: OhHugo1@aol.com
See our ad pg 30

Date: February 15, 2020
Time: 9am-3pm
Sponsor: Hamm's Beer Club Breweriana Show
Address: Medina Entertainment Ctr, Medina, MN
Contact: Scott Lovelace
 608-444-9182
Email: hammsbeerclub@yahoo.com
 www.HammsBeerClub
See our ad, pg 53

Date: February 22, 2020
Time: 8:30am-2pm
Sponsor: 4th Annual Brewery Collectables
Sponsored by Spearman Chapter
Address: O'Quigley's Seafood Steamer & Oyster sports Bar, 34940 Emerald Coast Pkwy, Destin, FL
Contact: Mike Moon
 850-826-2569
Email: a1964buickman@yahoo.com

Date: February 23, 2020
Time: 9:30am-2:30pm
Sponsor: The Vic Olson Memorial Show
Sponsored by Ar-CAN-Sas Chapter
Address: Best Western Inn of the Ozarks, Hwy 62, Eureka Springs, AR 72632
Contact: Erin Jones
 479-531-4146
Email: reinjbrew1002@aol.com

Date: February 23, 2020
Time: 8:30am-3pm
Sponsor: JSC Tribute Show
Address: Milltown American Legion Hall, 4 JF Kennedy Dr, Milltown, NJ
Contact: Joe Radman
 732-946-3416
Email: radman6898@aol.com

Date: February 28-29, 2020
Time: Varies
Sponsor: Hoosier Chapter Cabin Fever Reliever
Address: Waterford Estates Lodge, 52890 State Rd 933 N, South Bend, IN
Contact: Mike Wabert
574-276-2466
Email: mikewalbert@att.net

March, 2020

Date: March 7, 2020
Time: 9am-1:30pm
Sponsor: Annual Spring Show
Sponsored by Schultz & Dooley
Address: Colonie Elks Lodge, 1 Elks La Colinie/Latham NY
Contact: Dennis Heffner
518-793-0359
Email: dennish0706@gmail.com

Date: March 7-8, 2020
Time: ?
Sponsor: Cornhusker Beer Advertising & Beer Can Show
Address: Omaha, NE
Contact: Bill Baburek
402-320-5805
Email: bill.b@beercornerusa.com

Date: March 14, 2020
Time: 9am-1pm
Sponsor: 46th Annual Buckeye Beer and Collectibles Show, Buckeye Chapter
Address: UAW Hall, 5411 Jackman Rd Toledo OH
Contact: John Huff
419-367-9713
Email: cadiac500@aol.com

Date: March 14, 2020
Time: ?
Sponsor: Cascade "Not So Irish" Show
Address: Portland OR
Contact: Rich Horrocks
503-653-0312
Email: r.horrocks@comcast.net

Date: March 28, 2020
Time: 9am-12pm
Sponsor: Simon Pure Spring Show
Address: Elks Lodge #860, 55 Main St Tonawanda NY
Contact: Jeff Murbach
716-713-7236
Email: jmurbach@ymail.com

Date: March ?
Time: ?
Sponsor: Mile Hi Spring Fest
Address: Launch Pad Brewery, 844 S. Buckley Rd, Aurora, CO
Contact: Gordon Bragg
303-655-1739
Email: gpbragg@comcast.net

April, 2020

Date: April 4, 2020
Time: 11am-4pm
Sponsor: Beer Can & Breweriana Swap Meet, Missouri Ozarks Chapter
Address: Billiard's of Springfield, 541 E. St Louis St, Springfield, MO
Contact: Michele Fritz
653-690-6552
Email: beercanmon@gmail.com

Date: April 5, 2020
Time: 8am-2pm
Sponsor: Spring Show Westmont Stroh's Chapter
Address: Elk Grove Village VFW Hall, 400 E. Devon Ave , Elk Grove Village, IL 60007
Contact: Ray Capek
630-778-1482
Email: rbcapek@sbcglobal.net

