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MDes Thesis

Presented to the Faculty of Design, CoCA, Massey University, Wellington, New Zealand.

In Partial Fulfillment of the Requirements for the Degree of Master of Design.

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*One for the Road* was created through an informal collaboration between Massey University, Master of Design student, Bridie MacInnes and local writer Joanne Carr.

Between March 2016 and August 2017, informal interviews and discussions were held with an assortment of 31 owners and denizens of craft beer breweries and pubs throughout Auckland, Wellington, Nelson and Central Otago regions.

Each of these discussions, the spaces they were held in and their geographical context were recorded photographically by Bridie and verbally through audio recording. The transcribed and edited transcripts of the dialogue between Bridie, Joanne and their subjects form the basis of the text in the thesis. The final published form of these transcripts is the result of editing by Bridie and Joanne. The additional text on pages 13, 27, 40, 67, 75, 95, 113, 147, 161, 171, 181, 199, 207, 223 and 241 in the thesis were created by Joanne as reflections on shared experiences on those interviewed. In addition, Joanne also contributed to the proof reading of the thesis and prepared the glossary within the exegesis on pages 48-53. The design and photography was created solely by Bridie MacInnes. All content and copyright is owned by Bridie MacInnes.



# One for the Road

Bridie MacInnes

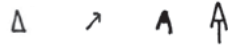


# Abstract

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*One for the Road* is a photographic exploration of the social landscape of craft beer in New Zealand. Drawing on the methods of visual anthropology and visual ethnography, the aim of this research is to explore how people, public houses and geography intertwine to create micro-cultures within the industry.

For generations, beer in New Zealand has represented the epitome of hegemonic, white masculinity. Homogenised during the rise of the duopoly of DB and Lion Nathan (through a series of acquisitions and mergers up until the mid 1970s), beer lost an intrinsic element of craftsmanship. In its place a product emerged that no longer represented beer's diversity, in favour of becoming a beacon of regional pride and masculine values. With beer, still a quintessential part of Kiwi culture, craft beer has been a welcome change to the many seeking the complexity of flavour, allure of artistry and sophistication a good beer can offer.

In my time, as both a patron and bartender, what I have come to observe is a huge social and cultural shift in the way society engages with beer. For me the craft beer pub and its denizens have come to represent the antithesis of the 'iconic Kiwi beer' culture.

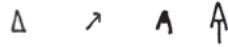
Craft beer is a relatively young industry. With this there is a lack of research into the fascinating web of relationships that allow the industry to thrive. Building on my experiences, and drawing from the theory of *The Third Place* by Ray Oldenburg, this research takes the form of a publication that samples four regional examples of the craft beer industry in New Zealand. The photographic dialogue is supported by anecdotal interviews giving context on both the regional and national development of the industry and, in turn, highlights the importance of place, kinship and rapport to the growth of the craft beer scene as a whole.



# Acknowledgements

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First off, I would like to acknowledge my trusty regulars. The rapport we share after all was the inspiration behind this research. You encouraged me to look past just the producers and publicans to those who sustain us. Without you there would be no industry and no community. Thank you for your understanding and overwhelming support and enthusiasm which kept me going even through the hardest times. Thank you for seeing when I was having a tough day and celebrating my smallest achievements, whether it by a hug, a well done! or a beer.

Thank you to Bob, Dean, Kev and all the boys at Service Printers for your continued support and sponsorship for the printing of *One for the Road*. You kept me on my toes each Tuesday and Thursday, egging me on until it was finally ready for you to print.

Thank you to JoAnne Carr who accompanied me on my road trips. Your assistance with the interview process and editing of *One for the Road* has been essential to this projects production.

Thank you to my supervisors Helen Mitchell and Jo Bailey for your support and guidance through the masters programme.

Thank you to Greg Smith from Interislander and Kiwirail Scenic for your support and sponsorship of our travel.
















To Scotty Bos, without meeting you I would not have had the introduction to craft beer which made me fall in love with the industry and its people. I could not imagine working for someone more understanding and compassionate I feel very lucky to have you as a friend and colleague.

To my fellow Third Eye crew. Thank you for coming to my aid in my time of need. For pulling extra shifts, encouraging me out for a beer and your patience when I was stressed, my mind elsewhere.

Lastly, to my tumultuous relationship with the black dog who despite our ferocious battles, gives me strength after each accomplishment.

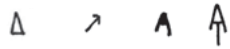


# Contents

-  **016** Introduction
-  **018** Question
-  **020** Aim
-  **022** Background
-  **028** Literature Review
-  **030** Methodologies
-  **035** Research Design
-  **040** Findings
-  **044** Communicating the Results
-  **046** Conclusion
-  **048** Glossary
-  **054** Reference List
-  **058** Image List
-  **060** Bibliography
-  **070** Appendix i



# Introduction

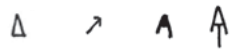


Five years ago, I began my journey in craft beer. As a bartender, bar manager and photographer in the industry, I have come to understand that this role performs many functions. Whether it be as simple as providing a means to lubricate conversation, or to assimilate with both regular clientele or those passing through to make them feel at home. Other times it is merely the act of becoming inconspicuous to those around that allows me to become a passive observer of the interactions between the patrons I host. For me the craft beer pub and its many and varied inhabitants have come to represent the antithesis of the iconic 'Kiwi beer culture'; a welcome change to the avid promotion of hegemonic, white masculinity so regulated within mainstream beer sales, and the disrespect of the drink that comes with it. With its rise in popularity, craft beer has come to challenge the way we approach drinking. So many now search for the perfect tipple. They search for taste, style, origin and maker instead of merely looking to become intoxicated.

As it has gained popularity there have been books released as guides for the enthusiasts that explore what and where to drink. You can find books that explore the timeline and development of craft beer or that scrutinise New Zealand's drinking culture. To my knowledge there is yet to be any research that delves deeper, that looks to tie together the complex web of relationships, stories and experiences that allows the industry to flourish and exist in Aotearoa. It is my aim to provide a text that seeks out these stories of humble beginnings, experiences and relationships and celebrates the people who have played a part in the creation or participate within the micro-cultures each area supports. The outcome reflects my personal experiences; a journal of sorts. A publication which acknowledges the journey I have taken to discover the stories of each area and the rapport I have both built and experienced whilst on the road.

