The Pursuit of Hoppiness
Your Craft Brewing and Pub Newsletter

A Matter of Style: Stout

Lion Purchase Emerson’s

Overseas Beer Adventures

National Homebrew Competition

‘Beer for all the right reasons’ FREE

Summer 2012-13
Hashigo Zake distributes the best range of local and imported beer available in New Zealand.

Green Flash
Ballast Point
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Mikkeller (Denmark)
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ParrotDog
Liberty
Mike's
Garage Project
Funk Estate

Baird

We only sell beer with the approval and support of the breweries concerned.

Coming in late 2012:
Garage Project Red Rocks Reserve in 650ml bottles.
Funk Estate Oh Lordy! in 330ml bottles.
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Liberty C!tra Imperial IPA in 500ml bottles.
Ballast Point Victory at Sea Coffee Vanilla Imperial Porter in 650ml bottles and kegs.

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From the Editor

Hello everyone and welcome to another edition of Pursuit of Hoppiness.

I’m sad to announce this will be my last issue as editor, as I’m off to Melbourne on a bit of an adventure. I’m handing over the reins to Phil Cook, who doesn’t need an introduction for many people. For those who are yet to get acquainted, I’ll give you the run down. Phil knows about beer. A lot about beer. He’s been a bartender, including four years at Wellington’s iconic Malthouse, and even now does the occasional shift at the just-as-iconic Hashigo Zake, when not at his day job at the Garage Project brewery. Last year the Brewers Guild awarded him Beer Writer of the Year for his Beer Diary blog. I thoroughly enjoy both his blog and podcast and feel I’m leaving Pursuit in good hands.

I’d like to thank everyone who helped me out over the past year. Advertisers, writers, photographers, editors, brewers, publicans – everyone was so helpful and generous. Especial thanks to anyone who ever recurred an ‘emergency’ request for words/photos/arts/works and replied promptly - nothing warms the heart of an editor more than kindness shown on deadline.

I’d particularly like to thank my Dad, Brian. Dad looks after distribution for Pursuit, getting 5,000 copies out to our local distributors. But he’s done much more than that in the past year. He’s provided support and advice, proofed articles, and took the cover photo for the winter issue. He’ll continue looking after distribution and will keep an eye on Phil for me!

While I’m sad to leave the New Zealand beer scene, I’m excited to start exploring Melbourne. I can’t wait to taste the wares of Red Duck, Moon Dog, Mountain Goat, and many others. There’s also plenty of outlets to try out, such as the Local Taphouse, Josie Bones, or Slowbeer - there’s just so much to try!

For those still in New Zealand, there’s plenty of interesting things going on, as you can see from the pages within. In this issue, our volunteer writers have covered the sale of Emerson’s Brewing, Moa’s IPO, beer festivals, international beer travel, and looked behind the scenes at the National Homebrew Competition.

I’m certainly not going to be able to stay away from such an interesting beer scene for long, so this isn’t good bye, merely so long. In the meantime, I hope you all continue to enjoy and promote great beer and be excellent to each another.

Kate Jordan
News
Controversial Trade Marks Abandoned
Hancock’s controversial trade mark of the term ‘Growler’ in reference to beer and other beverages has been officially abandoned. SOBA initially expressed concern over the generic beer term ‘Growler’ (a refillable beer bottle) being trade marked by Hancock’s. It appears failure to use the trade mark has caused it to be classified as abandoned, resolving the issue.

Another controversial trade mark – ‘Blind Pig’ – was successfully trademarked by Lion Nathan recently. Blind Pig is the name of a popular beer brewed by Russian River in Santa Rosa, California, the mark effectively made it illegal to continue importing the beer. Dominic Kelly of Hashigo Zake noticed this, and contacted Lion’s lawyers pointing out they have little use for the trade mark. Lion no longer had plans to use ‘Blind Pig’, and was happy to cancel the trade mark.

Nicholas Wins Award
At theBeer & Brewer Awards, Luke Nicholas of Epic Brewing Company was named Brewer of the Year (NZ). His beer Armageddon IPA was also named as Best Beer (NZ). When asked what he thought about winning, Nicholas says ‘You never think about awards like this because you are just focused on brewing great beer, and people buying and enjoying the beer is satisfaction enough. This award was a surprise, but it is nice to get the recognition, for a lot of hard work.’

Another Qualified Brewer at Steam
Auckland’s Steam Brewing has become possibly the most qualified brewery in the country, with Tom Ashton receiving his IBD Diploma in Brewing. The team at Steam Brewing Company have now completed four General Certificates, three Brewing Diplomas and a Masters in Brewing between their seven current full-time staff. This coupled with the company’s comprehensive list of accreditation (and beer-awards tally) has gained them a highly regarded reputation in the contract brewing and packaging industry.

Nelson Homebrew Competition Continues
The Nelson SOBA crew had their third homebrew competition on the 11th of November. This time it was held at the McCashin Brewery in Stoke. This popular event has been refined a few times now to improve it so that things go smoothly. Various vendors have donated prizes for competition winners which has been a great help. Looking forward to the next one! They’ve decided to hold the event every six months to keep the local home brewers busy.
Tuatara Opens New Brewery

On October 10, Tuatara unveiled their new brewery in Paraparaumu. The new building was opened by Prime Minister John Key and 100 staff, stockists, trades people, friends, family and local politicians attended. The move from Reikorangi into the new, larger site took a year of preparation and hard work, but will allow Tuatara more room for a larger brewery, which can now offer contract brewing and bottling, and an off-licence. General manager Sean Murrie: ‘Tuatara, for the first time ever, is going to welcome the public into its midst. We will be running, from today onwards, brewery tours. We have an off-licence and very soon we will be doing an on-licence. People can come here for a few drinks after work.’

The Prime minister congratulated Tuatara, saying, “it’s testimony to the fact that you’ve got a lot of companies in New Zealand that start from humble beginnings and the back of the cowshed turns into what we’ve got this morning - 25 employees will turn into 250 employees in the future.’

Emerson’s Bird Dog IPA

The first batch sold out quickly and batch two is now available. Reaction to this new addition to the range has been very positive and there will be batches of this special bottle conditioned IPA throughout summer.

Brewer’s Reserve

The Dunedin Sound series is back for Summer. Rolling Moon Wheat is highly drinkable, low in bitterness, high in carbonation, and full bodied with a classic Weissbier character. It is a touch lower in alcohol, at 4.8% than our bottled Weiss, for a little less rolling on a hot Summer’s day!

Change at Emerson’s

The recent coverage of the sale to Lion has been extensive and impassioned. The team here at Emerson’s assure our loyal fans that it is “business as usual”. Our commitment to quality and innovation continues and we hope to be able to supply more outlets around the country in due course.

With best wishes for a relaxing and safe holiday season.

Cheers from the team at Emerson’s.

Bob King; General Manager, Richard Emerson; Founder & Head Brewer, Chris O’Leary; Brewing & Operations Manager.
Photo: Clive Copeman Photography
Lion Aquires Emerson’s

On 6 November, Emerson’s Brewery announced that Lion had acquired 100% of their shares. The takeover would come into effect on 30 November, with Emerson’s remaining as a stand-alone business. Their statement quoted Richard, saying:

It is business as usual for Emerson’s – the taste, integrity to style, quality and consistency of our beers will remain the same. Lion’s ownership allows us to continue doing what we do well – experimenting and brewing great beer. We will now have the backing to help us to realise our growth aspirations. This is a very exciting opportunity for Emerson’s and the team and we remain committed to Dunedin and maintaining the brand’s distinctive character and authenticity.

The reaction across social media was quick and highly vocal – but not united in opinion. Some saw the sale as a loss, a blow to the craft beer scene in New Zealand, while others saw it as an opportunity, a chance for great beer to spread throughout the county. Here, we present two sides of the opinion.

After the news broke, Dominic Kelly, owner of Wellington craft beer bar Hashigo Zake, immediately announced that his bar would let their stock run down and would not be serving Emerson’s beers after 30 November. His reasoning is as follows:

The sale of Emerson’s Brewery to Kirin/Lion Nathan gives Richard and his fellow investors deserved reward for twenty years of trail-blazing. It doesn’t diminish the respect and admiration many of us feel for what they’ve done, and Richard remains almost certainly the most important figure in the history of New Zealand craft brewing.

But I couldn’t help but be saddened by the sale of Emerson’s for a number of reasons.