Date: April 24-25, 2020
Time: Varies
Sponsor: Titledown Trade-A-Thon 40 Packer & Badger Bunch Chapters
Address: KI Convention Center/Hyatt Regency Hotel, 333 Main St, Green Bay WI
Contact: Rob Smits
920-469-1466
Email: stuffball1993@yahoo.com
See our ad pg 35

Date: April 26, 2020
Time: 8am-2pm
Sponsor: Spring Show Chicagoland Breweriana Society
Address: Elk Grove Village VFW Hall, 400 E. Devon Ave , Elk Grove Village, IL 60007
Contact: Jim Radeck
630-222-0840
Email: jimwit78@yahoo.com

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

Date: April 26, 2020
Time: 8am-3pm
Sponsor: Springding "A Day at Schell's"
Sponsored by Schell's Border Batch
Address: August Schell Brewing Co, 1860 Schell Rd, New Ulm, MN
Contact: Tom Terwilliger
515-341-3347
Email: schellsguy@outlook.com

Date: April 26, 2020
Time: 9am-2pm
Sponsor: Carrie Nation 34th Annual Spring Show
Address: Sedgwich County Park Sunflower Shelter, 6501 W. 21st St N Wichita KS
Contact: Jacob Parker
316-644-0721
Email: jparker23@cox.net

May, 2020

Date: April 30-May 2, 2020
Time: Varies
Sponsor: Columbine Chapter Annual Rush to the Rockies
Address: DoubleTree Hotel, 919 17th St Greeley, CO
Contact: Jim McCoy
720-420-9942
Email: jimrealone@gmail.com

Date: May 2, 2020
Time: 9am-2pm
Sponsor: Beer & Brewery Collectibles Show Sponsored by Old Style at Large
Address: Omni Center, 255 Riders Club Rd, Onalaska, WI
Contact: Paul Nelson
608-780-6630
Email: broonswagger@yahoo.com

Date: May 3, 2020
Time: 9am-1pm
Sponsor: Badger Bunch Spring Show
Address: Delafield Brewhaus, 3832 Hillside Dr, Delafield WI
Contact: Pat
262-853-8401
Email: porterhse18@gmail.com

Date: May 16, 2020
Time: ?
Sponsor: Cascade Show
Address: Milwaukie OR
Contact: Rich Horrocks
503-653-0312
Email: r.horrocks@comcast.net

Adolf Grenke: Giant and Gentleman

by Ken Quaas

T a p s

The breweriana collecting hobby lost both a giant and a gentleman when long-time NABA member Adolf Grenke of West Chicago, IL passed away on September 18, 2019 at the age of 82 after a long illness. He is survived by his wife, Lois, and two sons.

As a collector, Adolf was known as one of the most discerning connoisseurs of fine Breweriana, with a keen eye for condition. He amassed a vast array of not only some of the best breweriana of his native Chicago, but in existence.

The Grenke Breweriana Collection, which was acquired over a period of 40+ years and consisted of more than 4,000 pieces—many extremely rare and even one of a kind—was famously sold at auction in 2012 and commanded a total price of about \$1.5 million dollars. It was a true giant among collections.

Veteran Chicago collectors and fellow NABA members have fond recollections of Adolf, calling him a “gentleman” and “true friend.” Dave Lendy was a close friend and considered Adolf a mentor.



“When I was a young guy in the hobby, he always took the time to talk to me and others and give advice, even though he was at the top of the collecting hierarchy. He was a very nice man.”

NABA Board Member Paul Cervenka said, “He was a true gentleman. It was a treat to go to his home and get a tour of his massive collection. It was without a doubt the premiere collection in Chicago.”

In addition to the late Bob Kay, one of Adolf’s closest friends in the hobby was former NABA President, Norm Jay. “Adolf was a pleasure to be with and I was proud to have him as my friend. He was down-to-earth and a self-made man. As a breweriana collector, he was knowledgeable and formidable. If someone found something really good, they brought it to Adolf first.”