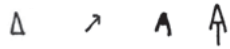
For the past four years, my role behind the bar has informed my photographic practice. Previously my focus has been on capturing community and the relationship between craft beer professionals in my local Wellington region. The portraiture I produced encouraged a collaboration between my subjects and myself as the photographer. The purpose of this relationship was to generate a portrait that offered a unique and individual look at who that person saw themselves as outside their professional self (See *Taming the Brew*, Appendix i, page 70). *One for the Road* carries on the theme of community and rapport, but expands my subject base to include the regular clientele that circulate within the craft beer industry and the locations that those in the nation-wide community draw their inspiration from.

Question



What is the significance of community and rapport to the sustainability of the social landscape of craft beer in New Zealand?

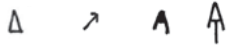
Aim



The aim of *One for the Road* is to produce a photographic dialogue around the social landscape of craft beer in New Zealand. By conducting this research in a quasi-visual ethnographical and visual anthropological fashion, I anticipate that my existing experience within the industry will inform the growth of new experiences and relationships whilst on the road. This research will focus on sampling the craft beer industry in four locations across New Zealand: Auckland, Wellington, Nelson and Central Otago. Ray Oldenburg's views on place-based relationships and community in his theory of The Third Place will assist in validating my view of the importance of healthy relationships between place and people to the growth of the craft beer industry. It is my hope that this research will help form a dialogue on the integral relationships that tie together place, producer, publican and clientele and in turn sustain the industry.

This thesis begins with a brief insight into the social and industrial changes that led to the rise of the current craft beer movement, and later seeks to explore and establish, what is craft beer? This moves into a discussion in the Literature Review on Ray Oldenburg's theory of The Third Place. Subsequently I will consider ethnography, visual ethnography, visual anthropology and the use of the camera as a tool in my methodologies. Following this I will present a breakdown of my research design and process. This will lead into my findings and the communication of the results. This exegesis concludes with a glossary to help unpack niche terminology in both this exegesis and in my publication, *One for the Road*.

# Background



## Temperance and the six o'clock swill

The temperance movement played an indubitable role in the social and political changes that led to the demise of beer as a product of local craftsmanship, but which also fuelled its current resurgence. The temperance movement highlights an important social and moral shift in the attitudes towards public drinking in the process of colonisation in New Zealand. As the effects of industrialisation took hold, the shift away from the local artisan, towards homogenisation was inevitable in a time of post war economies, rationing and globalisation.

With New Zealand's roots tightly tied to the United Kingdom, it was only natural that the temperance movement would take hold on our shores. As women and family groups began to settle and communities began to thrive in the late 1800s, an ever-growing unrest around public drunkenness was brewing in the background (McEwan, Campbell, Lyons, & Swain, 2013). The movement was led by Presbyterian and Methodist church elders who naturally, saw the consumption of alcohol as a sin. They were of the view that alcohol had a negative influence on society, their concerns lay around it's tendency to remove men from their families, lead to poverty, ill health and the decline of moral fortitude.

In the midst of World War I, sobriety was framed as a necessary patriotic duty and so in 1917 the government agreed to restrict the hours of trade in all bars from 10:00pm down to 6:00pm, in the name of national efficiency (Bollinger, 1967; McEwan et al., 2013). Coined 'the six o'clock swill', six o'clock closing was intended to be a temporary wartime measure. Instead, it continued for some 50 years contributing to the binge drinking culture in three generations of Kiwi men (McEwan et al., 2013; Phillips, 1987). Below, a poetic excerpt from Jock Phillips 'A Man's Country' offers a personal insight into what some consider the greatest time for social drinking in New Zealand pub culture (See also Ted Verrity 096-099 in *One for the Road*):

*As six o'clock approached the intensity of the experience would heighten. The room would seem more crowded and sweaty and smelly; each trip to the bar became a frantic struggle against pushing bodies and spilt beer, the barman's hose working virtually non-stop and the ring of the till constant. Voices would rise, the language became cruder, the drinking became faster and faster, more and more desperate, down the hatch, up to the bar, down the hatch, up to the bar, quicker, quicker – until finally the alarm would sound for six o'clock and we would all flow forth out of the pub door in an ejaculation of laughter and relief.*

(Phillips, 1987, p. 45)



With only an hour to catch up with the boys and have a drink, the swill encouraged the production of beer that was lighter and easier to consume in bulk. It's not hard to imagine its appeal over bolder, heavier and richer styles that accentuated the characteristics of beer's core ingredients: malt and hops. The invention of the continuous fermentation method by Morton Couatts, which allowed for the large-scale production of consistent quality beer, cemented the shift from robust styles of ale influenced by our English forefathers to the production of lagers not dissimilar to what we consider mainstream today.

## **Consolidation**

The beginning of the 20th Century marked the decline of small regional brewing operations in New Zealand to the eventual consolidation of the entire national market by 1976 to New Zealand Breweries (Lion Nathan) and Dominion Breweries (DB). The rise of the duopoly resulted in the homogenisation of beer products across the nation (Donaldson, 2012; Murray & Overton, 2016). Clever marketing strategies were employed to diversify products and imbed brand loyalty, which would see customers buying into an identity rather than a product. These identities all represented their own localised form of hegemonic white masculinity, which reinforced gender, ethnic and class boundaries within kiwi beer drinking culture (Gee & Jackson, 2010, 2012; Willott & Lyons, 2012). Examples of these localised identities include; Lion Nathan's, Lion Red 'Beer of Men' in Northland; Waikato Draught 'The Spirit of Waikato' and 'Local Rules' in the Waikato region; Speight's 'Southern Man' in Otago/Southland and Dominion Breweries' Tui - East India Pale Ale in the Hawkes Bay/Wairarapa.

