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WHO LOVE GOOD BEER

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GOOD PUBS
TASTING NOTES
TRAVEL
the good life

ORIGINAL GRAVITY%

FREE issue 16

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SIX TALES FROM A LIFE IN BEER

Dispatches from Belgium, Britain, Paris, Yorkshire, Boston & Wetherpoons

THE PEOPLE ISSUE

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Cover illustration by Mark Brown
/ markbrown.art

Photo: Lost & Grounded



The Mash /p04 • *People of beer* /p10 • *Photo essay* /p16
Essay /p19 • *Liège* /p21 • *Tasting notes* /p22 • *Your round* /p23



GET READY TO MEET...

...great people of beer

Steve Wellington was the first brewer I ever interviewed, in Burton, which was incidentally also the first time I'd ever visited the place. This was in 1997 and he was in charge of a small brewery that stood in the middle of what was then Bass. The Museum Brewery was a ramshackle affair where bottling was done by hand and Steve was in charge of various beers such as Masterpiece as well as dead beer brands back to life.

These included Bass Nos 1 and 2 and a beer from Joulie's (you can read the piece

here www.realbeer.com/library/authors/turney-jones-a/museumbrewery.php).

Steve, who had been working for Bass since the 1960s, went on to become head brewer for White Shield Brewery and was also the British Guild of Beer Writers' Brewer of the Year, a few years after my visit. And I still know him and spent some time chatting with him during my last visit to Burton.

Since that visit, I have met many brewers, licensees and other people involved in

beer and become friends with a few, which brings me to the theme of the latest issue of Original Gravity%: people. People are, for me, as integral a part of beer writing as travel, food, pubs and the beer that we drink with such relish.

I'm not going to trot out the old cliché of good people make etc etc, but I've always found the beer and pub industry convivial and friendly, even if some of the beers I have been presented with are the equivalent of the school bully in the glass. I want to know

about people, why they take decision to brew, why they spend their days in an industry that very few emerge rich from, what makes them brew this beer instead of that and even where they go for their holidays.

So with this issue we have several interviews and profiles: with a man who wrote a book on Spoons' carpets, Armand of 3 Fontaines, an anatomy of you the reader and a re-imagining of Bristol's ballistic beer scene as a person. We hope you like it. *Adrian Tierney-Jones, Editor %*

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If this beer was a person, it would be...



Daniel Neilson

Daniel is the publisher of Original Gravity%. He's edited several magazines and books, including his latest, *Wild Pub Walks* (CANRA).
Sierra Nevada Pale Ale
He has a scraggy beard and grey soul patch. He knows how this beer scene would play out.



Adrian Tierney-Jones

Editor Adrian Tierney-Jones is a journalist who writes about beer, pubs, food and travel and how they all get on famously. / *maltburns.blogspot.co.uk*
Saint-Germain Page 24
Barley Wine introduces itself to me - poetic, knowledgeable and peppery in unadorned.



Pete Brown

Pete Brown is an author, journalist and broadcaster specialising in food and drink, especially the fun parts like beer and cider. / *petebrown.net*
David would be suave, affable and worldly, but in a car he'd drive at 100 miles an hour, screaming.



Katrien Bryland

Katrien Bryland is a journalist who specialises in tasting the moment. She writes about what's good, pure and true. / *epitaxial.com*
Bush de Noë. A busom piece of work? All curves and spice? You thought you knew the type. She blew your mind, instead.



Will Hawkes

Will Hawkes is a journalist and beer writer. He contributes regularly to the FT and the *Washington Post*. / *wilhawkes.comentary.com*
Brew by Numbers
Saison Clara. This beer is smug. He thinks he's no 1, the problem is that he might be right.

The ART OF BEER

LOST & GROUNDED

The seven friends went marching up the hill, each one in search of something and holding a sceptre in hand. The swan, returning down the hill, appears to have found something. Perhaps they are searching for the racoon on the other side of the hill, himself waving at something, someone. I'm not sure. As I line up the bottles from new-ish Bristol brewery Lost & Grounded, I'm enchanted, intrigued, lost in a story. The labels form a panorama. Much like with the remarkable beers themselves. These are beers – lagers, red ales, saisons – made with such

aplomb, such grace. I'd be enchanted by the beers alone. The beautiful artwork on the bottles only enhances the experience, a true reflection of what's inside.

Lost & Grounded was founded by Alex Troncoso (formerly of Camden Town Brewery) and Annie Clements and started brewing out of Bristol in July 2016.

'Our initial idea was for an illustrative approach, our own modern version of some traditional European label art. The playful side of using animals

scanned from wandering home from our local late one evening and meeting a very dapper and polite urban fox,' Annie says.

Wanting to use a local illustrator, they simply searched online for "Bristol illustrators" and found Alexia Tucker. They called her that day.

'I wanted to make the branding unique,' explains Alexia. 'There are so many

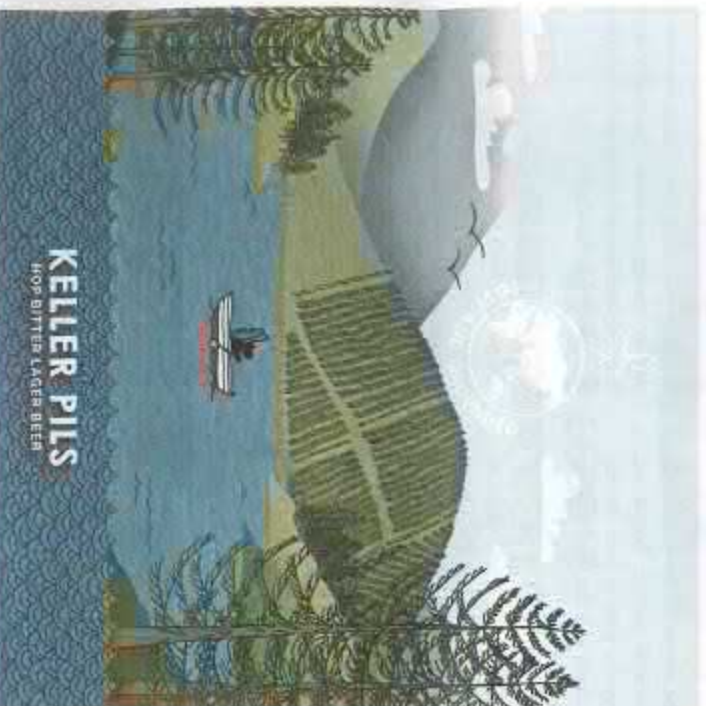
brilliant beer labels out there, the pressure was on to find something new. I thought it would be great to make labels that went on as one long storyboard-like landscape, so there is a real narrative to each image that customers can follow.

'We aim to convey some playful essence of the particular beer, maybe a reference to where one of the ingredients is from, or the type of night you might expect to have after a few of one particular kind!'

Annie agrees: 'We went ahead with a

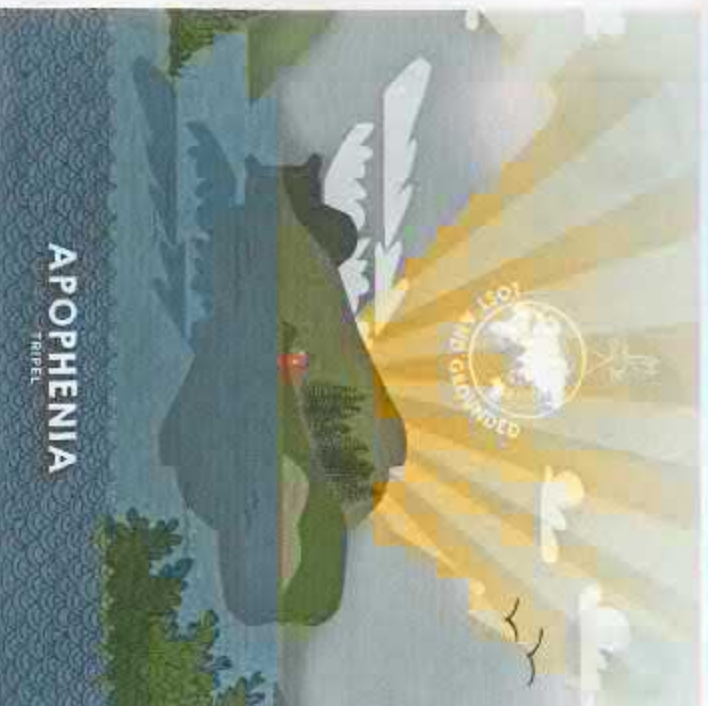
clear and personal vision of what we wanted. Our illustrations are unique and left of centre which matches our brewing philosophy: we make beers that take inspiration from various styles to result in something that is clever and well balanced. Our beers, just as Alexia's beautiful illustrations, have multiple layers to them which can be either dissected by the drinker or can be simply enjoyed without fuss – not everything has to be an intellectual exercise. *DN*

Read the full interview with Alexia and Annie at originalcraftmag.com.