Before being sold overseas, Emerson’s new owners spent most of their 90 or so years buying up and closing down competition and using their dominance to control outlets. (The buying up of breweries more or less stopped in the 1970s when there were literally none left except their arch rival, DB.) For these and other reasons we at Hashigo Zake choose not to stock the products that they or their subsidiaries produce.

In buying Emerson’s Lion Nathan aren’t creating anything new, they are unlikely to have anything to teach Emerson’s about brewing, and any and all future profits will be leaving New Zealand, making this a perfect example of the wrong kind of foreign investment. Unless Lion Nathan’s assurances not to meddle with Emerson’s are written into a contract then they are meaningless. By the time they’ve funded expansion they will have invested something like $50M in Emerson’s. They won’t wait forever for a return.

My main problem with this sale is harder to prove and more contentious. We have good reason to believe that DB and Lion Nathan are under more pressure than ever to loosen the conditions of the exclusive supply agreements that they sign with outlets to shut out competitors. I believe that the Emerson’s range is the bone that Lion Nathan will throw to their contracted outlets to satisfy their desire to stock better products. A window of opportunity might have been opening for independent brewers to get access to Lion Nathan-contracted outlets but this transaction closes that window. It will help Lion Nathan maintain the status quo of tying outlets - a practice that is anti-competitive and illegal in some jurisdictions.

A comparison with the US is illuminating. They take a dim view of anti-competitive practices such as payments from suppliers to outlets to secure market access. This is one of the main reasons that their craft brewing industry has enjoyed almost uninterrupted growth for 30 years. They now have over 2000 breweries whose owners almost never feel the need to sell, presumably because they have confidence in their ability to grow independently. Last year’s sale of Goose Island to AB Inbev stands out for being
virtually the only takeover of its kind in recent years.

But New Zealand’s most successful craft brewery, who should have been thriving after twenty years of business, can’t find any way to fund growth other than selling the whole business.

In New Zealand the craft brewing industry more or less stood still for about a decade from the mid-90s. The number of breweries actually fell, partly because they were starved of opportunities to sell their products. The emergence of untied outlets and discontent from contracted ones has contributed to a fantastic comeback by the craft brewing industry over the last few years. For the first time in decades the duopoly face a genuine threat. And Lion Nathan are buying up the competition again.

Stu McKinlay, co-owner of Yeastie Boys, also reacted fairly quickly, uploading a blog post in praise of Richard Emerson, naming him as his inspiration to becoming obsessed with beer and congratulating Emerson’s on the sale. He explains as follows:

Given their mainstream appeal now it is hard to believe Emerson’s beers were bordering on outrageous when I first tasted them. From their midstrength palate juggernaut Bookbinder, through the smooth and spicy Forty Winks, to the boozy outrageousness of Whisky Porter and the even oozier Bourbon Porter, there was no equal of The Emerson Brewing Company. Their Pilsner was, and still is, a pure showcase of New Zealand hops. The brewery moved seamlessly between stylistic integrity and artistic innovation, taking a small but enthusiastic group of New Zealanders along for the ride. Richard Emerson worked hard to get where he is, hard beyond most of our wildest imaginations, battling away in a time where very few people knew the difference between ‘beer’ and ‘great beer’… and even fewer would pay extra for it.

Almost parallel to this rise, Mac’s Brewery – purchased by Lion Nathan in 1999 – developed a series of beers that catapulted them into the limelight of new world brewing. Mac’s beers had been fairly good but, in all honesty, ‘all malt’ and ‘independent’ were probably the two main things going for them. Under the guidance of Tracy Banner, then Colin Paige, Mac’s introduced a wide group of New Zealand drinkers to the brave new world of clean hoppy beers we know so well now. Beginning with Aromac in early 2000, the first beer to showcase the now famous Nelson Sauvin hop, Mac’s produced an outstanding range. From the Hop Harvest and Wicked Blonde pilsners, through the spicy Verboden Vice (now Great White), the peated Malt Mac, the classic hoppy ambers Copperhop and Sassy Red, and the innovative Brewjolais - New Zealand’s original ‘wet hop’ beer, Lion Nathan’s role in the rise of New Zealand craft beer must never be underestimated or forgotten.

Perhaps Lion made a poor decision to move away from the Wellington’s Shed 22 brewery – a move amplified by the virtual decommissioning of that plant when the devastating earthquakes hit Christchurch a year later. At that point Lion lost any opportunity for development, let alone innovation, but the purchase of Emerson’s Brewery has redeemed their dominant position as New Zealand’s beer-friendly macrobrewery. I am hugely excited at the thought of the creative team of Emerson’s Brewery working within the sales and technical support of Lion Nathan.

Richard Emerson transformed my world of beer, and possibly yours, but we should not deprecate how much Lion Nathan have also transformed the wider public. Now a new generation will have access to characterful, consistent, innovative beer in almost every second licenced venue in the country. A healthy percentage of those people will move beyond that, into the deeper realms of craft beer, hunting out obscure beers in underground bars. But ‘choice’ relies on availability and accessibility, not just obscurity, and this purchase will spawn a new generation of New Zealand craft beer drinkers.

Choosing your drink based on ownership or brewery size is exactly what we, as craft beer advocates, must avoid. Craft beer cannot be defined by rules, only taste. Excluding Emerson’s beer because of their new owner, or Lion Nathan’s business methods, means you should question your favourite small brewery on whether they have ever paid money to guarantee a place on tap (they almost certainly have). I’ll just drink the beer that tastes good – whether or not I like the owner or the brewer – it’s the winning choice!

As Winston Churchill said after the first battle of El Alamein: “Now this is not the end. It is not even the beginning of the end. But it is, perhaps, the end of the beginning.” Emerson’s Brewery is dead, long live Emerson’s Brewery!

Photo: Jed Soane, www.thebeerproject.co.nz
“Because they’re one of the few breweries who aren’t endlessly chattering on Twitter, I still know basically nothing about Dead Good Beer. Whoever they are, it was actually really good – crisp and clean, with some spicy floral hop notes and a decent amount of sweetness from the malt.” (Beer for a Year)

“Whoever brewed this beer knows what they are doing and has tasted widely. I believe this to be one of the most authentic and tasty Pilseners brewed in New Zealand today.” (Ratebeer)

Dead Good Pilsner, Golden Ale and IPA.
Brewed by ace brewer Dave Kurth.
We spent the money on the beer not the marketing.
And not a “brand ambassador” in sight. Phew.
Events

February

Summer Beerfest
3 February 2013, Drylands Estate, Marlborough
Sample beers from the region’s best breweries with great food all in the beautiful surrounds at the Drylands Estate.

The Great Kiwi Beer Festival
23 February 2013, Hagley Park, Christchurch
The Great Kiwi Beer Festival is a day-long celebration of brewing in New Zealand, hosted by industry experts and featuring a range of over 100 local, national, and international brews.
www.greatkiwibeerfestival.co.nz

March

mike’s Medieval Beer Feast
9 March 2013, mike’s Brewery, Urenui
Medieval style banquet feast with a full bar, hot food, two bands and period entertainment. Commemorative tankard with first fill free and buses to and from New Plymouth.
www.organicbeer.co.nz

NZ Beer Festival
23 March 2013, Auckland
The NZ Beer Festival returns to Auckland for another year of beer and beats.
www.beerfestival.co.nz

April

Marchfest
6 April 2013, Founders Park, Nelson
Set in the beautiful, traffic-free environment of Founders Heritage Park, MarchFest is Nelson’s hip harvest hop festival celebrating craft beers, local fine wines, regional cuisine and eclectic music.
www.marchfest.com

Beer Appreciation Day
21 April 2013, Duart House, Havelock North
The Hawke’s Bay Beer Appreciation Day will provide you with the opportunity to experience a wide range of beers from some of New Zealand’s leading small breweries.
www.beerappreciationday.co.nz

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D4OnFeatherston Level 1, 143 Featherston St Wellington (04)910 8216 www.d4.co.nz
Moa IPO: The Numbers Game

Jono Galuszka

Plenty has been made of Moa’s initial public offering – the marketing, the misogyny, the brandwank – but not a lot has been said or written about the numbers. Which is important. After all, the IPO is there to let investors know in what state the company is in and why you should think about investing in it.

Things are laid out very clearly – Moa isn’t making a profit, hasn’t made one for a while, and doesn’t look like making one anytime soon. They are forecasting a loss of $1.95m in the year to March 2013, with projected losses of $3.47m and $2.15m in the following financial years. They also haven’t made a profit since 2008.