## **Rise of Craft**

After years constrained to the choice of lager, draught and dark (each with the complexity of sweetened water in three shades), it is not hard to imagine why there was a thirst among beer drinkers for more flavour and authenticity. The adjective 'craft' has been used to describe the specialty beer movement for approximately 15 years. To suggest something is craft is to acknowledge the importance of authenticity and the shift of the production from automation and machine to the handmade (Rice, 2015). Breweries which are now considered 'craft' such as Tuatara, Mussel Inn and Emerson's (See pages 066, 126 and 160 in *One for the Road*) started out as 'micro-breweries' who made 'boutique beer' for a minute shift in the overall market (See Neil and Fraser McInnes pages 74 -79 *One for the Road*). But whilst the term 'micro' was sufficient when these early independent breweries started out, with some expanding production to over two million litres per year, it has proved inadequate given their growth in scale and production.

# HOW TO BE A SOUTHERN MAN

Here it is mate. All you'll ever need to know about Drinking, Dressing, Talking, Driving and thinking Southern Man style.

## A SOUTHERN MAN ALWAYS:

- Uses his left hand to drink with, leaving his right hand free to prod the chest of anyone who disagrees with his rugby theories; of which he has an abundance.
- Drives a ute (or a similar no-nonsense wagon) – it has the space for a few kegs of Speight's when the boys come over to watch footy. They're also perfect for hunting and fishing trips or the odd excursion north to support the local team.
- Wears his Speight's jersey with pride whenever he can, especially at his local rugby club or pub.



## A SOUTHERN MAN NEVER:

- Eats quiche or beansprouts, uses cellphones or drinks beer out of a stemmed glass.
- He wouldn't be seen dead in a Karaoke Bar and never wears boat shoes (except on a boat).
- Holds hands with his woman in public nor ride scooters or mopeds.



## FOOD – THE SOUTHERN MAN PREFERS:

- A barbeque at the back of the flat with the boys telling a few lies over a cold Speight's.
- Good curries; the hotter the better, as well as raw Bluff oysters, whitebait and good meat pies.
- Wild pork on the spit, venison sausages and white bread, giblet soup and roasts are all his favourites.
- Not to patronise restaurants that don't serve jugs.
- Muttonbird stew.



## ANIMALS – THE SOUTHERN MAN WON'T TOLERATE:

- Any animal you can't ride, throw a rope on or muster sheep with.



## THE SOUTHERN MAN RESPECTS:

- Women who drink Speight's out of a jug.
- Laurie Mains.

## HOLIDAYS – WHILE ON HOLIDAY THE SOUTHERN MAN...

- Only goes where he can get Speight's.
- Is disturbed about the trend where Speight's is becoming available in more Northern provinces as he has no excuse when pressured by his wife to travel out of the South.
- Doesn't allow his wife to drive unless he's had a few.
- Looks forward to getting back to his favourite bar.



## SPORT – THE SOUTHERN MAN...

- Plays any contact sport where there is risk to life or limb.
- Watches and talks rugby, even during the cricket season.
- Referees rugby (from the terraces at Carisbrook).
- Doesn't switch on the cricket until Ken Rutherford is batting.
- Only travels to Auckland for test matches and then only if he can drink Speight's.
- Enjoys John Hart and Richard Loe jokes and is convinced that it's only a coincidence that so many of the present All-Black team are current or former Otago players.
- Always questions any Aucklanders selected in a national team and remembers Grizz Wylie's and Laurie Mains' birthdays.
- Thinks basketball is the name for netball when men play it.



## CLOTHES – THE SOUTHERN MAN...

- Prefers practical clothing eg Swannids, Levi jeans, rugby jerseys and shirts with padded elbows for leaning on his favourite bar.
- Unlike Aucklanders, he doesn't own more than two ties (preferably rugby club ties) and he wouldn't be seen dead in a skivvy or cardigan.
- Doesn't wear choker chains, rings or ear studs.



## THE LINGO

- "Scarffe" = University student
- "One for the road" = Two for the road

- "McGarin" = Beer pot
- "Sip" = 5 jugs
- "Big sip" = In excess of 8 jugs
- "Spiggits/Real beer" = Speight's Gold Medal Ale
- "A wee bit nippy" = 6 degree frost

## IN GENERAL – SOUTHERN MEN:

- Never sit down in public bars.
- Never ask to see the wine list.
- Will never leave beer in his glass
- Are respected wherever they go, for their taste in clothes, their taste in sport, and of course their taste in beer



**SPEIGHT'S**  
Pride of the South

The expression 'craft beer' is a comparatively new term when considered against the entirety of beer's history in New Zealand. Craft beer elevates and harmonises the unique flavours that each essential ingredient provides in the production of a good beer. But craft beer is about more than just flavour. It is about maintaining authenticity and integrity in the production of specific beer styles. It is acknowledging a styles origin. It is the balance of showing an understanding and respect for heritage whilst allowing innovation and re-contextualisation for the modern New Zealand beer drinker. It is celebrating the flaws and happenstance that come with working with the human hand. Craft beer offers a new meaning to regional pride. Instead of encouraging the purchase of a product for its inherent ideologies on regional pride and place, craft beer focuses on the purchase of a locally handcrafted and authentic product. Craft brewers themselves are small business owners embedded in our communities. Their focus and intentions often begin with a desire to provide those within their local vicinity with a good drinking experience, and by being first and foremost enthusiasts this makes for a more authentic experience. But most of all craft beer is about the people. Beer culture through the 20th Century was a beacon of masculine pride. Beer was a man's drink. The pub was a man's place. Craft beer celebrates inclusivity. It does not sell itself on political ideals, as a statement on gender or sexuality or race. Overall craft beer is about creating a shared identity of quality, community and an overall respect for the recreational tipple that is beer.