KELLER PILS

HOP BITTER LAGER BEER



APOPHENIA

TRIPEL



RUNNING WITH SCEPTRES

SPECIAL LAGER BEER



NO REST FOR DANCERS

HOPPY RED ALE



Beer meets... CIDER

Several years ago travellers through the ciderlands of the USA (oh, Peter Brown and Bill Bradshaw researching their *World's Best Cider* book) came back with reports of hops being added to cider. Just like the reaction to some of the stranger tales in Hierodorus' Histories, hops in cider seemed outlandish. However, since then not only has hopped cider become become vibrantly on-trend, but beer and cider have shared the same stage as these three exemplary examples show.



/ Mills Brewing/Oliver's Cider, Foché 4.7%

Mills Brewing always brew with wild yeasts. For this one, they brewed a pale ale in the lambic style and then fermented it on Tom Oliver's ciders (the sediment from the bottom of barrels of fermented cider) for eight months. The result is gendry tart, distinctive, without being too sharp. *PB / @MillsBrewing*



/ Thornbridge Brewery, Serpent, 9.5%

This started with a Belgian-style golden ale. Then the beer was put into wooden barrels and less from Tom Oliver's cider makers added. After a year's slumber the beer was bottle conditioned and the result is an elegant and eloquent beer that is tart, vinous, earthy, full-bodied and dry: beer meets cider and all get on famously. *ATT / thornbridgebrewery.co.uk*



/ A The Hop, Oliver's, 5.5%

Hopped ciders can be pretty vile in the wrong hands, but Tom Oliver has an unequalled grasp of flavour and how to balance it. This medium cider, infused with Cascade hops, doesn't quite taste of cider or beer, but some quite wonderful third dimension in its own right. *PB / oliversciderandperry.co.uk*

The 6 PACK

NEW ENGLAND IPAS



So where did the New England IPA, this IPA sub-style, this non-style even, this hybrid of hops, this fantastic beast straight out of Narnia (or should we think Gormenghast, but please read on), this

virtuous paragon of haze and hoppiness come? New England, as the name suggests, could be the home though as is often the case with beer, self-proclaimed historians might suggest that the style's origins are cloaked in mystery with more claims than an office full of ambulance-chasing lawyers.

However, for the sake of pity and peace, let's settle on The Alchemist's Heady Topper as the ur-beer, the one that went

on before everything else and started yet another path down which IPAs can meander:

And now, when we think of a New England IPA, we have a variety of beers beneath this name, being brewed in the USA, the UK and — as I discovered on recent visit to Germany — Berlin. Turbid, milky, burnt orange in colour and it also seems a beer to make anger rise to the surface as if the devil was abroad. 'They're all shit' as someone posted on my Twitter feed when I asked the blog/mob-o-sphere their thoughts on the beer (while more recently another beer writer tweeted a pic of an New England IPA

where bits and pieces of something or other swirled about in the glass — I had drank the same beer, the BrewDog/Cloudwater V2 collaboration, and noted no bits and pieces).

So how shall we proceed? How about that the New England IPA is resonant with the erotic possibilities of ripe and bruised tropical fruit skin on both the nose and palate, prickly with the sharp bite of carbonation, Las Vegas crooner smooth in the middle palate, laced with a lushness of juiciness, lacking in bitterness, and when cold and correctly brewed, as drinkable as any beer style, whatever its origins and designation. *ATT*



/ Black Market Brewing, Batch 001, 7.5%

Black Market Brewing make beers with Herculean-strength hops. This 'New England-style IPA' adheres to 'style', but has a welcome thrack of bitterness.



/ Unlabeled Brewery, NEIPA, 5.5%

Proof that a self-proclaimed NEIPA can't have a hint of bitterness. Massive tangerine and pineapple on the nose. More fruit on the palate, but with a dry bitter twist making it very drinkable.



/ Odorous Brew Co, The Cid, 6.2%

This darkly amber beer has the hallmarks of a NE IPA, but with the attitude the label suggests. Low on bitterness, but big on the dank, allium aroma. On the tongue, a grown-up fruit cocktail.



/ Cloudwater in BrewDog, New England IPA V2, 8.5%

Aromatics of mango, papaya and the scintiness of biscuity malt spring from the glass, while the tropical fruit continues with a creaminess, a pithiness and a dry finish.



/ De Molten/Magic Rock Magic, Thick, 8.4%

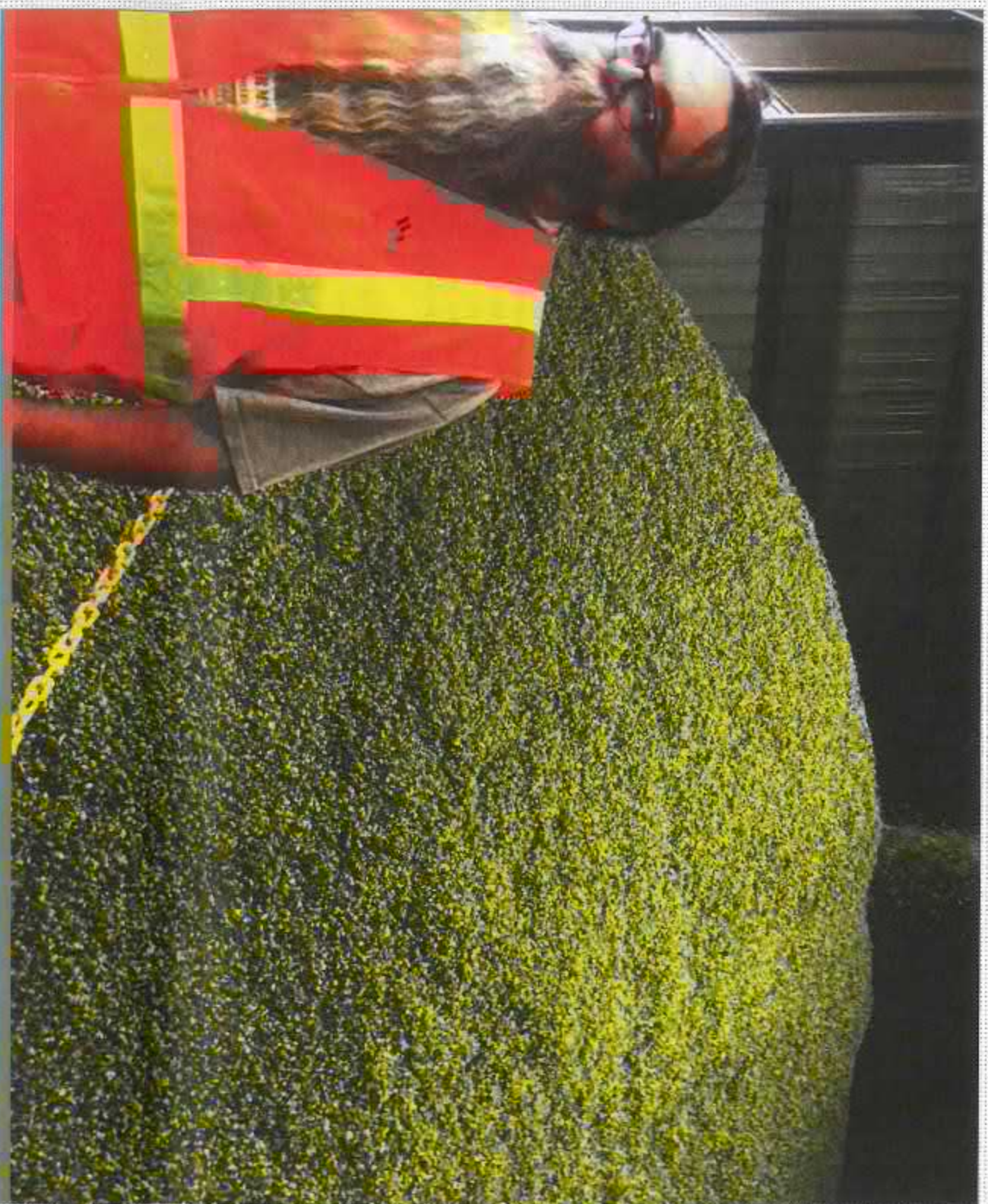
Wow, this is a big, sweet, fruity and alcoholic, and with cornflakes. This Magic Rock/De Molten collaboration is so fruity, syrupy, it needs care and attention.