To the company’s credit, Moa is very honest about why they are losing money. They’re in full-on expansion mode, pouring all the money being made – plus some – into distribution, marketing, upgrading and generally trying to get bigger and get more people buying their beer. Nothing wrong with that; most small companies spend more than they earn at the start.

But most companies don’t pay out dividends to shareholders unless there is profit being made. Moa CEO Geoff Ross probably won’t worry about this though. He did, after all, never get 42 Below making money before the sale to drinks giant Bacardi. And there is a big chunk of the IPO dedicated to detailing how much big breweries like Little Creatures have recently sold for. Is a buyout by a big brewer what Moa eventually wants? Possibly, but it’s hard to tell for sure. If a sale was the plan, the sale of Emerson’s probably put a Texas-sized spanner in those works.

But before any profit – or potential sale – Moa wants to grow, especially offshore. Their forecast revenue in New Zealand, they say, will go from $3.11m in the year to March 2013 to $4.96m in 2014. In Australia, they want to go from $494,000 to $964,000 over the same timeframe.

But in the United States, Moa is forecasting a jump from $572,000 to $1.79m in revenue. That’s a 213% increase in just a year. And everywhere else, they’re projecting 315% growth in revenue to $909,000.

The question is begging – how? The company has a branded bar in Singapore, won awards in Japan, and ‘is primarily expected through increasing the number of customers within each of the US distributors’ customer bases that stock Moa’s product’. Whatever that means.

But to do that, they need capital – hence, the float on the New Zealand Stock Exchange. If sales go according to plan, Moa will get $16m from the float, but what are they going to do with their $16m? Well, they’re going to pay off the $1m they owe Bank of New Zealand. Then they’re going to build a bigger brewery. After that, they plan to use it on marketing and ‘other costs’.

However, hidden away on page 63 of the IPO document, they say they will use some of the money for ‘investment in key account draught beer tap infrastructure and exclusive pouring rights’. They’re going to buy up tap space, just like DB and Lion Nathan have done for years. It’s arguably the tactic that irks craft beer drinkers the most, and Moa – the ‘super-premium’ craft beer brand – is going to do it.
81 Cleghorn Street, Redwood Village, Blenheim.

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483 MAIN ROAD, RIWAKA, MOTUEKA, NELSON.
Behind the Scenes at the National Homebrew Competition

Greig McGill

On the weekend of November 3rd and 4th, some of New Zealand’s best beer judges (mentors to those of us still learning this most subtle of bibulous disciplines) gathered at the Ruakura Club in the City of the Future, Hamilton, to judge nearly 400 beers from all over New Zealand. There were experts in US, English, German, and Belgian styles, and all facets of their knowledge and expertise were tested with the beers placed in front of them by the cadre of efficient and enthusiastic stewards.

Hamilton last hosted the NHC in 2010, and I can definitely say that the overall quality of entries was much higher in 2012. At one point while judging in 2010, it seemed like every fifth beer across the table was so badly infected as to be impossible to judge in any meaningful way. This year, my table only had one “zero score” (majorly infected beer) over both days of judging. That’s not to say all the beers were great. Many brewers are off to a great start, but have much to learn about the subtlety and sheer art involved in making great beer at home. Others occasionally surpass many commercial breweries in terms of creativity and execution. Why wouldn’t they? Given equal skill, homebrewers aren’t subject to the commercial constraints involved in large batch brewing, and can afford to experiment and perfect those out-there beers, or try time and time again to produce the ultimate example of a well-known style.

Behind the scenes, the stewards did an incredible job. No table was ever left waiting for beers and serving temperature was always perfect for style. Entrants may not realise the sheer organisational effort involved in receiving, cataloguing, storing (cold, of course), and pouring nearly 400 beers from 800 bottles. It’s a testament to the calibre of our stewards that the judges never heard a single raised voice or saw any sign of stress during the 12 hours of judging.

So how did it all work then? Well, prior to the competition, my job was to pick a team of judges and stewards, contact sponsors to arrange prizes, and coordinate an entry process. This latter job has always been the biggest mission, and this year Phil Murray volunteered a very generous amount of his time to fully automate the entry process. Phil’s not one to just do the minimum required, and so the NHC website kept growing to incorporate all sorts of amazing features. From automated recognition of whether a style required or allowed for brewers notes, and prompting the entrant accordingly, to managing the score entry and providing look-up of results to the entrants as the results were entered. More features are planned for next year, including bar code based bottle labels for printing, and scanned full score sheets to save entrants the pain of waiting to get their feedback after the competition.

Stewards were picked and trained. We had plenty of volunteers, which was great as this year we really streamlined the stewarding process. We had Alexandra McGill (wife of yours truly) along with Phil’s wife Beth Murray preparing all the entries – unpacking, sorting, and transferring to the ‘big’ chiller lent to us by Lincoln Ventures. This took many hours of after-hours fun, and I think I still owe a dinner or three for the thankless task. On the day(s) of the competition, Alex transferred beers to the ‘staging’ chiller at the venue itself, being extremely careful of course – stewards treat every beer as if it is bottle conditioned. Along with the ‘gopher’ stewards (Patricia Ludwig, Paul Yates, and Timir Cursons), the bottles were removed from the staging chiller and rested to achieve the optimum temperature for style right before delivery to the pourers. We had four pouring stewards, one dedicated to each table of judges. These were Kevin Ludwig, Fraser Kerr, Dylan Gies, and Brendon Jones. We also had a steward at each table, scribing the judge comments and fetching the beers. Thanks to Kelly Milligan, Patricia Gleason, Karl Safi, and Denise Garland.

The judges deliberated over each beer, scores were assigned, comments made, and the sheets were delivered to the head steward (Mark Goodin) who totalled the scores. The scores were then checked by Beth Murray, and when they matched, the system live-tweeted the results via @soba_
SOBA would like to thank the following sponsors for supporting the NHC 2012:

**Champion Brewer**
Brendan Bransgrove

**Champion Beer**
Richard Deeble – New Zealand Pale Ale

**Champion Lager**
Douglas Horrell – NZ-Styled Pilsner

**Champion Ale**
Brendan Bransgrove – Russian Imperial Stout

**Best In Class**

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<th>Category</th>
<th>Winner 1</th>
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<td>Richard Pettinger</td>
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<td>Richard Pettinger</td>
<td>Tony Faulkner</td>
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<td>Pilsner</td>
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<td>Matt Smith</td>
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<td>Bock</td>
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Massive congratulations to all who entered this year and to our judges (see the ‘judges’ link at nhc.soba.org.nz for a list for their time, enthusiasm, and wisdom. Here’s to an even better competition next year!

Results are available at http://nhc.soba.org.nz/results
David Gaughan is the owner and brewer of Golden Eagle Brewery in quake-ravaged Canterbury. He runs Golden Eagle part time and over the last 18 months have put out five commercial beer releases available nationwide and has collaborated with Raindogs Brewing Co on two occasions creating the Eagle vs Dog brand. In a recent trip around the world, he added to this collaboration experience making beers with two brewers on two continents.

My first collaboration was brewed with Leon Mickelson, brew master at the BREW. The BREW is an Australian-themed craft brewery servicing the Kerry Hotel Shangri-La in Shanghai, comprising a 12HL brewhouse making seven different beers and a cider. The brewery is staged over three levels – the first two are the showpiece of the BREW bar and the third is the basement where all the manufacturing and processing happen.

The brewhouse comprises of a steam jacketed mash tun and kettle with a very impressive vapour condenser heading back down to basement waste. The brewhouse includes reversible variable speed drive lauter arms, magnetic flow meters, a two-stage plate heat exchanger, full circular glass surrounding, an internal elevator to basement, and eight 12HL unitanks. There’s also a negative atmosphere running down the elevator shaft to draw any odour and the fermentation gases are collected by a water trap through pipework down to basement drainage – it makes it an impressive showpiece and has been engineered exceptionally well.

I met Leon whilst judging the 2011 BrewNZ awards, but never really discussed collaborating on a beer until I stopped over with Leon enroute to Europe in August this year. It was a spur of the moment decision when Leon was planning his regular brew day, which was to be a 5% ABV American IPA. The hotel was hosting the Miss Universe China competition and it was suggested we make some changes to the brew to celebrate the occasion. As I’m English and Leon’s a Kiwi, it seemed obvious to add hops from both those countries. British EKG noble hops were blended with Motueka, Simco, and Citra hops which produce a beautiful bouquet of tropical fruit and resinous spice. The subtle undertone of the noble EKG is a friendly reminder of the English influence. A lovely toasted caramel malt flavour complements the flavoursome hop assortment to give a beautifully balanced mouth smacking IPA. The resulting brew, Eagle vs Miss China Collaborative Brew, is exclusive to the hotel, so unfortunately there won’t be any available to drinkers outside of Shanghai!