Image ii

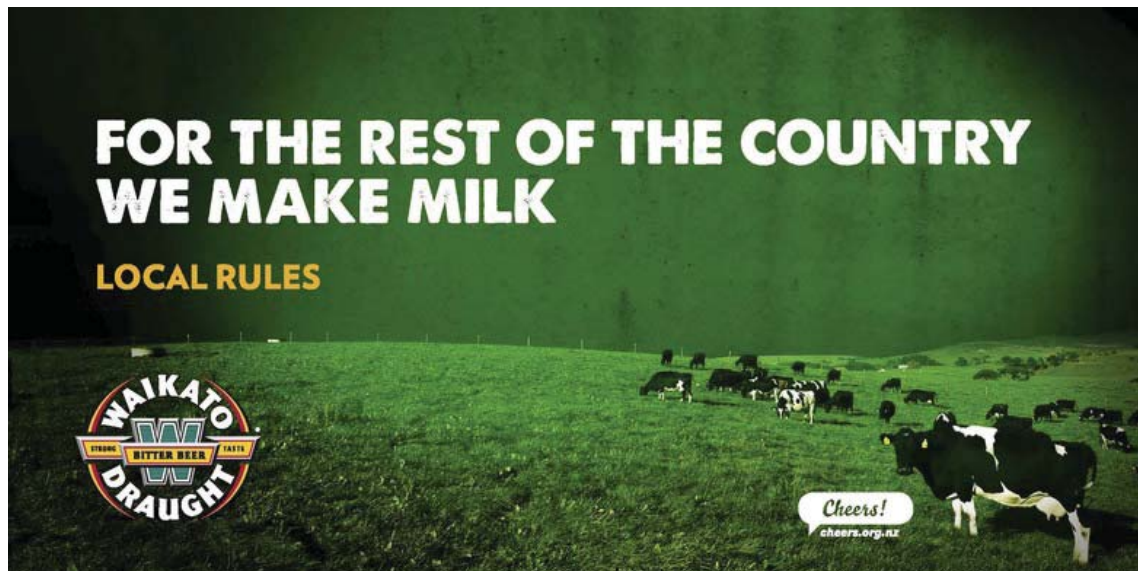
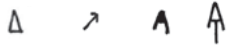


Image iii

# Literature Review



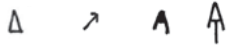
My own research has shown a paucity of information about the current cultural and social shifts in New Zealand beer culture. Consequently, I began to look at the parallels between beer and coffee culture. Both the beer and the coffee industries experienced a series of acquisitions and mergers during the mid 1900s which resulted in the consolidation of their entire markets. For coffee in America this was Nestle, P&G & Kraft. For beer this was MillerCoors & AB InBev or in New Zealand's case, DB and Lion. As a reaction to this, both industries have seen a surge in specialty or craft production with a focus on origin and ethically sourced ingredients, production by locally focused small businesses and the allure of a unique drinking experience.

While researching the correspondences between specialty coffee and craft beer I was introduced to Ray Oldenburg's theory of The Third Place. 'The Third Place' represents a place alternate from the domestic home environment and to the productive work environment, where one may engage within their community. It offers the opportunity to unwind on neutral ground in an inclusive and accessible public environment. It is a place that promotes warmth, friendliness and social equality (Mehta & Bosson, 2010; Oldenburg, 1999). In *The Coffee Book*, Nina Luttinger and Gregory Dicum suggest a human need for "...joyfully mood-altering substances and the convivial social interactions that go along with them (Luttinger & Dicum, 2006, p. 10). Both coffee and alcohol as its antipode (Luttinger & Dicum, 2006) are a drink for sharing and social interaction, and in turn thrive from the "...place-based physical qualities of third places that support sociability and place attachment..." (Mehta & Bosson, 2010).

Oldenburg defines the fundamental function and identifier of a Third Place as having the ability to bring together community (Oldenburg, 1999). The Craft beer pub, like cafes for coffee, acts as a place where producer, product, supplier and consumer come together, and interweave to create an important bond that allows the industry to flourish, each integral to its own sustainability.

Vital to its atmosphere and survival are a pub's denizens. Oldenburg (1999) concedes that each pub has its own band of trusty regulars who together offer a steady flow of familiar faces that emit a particular charm and personality upon their place. There is a sense of homeliness that radiates from the comfortable nature of regulars in a bar. They project a sense of ownership through their comfort and familiarity with their place. The banter that passes between those who occupy both sides of the bar testifies to the rapport that has been built between those who run it and those who enjoys its ambiance.

# Methodologies



Ethnography is a form of research, empirical in nature, which favours observation and experience over theory or pure logic (Brewer, 2000). By engaging or observing from within a given field, the researcher can gain a reflective understanding of social and cultural happenings within a specified setting (Brewer, 2000; Hammersley & Atkinson, 2007; Pink, 2007). Its intention is to capture an individual recording of social and cultural meaning through the ethnographer's personal lens, and thereby does not aim to be objective and truthful, but offer a personal version of the ethnographers own experiences (Pink, 2007).

In *Doing Visual Ethnography*, Pink discusses the concept of a new style of conducting ethnographical research: 'visual ethnography'. A methodological approach that she describes as less restrictive than traditional ethnography. If, put simply, ethnography is going to another place or culture to collect information and knowledge through the combination of participant observation and interviewing techniques, which allows for a depiction of individuals, society and culture based on the view of the ethnographers personal experiences. (Brewer, 2000; Hammersley & Atkinson, 2007; Pink, 2007). Traditional ethnographers' concerns lie with written observation, whilst photography may be used as a supplementary tool, visual ethnographers use the camera as the primary tool for data collection (Collier & Collier, 1986; Pink, 2007). In this, visual ethnography extends itself to the capture of '...the visual dimensions of social life not easily accommodated via text' (Smith, 2015, p. 76). Furthermore, the inclusion of visual material offers another level of shared experience and meaning for viewers to engage and relate to.

Integral to both ethnography and visual ethnography/anthropology is the act of passive participant observation (Brewer, 2000). By personally engaging with the observed society and culture, we can physically share and be part of the subject's everyday life. By following and playing social cues, a rapport can be built which can allow for a more in-depth and personal exchange of information between participant and observer, playing an important role in the observer's ability to collect well rounded data (Collier & Collier, 1986).