/ Red Willow, Perceptionless, 6.6%

Macleod's Red Willow are not afraid to call Perceptionless a New England IPA, explaining that in their view the sub-style is all about lots of aromatics and a juicy mouth feel. And of course the haze.





The big PICTURE

The Big Picture is a new series that focuses on one single image. It doesn't have to be beautifully shot (obviously), but it tells a story. Meet Jim...

This is *Big Jim*. Boyd Jim works at Roy Farms in the Yakima Valley, Washington.

State: Among other crops, Roy Farms grows more hops than the entire British hop industry combined. Such a big farm requires a big character to run it, and that character is Jim. Local journalist Brendan Monahan wrote of him, "Jim Boyd is not a guy who can disappear in a crowd. Jim

Boyd is a crowd." If you're good, he'll show you around Roy Farms during the hop-picking season.

Here he is standing in front of the hops as they come out of the drying kilns. If you love hops (and you don't love them as

much as Jim does) you'll probably look at the green mountains forming before you express a desire to jump among them. "Two reasons why you can't do that," Jim tells you, "one is, you will itch for days. Two, this is a food producer and I don't want your stinky ass in my beer." PB.

IPAs: A Legend in Our Time / Roger Prosz



IPAs: A Legend in Our Time
/ Roger Prosz



Miracle Brew
/ Pete Brown



Wild Pub Walks
/ Daniel Neilson

Beer BOOKS

A handsome volume that celebrates the IPA in all its forms. It's a weighty and well-researched read, featuring history, brewing techniques and, naturally, a sleek selection of IPAs from all over the world. It's a thirst-inducing labour of love and a beautiful hymn of praise to craft beer's most successful beer style. *ATJ* / pavilionbooks.com

If you want to know about the four ingredients of beer then this is the book you will need to buy and devour. Brown travelled across the world in a quest to understand and celebrate the name of beer and the result is a fantastically readable and knowledgeable book that you will find hard to put down. *ATJ* / norbord.com

A shameless nepotism perhaps, but this entertaining excuse for getting in the wild and having a few afterwards is written by Original Gravity's publisher. There are 22 walks in wild and remote parts of the UK, all with some great boozers at the end. *ATJ* / shop.camra.org.uk

The Q&A

Robert Middleton, founder of London brewery Orbit

You've recently changed the brewery's branding. Why?

We wanted our new branding to better represent who we are, what we stand for, our personality. We also wanted it to communicate all of that more strongly to the customer. We're committed to making timeless styles with an eye for balance and finesse, we strongly value our independence and we love music. We really hope people love our new branding as much as we do.

Which beer of yours gets you thinking 'yeah, I'm glad I am a brewer'?

That would have to be our Kölsch, Nico, which is our take on the traditional beers of Cologne. This beer has so much going on within it – it's fragrant and light, with beautiful fruity esters from the Kölsch yeast, alongside herbal, slightly spicy Tettnang hops. Clean, balanced, dry and refreshing. Like

Altbeer, it's an Oberbürger Lagerbier - warm fermentation followed by cold conditioning - genius.

What are you listening to at the moment and what is so good about it.

I've been hooked by the Lemon Twigs, Mchyl Ethel and The Big Moon recently. Original, genuine, creative tunes with personality. Bands doing their own thing in the spirit of independent music. I'm off to End of the Road and Austin City Limits this year, so will hopefully discover some more new music.

You took a van around Scotland and visited loads of breweries – what's your next expedition? Cycle about London and visiting pubs with Bardley Perkins livery still on them perhaps?

Brewing in London feels like a pretty exciting journey in itself, but we keep the spirit of travel alive with our annual team trips.

Cologne, Düsseldorf and Bamberg have featured so far. Looks like Prague is the favourite next time around.

Do you think it takes a certain person to be a brewer and what is that certain something?

I got into brewing primarily because of the brewers I met on my tour. We probably all have our quirks, but share a passion for beer, a desire to create something special and a collaborative nature. It helps to let your heart rule your head most of the time.

Where are you going on holiday this summer?

Actually, we're off tomorrow in our camper van Brian – star of the Scottish brewery tour. Probably head to France, but the joy of camper vaning is that you can enjoy the journey without knowing your exact destination. A bit like starting a brewery.



Anatomy of... YOU

Last month we did our first ever readership survey to find out a bit more about you, so we can tailor Original Gravity% more to what you want, and also because we're nosy. You're quite interesting really, aren't you? You have very well developed points of view on the stuff you know about, but you're always keen to learn

more. A third of you believe 'craft beer' as a term has become meaningless, but a fifth of you are sure you know exactly what it means, and whatever it is, you all drink it. But beer isn't the only thing that interests you. You have an artistic side, and you enjoy travelling. You're pretty cool. We like you.

APPEARANCE

90% of you are male. Chances are you're aged between 25-44, and you're working full time. A lot of you live in London and the South East



WHAT TO DRINK

Your favourite style is IPA. You also like sour, pale ale and stout. 58% think mainstream lager is awful. 7% have never tried a sour beer.



WHERE TO DRINK

Not surprising given where Original Gravity% is distributed, but half of you prefer to drink at a modern craft beer bar. The other half are mainly split between home and a pub.

WHAT TO DRINK FROM

Your favourite format is keg, followed by cans and then real ale casks. You haven't really got into growlers yet, despite all the chat about them.



WHAT YOU LIKE

You enjoy Anatomy of... (thanks!) and our Q&A the most, making this the coolest page in the mag.



WHAT TO READ

Seven out of 10 of you love OG or think it's pretty damn good. You want us to write more about industry news and gossip, and give you more beer travel guides. OK

WHEN TO DRINK

Every damn one of you drinks beer once a week or more. Don't listen to the neo-puritans. We're proud of you.



WEIRD FACT

2% of you have bought a new pair of trainers since filling in our survey.

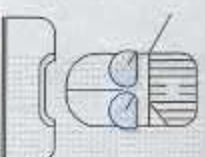
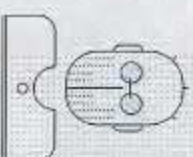
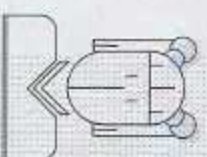


THREE
TO ARGUE
WITH!

Craft beer is... [Brewed by an] independently owned beer brewery, producing unique and interesting beers using the best natural ingredients available. Or at least that is what it should mean.

Craft beer is... It is a description of the type of beer I drink and I don't get too caught up in the 'true' meaning or accuracy of the term.

Craft beer is... Sorry...I did work out the definition of craft beer, but AB Inbev made me an offer I couldn't refuse, so I sold it to them.