My second collaboration was with Wentworth Brewery back in my birth town, Yorkshire, England. The brewery is located in the old powerhouse of Wentworth Woodhouse, which is a Grade1-listed country house near the village of Wentworth. Its east frontage is 606-foot (185 m) long, making it
the longest country house facade in Europe.

I wanted to export my popular South Island Pale Ale (SIPA) recipe for the folks back home to try. This was easier said than done – securing enough New Zealand Hops for the brew wasn’t easy. The UK distributor had no allocation remaining for some varieties, so it was NZ Hops that came to the rescue with an additional 10kg of hop flowers.

The 4500 litre brewhouse was a little less refined than the one back in Shanghai, but it was as much fun to work with. Richard Hancock, the brewer for Wentworth, has a great reputation for brewing up a wide range of beer styles and was great to work with on a British version of the SIPA. He was a little cautious about the amount of hops which were going into the brew; this was the hoppiest beer that was ever made at the brewery! He need not have worried as the brew went seamlessly, with the only downside being the removal of the large amount of spent hop flowers!

The Nottingham ale yeast did its work in just over four days allowing the ale to be casked up and delivered out locally in under a week from brewday. This quick turnaround meant I was able to be around on the release night at one of my favorite pubs and toast the successes of yet another collaboration brew!
The Craft Brewers Conference is a four day event staged annually by the US Brewers Association. But it’s much more than just a conference, especially every second year when it coincides with the World Beer Cup. This year there was also a separate Craft Beer Wholesalers event, a trade show running for two days and featuring hundreds of exhibitors and a range of peripheral social events at breweries, bars, building sites, and the San Diego Zoo guaranteed to pickle the most resilient liver. And the climax of this whole week of events was the World Beer Cup Awards Dinner with 2000 attendees.

4500 people attended the conference and many more were left disappointed. The hunt is on for larger venues to hold future conferences. Next year’s will be in Washington DC.

But the heart of the conference was an exhausting schedule of seminars on a broad range of subjects, from how to use barrel ageing to guidance on exporting. It was a diverse and dizzying offering, especially when hospitality is being offered left and right by various suppliers and you’re in the middle of one of the US (and the world’s) great craft brewing regions.

The Conference kicked off on May 3rd with a surprisingly entertaining series of addresses. For pure content, the most interesting speaker was Brewers Association Director Paul Gatza. Here are a few of the statistics and trends that he announced:

- 250 breweries opened in the US in 2011 and over 1100 are in planning as of May 2012. Of those 250, 174 were considered microbreweries. In contrast there were 12 closures.
- The top five states in terms of breweries per capita are, in order, Vermont, Montana, Oregon, Alaska and California.
- Contract brewing has shrunk from 20% of the craft brewing business to 2%.
- IPA has overtaken Pale Ale as the most popular beer style.
- There is a trend away from creating brewpubs in favour of building dedicated breweries with a tasting room attached.
- Exports of US craft beer are up 86%.
- There are 100,000 people in the US employed in small breweries.

Perhaps the most telling message of the opening session was the level of awareness and engagement displayed by the politicians present. The first was San Diego’s Mayor, Jerry Saunders, followed by Oregon Senator Peter DeFazio. DeFazio was the founder of the US Congress’ Small Brewer’s Caucus and asserted that ‘beer is part of the solution to our problems’ and boasted that exports of US craft beer were up 85% to ‘places that don’t understand hops like Europe’. He may have been flippant but DeFazio left no doubt that he was knowledgeable about beer and had an affinity with his audience. The contrast with John Key’s notorious performance at the recent Tuatara brewery opening (making a joke about chundering before lecturing the audience on binge drinking) couldn’t be more stark.
Kava on tap, two choices of pumpkin ale and an imperial version of Liberty’s gold medal-winning Yakima Monster – it could only be a Hashigo Zake beer festival.

The bar’s second annual Pacific Beer Expo was held over two days on Labour Weekend, at the Boatshed on Wellington’s waterfront. On offer were 32 different beers from New Zealand, Australia and the United States, with Japan’s contribution not quite reaching New Zealand’s shores in time to make the line-up.

While last year the festival had to contend with the Rugby World Cup finals and Wellington’s overwhelming tendency to leave en masse for long weekends, both the Saturday and Sunday sessions sold out with little trouble this year. The weather even played ball - the sun streamed through the windows creating a real summer feel, and the balconies were well-occupied despite the strong spring winds outside.

On arrival, festival-goers were faced with the choice of 20 beers, with 12 of the taps switching to completely different options halfway through the five hour sessions. I always find the first choice the most difficult - should I start with the least alcoholic option? The most unusual? The beer that’s likely to run out the earliest? It seems I’m not the only one – I noted that most of the first arrivals headed directly for the tables, and spent the first three or four minutes examining and scribbling on the programme, before approaching the taps.

I started with the Feral Barrel Fermented Hop Hog – at 5.8% it was light enough for a first beer, but it was also something I’d never tried before and was only available for the first two-and-a-half hours. It was earthy, bitter, but was lifted by its vanilla and caramel notes and had a great body. It was a great start to the festival, and ended up being in my top three beers.

One of the unfortunate things about having such a vast range of options at a beer festival like this, is that you can only get through so much. I was only able to get through 10 of the 32 beers, but I had been lucky enough to try a few of the others during my volunteer session. The clever attendees had divvied all the beers between a group of three or four, and shared them all.

But the beers that no one could ignore were...
the more unusual or unique offerings. Garage Project had brewed a Coconut Kava brown ale exclusively for the Pacific Beer Expo, inspired by the festival theme. It was certainly the most talked about beer leading up to the festival, and for better or worse, definitely divided the drinkers. From those I spoke to, some people enjoyed the fact you could taste the Kava, some didn’t like the dirty, muddy character it added, while others couldn’t pick it up at all. Some people liked the balance of flavours, while others thought it wasn’t as powerful in flavour as they’d expected - I had one person say they thought it was a bit bland!

I thought the beer was pretty well balanced, with coconut, cherry, chocolate, and earth flavours, with a distinct dirty, bitter aftertaste. Sure, it probably wasn’t the big flavour kick we’re maybe used to from Garage Project, but Kava is not something I’d like my beer to taste like, thank you very much.

Kereru’s Kumara Brown Ale was also a PBE exclusive – with Chris Mills getting help from Hashigo’s David Wood and Sam Whitney to brew it. It’s caramel, golden syrup, coffee and liquorice characters worked very well together, and won over many of the punters, with it winning several votes for best beer of the festival.

The crowd favourite – at both sessions – was Liberty’s Burning Evil Monster, which was essentially the Yakima Monster recipe doubled. It was packed full of flavour, with tropical fruit, pine and brown sugar working well together to create a brand new Monster experience.

Southern Tier’s Crème Brulee came first equal with the Monster in session one, with its silky sweet vanilla and chocolate flavours winning over many of the festival goers. It was one of the first beers to run out at both of the sessions, despite the fact it wasn’t available until the halfway mark. It wasn’t a true Pacific beer, being brewed in New York and all, but was certainly an experience for those lucky enough to try it.

But with 32 beers on offer, even 600 people couldn’t drink them all, and Hashigo Zake’s regulars reaped the benefits with the leftovers appearing on their taps during the following weeks. Rumours are that Hashigo is already planning next year’s Expo, with plans for it to be even bigger and better than this year.
One fine October afternoon, 1,300 people gathered at mike’s Brewery on the outskirts of Urenui to celebrate great beer in what can only be described as a marvel of organisation - and beer!

The event in question was mike’s Octoberfest, a Bavarian-inspired beerfest and I was struck by just how smoothly the whole event ran. Buses regularly departed from central New Plymouth, quickly transporting the 1,300 attendees out to mike’s Brewery. Once out at mike’s, attendees were steadily ushered inside, handed their first stein (full of their chosen beer), had a wristband applied, and were sent into the large marquee. Inside the marquee were row upon row of long tables with benches, so freshly made the whole place smelt wonderfully of macrocarpa.