Today, pieces acquired at his auction are proudly pointed out, pedigreed, and prized as “from the Grenke Collection.” Adolf Grenke’s memory will live on among those who treasured his friendship and the many collectors who now own one of his treasures.

♦Buy♦Sell♦Trade♦Buy♦Sell♦

WANTED: Latrobe, PA breweriana. Serious collector seeking items from Loyalhanna Brewing Co. and Latrobe Brewing Co. (Rolling Rock), Latrobe, PA. Also collect western PA memorabilia: tap knobs, neons, signs, box lights. Call Jim Mickinak, 724-539-7941 or email 10easyst@comcast.net. rV189

NEW YORK CITY BREWERIANA! Serious collector seeking to buy trays, signs, lithos, etc. especially from old breweries in Manhattan and the Bronx. These include Beadleston & Woerz, Bernheimer & Schmidt, Central, Consumer’s, Doelger, Ebling, Eichler, Ehret, Elias, Everard, Fidelio, Haffen, Horton, Hupfel, Kips Bay, Lion, Loewer’s, Ringler, Ruppert, and Stevens. Please call Ken Quaas, 630-204-5270 or email Ken@consumertruth.com rV189

WANTED: Altes Age postcards (Detroit) from the 1940s. Also, postcards from Detroit Brewing Co. (holiday series from 1909 - 1910). Collecting pre-Pro Michigan signs/trays too. Dave Alsgaard, dalsgaard@charter.net or 989-631-7239 (cell/text). rV189

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 rV190

MORE VINTAGE BEER TAP MARKERS: Ready to ship in February, Volume 2 of the only book ever published on beer tap markers. Volume 2 supplements Volume 1. The new edition contains more than 1700 images including the regular ball knob style, as well as Kooler-keGs, Daka-Ware, Newman Glass and Aluminum, Kooler-keG “Side Winders,” “Tin cans,” Figurals, and Shapes plus over 350 knobs from the post “New Era” era. Includes a Rarity and Value estimate for each item. Get yours now for \$34.95 plus \$5 S&H. Payment (check) to: George Baley; 1585 W. Tiffany Woods Dr., LaPorte, IN 46350 219-325-8811. rV193

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

MEMBERS-ONLY Sale!

Breweriana Collector special set of 50 issues: Only One Bundle Available. Bundle includes 50 select past issues of NABA’s premier BC magazine: don’t miss 1996 #93: Breweries of Kenosha; 1998 #102: Beer keg revenue stamps; 2001 #114: Fesenbeier of WV; and many more. \$75 postage paid. jfo@mindspring.com

NABA

BACK ISSUES of the BC for sale: Issues 93, 95, 97; 99 & 100; 102; 105 - 132; 135 - 139; 141 - 145; 147-150, 152-160, 162-180. Issues are \$3 each and ten for \$25. Shipping is \$2.50 for one issue and free for 3 or more. Make check payable to NABA and send to NABA, PO Box 51008, Durham, NC 27717

NABA

APPLICATION FOR MEMBERSHIP

PHOTOCOPY, FILL OUT, AND MAIL TO: NABA, PO Box 51008, Durham, NC 27717

OR join online via our secure server, using a credit card or PayPal: See NABABREW.COM and hit the "JOIN" button. I wish to join NABA and payment is enclosed. Annual Membership dues are: US \$35, Canada \$40 (US); and overseas \$50 (US); Family +\$5. Please make your check or money order payable to NABA (please type or print legibly!).

Name _____ Spouse _____

Address _____

City _____ State _____ Zip plus 4 _____

Phone (incl. area code) _____ Amt. Enclosed \$ _____

email address _____ Sponsor _____

Please check the areas of breweriana that you collect. You may select a **MAXIMUM** of six different listings, including specific brands or cities, for inclusion in the Membership Directory.