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The Q&A 2

Kyle Larsen, Head Brewer, Siren Craft Brew



Grow your own... BEER



It's six months since Growing Beer started and the plot is unrecognisable from its rubbish-strewn, weed-laden former self, as beer sommelier and advocate Ben Richards reports

"The hops have shot up, with Cascade and Fuggles reaching the top of their lines in May, and by July all four varieties are looking ready to start producing cones soon. They've weathered spring storms that have severed vines, had shoots nibbled by rabbits and played host to an epic battle between aphids, ants and ladybirds but they're still going strong.

The barley is also looking good, at full height and turning the classic golden yellow colour as the ears curve back down to the ground, despite equally challenging conditions. Being an organic crop there's a constant battle to keep down the weeds and recent bad weather has caused some of the crop to fall over, leaving a trail that initially had me blaming cattle, deer or a rogue badger. The good news is that most of it should still ripen – every grain lost is a tiny bit less beer come the final tasting.

Torrential downpours may be bad for hops and barley, but they are good if you're collecting rain and the water butt is already half full. When we get to the brew day in October it should just be a case of filtering it and then using in place of mains water.

Yeast is still proving to be the tricky one. I've got the help of researchers at the University

of Exeter, who are taking plant, flower and fruit samples from the allotment and isolating the yeasts that may be present. It's a complex process and it's quite likely that it won't provide me with a useful yeast until the end of the summer, so it won't be until quite late in the day that I find out if I've been able to get one of the strains needed for brewing.

The next steps are to hope that the barley survives the British summer, before harvesting this and the hops in late-August and early-September respectively. Then, after the grain is malted, the hops dried and hopefully the year culminated it'll be all systems go come the autumn to put it together and create the final beer. Exactly what, how much and the equipment to be used is still to be decided, as it depends on how the harvest goes and what raw ingredients I'll have before me at the time.

The podcast comes out in September and will take listeners from the cold, early days of winter to the final beer at the end of the project. The launch date will be announced on the social media, all @growingbeer, as well as the website: [/growingbeercak](http://growingbeercak.com)

Where did you brew before and what brought you to the UK?

I brewed at Double Mountain Brewery in Hood River, OR and before that at Full Sail Brewing also in Hood River. Well, Siren brought me to the UK really. I was looking to brew for an innovative and exciting brewery, preferably outside the states, and well Siren ticked those boxes. I hadn't previously heard of Siren but they got a great recommendation from a colleague in the UK so I sent a resume and as luck would have it they were in the market for a head brewer.

What do you do if not brewing, fishing, racing fast cars, catting?

I hang out with my three kiddos and wife they are my best friends really. We like to travel quite a bit so currently I'm enjoying exploring the English country side. I also love making bread and mountain biking. Two things I try to do as much as possible but maybe not as much as I'd like.

How do you design a beer?

I generally design a beer by starting with what I envision the end product turning out like and then working

backwards. I'll write out a description of the beer first and then figure out what raw materials and techniques will get me what I'm looking for. After that I cross my fingers that everything turns out good.

Is Berkshire boring?

No not for me. I love the country side and traditional country pubs. The only thing missing is a good craft beer pub... luckily we are going to be opening a tasting room and event space at our new warehouse/barrel home so it won't be long until Finchampstead gets even better.

In our love of hops we forget about water, are you a water hore?

Is that a small animal that? If so then yes!

You have barrels for wood aging, do you see a day when breweries ditch wooden barrels in a similar way as the great porter breweries did, or is this wording of wood just a settling back into the past?

I think barrel aged beer is here to stay. Barrels are great for so many reasons I don't see why I would ever stop using them. *DNV*

[/sirencraftbrew.com](http://sirencraftbrew.com)

ME WWS

- Camden Town Brewery officially launched its new, shiny brewery and visitor centre in July. Keep an eye on @camdenbrewery for details of more open days.
- Bristol Brewery School has opened its doors offering all manner of courses from evening off-flavour lessons to a five-day IBD accredited syllabus.
- The Brewers Association of American unveiled a new seal of an upside down bottle

that 'small and independent' breweries can use on the packaging to prove their independence. Thoughts from the industry have been 'mixed' (we write, diplomatically).

- SIBA followed suit with their own seal for the same purpose; seeking "far greater clarity in the market place" citing the fact that Carlsberg bought London Fields Brewery.
- More heart-warming is that Modern Times, the fantastic San Diego brewery, has become



100% employee owned, making it even cooler.

- Beer writer Melissa Cole has released the rather lovely *Little Book of Craft Beer: A guide to over 100 of the world's finest brews*.



- For a full, twice-monthly round up of all the news, views and idle gossip from the beer world sign up to a lovely new newsletter at originalgrativitymag.com

ARMAND DEBELDER

Katrien Bruyland meets Armand Debelder of 3 Fonteinen and sees his dreams come true

Pour lambic on his fingers and he'll tell you exactly how old the beer is. Armand Debelder was born and bred in Oude Geuze. Tough as the pits in the cherries macerating on 3 Fonteinen Oude Kriek, he's a blend of passion, pride and wit.

'Beers based on spontaneous fermentation can be made pretty much anywhere in the world. Feel free to call your sour beer exactly that. Our beers being called "sours", however, increasingly gets on my nerves. Would you refer to champagne as "sparkling wine"? You wouldn't! Speaking of champagne... Calling our beers "the beer world's champagne" pisses us off. Oude Geuze and Oude Kriek are lambic beers. They result from a choice of ingredients, the Flanders Pajottenland terroir, unique production techniques and generations of know-how.'

Armand Debelder is one to set the record straight. And the lambic vocabulary. One of the last Pajottenland men standing, he has the right to. 'Nowadays, we brew some of the lambic wort ourselves. Nevertheless, I still don't call myself a lambic brewer. As most of his competitors, my father was a lambic blending pub owner.' Traditionally, lambic blenders each made their own lambic beer blends with wort brought from several lambic brewers. Gaston Debelder strictly sold his beers at 3 Fonteinen pub. Starting early October, blending one-, two- and old three-year-old lambic to geuze is still limited to the cold seasons.

Born in the early 1950s, as a toddler, Armand Debelder had to sort geuze bottles before going to bed. With no room for play, his childhood memories are doused in lambic. By the time his father opened 3 Fonteinen restaurant, Belgian Pils and the lower alcohol workman's 'export' beer had gained the public's attention. Unfortunately, the cooling systems needed to chill-serve the trendy beers served in the



restaurant released heat, wreaking havoc on the Oude Geuze and Oude Kriek beers sleeping in the same space. Exploding bottles, resulting fruit fly infestations and the public becoming fed up with warm, oxidised beer pushed most lambic blenders to quit.

'Debelder' and 'quitting' don't blend. While brother Guido took over the family's restaurant, chef Armand left the kitchen

with a calling. 'Take Armand's guided tour at 3 Fonteinen to learn the story of the one compliment his father ever gave him. 'My father was a hard man. His tough love paid off and taught me tenacity. One day in 2009, we lost every ageing bottle of beer we had due to a faulty thermostat. With nothing to sell, we were virtually bankrupt. The beer pouring from the bottles which hadn't exploded tasted of cardboard. I had it distilled to Armand's Spirit: pure, distilled Oude Geuze. The distillate generated some money to buy new wort. After I promised I wouldn't quit, our colleagues at Boon and Lindemans jumped in to help us start from scratch.'

Over 60 years after watching his father uncork bottles in the family's pub, Armand is leaving the stage at 3 Fonteinen to his young business partners Werner Van Obberghen and Michael Blancquaert. Backed by a discreet investor, lambic-O-droom is Armand Debelder's dream come true. Droom is Flemish for dream. A few kilometers downhill from 3 Fonteinen in Beersel, lambic-O-droom is a feeder warehouse meets tasting room and lambic beer shop, which is giving lambic lovers a lot to dream about.

SIMON THILLOU

The man behind Paris' best beer shop has a chat
with Will Hawkes

It's just before 10am on a sultry Paris summer morning and a queue is beginning to form outside the Pompidou Centre. A street away, La Cave à Bulles is quietly opening for business. This one-room beer bottle shop does not have the pulling power of its neighbourhood, but it has had its own impact on Parisian culture.