While there was a definite party atmosphere, with people dressed up and lots of dancing and singalongs, craft beer still took pride of place. More than 4,500 litres of beer and 900 litres of cider were sold. mike’s Lager, Pilsner, Ale, Strawberry Blonde and THC (Cloudy Wheat) were all available by the stein (with third and two-third fills available). mike’s Organic Lager was the most popular choice with the Organic Pilsner a distant second. In a smaller tent off the main marquee mike’s special beers were available – including the ‘bastard sons’ range – alongside Emerson’s 1812, Croucher Patriot, and Mata Brown Boy. Joseph and Christina Wood of Liberty Brewing were also pouring three of their ales and part way through the day started offering beer blends, making Monsters Go Back (Double Yakima Monster with Never Go Back).

After a couple of hours of sampling amazing beers, guests were served dinner with mind-blowing efficiency. More than 1,000kg of sausages, chicken thighs, ham, and potatoes were dished up. The mike’s team did dry runs to practice serving the meals, with the aim of serving a plate every 5.5 seconds to ensure everyone was fed in under two hours. During these practices, anyone slow with a ladle or pair of tongs was subbed out with someone who could handle the heat. The hard work paid off – all 1,300 attendees were served in just over an hour. The service was so quick in fact, I can’t tell you what the person who handed me a plate looked like!

Like many of New Zealand’s beer events, mike’s wouldn’t have been possible without a lot of help. mike’s owner Ron Trigg is a member of the Urenui Lions Club and they helped out with many jobs, from bus coordination and parking to token sales and serving meals. As the brewery pay the Lions for their services, it’s a good club fundraiser and the money goes back into the local community. mike’s also had help from 32 volunteer workers, mostly WWOOFers (Worldwide Workers on Organic Farms), who hailed from around the world. It would be interesting to discover how many people mike’s Octoberfest converts to craft beer. While the vast majority of people did go for party, I did discover myself chatting to many locals who bemoaned the lack of good beer in New Plymouth. They knew the good spots for off-license sales – namely New World, Fitzroy Liquorland, and Moturoa 4 Square – but were keen to have a beer while out in a bar or restaurant. The Octoberfest allowed these people to meet. And as for the party-goers? Well, call me an optimist, but I like to think more than at least a fair proportion would try mike’s tasty beers again – and a fair proportion of 1,300 isn’t bad!

If you can’t wait a whole year to discover the fun of a mike’s festival, you’re in luck - mike’s is putting on a Medieval Feast Day on Saturday 9 March 2013. Details and tickets are available on the mike’s website – www.organicbeer.co.nz

Kate Jordan
Maree and Toru travelled to the beautiful British Columbia. Maree tells us about their trip.

What was the beer scene like there?

The beer scene just keeps expanding with each visit. You really get a mix so it depends on what scene you prefer and where you want to go. We tended to stick to ‘craft beer’ bars and brew pubs. Canada is always an interesting place for beer; being in British Columbia you get a mix of the hop bombs and the more traditional British-style ales... and then a bit of everything else. It was the end of summer so those hop bombs and fruity beers were extremely easy to find, but my winter-wired taste buds were still able to find the dark side (like Elysian ‘dragonstooth’ Imperial Stout and Tariq Khan’s nitro-pour English-style Porter).

What was your favourite beer experience along the way?

It’s always so hard to pick just one! The Great Canadian Beer Festival is always a great experience and considering how much they love zombies in BC it was fun showing up in my Hop Zombie tee. Alibi Room always wins though; a constantly changing double-sided A4 tap list with various limited editions on cask and a couple of CAMRA members made for even better drinking times.

A very close second would have to be the (still in pre-opening) Tap and Barrel at the Olympic Village. They only have BC craft beer on tap (and also local wine on tap) and our bartender was amazing; filling orders and simultaneously chatting with us about local beer, homebrew, and recommendations on what to drink next. This place also overlooks the water and has an unobstructed view of the mountains. If that’s still not enough, they serve HUGE pretzels fresh from the oven and you can get a water taxi home!

I have to also briefly mention St Augustine’s – 42 beers on tap and an LCD screen displaying the
percentages remaining in each keg. Plus it’s right across from the SkyTrain.

**What surprised you about the beer or beer scene there?**

We’re quite familiar with the beer and the beer scene so this is tough. Something we really did pick up on this time was the difference in tax – all beer was taxed at the same rate, regardless of ABV. The only real difference in price was between the local and over the border, and even that seemed minimal.

**What advice do you have for other travellers who are looking for great beers?**

Check the local blogs, social media and CAMRA websites for recommendations. As is the case in most places, some of the best places to head for beer are tucked away or in places you wouldn’t have considered. Also, take note of any bottle store recommendations, particularly in BC where the government controls a large portion of the market. On this trip we probably drank ‘in’ more than ‘out’ thanks to finding some great bottle stores with a huge range of local and imported beer. This also meant we got to try many different beers, including a very limited edition bourbon barrel-aged barley wine, and didn’t break the wallets doing so. Of course, as you should anywhere, chat with the staff and those you see eyeing up beers you like. It’s certainly easier than trying every single beer yourself!

Hadyn headed to Japan for a month and managed fit in Kyoto, Osaka and 19 days in Tokyo. While there, he persuaded his partner to go with him on a Kirin brewery tour and also ran a Yeastie Boys tasting at the Baird Brewing Taproom in Nakameguro, Tokyo.

**What was the beer scene like there?**

Kirin and Asahi are not only the biggest brewers in Japan, they are two of the biggest in the world. For example Kirin owns Lion Breweries here and Asahi owns Boundary Road. So it’s not surprising that most of the beer that’s drunk is commercial (as it is around the world).

Mostly the beers are malty and not so bitter. Asahi Super Cold is the worst thing out, bland, flavourless, and meant to be served ‘super cold’ removing any chance of flavour. To be fair, when it’s 33 degrees a rich craft beer isn’t exactly what you want, on top of that you can get a pint for 300 yen at plenty of izakayas (pubs serving beer and Japanese tapas-style food).

Most think of Japanese tech and car companies as being the heavy hitters, but the big brewers are huge. They make up a very large chunk of Japanese advertising, especially billboard space.

The Japanese craft beer scene is incredibly small. And I don’t mean small compared to the big guys, I mean small compared to New Zealand (per capita and market percentage). I am told that there
are roughly 75 craft brewers in Japan, spread out around the country and, as I understand it, rarely collaborate. When I told the crowd at the tasting that Yeastie Boys was available in supermarkets there were gasps of shock.

The reason for this is that there used to be a law that brewers had to produce a huge amount of beer to be allowed to sell it. It was only after this law was changed that craft brewing in Japan was even possible beyond home brewing.

**What was your favourite beer experience along the way?**

The tasting for Yeastie Boys was quite fun. Stu McKinlay asked me if I’d take over a few bottles for people to try and so I got a dozen into my bag, badly affecting my weight allowance. The group was small but energetic, a lot of the bar staff and a few regulars who were over the moon at the chance to taste a beer from New Zealand. Watching their faces and seeing the reactions as they tried the beers like xeRRex was a lot of fun. For the record Motueka Raven was the winner on the day.

The other beer experience I enjoyed was the tasting at the end of the Kirin tour. We got a glass of the frozen beer: cold beer with a slushy-style head (which I was unashamedly excited about trying) and it was fantastic! A gimmick, sure, but a lot of fun to drink.

**What surprised you about the beer or beer scene there?**

I’ve been to Japan a few times and had a lot of beer there, so nothing too surprising. I did learn that Japanese brewers are taxed on the amount of malt in their beer, not on the alcohol. Because of this the large brewers make a number of different beers, some using less malt supplemented with rice or other grains. Cans (most beer in Japan is canned) come plastered with ‘100% malt’ to differentiate them from the other kinds. Also, some beers are blended with other spirits to get around this tax.

Kirin’s marketing division has found that young Japanese don’t like bitter flavours and aren’t interested in overly alcoholic beers. Because of this new beers are being developed with little to no alcohol and little to no flavour.

**What advice do you have for other travellers who are looking for great beers?**

There are a lot of craft beer bars around Japan, with quite a few in Osaka and Tokyo. The staff are always super friendly and often curious about beers from other places. But be prepared to drink a lot of German styles: Kolsch and Altbier especially. Also be prepared to pay a lot. Some craft beers go for ¥950 (which is about $15NZD) per bottle.