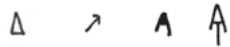
Although mechanical in nature, the camera is a tool subject to the thoughts and feelings of its handler. And while it enables the technical capabilities to reconstruct a truthful representation of its subject matter, the photographers influence is unavoidable (Collier & Collier, 1986; Franklin, 2016). To insure the integrity of the subject outshines the inherent bias of the photographer, it is important to be as faithful to the subject and their surrounds as possible. Paying particular attention to the environment the subject surrounds themselves in, their clothes, the way they hold themselves, their



social interactions and behaviour, all of which add integrity and authenticity to the representation of a subject (Collier & Collier, 1986). In turn the way the photographer uses the camera as a tool to frame, add depth, influence colour or light, can all embed meaning and impact on how the images produced are read (Franklin, 2016). For instance, the photographer may dictate hierarchy in the image through framing and depth of field. Things such as light balance may influence how we read the atmosphere in an environment. A warm soft yellow light can allude to an environment being more inviting, whereas a cool blue hue may allude to some sense of separation to the subject. When it comes to the photographer's involvement with the subject, how much is too much and when do we start calling a photograph staged? Franklin suggests in *The Documentary Impulse* that staging and posing are one and the same: "In photography we pose a subject, but stage a scene"(Franklin, 2016, p. 175). In this sense posing may merely be the act of asking the subject to move ones chin up towards the light. Whereas to stage is to suggest more interference such as to dictate dress, environment or the subject's position. All of which bring a different meaning to an image.



# Research Design



My method of data collection was a collaborative process, in which I hired an assistant to help with lighting, recording and directing interviews if I was engaged with photographing the subject. Interview times were set up for a minimum of an hour where possible, which allowed for the time to engage properly with the subject and their place. On arrival, the outline of the project was revisited in person to ensure the subject was fully aware of the project and its purpose, offering an opportunity to discuss any concerns or questions before redirecting the discussion. Following this the participant was asked to sign a model release form and later confirm their involvement in the research after reading through the edited content before print. Formalities were usually followed by a tour of the premises or location and a beer. The ethnographic approach to data collection calls for the incorporation of unstructured, non-direct interviews. Interviews offer the opportunity to capture a subject's unique attitudes and experiences in their own words (Brewer, 2000; Gray, 2014). Unstructured, non-direct interviews give the researcher the ability to explore specific issues with more depth, and as they are not directed by pre-planned questions, open the floor to the natural flow of conversation, where both subject and interviewer can direct the discussion. I found it ethically important to continue building trust and rapport after the in-person interviews, sharing transcripts and edits of interviews to be checked off before final print. During the photographic process, I allowed the subjects to view photographs on the camera's screen and discuss which ones they were happy about or remove any they didn't want to be shown. The importance of working closely, but with integrity means not sharing information said on record which has been asked to be removed or deleting photographs not wanting to be seen. Whilst photographing one subject, they became upset after reminiscing about times shared in the industry with their late wife. At this point I made a conscious decision to step away from the camera, and to stop the interview process and comfort him until he was ready to continue the interview process. This highlights the importance of understanding and respecting personal boundaries when being invited into someone's space, as any disrespect instantly breaks down any rapport built with the subject, but where showing understanding can strengthen it.

My work and experience behind the bar serving a vast range of demographics, has contributed to my ability to get to know someone quickly. The casual atmosphere of just hanging out for a while allowed for subjects to become more comfortable with us being in their personal space, and the opportunity to pick up other bits of information that could be later addressed in a recorded interview. For me, it has always felt inappropriate to walk into someone's place and start photographing without forming some kind of connection first. Having unstructured conversations at the beginning, coupled with time allowed for a rapport to manifest between my subject and I before beginning the process of data



One For The Road @stamingthebrew - 17 Nov 2016  
Current photo shoot: @altitudebrewing & #AtlasBar In Q'town! #Queenstown  
#OneForTheRoad  
Altitude Brewing and JoAnne Carr



BBQ and beers with some of the Wanaka brewers we made friends with on our last evening.

collection was a more respectful approach. For example, when photographing The Free House (Page 146, *One for the Road*), we met owner, Eelco the night before. He kindly brought us a beer and introduced me to some of his regulars who welcomed me into their game of dominoes, whilst Eelco watched observantly from the side of the bar. The next day when we came to photograph and interview him we were welcomed like old friends and sent off with a hug and a bag of fresh fruit from his gardens. Often while photographing, I found it useful to position my assistant beside me and out of view, co-directing conversation so that the subject had someone to talk and focus on to help forget the somewhat invasive and intimidating process of having a camera and lens focusing on them. This really helped people to relax so that I could capture candidness and relaxed self. Furthermore, the positioning of my assistant was a great tool for directing a subject's position and gaze without the need to interfere with the natural flow of conversation.

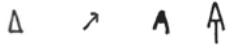
My initial research plan included five locations of exploration. But as I started to work through and realise the projects scope, I cut this down to four locations as the amount of data would have been unmanageable in my available timeframe. Again, after my first research trip to Central Otago, I realised that the scope of the project would need to be cut down which encouraged me to be more selective about who I was interested in photographing and why. When it came to preparing the content for *One for the Road*, I realised once again that I would need to be more selective in what content ended up in the book, as it was going to be too big. At this point I consulted the industry about how I should prioritise who was featured in my final design output. The consensus was to remove the smallest and most insignificant to the national industry. As I considered this, I began to realise that this would mean cutting out many of the people who I had formed the best memories and friendships with on my journeys. After much thought and reflection, I decided that the best way to maintain the integrity of my ethnographical research was to share those that I built the best rapport with and whose experience they shared with me rang truest to the values of The Third Place.



One For The Road @tamingthebrew - 10 Nov 2016  
Thanks for the tour of @Clyde\_Grant! #boganwithaheartofgold #victoriastorebrewery



# Findings



The first people that I knew were integral to my story were characters like Richard Emerson of Emerson's Brewery in Dunedin (Page 160, *One for the Road*). Richard was ecstatic to not be relegated to being photographed in his Brewery. Instead with his love for trains and family history intertwined in Dunedin's railway, he took us on a tour of the Dunedin Railway Station building. Andrew Boulton of Wanaka Beerworks and Jabberwocky (Page 222, *One for the Road*), welcomed me along to one of the sailing classes he teaches in his spare time. There he took me out on the lake to see rafts built for the endangered Crested Grebe, that donations from his Lake Cider help fund. Andrew was so excited we were interested in the local Wanaka beer scene, he even organised a time to visit every local brewery, which ended in all of us having a barbeque on the lakeside at sunset over their beers. In Queenstown, we were treated to a trip up the gondola to Skyline with Eddie and Elliott of Altitude (page 250, *One for the Road*) and Wes and Lindsay from Atlas (page 254, *One for the Road*), where we were shown the wildling pines, whose control is sponsored by Altitude, later lugging down to Atlas for a beer. When people got to tell us about themselves and invite us out to experience a taste of their life, the emotional connection built through that shared experience resonated with me. The people who shone were those that I felt really wanted and welcomed us to be there. Reflecting on my time at The Free House, the warm feeling of welcome I experienced was the very feeling I aim to make those who come to my bar feel after a long weary day.