La Cave à Bulles is the source of Paris's ongoing beer awakening, having turned wine drinkers into beer-lovers and beer-lovers into brewers. Simon [Thillou] and his team are the tastemakers for a growing generation of brewers and drinkers; says Thierry Roche, the head brewer at Paris brewery La Goutte D'Or: 'Without them, the city's drinkers would be less enlightened.'

Inside, Thillou is busying himself ahead of another day of selling beer. The owner of La Cave à Bulles is humble about his contribution to Paris' burgeoning beer scene. 'It's difficult to talk about yourself,' Thillou, 41, says. 'I think we've offered more taste to the consumer; we've tried to reach people that if it's not easy, it's not beer.'

So much has changed since La Cave à Bulles opened in 2006. Then, Parisian beer culture consisted of Belgian staples, jockey British brewpubs and the name Brasserie, which had long ago ceased to mean brewery.

Now there are many real breweries – like La Goutte D'Or, founded in 2012 – in the

city and surrounding suburbs. There are perhaps 20 beer-focused bottle shops and a number of good bars. Even the city's great department store, Galeries Lafayette, has a tidy selection.

La Cave à Bulles, meanwhile, has around 400 beers on its shelves, with 80 per cent of them French. Paris has become more of a beer city than it ever was, says Thillou,



whose own beer awakening came with a bottle of Rochefort 10 more than 20 years ago.

It's appropriate that a bottle shop kickstarted Paris' beer scene, since – due to eye-watering costs, bureaucratic hurdles and the fact most bars are under contract to distributors – it's very hard to open a beer bar in Paris. Thillou, a shareholder in Paris's best beer bar, La Fine Mousse, says real change will come when ordinary bars convert to flavoursome beer.

When they do, they may well come to him for a few tips. Thillou is wary of picking favourites, but he says two French breweries in particular have been hugely influential: Thiriez, in the North, and Mont Salève, in the Alps. Both are well represented on his shop's shelves. 'Daniel Thiriez is the godfather of the beer scene in France,' he says, 'and I'm blown away by what Mont Salève is doing.'

Thillou estimates that a third of his customers are Parisian aficionados, a third are foreign beer-lovers (including Americans, who make a beeline for his excellent Lambic selection), and a third are buying gifts or for special dinners. He also sells home-brewing kit and some professional brewers – like Azimut, now established in Bordeaux – got their start having caught the beer bug at La Cave à Bulles. He is also one of the founders of Brew Unique, a brewing school in the heart of Paris.

Thillou's dream of a city where good beer is taken for granted is moving closer every day. A new brewery recently established itself in his neighbourhood, the 19th arrondissement, called Brasserie de L'Ére. 'I can walk there to get beer,' he says. 'You step into the brewery, the beer is good, you drink it, you have pleasure; that's the meaning of life.'

La Cave à Bulles, 45 Rue Quincampoix, 75004 Paris; cavebulles-paris.fr

MURRIEL CHATEL

Wine and beer aren't such diverse worlds as **Pete Brown** discovered when he met the MD of Borough Wines

There's an odd view in some corners of the craft beer world that beer and wine are somehow enemies. As vaguely recognisable beer writers, we here at Original Gravity% are often pulled up if we're seen drinking the odd glass of wine, as if this is some kind of betrayal. But as Garrett Oliver, Brewmaster at Brooklyn Brewery, is fond of saying, he has far more in common, and much more to talk about with, a master winemaker than he does with some guy who pushes a few buttons to churn out industrial lager.

If you're interested in the good stuff in one drink, chances are you might also want quality in another. And that's why Borough Wines is rapidly gaining a reputation as one of the best beer shops in and around London.

Muriel Chatel, Managing Director of Borough Wines, comes from a family of winemakers. Her grandfather made wine in Algeria, and her sister is a successful winemaker in the Dordogne. But Bordeaux-born Muriel had her heart set on living in London. In 2002, she opened her first wine shop on Borough Market.

'For a long time I only stocked 30 wines. I really loved importing them, selling them on the market and wholesale to the restaurants around there. It wasn't a rational business model, but people aren't rational. I loved it. I loved doing business in London, where you can get wines from all around the world.'

The irrational business model ran into trouble in 2008, after the global financial crash. 'A lot of restaurants went under after that. The only way for us to stay in business was to focus on retail and open another shop.'

The pace of growth accelerated as Muriel and her business partner realised that a good wine shop could offer an important focus within a community. 'All our shops



are in strong communities', she says, 'Go around them and they all look like Borough Wine shops, but each of them is suited to its own particular neighbourhood.'

This expansion across London – there are now ten shops with more in the pipeline – coincided with the rise of London's craft beer scene. With its localised expression, beer suited Muriel's community focus perfectly. Beer now accounts for twenty per cent of all Borough Wines' revenue.

'I love beer because I was missing the production side,' says Muriel. 'The frustration with wine is that it's very slow. You make a decision and it can be three years before you see what happens. The beer experience is that you decide you want something, you can make it immediately and see how it goes. Beer is so open and diverse. Wine has a lot to learn from it.'

Making a business out of beer and wine, then, feels symbiotic – a balance of long-term structure and safety, and the mercurial dynamism of modern craft beer. And both sides share the excitement of people and place. Borough Wines focuses on locally brewed beer, but is also looking to import beers direct from Europe. At the end of 2016, Muriel hired Mitch Adams – a beer writer and educator and former publican – to beef up the beer selection, and to open the shop's own microbrewery, a modest one barrel plant in the cellar beneath Islington's Essex Road branch. And so, the cross-fertilisation keeps coming. Inspired perhaps by the availability of growers in craft beer bottle shops, Borough Wines has innovated a refillable wine bottle scheme, which allows it to sell superior wines at supermarket prices.

'You can't just look at a business like ours as a wine business, it has to be a drinks business,' says Muriel. 'Wine on tap and wine refills are a direct result of our learning from the beer world.' Seems grape and grain mix just fine after all.

JIM KOCH

The king of craft maybe, but the founder of Boston Beer Company is full of humble admiration finds **Daniel Neilson**

Considered, kindly, generous. On occasions his voice wavers, crackling slightly with emotion. On other occasions his exuberant enthusiasm bursts forth through his waving arms. Jim Koch, co-founder and chairman of the Boston Beer Company, is genuine, thoroughly genuine.

We meet at Shepherd Neame in Faversham. He has come over to open the brewery's refurbished brewhouse, where his flagship beer, Samuel Adams Boston Lager, is produced for UK drinkers.

'To come through here as a brewer is a moment of reverence,' Jim tells me. 'To be on a site that is in its fifth century, way older than our country, it's like being on sacred ground – and we come from Boston where we think there's a lot of old stuff! The only other time I've had that moment of reverence was climbing up the hill to Westminster.'

There's a similar reverence when people meet Jim. He is the sixth-generation son to follow in the family business of brewing (longer than the Busch family he points out). But it was a beer he brewed in the early 1980s that will forever see his name in the index of every beer book.

'I started brewing Boston Lager in my kitchen, five-gallon batches,' he recalls of a time when US beer was overwhelmingly poor. 'It's thankfully very different now. My dad was also originally sceptical about the project.'

'I grew up in a German part of the US and he apprenticed in a brewery in Cincinnati, Ohio. His word was local breweries getting ground up by big breweries. Finally, what convinced him was me saying: "Dad, I'm not competing against Budweiser, Millers and Coors, because I know they'll kill me. I'm going to compete with the imports. I'm going to give people a better beer, and fresh". I always believe that if you give people



a better tasting product, some fragment of the population will drink it. And my original business plan was that in five years I'd brew 5000 barrels and it would level off. We got to 5000 barrels in five months.'

Jim is friends with Sierra Nevada founder Ken Grossman, and together with a few other early pioneers they were at the forefront of what is now the craft beer movement. 'What's cool to me is that the centre of innovation in the brewing world

has migrated to the US. It's very important for me, from an American brewing family that goes back to when American beer was very respected. When I started in 1984 it was a laughing stock.