Local stuff to look for includes Baird Brewing (available in New Zealand through Hashigo Zake and have three bars in the Tokyo area and one near Shizuoka); Hitachino; Minoh (who have two bars in Osaka); and a very nice beer called Yona Yona. Yona Yona is the easiest to find and you can pick up cans of it from some convenience stores. It won’t blow your mind, but it’s a very nice beer.
Crystal Malt
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Maris Otter
Weyermann Pilsner
Weyermann Vienna
Weyermann Wheat
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IT TAKES A LONG TIME TO CREATE SOMETHING GREAT
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SOME OF NEW ZEALANDS BEST CRAFT BREWED BEERS

SOUTHERNCROSS
GARDEN: BAR: RESTAURANT
In June this year, George travelled to the UK to meet his niece for the first time. Then, on the way home, he accompanied his partner, Doctor Robyn, to the US where she presented at a conference.

In England it is pretty much as you’d expect – there’s still the strong pub culture that serves a handful of commercial beers (Guinness, John Smiths, Stella) plus usually a couple of taps from local breweries. That said I did see a lot more craft beers on the menus at cafes and restaurants than I remember from the last time I was there about three years ago. At least they looked like craft beers in that I didn’t recognise them - they could have easily been in a Liverpool Mac’s or Wimbledon Boundary Road.

America was quite similar to New Zealand in that at each region had their local beer (eg, the North East has Sam Adams everywhere you went) plus the big national brewer ies (Coors, Budweiser), but the visibility of the craft beers wasn’t as apparent to the tourist unless you went looking for it.

What was your favourite beer experience along the way?

Three stood out. In New York, I tracked down the Pony Bar. Tucked away in Hell’s Kitchen, it was a relatively small place and packed on a hot Thursday evening, but the staff took the time to answer my questions and were really happy to talk about the beers. They had the beers on tap displayed on a pair of big screens behind the bar and as something ran out the screens updated.

In Cape Cod we visited the imaginatively named Cape Cod Brewery (tagline, ‘A vacation in every pint’). The beer was nice if unremarkable, but what stood out was the brewery tour. The local information centre built it up as a major attraction. Having allowed three hours out of our busy schedule, we got there to find the corridor of the brewery floor cordoned off and the tour amounted to walking past posters, bottles and merchandise before getting to the end of the 30 foot walkway and being handed a taste of one of their beers in a plastic glass. You then had to walk back past the posters, beer, merchandise and other people behind you in the queue to get out. The whole process took all of about 10 minutes and the majority of that time was waiting in line.

In Chappell Hill, North Carolina, I was just about passing out in the 43 degree heat when I came across the Carolina Brewery. They had a great menu and excellent beers they brewed on-site. I was able to take in a ball game on the big screens while relaxing in the air conditioned brewery-bar.

What surprised you about the beer or beer scene there?

Just how many of the beers I recognised or had tried before. I was amazed that when I went into bottle stores or supermarkets in both the States and the UK, I recognised about 70% of the beers available.

What advice do you have for other travellers who are looking for great beers?

If you don’t have a local to show you around, do your research before you travel. There are great drinking experiences to be had but you have to search for them. A little bit of googling goes a long way.
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This issue I look at Stout, a style of beer that is shrouded in myth, equally popular in the temperate climes of Northern Europe and the sun-baked tropics, and the only non-lager to be counted as a truly global beer style. Even today, drinkers and brewers around the world attribute all sorts of health-related benefits to the black stuff. Mothers still take to Stout when breast-feeding, while in Africa and the Caribbean Stout is seen as a fertility potion. The pitch black colour of Stout and the nitrogen gas-induced creamy head of the big brand Irish examples mean that many consider the style to be frighteningly strong and heavy, when in fact the biggest name example is a relatively lean 4% ABV session beer. An enigma shrouded in a mystery poured into a pint and left to settle on the bar!

Stout and Slender

Today the dominance of Guinness means that Stout’s origins are regularly assumed to lie in the south of Ireland, when in fact the style was born and thrived in the Porter breweries of London. Stout was once a common adjective used to denote that something was strong and robust with slender being the opposite. According to Martyn Cornell, Georgian brewers used the word stout to simply denote strong beer with pale Stouts being as common as dark ones. By the start of the nineteenth century the name ‘brown stout’ was increasingly being used as a synonym for strong Porter. Gradually through the Victorian period the term became inexorably linked with strong Porter.

Through a Glass Darkly

As Stout moved from meaning any strong beer to describing the stronger examples of Porter, malting techniques were changing. Prior to Daniel Wheeler’s invention of barrel roasting malt to make pitch black ‘patent malt’, Porters were probably dark brown and smoky as brewers used wood-fired blown brown malt. The advent of patent malt meant that brewers could easily produce pitch black beers using black roast malt to colour their beers. As a result the name Stout became associated with inky pitch black beer.

Through the Victorian period the public taste for dark beer changed. Patent malt became more common, so brewers could produce Porters that were saleable with less aging as they didn’t need to age out the acrid smoked character of brown malt. As a result, the milder fresh Porters and Stout Porters that the public were drinking were sweeter and less acidic than the Porter their grandparents drank. The public was developing a taste for sweeter beers. Sweet fresh Mild Ale was starting to steal the hearts of the working classes from Porter, so brewers started to develop ways of making their Porters and Stout Porters sweeter to match public taste. In addition to the grist of pale malt, brown malt and black malt, London brewers started to add amber malt and crystal malt to their Porters and Stout Porters to make them sweeter. This culminated in the trend at the end of the nineteenth century for ‘nourishing Stout’ where brewers sought to make their Stouts as sweet and rich as possible and marketed them to nursing mothers, the elderly and invalids.
From Roast Malt to Roast Barley

In 1880 the Free Mash Tun Act was passed. Previously, beer in England was taxed by a levy on the raw ingredients and the use of non-malted grain in brewing was legislated against. Under the Free Mash Tun Act, the tax was charged on the original gravity of the wort, rather than on the malt used to make the brew, allowing brewers to use non malted grains in their beers. Brewers started to use roasted raw barley instead of black patent malt in their dark beers. Initially brewers were sceptical about how stable the colour and flavour of roast barley was and it seems roast barley was first used in products for domestic consumption, while brewers continued to use black malt in export products.

As roast barley became the standard darkening agent for English beer, Porter was dying out. After the First World War the term Porter rapidly dropped out of English brewers’ portfolios, leaving Stout as the dark beer that British brewers produced. The First World War also lowered beer strengths drastically. Stout now started to mean ‘black beer’ rather than ‘strong black beer’. Through the twentieth century beer gravities continued to drop, taking the style further and further away from the idea of a strong beer. Today the biggest selling Stouts are just over 4% ABV.

The Irish Problem

It’s impossible to write about the history of Stout without writing about Ireland. Guinness has been a huge success story. Today it stands alone as the only major international beer brand that isn’t a golden lager. While in the opinion of this writer Draught Guinness is nothing to write home about, Guinness does produce some products with immense character and complexity in the form of Special Export and Foreign Extra. However, the problem with this massive icon is that it often obscures the historical truth with marketing and drinkers’ myth.

In the eighteenth century Ireland had a brewing industry centred in the cities of Dublin and Cork. It seems likely that Irish brewers would have brewed ale across a range of strengths, much like the ale brewers of England. The rise of the industrialized Porter brewers meant that beer was increasingly being exported out of England to foreign markets. Porter started to enter the Irish market and succeed, so Irish brewers started to produce Porters. Guinness was one of a number of Irish brewers who found success. Like their London counterparts, Irish brewers used brown and then black malt. Guinness was undoubtedly successful and by the 1840s the trade in Porter and Stout had reversed, with Guinness being

Nourishing Stout

Towards the end of the nineteenth century the trend of making stouts sweeter lead brewers to market and formulate their stouts to be as rich and wholesome as possible. Brewers started to name their stouts Invalid Stout, and Nourishing Stout. Brewers started adding things to make their stouts more nutritious oatmeal, malted oats, lactose sugar, and oysters were all added to stout. Doctors started to prescribe Stout to their patients and to nursing mothers. Legislation eventually put an end to the health claims, but the myth that stout will give you iron and vitamins persists.
Export Stout

As the Porter brewers grew and as the industrial revolution made the transportation of goods easier, porter was increasingly exported. Inevitably stronger variants of the style were exported as they had better keeping properties. So it was that beers known as ‘stout porter’ and then ‘stout’ joined the list of export products. Stouts were famously exported to Russia and the Baltic, but also to India, Africa, the Caribbean, Australia, America, and, of course, New Zealand. The most famous English Export Stout to survive into living memory was Courage Russian Imperial Stout which disappeared in the mid 90s. Courage has been revived by Wells and Young’s that now own the rights to the beer. Guinness exported massive amounts of stout around the world and still produces two products in its Dublin Brewery that hark back to the time when a brewery’s stronger products were exported. Foreign Extra Stout is roasty dry and rich and is extremely popular in Africa, parts of Asia and the Caribbean. Versions of Foreign Extra Stout are brewed around the world with the Nigerian version which includes Sorghum being the most famous. Guinness also brew Special Export Stout which is a strong product produced for Belgium and the Netherlands.