- | | | | | |
|--|--|---|---|--|
| <input type="checkbox"/> All Breweriana | <input type="checkbox"/> Clocks | <input type="checkbox"/> Lamps | <input type="checkbox"/> Neon Signs | <input type="checkbox"/> Salt Shakers |
| <input type="checkbox"/> Ash Trays | <input type="checkbox"/> Coasters | <input type="checkbox"/> Leaded Windows | <input type="checkbox"/> Openers | <input type="checkbox"/> Show Promoter |
| <input type="checkbox"/> Barrels | <input type="checkbox"/> Corkscrews | <input type="checkbox"/> Lithographs | <input type="checkbox"/> Paper Items | <input type="checkbox"/> Signs |
| <input type="checkbox"/> Books & Magazines | <input type="checkbox"/> Crowns | <input type="checkbox"/> Matches | <input type="checkbox"/> Patches | <input type="checkbox"/> Statues |
| <input type="checkbox"/> Bottles | <input type="checkbox"/> Dealer | <input type="checkbox"/> Match Safes | <input type="checkbox"/> Photos | <input type="checkbox"/> Tap Knobs |
| <input type="checkbox"/> Brewery Equipment | <input type="checkbox"/> Foam Scrapers | <input type="checkbox"/> Medals | <input type="checkbox"/> Pinbacks | <input type="checkbox"/> Thermometers |
| <input type="checkbox"/> Calendars | <input type="checkbox"/> Glasses | <input type="checkbox"/> Menus/menusheets | <input type="checkbox"/> Pitchers | <input type="checkbox"/> Tip Trays |
| <input type="checkbox"/> Cans | <input type="checkbox"/> History | <input type="checkbox"/> Mini Beers | <input type="checkbox"/> Playing Cards | <input type="checkbox"/> Tokens |
| <input type="checkbox"/> Cases | <input type="checkbox"/> Knives | <input type="checkbox"/> Mirrors | <input type="checkbox"/> Postcards | <input type="checkbox"/> Trays |
| <input type="checkbox"/> Chairs | <input type="checkbox"/> Labels | <input type="checkbox"/> Mugs & Steins | <input type="checkbox"/> Reverse On Glass | <input type="checkbox"/> Watch Fobs |

Specific breweries, brands, cities _____

*Be sure to fill out ALL the requested information. This is used for the Membership Directory.
If you skip an item, you've limited the usefulness of your listing.*

BREWERIANA

COLLECTOR

Magazine

All advertising inquiries should be directed to:
John Stanley
 Breweriana Collector Ad Manager
 PO Box 51008
 Durham, NC 27717
 naba@mindspring.com
 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. We are unable to provide proof copies or tear sheets of Classified ads.

DISPLAY ADVERTISING

Full page.....\$150
 Half page\$ 80
 Quarter page\$ 40

Place any classified or display ad for four consecutive issues and pay for three only. We recommend that display advertisers supply high-quality .pdf or .jpg versions sent via email to falconer@swva.net. With your text and photos, however, we can compose. Oversized or under-sized 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 any liability for any transactions to which it is not a party.

NABA's Local Chapters Across the Country

Buckeye (NW OH, SE MI)
Contact: John Huff, cadiac500@aol.com

Capital City (Wash DC, MD, NoVA)
Contact: Jim Wolf, jwolf@goeaston.net

Chicagoland Breweriana Society
(Chicagoland)
Contact: Ray Capek
rbcapke@sbcglobal.net

Columbine (Colorado)
Contact: Jim McCoy
jimrealone@gmail.com

Congress
Contact: Richard Alonso
syracusebeer@gmail.com

Cornhusker (Nebraska)
Contact: Heath Henery
wings@buffalomaids.com

Craft Brewery Collectibles (At Large)
Contact: Jeff DeGeal
jeffd_trans1@casscomm.com

Gambrinus (Columbus, OH)
Contact: Doug Blegen
dblegen@msconsultants.com

Gateway (MO/IL St. Louis Metro Area)
Contact: Kevin Kious
whoisthealeman@aol.com

Goebel Gang (South Bend, IN)
Contact: Leonard Wentland, 903
Greenview, South Bend, IN 46619