'But it's a wonderful American story of a handful of kind of misfits and outcasts, because that's what we were. We had a vision and a passion that in 30 years have taken American beer from being a joke to the role model of how great beer is made. We have managed to transform brewing in the United States and now in the rest of the world as craft beer becomes a global phenomenon. It restored integrity and quality to beer all over the world.'

He tells stories about Michael Jackson kipping on his couch, of how, after Coca Cola and Pepsi changed systems, there was a glut of 55-gallon stainless steel containers which was used by many craft breweries across the country, about hunting out Bishop's Finger and using Munton's Homebrewing supplies. He makes a comment about how yeast was his kids' first pets. I think he's joking until he talks about feeding them with maltose.

He's also realistic about today's scene. Overcrowded in the States maybe, but only if you work on the distribution. 'The success model is a taproom,' he says.

After the interview we walk through the hallowed building of Britain's oldest brewery, but it's Jim people are here to see.

'BRISTOL'

Meet 'Bristol', full of personality, full of life, full of beer.

By Adrian Tierney-Jones

Flat Bass and cider. Oh and an approximation of the Courage that used to be brewed in the city. That was the person I recall voicing Bristol beer — upright (was that a cravat I saw chucked away in the corner or maybe a Rover's scarf?), slightly nasal in his delivery (yes it was always a male), sometimes acidic, sometimes sour. Maybe on another day a quiet chap who occasionally erupted, an urban-based mastercar of the art of the Morris.

Now.

He or she (for beer has changed so much in the city that you needn't specify a gender) might not be wearing a bandana or street-preaching about craft, but there's a blue-ice coolness and paper-cut sharpness about the voice that the city's beer scene represents. Furthermore, there's a reach for flavour, a breach in the walls of conformity and a waving of the flag of liberty that suggests Paris in 1830.

Here's **Moor's** **Justin Hawke**: authoritative, confident, resolute but also accustomed to challenging custom (an irony given his West Point background, an experience he says taught him focus, detail and hard work): 'one of the things that makes Bristol great for beer is the geography as the city is compact so it's easy to get around. There's also the nature of the people. I have always said that it is the San Francisco of the UK. Oh and there are some great brewers.'

If Moor is the voice, the clarion call, the man on the street corner, then **Wiper & True** is the artistic, let's-see-what-happens part of the soul, a drawl, a thoughtful trawl through brewing with an almost academic conclusion on what it means to be a brewer. In the Old Butcher's Shop I experienced the brewery conduct a tasting of several beers, one which was their attempt to produce an English saison. The brewery had contacted



yeast producers **White Labs** and asked if they had any strains that approximated those with a farmhouse/saison character.

'To our surprise they found two,' **Michael Wiper** said, 'one that came from a brewery that used Yorkshire squares and the other from Manchester.'

The beer tasted was the Yorkshire one and it had barley, wheat and oats in the mash, while the fermentation temperature had

been allowed to stay up to 27° C — what I tasted was an austere and lean beer, slightly creamy, sharply fruity, making me think of a lonely farmhouse in the Mendips as dusk drew in and the lights came on and corks emerged from a bottle with a gentle pop.

Now, let's hear the voice of **Bristol Beer Factory**, arguably the first Bristol brewery to seize the chance of the emerging and all-consuming collusion between new wave and what had gone before. The resolution is a mix of the gravelly voice of experience and the likeable vice of extensor design (the brewery tap at the Tobacco factory is also liberably post-industrial). It was here that my faith in the fulsome-ness of British bitter was resurrected with a tasting of its **Fortitude**: chewy and biscuity, dry and slightly honeyed.

Finally, the body of beer that is Bristol also has to speak with a poetic voice, and I turn my ear to a shell and hear the siren voice of **Lost and Grounded's Apophenia**. This is an 8.3% tripel, crystalline and brilliant in its citrusy fruitiness: full bodied, effervescent, elegant and eloquent, a voice that demands to be heard. And with that in mind you could say that Bristol is full of voices, singular, challenging, poetic, experimental, demanding, wistful but above all crystal clear in what they are saying to us — we are one and yet we are not (which is why you can also include **Bath**, **Left Handed Giant** and **Good Chemistry** as voices in the clamour).

KIT CALESS

Pete Brown has a chat with Kit Cales, for whom Spoons' carpets have been an inspiration for an intriguing book

'It's like being a football fan. Love the club, hate the board.'

Kit Cales is trying to explain his feelings toward the JD Wetherspoon chain.

'It's easy to mock these spaces, and mock the customers. But it's just tabloid shorthand.'

We're talking about the infamous pub chain because Kit has written a book about Wetherspoon's carpets. Why?

'I was reading a novel called *The Way In*, a dark satire on conferences and chain hotels. The protagonist spends his time in this hotel chain and starts to realise that the bland works of art by the lifts have a deeper meaning, that the artworks in all the different hotels fit together to create a big picture. I finished reading the book in a Canterbury Wetherspoons and I wondered if perhaps all the Wetherspoons carpets were similar, all part of one big design, so I took a photograph of the carpet. Then, when I got home I went to one in Mare Street in Hackney, and the carpet was completely different. I realised Spoons was the opposite of the novel.'

Kit had discovered one of the many beguiling quirks of this much-dented high street chain. It turns out that every single branch of Wetherspoons has its own, uniquely designed carpet. The pattern often picks up on elements of local history or celebrates local heroes. Others are abstract. Some are painfully violent on the eyes. Few are boring. So Kit began to collect them. He put them

on a blog, and debuted the idea on Twitter. Within six hours, he had a collection of fifty photos of different carpets. As it grew, the blog was featured on TV and in national press. A book commission followed.

Most of the media coverage is about the bars, but there's a lot more to it than that. There's a fondness and a soul to it, he says. Kit grew up in and around pubs, and



worked in them from the age of eighteen. When he moved to London, pub shifts allowed him to earn a living while writing and setting up the publisher Influx Press. While he's never worked in a Spoons, he has a lot of time for those who do, and for those who drink in them.

'People are often afraid of regulars if you're not one yourself. They have a gilded presence, he says. But I always stand at the bar, waiting for a conversation to happen. I wanted to

talk to everyone because I was going around the country taking photos of carpets. I didn't want to be in there for just five minutes. The only differences between one Wetherspoons and the next are the carpets and the people. The book is about both.'

We agree about the "Wetherspoons paradox": the law dictates that any given aspect of Spoons is either wonderful or awful, with little in between. Stories of zero hours contracts, or the habit of founder Tim Martin to hector his customers about Brexit, are widely reported. Some of the better aspects receive less coverage.

'I like the honesty of Spoons,' says Kit. 'They're not the same as a proper pub, but they're not bad. A Spoons is quite happy to be a Spoons. People call it Spoons rather than by its name. The one in Canterbury is called the West Gate Inn, but if you call it that, people don't know where you mean. You explain where it is and they go, "Oh, you mean the West Gate Spoons". That's a signifier of how strong the brand is: every one has a name and they always have, but people always just call them "Spoons".'

As the book reveals, there's far more to the chain than its surface blandness suggests. 'The staff are often very good,' says Kit. 'They're polite and patient enough to clean up your sick.'

Spoons Carpets: An Appreciation is published by Square Peg. RRP £8.99.



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YOU GUYS!

Our friends. Firstly, let us thank you for all your support over the last couple of years, following *Original Gravity*'s magazine. It means everything to us. So when we decided on the 'people' issue – it was our readers who we thought deserved the biggest spread – and wow did you deliver. Twitter went nuts. This is nowhere near the full amount of pictures we got sent – we'll find a way to squeeze them in somewhere else, but they are the ones that made us laugh the most. As you'll have seen from page 7, we've been conducting a bit of research ourselves as we begin to expand in a more meaningful manner. And, in short, you're a great bunch of people.

Thanks again for all your support.