Guinness was extremely successful – by the end of the First World War it was the largest brewer in the world. As English brewers turned to Mild Ale, bitter Pale Ale and Sweet Stout, Guinness gradually cornered the dry dark beer market. In 1936 Guinness opened the Park Royal Brewery in London to produce bottled Stout for the south of England and the brewery flourished until its eventual closure in 2005. In 1947 Guinness opened a brewery on Long Island to supply the American market, but it closed shortly after as the American Irish population resisted the American-
brewed product. Today Guinness is brewed around the world under contract, often using a local beer as a base and roast barley extract to ‘stoutify’ the beer. Draught Guinness is certainly dry and relatively lean in body, but gives the impression of being full and creamy by the use of a mixed serving gas which contains nitrogen resulting in a creamy texture and head.

**Stout Down Under**

Stout is one of the few styles to have survived in New Zealand through the swill and standardization of New Zealand brown beer. Porter and Stout came to New Zealand with English and Irish immigrants and soon Stout was both being imported into and brewed in New Zealand. Regional breweries around the country produced Stouts. In antique stores around the country, one can still find labels and bottles advertising them. The Irish ancestry of the West Coast provided an enthusiastic market and to supply it there was Westland Extra Stout, Morley and Co Extra Stout Strong, and undoubtedly others. In Auckland there was Ehrenfried and Campbell Extra Stout and in Napier Leopard Black Velvet. Masterton had Burridges Invalid Stout and Mangatainoka Tui Extra Stout.

Well into my drinking life, there was a survivor from this age of New Zealand Stout production in the form of DB Vita Stout. By the time DB pulled the plug on Vita Stout the craft breweries of New Zealand had taken up the cause. Today we have a bewildering array of Stouts to choose from. We have Oyster Stout from Three Boys, Clam Stout from Emerson’s, a classic session Stout from Invercargill, an American Stout from Liberty, Imperial Stout from 8 Wired, and an exotic Coffee and Fig Stout from Epic, plus many more.

**The Theological Question**

If you asked most contemporary brewers or beer judges what the difference between Stout and Porter is, they will tell you Stouts use roast barley, while Porters use patent malt. However, if you study the style guides closely you will see that only a select number of Stouts are expected to display roast barley character. Sweet Stouts,

**Milk Stouts**

In 1946 a ruling was made that British beers made with lactose sugar could not use the word milk on the label. Milk stouts continued but negative associations with elderly women, it was Coronation Street’s Ena Sharples drop of choice, meant the style became an endangered niche. Today all sorts of adjuncts are added to stout with oatmeal, chocolate, and shellfish proving particularly popular here in New Zealand.
Oatmeal Stouts, and British Style Imperial Stouts are all perfectly acceptable without the addition of roast barley, while I have judged a good number of successful robust Porters made with roast barley. Irish Dry Stout, the style that Guinness would fit, is today expected to positively broadcast roast barley, ironic considering that Irish brewers were late converts to the ingredient. All this I think goes to show that roast barley is not the defining characteristic. So what is the difference?

Perhaps controversially, I don’t think there is one. As we have seen, Porter and Stout have at different times been different names for dark beer. There is no historically important difference between them.

I would also argue that the way the styles are today there are no important contemporary differences between them. You can find incredibly roasty assertive beers that go by the name of Porter and relatively soft easy-going beers that go by the name of Stout. I don’t, for instance, mean that there is no difference between a Brown Porter and an Export Stout, but rather that there is no reason why the beer we call the brown Porter couldn’t be called ‘Brown Stout’ or the export Stout an ‘export Porter’.

When the first style guides were written up, there was roasty Guinness influencing brewers’ ideas about Stout and a host of brewers reinventing Porter – the result was a line in the sand that had no basis in reality.

Next issue I will tackle the modern style of Golden Ale.

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**A Baby in Every Bottle**

In Africa and the Caribbean stout has become associated with fertility and sexuality. Despite Guinness discouraging the practice with Roman Catholic disapproval, distributors and retailers regularly use slogans like ‘Guinness, a baby in every bottle!’ and ‘Guinness, puts the lead in your pencil’.

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Epic Brewing Coffee & Fig Imperial Oatmeal Stout

Photo: Phil Cook, www.philcook.net
Beyond Auckland, craft brews were becoming a memory. Northland generally has yet to be made welcome to our world of good beers, but there are the odd pockets where craft brews can be found and supped. Frings Brewery and Bruhaus in Whangarei are craft outlets, as well as The Old Stone Butter Factory and Wine Bar, although they appear to sell brews from craft brewers from other parts of the country. Correct me if I’m wrong, but no craft breweries appear to exist in the Far North.

One old favourite of the few years ago, ‘TaaKawa, Beer of Aotearoa’, was brewed in the Rangitikei at Rewa, near Feilding, moved to the Bay of Islands to recommence brewing, as kawakawa leaves needed for the brewing process were more plentiful. Sadly, as TaaKawa was truly a unique brew, nothing has been heard from brewer Simon recently.

Some bars in the Far North have quite quaint names. Kamo’s The Coalminer’s Daughter, Whangarei’s Danger Danger! Bar and Niteclub, Matakana’s Rusty Pelican, Orewa’s Muldoons (appropriate, considering this was our former PM’s electorate), Totara North’s Gumdiggers, Kerikeri’s Citrus, Paihia’s Bonfire Bar, and Pawarenga’s Golden Stairs are all thriving.

Before we leave Northland, a question for our SOBA readers to ponder:

The Duke of Marlborough in Russell claims to be the oldest hotel in New Zealand. However, both the Thistle Inn, Wellington, and the Moutere Inn, Nelson, lay claim to be the oldest hotel still operating.

Which do you think?

Moving South

Journeying down the west coast of the North Island, our dedicated craft beer drinker would only find one place to stop at before they hit Wellington.

Urenui, north of New Plymouth, is home to mike’s Brewery. In September 1989, Mike began brewing on his rural property and for many years produced just one brew, Mike’s Mild Ale. Initially he did sales solely from his own property, but within a short time, he took up the challenge and offered his brews to selected outlets in New Plymouth. Mike’s is now run by Ron Trigg and his family, including his father Mike (just to continue the name!)

Continuing south, Taranaki had its own Taranaki Bitter many years ago, pretty bland stuff then, and further south the Manawatu had the Standard Brewery, which produced a nationally known revolting lager, and further east at Woodville, the Kauri Brewery enjoyed a number of successful years. The building which housed the Kauri is still standing, now used as a car repair business.

I remember many years ago Manawatu sent its football team over to Brisbane, to the Ballymore Club, to play some social matches, and the local paper there carried the headline ‘Ballymore plays Manawa 2 (and that’s about all!)’.

Wellington

Wellington, the craft brew capital of the world? Not so, in the 50s, 60s, and 70s. Lion, when DB and Leopard were the order of the day. Older SOBA members will remember with great delight, the many quaint bars within the Royal Oak Hotel, situated on the Manners/Cuba/Dixon Street corners.

While the beer was absolute crap, Leopard Continental Lager and Leopard Strong – no other option – the entertainment was more colourful than the movies, and was free.

The infamous Bistro Bar on the ground floor of the Oak was the favoured haunt of the city’s prostitutes, drag queens, transvestites, and other groups. Partytime was specially delightful. The people came in dressed to the nines, lots of hugs and kisses, and it was usually packed to the gunwales, and the wandering hands as one moved around the bar was quite eye-opening.
In those days, anyone going into a bar and requesting a wine, or a non-alcoholic drink, was looked down upon, with disdain.

The Oak was unique, probably nationally, with the number of different bars within the building. The ‘New Tavern’, fronting onto Dixon Street, was the workers’ bar, and one of the first bars in New Zealand to offer ‘tinned beer’, the forerunner of our beer in cans. New Tavern was adjacent to the Bistro, which also fronted on Dixon Street. There was a taxi rank outside the two bars, and drivers regularly avoided it at night, as so many drunks used to stand there.