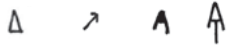
The rapport built on my travels has led to great new friendships and opportunities, namely my most recent project, The Southern Barcade and Tap Takeover. Whilst traveling through Central Otago it was brought to my attention the difficulties small breweries face in such remote regions. The access and cost of transport for beer means that many are restricted to selling only as far away as Queenstown to Dunedin. It was here I came up with a plan to bring the attention of the Craft Beer Capital – Wellington – to the remote southland breweries. By coordinating with Elliott Menzies of Altitude Brewing and Andrew Boulton of Wanaka Beerworks and Jabberwocky, and paired with our own distribution channels at Tuatara, we organised a shared palette of the most stand-out breweries I met during my Central Otago travels. As a result, we have built a strong business relationship with a number of the small breweries who we will continue to stock in our Wellington bar, whilst one of the brewery/bar owners, Jess from Rhyme and Reason will begin to stock our beer at her newly opened brew bar in Wanaka.

When I started this research the people who I had in mind as my intended audience were industry professionals. In my previous research, I worked collaboratively with them, creating portraits with an air of inside humour and playfulness.

In *One for the Road*, my photographic approach has moved towards capturing candidness by using a visual ethnographic lens. I wanted to allow for a sense of those shared experiences and engagements in their natural fluidity to show through in my final output. When I was faced with the challenge of reducing my content I looked back to Ray Oldenburg's *The Third Place* and I was reminded of the important role that the denizens play in sustaining the craft beer industry. I also realised that if this work was to be reminiscent of the community and rapport within craft beer, it should be based on the community and rapport I felt and experienced. When I set out in my research I expected that the most important piece of the social landscape would be the industry professionals. What I have found was contrary. It is place, and celebrating those that sustain us – patrons, characters, locals – the people who live in those places and the experiences you share with them. This research has manifested into both a journey through the social landscape of craft beer but it is also a personal journey. It was that shift of realisation that it is not the industry that sustains itself, instead integral to the community and its survival is its place and people. It is the sense of contentment and home that the pub brings and the shared sense of ownership between those who run the bar and those who enjoy its comforts. It has gone from a celebration of who is the most important in the production and sale of beer in the industry to become about the recognition of place; my place, and finding this place in other regions. Seeing and experiencing others in my role and then feeling the sense of welcome and belonging people have with their place – be it pub or town.



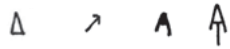
# Communicating Results



The decision to output my results in the form of a book was carefully considered. A book offers an intrinsic storytelling quality and an essence of journey. It is a possession, personal in nature. It can be picked up, borrowed, put back down again and on each interaction, its wear adds a sense of belonging and collects the essence of those who read it before you by the marks they leave. The name of *One for the Road* assists in the ideas of place and journey. The phrase 'just one more for the road' is one I hear often from regulars' content with their place and convivial conversation. It also alludes to the sense to a destination yet to come. I have incorporated symbols that act as signifiers of the boundaries of each region travelled. In Auckland there are sails for the City of Sails. Wellington, being The Windy City, is represented by the arrows that show wind direction on a metrological map. Nelson is the mountain ranges of the Marlborough Sounds and Takaka Hill. Central Otago is the wildling pines which cover the region. There is also a conscious separation of the four regions by the addition of landscapes that illustrate and emphasise the road travelled to get to each place. Anecdotal interviews offer tone and insight into the manner of which those interviewed speak. It also summarises conversation had between my subjects and me.

With relationships between people and place so integral to this research, it seemed only natural that *One for the Road* and its accompanying thesis be presented in Tuatara's, The Third Eye. The Third Eye is my place of work. It is where this project began to take root as ideas and discussions between my colleagues, regulars and industry friends before I decided to study a for Masters of Design. It is my work here that informs and inspires my photographic practice. Furthermore, Scott Boswell who runs the bar is the very man who took me under his wing five years ago. He is the one who introduced me to everything I know, love and enjoy about this industry. Therefore, I encourage you to visit the bar, to grab a beer from Scott, to ask questions and to experience my craft beer home and immerse yourself in the place and community that this very research celebrates.

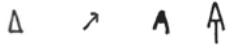
# Conclusion



In its infancy, *One for the Road* started off as a reflection on my previous work *Taming the Brew*, amongst regulars and industry friends. For four years, my work as a bartender in the craft beer industry has informed my photographic practice. And now *One for the Road* has taken the step towards informing my place of work in the craft beer industry. Coming full circle, the effects of this research has influenced my role as both a bartender and photographer more than I ever anticipated. It has allowed me to transfer my skills learnt over the bar to quickly build rapport and engage with strangers to my work as a photographer. And in turn those relationships built on the road are helping with the exposure and distribution lines for smaller remote breweries. But still what stands out most to me is the realisation that the key to the sustainability of the craft beer culture is not solely the industry professionals. It is in fact celebrating and supporting the role that the craft beer pub plays in uniting the producers and their denizens. This here is a celebration of the heart and soul of the industry and the journey I took to discover it. Looking forward I aim to continue my research, expanding into other areas across New Zealand, with Central North Island being next on my list.



# Glossary



**ABV** – Stands for ‘Alcohol By Volume’ – the alcohol volume of a beverage represented as a percentage.

**APA** – Usually stands an ‘American Pale Ale’, but in more recent years in New Zealand, can also mean ‘Aotearoa Pale Ale’.