Daniel, Adrian, Pete and Adam



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MEETING MICHAEL

The Beer Hunter,
they called him.

By Pete Brown

Ten years after his death, it's almost impossible to imagine what the beer scene was like when Michael Jackson started writing about it. Because really, there was no beer scene.

Sure, people drank beer, and CAMRA had just started campaigning to save traditional ale, but no one really analysed it, wrote about it, or celebrated it in any kind of convincing way before Jackson came along.

Born in West Yorkshire in 1942, Jackson began his career as a local newspaper journalist, and soon developed a love of great beer. His job saw him travel a great deal, and for many years he sought out and catalogued local brews wherever his work took him. In 1977 he published the first ever *World Guide to Beer*, which explored the different brewing traditions around the world. In 1990, he presented a six-part TV series, *The Beer Hunter*, which introduced most of its viewers to the idea of beer as a drink to be taken seriously and savoured for the first time.

Every beer writer alive has copied Jackson, whether they realise it or not. Want to have a discussion about beer styles? He was the first to define them. Hung up on getting just the right tasting notes? He was the first to apply and adapt the language of wine to evoke the flavours of beer. Love Belgian beers? They were dying out before he discovered them and popularised them internationally.

Today there are countless beer books that run through the usual sections of the history of beer, how beer is made, before listing a selection of beers organised either by style or country. Every one of them follows the format Jackson devised.

Michael Jackson was the first to look at beer as a global phenomenon and celebrate its different quirks across the globe. And perhaps that's why he was more famous in the United States than his native Britain.

Throughout most of the time Jackson was writing, British beer fans generally had a paternal attitude: real ale was the best, and other styles were foreign muck. But America was in the middle of rediscovering quality beer after 50 years of post-prohibition blandness, and was looking outwards and across the Atlantic as it built its new craft brewing scene from scratch. Jackson introduced them to Flemish sour red beers, Lambics, Trappist ales, German and Czech lagers, English barley wines and Scottish wee heavy. He gently encouraged their recreation of old English styles such as porter, stout and India Pale Ale. When I began visiting American brewers, in the early 2000s, a framed photo of Michael Jackson standing by the coppers on his own earlier visit was a badge of honour for many a proud brewer.

Ten years after his death, Michael Jackson feels like part of a bygone beer era. But he was the godfather to the current craft beer boom in the UK. He and I were among the first to taste Thornbridge's Kipling, the first British beer to use Nelson Sauvin hops, and his encouragement inspired early Thornbridge brewer Martin Dieckie to set up BrewDog with his friend James Watt.

Jackson is remembered for his pioneering vision, for his meticulous approach, his gentle championing of beer – he was rarely, if ever, angry in print, but always authoritative and forceful.

But for me, more than all that – damn, the bastard could write. In his words, beer became graceful, elegant, romantic, important, inspirational, and joyful.

If you came to beer a little too late to encounter his work, and it now seems out of date, just remember: he inspired pretty much everyone who now inspires you.

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Harvey's Brewery are delighted to reveal that they have won five awards, including four golds and one silver, for their bottled and canned beers at the British Bottler's Institute 2017 competition. The following prizes were awarded:

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- Star of Eastbourne (Gold - Ales, abv 6.0% - 7.4%)
- Malt Brown (Gold - Stouts, Porters or Dark Ales, abv 4.5% - 5.9%)
- Christmas Ale (Silver - Ales, abv 7.5% and above)

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Liège

By Daniel Neilson

That could have been a turnip. They were certainly a dozen French fries. Avocado. Cauliflower. That bloke's in Lederhosen, and they are definitely bottles of beer. Just how someone dressed as a strawberry was going to complete 26 miles of the Beer Lover's Marathon in Liège, I wasn't quite sure. Perhaps the incentive of a beer break every couple of miles was enough, perhaps it was the fact that the vast majority of the 3,000 runners were also in fancy dress (the theme, in case you hadn't picked up, was fruit and veg, and beer, of course, is a perennial favourite). We skip around to a couple of the beer checkpoints as the leaders are ploughing through. No fancy dress up here at the front, no beer at the Achouffe stop either. This is met with boos by the spectators, willing the runners to stop for a beer provided by men and women dressed as the Achouffe dwarves. Gradually the runner's costumes become more elaborate, these are the ones who stop for a beer or at least slow down. Any drinking by runners is met with cheers. It's the same at 16 beer points along the marathon route across the city. Marathons, I believe, always bring out the best in people: the best in the runners and the best of the people in the city. Liège, on this sunny spring day, was in a supportive and merry mood, but one gets the impression Liège is always like this. Liège is a fun city. Perhaps it's the large number of students here, perhaps it's the underdog attitude, either way, this is a city that parties, that celebrates everything from its food, to its history, from its artisanal heritage and, now, to its beer. And that's why I'm here.

Liège, the main city of the municipality of the same name, is Belgium's third most populous city and lies an hour east of Brussels. Hopping on the train from Midi-Channel and the Kent-Bar landscape of wheat and barley gradually begins to undulate as we enter the Ardennes. Woodland appears on increasingly steepening aspects. The train ambles into Wallonia and the home to the pleasantly named demonym Walloons. Wallonia, from the beginning of the 19th century until the middle of the 20th century, was the wealthiest region of Belgium, closely following Britain into the Industrial Revolution. Walking around the plazas of the Cathedral District in central Liège, the grandeur of the buildings attests to this. The cathedral itself, the university, the opera house, even the post office, all make statements.

We stop for a drink in the BeerLovers' Café & Shop (beer-lovers.be), a world-class beer bar with 750 beers available, and a dozen on tap, more than half devoted to local breweries. From there we head to Brasserie C (brasserie.com), a brew pub set in a former nursery. We sit on the beautiful terrace and sip from its range of single hopped beers, each named for the IBU unit: 30, 60, 90, and its multiple-fermented flagship beer Curtus.

The rest of the day is spent enjoying this busy, walkable city. We eat waffles – Liège waffles of which locals are rightly proud – from Une Gauthere Sapelepipette

and eat boulet at the charitable Lequeu. Boulet is a Liège classic or large meatballs in rich sauce, with chips, apple sauce and some token salad. It is beer food at its best. We also learn about a particular Liège word: *oufti*. It's more of an exclamation actually. It can be used in a surprised way, tilting up at the end: ouFTT! Or perhaps a bit sad in a deeper voice: oufti. Apparently, it can also be angry, or excited, happy and disappointed. *Oufti* is a useful word.

The next day is an opportunity to explore the best breweries of Liège province. We start our tour at Brasse & Vous Brewery (brasse-et-vous.wixsite.com) in Beyne-Hausay, six km from the Liège train station (pictured bottom left). Our guide, the impressively sidburned brewmaster Bruno Bonnachelli, shows us the brewery that sits alongside the restaurant. Talk to a brewer in the US, it's hops that often dominates the conversation, in the UK it can be mals, in Belgium it's yeast. We sit and eat at the pleasant Refectory here, discussing the tasty beers and discussing the culture, in the glass and in the city.

Sixty kilometres deeper into the Ardennes is Brasserie de la Liègne (brasseriedelienne.be) founded in 2013 by Mélissa and Nicolas Résinmont (pictured middle left). Throughout the tour of this brewery set in the barn, we hear stories of faires and knights and something about a golden goat. The Ardennes is wealthy in fairy tales it seems. The beers are excellent quality, a dry and bitter Noire stout being my pick.

We grab lunch at nearby Savelot Abbey, one of the oldest monastic foundations in Belgium and dating back well over 1,000 years. It's now partly a car and historical museum. Unfortunately we miss the town's impressive, and slightly bizarre, carnival. On the fourth Sunday of Lent, men dressed in white and wearing a mask with a long red nose, walk through the town playfully hitting watchers with dried pig bladders. By all accounts it's a raucous affair, with hundreds more joining in, and thousands descending on the town.