On the Manners Street side was the public bar where all drinkers congregated, though it lacked the boisterous element the New Tavern suffered. Deeper inside the hotel between all these was the Club Bar, reserved for regulars, and where women could join their partners or safely drink amongst themselves.

Upstairs, three more bars could be found. The Toledo Bar was the lounge bar where the well-heeled ladies and gents used to meet and enjoy their quiet sessions. Card playing and other activities could be seen here. The Coffee Shop was close by, with a bar attached. It advertised their ‘16 hour meal’, where food was provided 16 hours a day.

Also upstairs was The Toastmasters Bar. This was for hotel guests only (the third and top floor of the hotel was accommodation only). The Toastmasters was very difficult to find, for anyone off the street coming in, as it was at the end of a maze of passageways. Tony, my brother, worked at Woolworths in Cuba Street (now a Bike Shop), and frequented the Toastmasters Bar. He remembers having a beer with the veteran actor Arthur Lowe, of Dad’s Army fame.

In more recent times, the old hotel was demolished, and the present day Oaks Complex was put in its place, though this has never achieved the notoriety of the old building. When first opened the complex had its own bistro, known as Jumbos, as it had an elephant theme. Upstairs the Bamboo Bar tried to bring back the queens and characters of old, and while it was popular for a few years, things were never the same.

Today, it is a mishmash of retail stores, a few bars, and a lot of empty spaces.

More on Wellington next issue.
Recipe: Hop Panna Cotta with a Grapefruit & Orange Salad

Ingredients:
- 750 mils pure cream
- 250 mils milk
- 125 g of castor sugar
- ½ vanilla bean pod
- 7 grams of fresh hops or hop plug
- 4 – 6 Gelita Titanium gelatin leaves
- 1 Ruby Red Grapefruit
- 1 Navel orange

Method:
Hops give your beer flavour and bitterness. It is important for this recipe to buy a hop variety that will add a lovely floral citrusy character to the panna cotta and not too much bitterness. I would suggest using Goldings or Willamette. You can buy hops from your local homebrew shop in small packets – or if you have a friend that is into home brewing you can always ask if they could give you some hops. Just make sure you ask for a low bitterness hop or else your panna cotta may end up very bitter – something I quite like but my wife doesn’t.

If you are using hop flowers or plugs you can put them directly into the milk. If you are using pellets you will need to put the hops in a muslin bag or cut the foot out of a pair of new panty hose dunk it in boiling water and then put the hops into the toe and tie the open end off. Put milk into a saucepan and gently warm (do not boil) when hot turn off the heat and then add in the hops and steep for about 10 minutes. Remove the hop bag from the milk and squeeze out as much of the milk as you can or after steeping put contents of the saucepan into a sieve collect the milk and squeeze the fresh hops to get all the milk out. Put the milk into a jug and top up to the 250 mil mark with more milk. The milk will be quite bitter and perhaps - some might say unpleasant, but don’t worry as the cream and the sugar will balance that out.

Heat cream, sugar and vanilla – seeds scraped out added to cream along with the pod and bring to the boil. Take off the heat and add the hop milk and gently combine. Put gelatin leaves into cold water and soak for about 7 or so minutes then squeeze out the water and add the leaves to the hot cream mix. Carefully fold through until they are all dissolved being careful when you mix so as to not create air

This issue, our regular recipe writer, Amy Johns, is taking a break, having recently welcomed her first child, the beautiful Edward. So, as a special treat, we have a recipe from Paul Mercurio’s excellent book, Cooking with Beer. Having sampled quite a few recipes from this book - with my favourite being the meatloaf – I can heartily recommend giving this recipe a go.
bubbles on the surface. Pour into moulds or glasses and put in the fridge for 3 hours or until well set – overnight is better.

Gelatin reacts differently in winter than it does in summer so make sure you read the instruction well. Also if you are going to put the panna cotta in a glass – a wine glass for example – then using 4 gelatin leaves will be fine. If however you intend to turn the panna cotta out of the mold and onto a plate then using 5 – 6 sheets of the gelatin is advisable.

Peel and segment the grapefruit and the orange so all you have is the flesh of each fruit no skin, pith membrane or seeds. When you do this make sure you do it over a bowl so you capture all of the juice. Dice the grapefruit and orange flesh into small dice and put in a bowl with all of the juice collected.

When you serve the panna cotta, either in a glass or on a plate, garnish with a teaspoon or two of the fruit salad. Makes 8 - 10
On the Cover

This issue’s cover was inspired by Joseph Wood of Liberty Brewing. At Mike’s Octoberfest, Liberty had three beers on tap and part way through the day, Joe started making beer blends with great names like ‘Go Back Monster’ (Never Go Back Imperial Stout with Yakima Monster). These blends were both tasty and pretty (as the Liberty beers always are) and I snapped what I thought was an amazing photo – until I got home and discovered it blurry from my, uh, swaying.

Luckily, Joe offered to help me recreate it, with a substitute Imperial Stout. The result: ‘i of the Monster’ – Liberty Yakima Monster with 8Wired iStout.

Blending beers is hardly a new development; ale houses used to blend their ‘old’ ale with ‘mild’ ale, to get the desired blend of sharpness and sweet fruitiness. Today, blending beers is still used to augment the flavours of older beers – such as in Epic Brewing’s Barrel Aged IPA, which is one part fresh Armageddon IPA and two parts IPA aged in American oak barrels.

Beer geeks and brewers are also using blending to experiment with their tastes. Pursuit contributor Kieran Haslett-Moore often blends Emerson’s Bookbinder with big-hopped beers and also likes a 50/50 mix of Bookbinder and Pink Elephant Mammoth. Dan Capper, of the Hopful Thinkers, favours the Imperial Stout - IPA mixes, recommending Epic Double Stout and Hop Zombie or 8Wired’s iStout and Hopwired, while homebrewer Richard Jack prefers a more scientific 2:1:1 mix of the West Coast Blondes, Amarillo, Simco, and Riwaka. My own personal favourite would be a close call between Liberty Scarlet Monster with a lashing of Never Go Back (Never Go Scarlet) and Hallertau Funkonnay with Fullers Past Masters Double Stout, the latter being a lovely sweet and sour experience.

Big thanks for Joe for helping with the photo and donating beer from your stock. Liberty’s delicious beers are now available in 500ml bottles with awesome, eye-catching labels – keep an eye out for them at bars and bottle stores.

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So, you love beer, and you’d like to help advocate for a quality pint everywhere you go?

**What does SOBA do?**
- Fights legal battles to ensure the public remains aware that beer style names should not be the property of any one organisation
- Runs successful beer festivals, exposing more people to great craft beer
- Works at the highly successful Beervana festival, ensuring the public are served by people with great beer knowledge
- Runs the annual National Homebrew Competition, promoting the production of flavourful beer at home and encouraging the rock star craft brewers of tomorrow
- Educates bar staff in beer presentation and quality
- Works with the Brewers Guild to further goals which SOBA shares with them, like regulatory reform
- Maintains a strong national network of enthusiastic beer lovers

**What’ll it cost me?**
Just $30 a year. The price of four pints! What a bargain.

**Sweet, how do I join?**
Visit www.soba.org.nz/member/signup/index

### Local Meetings Around the Country
Many of the regional SOBA groups around the county have regular meetings. To come along and see what SOBA’s about, pop along or email one of the contacts below.

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<tr>
<th>Auckland</th>
<th>Wellington</th>
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<tbody>
<tr>
<td>Martin Bridges</td>
<td>Rob Owen</td>
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<td><a href="mailto:martin@soba.org.nz">martin@soba.org.nz</a></td>
<td><a href="mailto:robert.owen@equator.co.nz">robert.owen@equator.co.nz</a></td>
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<td>Fridays from 5pm</td>
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<td>First Tuesday of the month, 7pm at The Rutland Arms.</td>
<td>Wed 12 December 2012 7.30 pm Eureka</td>
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<td>Wed 13 February, 2013, 7.30 pm. Inch Bar.</td>
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<td>Sat 9 March 2013, 4 pm Portsider</td>
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<td>Wed 10 April 2013, 7.30 pm, Albar</td>
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<td>Sat May 2013 4 pm Starfish</td>
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WE’VE POURED A FAIR AMOUNT OF BEER IN THE LAST TWELVE MONTHS. WE THOUGHT IT WAS ABOUT TIME WE BREWED SOME.

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