**Ale** – Generally refers to a beer fermented at warmer temperatures with a yeast that is usually top fermenting.

**Barrel Aged** – Alluding to a beer that has spent time in some sort of wooden vessel, and had characteristics of that vessel (or its previous liquid) imparted in the beer, e.g. oak barrels, Pinot barrels.

**Belgian Ale** – A diverse range of beers, including but not limited to: Tripels, Dubbels, Saisons, Sours, Gueuze or Lambics. Belgian brewers often don’t follow rules, and yeast is often their trademark.

**Best Bitter** – English style Ale, which is stronger than a normal Bitter, and featuring good, English malt characters, balanced by generous hopping.

**Big Breweries** – Often commonly refers to large corporate breweries. In New Zealand, this would include as Lion (owned by Kirin), who now own Mac’s, and recently purchased craft breweries, Emerson’s and Panhead; DB (owned by Heineken) who own Monteith’s, Black Dog, and recently purchased craft brewery, Tuatara Brewery; and Independent Breweries (owned by Asahi) who own Founders Brewery and Boundary Road.

**Bine** – Not be confused with a vine. Bines grow up and in helical direction. And of course, they have hops that grow on them!

**Brettanomyces** – A strain of wild yeast that often provides interesting yeast characters and flavours in a beer such as tartness, leathery-ness and even cherries and pineapples.

**Brewery** – This might be a 20 litre off-the-shelf home brew kit, made up of a series of pots and vessels, right through to a 50,000 litre brew house and cellar. It’s where beer is made!

**Brew Kit** – Analogous to a brewery. It’s the kit on which wort is made and fermented.

**Brew Pub** – Usually a bar/tap room/restaurant that brews beer on site. Brew pubs often have a food offering, and the beer will be fresh as.

**CAMRA** – The Campaign for Real Ale – a UK consumer-led organisation established in 1971, promoting traditional British Ale and its dispense.

**Cask Ale** – Traditional English style beers that are conditioned/slightly re-fermented in their own barrel before serving through a hand-drawn beer pump. Often served at cellar temperature (11-13 degrees Celsius) and at lower carbonation levels than kegged beer. Usually served on hand pull or by gravity straight through a tap from the cask.

**Cask Conditioned** – The process upon which beer slightly re-ferments any residual sugars present within the cask. This provides natural carbonation, which aids drinkability. Often served on hand pull or by gravity straight through a tap from the cask.

**Cellar Door** – Retail outlet of a brewery where beer can be purchased on site. Also see, On License or On Premise.

**Collaboration** – An excuse for brewers to get together, share ideas, brew beer and possibly claim work expenses for a generally good get together.

**Contract Brewing** – Utilising another brewery's equipment and experience to produce packaged beer.

**Craft Beer Capital** – Wellington! Which has become a hotbed of craft beer bars and breweries. Not to be confused with the Craft Brewing Capital, which is Nelson, land of hop farms and the ancestral home of New Zealand's hoppy froth. Also, the name of the umbrella group which promotes craft beer bars, breweries, retail and events within Wellington.

**Draught Beer** – Beer served from a tap. In historical reference, this refers to the sweet, brown Lagers that Kiwis know and (sometimes) love, made infamous by Big Breweries.

**Extract Brewing** – Using pre-extracted, concentrated malt sugars and water to make a fermentable wort as opposed to full grain brewing, where the sugars are extracted directly from the grains.

**Fermentation** – The metabolism of sugars and other byproducts, usually sourced from grain materials by yeast. This results in the production of alcohol, carbon dioxide and other associated fermentation compounds.

**Flights** – A series of beers purchased in small glasses at one time to provide a taster of each style. A lower volume tasting experience.

**Free House** – A bar that has no tied taps, which refers to taps that have been purchased by a brewing company with the sole purpose of serving only their beer to varying degrees.

**Fresh Hop** – The use of freshly picked hop flowers in beer production as opposed to dried, hop material as a pelletised form or dried hop flowers. Always occurs within a few days of the hop harvest in March or April of every year.

**Hand Pull** – A reference to the beer pump pouring system in bars often used for cask conditioned ales.

**Hefe** – Short for Hefeweizen; Hefe means yeast, thus Hefeweizen is a yeasty, German style of Wheat Beer.

**Hop Heads** – Beer fanatics with an obsession for the intense flavours, bitterness and aromas that hops provide to beer. Often lovers of Pale Ales, IPAs, Double IPAs and similar hoppy styles.

**Hops** – The female flower of *Humulus lupulus*. This aromatic, cone-shaped inflorescence, which contains a mixture of essential oils, alpha acids and beta acids, providing bitterness, flavour and aroma to beer.

**IBU** – Stands for ‘International Bitterness Units’ – this is a laboratory measure of the isomerised alpha acid component of the hops. This isomerisation occurs when the hops are boiled during the brewing process.

**IPA** – Stands for ‘India Pale Ale’. A traditional English style of beer known for its heavy hop useage. Has been reimagined of late in multiple styles to showcase hops of varying countries.

**Lager** – Coming from a German term referring to storage, often a cool fermented beer style, utilising a bottom fermenting yeast, and undergoing a period of cool maturation prior to serving. A diverse range from Dark Lagers (Schwarzbiers), Pilsners and India Pale Lagers right through to rich, malty Doppelbocks.

**Malt** – Various cereal grains that have been through a malting process. This process simulates germination and is followed by kilning to enable the grains to be fully utilised for sugar production in the brewing process.

**Mash** – A combination of brewing liquor (water) and milled grain, often at a set temperature to enable enzymatic conversion of starch to sugars.

**New World Beer** – Not beer purchased from New World supermarkets (even though they are notorious for stocking a massive and admirable craft beer selection), but a reference to beers utilising new hop varieties, ingredients or showcasing brewers’ innovation.

**Nitro** – Refers to the use of nitrogen gas as well as a specific pouring tap system resulting in a smooth beer with less carbonation. Classic examples include Guinness and Murphy’s Stouts.