Our final brewery stop is a highlight, the beers are superb, but its location among leafy farmland is exceptional. As we sat on the sunny terrace of Brasserie de Bellevaux (brasseriedebellevaux.be), near Malmedy, 60 kilometres from Liège, eating flavourful local cheeses and cold meats, our raging group of beer lovers are happy (pictured top right). I'm reminded again of the power of beer.

As I sit and write this a couple of months later, I do remember many of the beers we tried, the superlative meal at L'Air de Rien, the discussions about the finer points of yeast cultivation. But overriding all is the snapshot of the Bellevaux terrace, loud with banter and replete with smiles, all over great beer. Well, that and the sight of a dozen mares dressed as fries stopping for a beer halfway through the marathon.

/ liège.be

/ beerloversmarathon.be

/ ouftisourisisme.be

/ wallonia.be



**Yeastie Boys
BIGMOUTH** [4.4%]

A fresh, full-bodied and fizzy session IPA from the New Zealand brewery

With a name like this you'd expect the beer to come yelling out of the can, taking no prisoners, nailing down the palate. An imperial mother of this, that and the other. On the other hand its name is a bit of a misnomer, as this is a session IPA, designated as a light and easy drinker, something that tickles rather than assaults the taste-buds. Which is what we want when we think about summer beer — it's light and fizzy on the nose, a fun game of beachball without too much competitiveness; passion fruit, blueberries perhaps, and a little dab of that chive-like note you get on West Coast IPAs. Meanwhile, the finish is dry and a great evocation of temptation. Bigmouth strikes again.
ATJ / yeastieboys.co.nz



**Big Drop Brewing Co
CITRUS PALE** [10.5%]

Finally, a low alcohol beer you'll want to drink

No brewer of full-strength is ever going to say hand-on-heart that their low/no alcohol beer is the best one they make. But what if you only make low/no alcohol beers? If they're not any good, you'll be out of business pretty quickly. Big Drop Brewing Co was founded by Rob Fink and James Kindred, with brewer Johnny Clayton at the helm, and started brewing last year to cater for the growing market of people who love beer but sometimes want to take it easy. With a bright citrus nose, crisp body, and — crucially — none of the stewed or grainy flavours you usually get in these beers, low alcohol finally got drinkable. You'll also find a stout, a lager and a spiced ale in their core range.
PB / bigdropbrew.com



**Harbour Brewing
SUPER SAISON** [9.5%]

Harbour's 6/9 Project brings together Deshaun, 6 Degrees North and 157 Highball

Harbour's 6/9 project involved three different beers, with each one being made by a trio of brewers from across the world, at Harbour and with the Cornish brewery being involved. This hazy, gold-coloured super saison is a delight, with a delicate muscat-orange note on the nose. It's elegant and juicy. Dupont messes Westman perhaps with farmers praying in a field before refusing to take a vow of silence. It jingle-fangles with the crystalline aromatics and flavours of a classic saison, while its strength brings in an artistic swathe of alcohol (Van Gogh prior to cutting his ear of perhaps), alongside pepperness, dryness and a lean, austere body, suggestive of Jean Van Damme in his prime (and before he started selling Coors).
ATJ / harbourbrewing.com



**Brooklyn CLOAKING
DEVICE** [10.5%]

A 100% Brett fermented porter aged in wine barrels... yes please!

Porter. London's own drink, used to be stored in wooden barrels and it would have been exposed to whatever bugs were clinging onto the wood. The beer would have tasted, well, we don't know what it would have tasted like, but I'd imagine a fair few would have been a bit sour, a bit, well, earthy. Brooklyn Brewery, under the eye of the immensely talented Garrett Oliver, has produced a porter, aged in oak barrels that once housed red wine and fermented with Brett, the yummy yeast strain that adds a umami-like, romano savouriness to beer. It's then fermented again in a champagne bottle, with champagne yeast. Alongside the Brett notes, this 10.5% imperial porter has coffee-berry fruitiness, and slice of pineapple.
DN / brooklynbrewery.com

**Marble Brewery
ASSISI BELGIAN
DUBBEL** [6.5%]

Reclaimed in the cloisters



**New Bristol Brewery
JAPAN** [4.8%]

Jasmine and green tea complement brilliantly this gravity pale ale

Just after issue one came out, I met a bloke in the Beer Emporium in Bristol. I'd just started a magazine and he'd just started a brewery. We yowed to keep in touch, and didn't. But I've recently been reacquainted with Noel James, a lovely bloke, as he's also part of the team behind the Bristol Brewery School (their naming strategy is consistent, if not that imaginative). While talking about the school, we drank some of the New Bristol Brewery's beers. I thoroughly enjoyed all of them, but Japan struck out. It's a jasmine and green tea pale ale, with an exotic, but subtle Oriental aroma swirling out the glass. Like all their beers, it's masterfully balanced. And if the beers are that good, I'd want to learn from them. DN / newbristolbrewery.co.uk



**Uprising Brewery
WHITE RIOT** [5.3%]

This mix of a witbier and an IPA conjures up memories of a punk rock age

Back in the summer of punk Joe Strummer wrote a rub-thumping anthem that I recall peering along to when I first saw The Clash. Now, many summers later and with Strummer sadly gone from this world, we can recall those heady days with brewery-within-a-brewery Uprising's own White Riot, a self-styled White Pale Ale that suggests of The Clash, is a four-piece hop ensemble featuring Citra, Equinox, Mosaic and Enigma. Oh there's some orange zest added somewhere in the mix. The result is a beer that straddles the gap between a witbier and an IPA, but if you really want to know the result, then I can say that it's zesty, zingy, quenching and refreshing, fruity and riotously delicious.
ATJ / uprisingbrewery.co.uk



**Siren Craft Brew
MAIDEN 2016** [11.2%]

Blending the same beer from different types of barrels makes for a fascinating drink

Some beers tumble out of the glass, only to be enlivened (hopefully) by a swirl, others explode out of the bottle like Aladdin's genie, swirling up, enveloping the air around you. Siren Craft Brew's Maiden 2016, explodes out of the 375ml bottle in joyful mood, desperate to shout about itself and tell tales about its long life. "I started out as a hoppy barley wine," it says breathlessly. "And then I saw barrels, barrels that once held amagnac, rum, red wine, Banyuls... And then I was blended!" There's no suppressing its verve, its dizzying flavours of caramel and liquorice. Red wine is perhaps the biggest barrel aroma of note, but with a Christmas cake sweetness, marzipan and all. DN / sirencraftbrew.com



**Brasserie du Pays Flamand
ANOSTEKE BRETT
PRINTEMPS** [5.5%]

Savoury goodness from across La Manche

We're international, so why not pick out something that was kindly brought back for me from France by a mate. Granted, that's less distance than the Lake District, but it's an entirely different beer culture. Anosteke Brett Printemps 2017 was picked up from Brasserie du Pays Flamand in Blaringhem, on the French border with Belgium. It's a blurry beer, part spicy take on the classic bière de garde of northern France, but not far from a Belgian IPA. On paper, it could be too cloying. Beeronomyces then enters the beer, and it works its wonder adding a meaty savouriness and richness just like the northern stews it would complement perfectly. Cheers Ben.
DN / brasserieudpaysflamand.com

This is where I would like to see more of from British brewers, crossing the Channel and taking up the gamut of being able to create classic European styles, with more turning into fruit bowls of acidity or show-giving, delicate aromas of rearing conformity (a science). IPAs look in the mirror and see Caliban. Marble first arms with the minimalist tradition of a Belgian Dubbel and by the sacred bowl of the saint, there is something newwale about this chestnut brown Dubbel, which's same often used to brew the glass with a caramel sweetness, that's countered by a caramel-like bitterness and has the body of a medieval Epic.

That, as he sits his drinking horn presents his sword and shines the sun at the same time. It's sweezy and yet easy on the back, please bring the Ale in its prime.

perhaps, and the direct fawn and the sweet smile of success, cool arms and sign, and high as the hot of the west also down. ATJ

marblebrew.com

ASSISI BELGIAN DUBBEL [6.5%] ALC. 6.5% VOL.

The Twitter and Instagram communities share their beer love and passions

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