Great White North Brewerianists
(Canada)
Contact: Phil Mandzuk
philman@mts.net

Hoosier (Indiana)
Contact: Mike Walbert
mikewalbert@att.net

IBC (Indiana)
Contact: John Ferguson
fergkate@comcast.net

Jersey Shore (New Jersey)
Contact: Joe Radman
jm.radman076@aol.com

Just For Openers (Earth)
Contact: John Stanley
jfo@mindspring.com

Lake Erie (NE Ohio)
Contact: Doreen Brane
doreene.brane@att.net

Lone Star (Texas)
Contact: Charlie Staats
lonepearl63@gmail.com

Miami Valley (Dayton, OH)
Contact: Bob Kates, bkates@woh.rr.com

Michigan
Contact: Clayton Emery
claytonemery32806@aol.com

Mile Hi (Colorado)
Contact: Gordon Bragg
gpbragg@comcast.net

Monarch (Chicagoland, Northern IL)
Contact: Paul Cervenka
cerpaul@aol.com

North Star (MN, WI, Midwest)
Contact: Brent Kastler
brent@illumineassociates.com

Old Reading (Berks Co., PA)
Contact: Jeffrey R. Miller
muchibaba@yahoo.com

Olde Frothingslosh (Pittsburgh, PA)
Contact: Jerry Lorenz
jlironcity@gmail.com

Packer
(WI & Adjacent States – IA, IL, MI, MN)
Contact: Dan Hable
dwhable@yahoo.com

Patrick Henry (Kalamazoo, MI)
Contact: Bill Norton
bcsanorton@tds.net

Pickwick (MA)
Contact: Jim Hailey
nebeercans@comcast.com

Port of Potosi (SW WI, East IA, NW IL)
Contact: Larry Bowden
listbrew@gmail.com

Queen City (Cincinnati, So. OH, No. KY)
Contact: Dave Gausepohl
beerdave@fuse.net

Richbrau (VA, MD, WVA, NC)
Contact: Chris Eib
moquarts18@aol.com

Reisch Brew Crew (Central IL)
Contact: Greg Lenaghan
g.lenaghan@comcast.net

Rusty Bunch (North America)
Contact: Jim Hall
jahall636363@gmail.com

Schell's Border Batch (So. MN, No. IA)
Contact: Tom Terwilliger
schellsguy@outlook.com

Schultz & Dooley (New York State)
Contact: Bill Laraway
brew.coll@verizon.net

Simon Pure (Western NY & So. Ontario)
Contact: Jeff Murbach
jmurbach@ymail.com

Spearman (NW Florida)
Contact: Michael Moon
a1964buickman@yahoo.com

Three Rivers (Fort Wayne, IN)
Contact: Mike Newton
clipperpale@hotmail.com

12 Horse (Western NY)
Contact: Brian Coughlin
gennycbeer@rochester.rr.com

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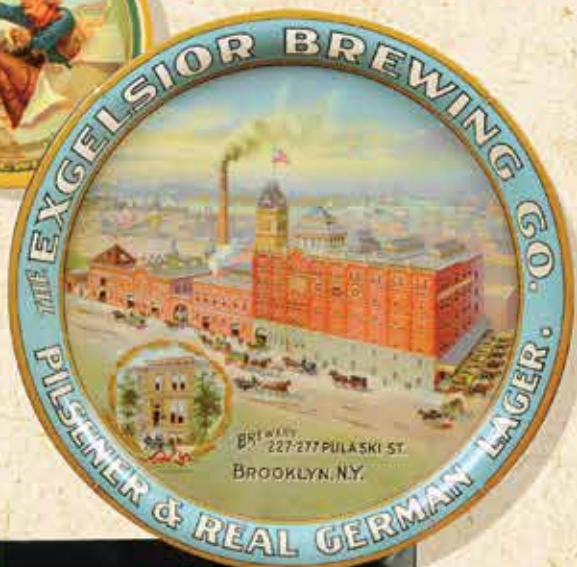
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