**Off License** – A shop or brewery that sells takeaway beer to be consumed off site.

**Off Premise** – A shop or brewery that sells takeaway beer to be consumed off site.

**On Premise** – A brewery, bar, pub or tasting room, which sells beer that can be consumed on site.

**On Licence** – A brewery, bar, pub or tasting room, which sells beer that can be consumed on site.

**Open Fermentation** – The fermentation of wort by yeast in a vessel that is open to the environment.

**Pale Ale** – A mid-strength hoppy style of beer utilising hops from varying countries. This results in styles ranging from English Pale Ales, American Pale Ales, New Zealand Pale Ales and even Australia Pale Ales! This is a very basic definition for a beer style that is quite encompassing!

**Real Ale** – Another term for Cask Ale, referring to Ale, conditioned in a cask, barrel or firkin, served either by hand pull or gravity and having natural carbonation. Usually served at cellar temperature 11-13 degrees Celsius.

**Reinheitsgebot** – The German Purity Law, which traditionally governed the ingredients used to brew beer in Germany. These were: water, hops, malted grains (originally barley) and yeast. You won't find many brewers outside of Germany that stick to this law.

**Riggers** – Also known as 'growlers' or 'flagons' - a plastic, steel or glass receptacle for delicious, thirst quenching beer, usually utilised for takeaway beer or beer on the go.

**Sours** – A catch-all term for beers where acidity balances sweetness as opposed to hop or malt bitterness balancing sweetness. The sourness often comes from acid producing bacteria or yeast strains.

**Session Beer** – Usually refers to beers with an ABV of 4% or under. A beer in which a decent volume can be consumed without accidental discombobulation. A popular style with Kiwi brewers due to New Zealand's legal lowering of the blood alcohol limit when driving.

**Six o'clock Swill** – A reference to an era from 1917-1967 in which prohibition measures were placed on the drinking public, with all liquor outlets having to close by 6pm, resulting in a mad dash to drink as much as possible. This is often blamed for New Zealand's binge drinking culture.

**SOBA** – New Zealand's Society of Beer Advocates – a voluntary organisation of beer consumers and lovers with a mission

to educate, promote and advocate the appreciation of and access to a diverse range of quality beer.

**Tap-tied** – Bars that have taps purchased by a brewery that only allow the bar to pour that brewery's beer. A bar can have a strict arrangement where all taps must pour beers from only one brew company or a more relaxed arrangement where a certain number of taps are dedicated to pouring beer from one brew company, but other breweries also have access to a proportion of the available taps.

**Wort** – The liquid extracted from the mashing process during the brewing of beer. It contains the sugars that yeast will convert to alcohol by fermentation.

**Yeast** – A microorganism responsible for fermenting wort into beer; actually a type of fungus!

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# Image List

**Image i** - *How to be a Southern Man*. Speight's advertisement. Retrieved from: Donaldson, M. (2012). *Beer nation: the art & heart of Kiwi beer*. Auckland, N.Z.: Penguin.

**Image ii** - *Waxing anything that's not a board*. Lion Red - Beer of men billboard. Retrieved from: <http://img.scoop.co.nz/stories/images/1102/09f1fbccf54de6128320.jpeg>

**Image iii** - *For the rest of the country we make milk*. Waikato Draught billboard. Retrieved from: [http://stoppress.co.nz/media/VERSIONS/galleries/2013/05/11863\\_billboards\\_wdcan6x3\\_p8\\_page\\_9\\_gallery\\_normal.jpg](http://stoppress.co.nz/media/VERSIONS/galleries/2013/05/11863_billboards_wdcan6x3_p8_page_9_gallery_normal.jpg)

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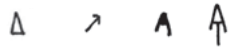
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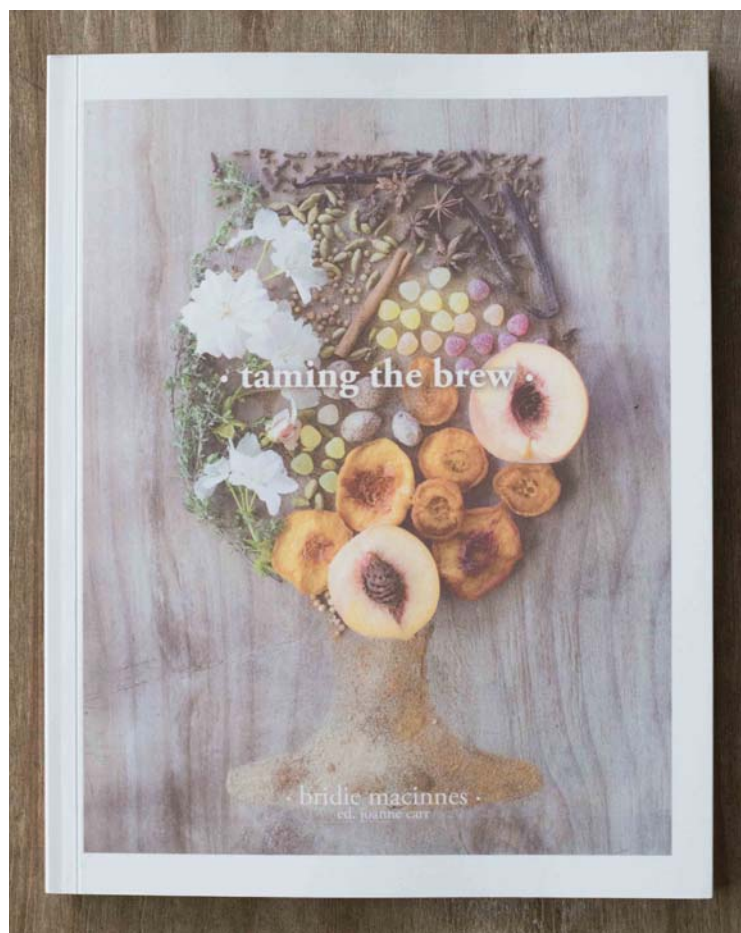


# Appendix i



## Taming the Brew

Taming the Brew is a snapshot of Wellington's local beer scene, featuring portraits and interviews in a witty and insightful commentary of its players and personalities, from brewers to beertenders to bloggers. Completed in 2015 for the requirements for the Bachelor of Design (Hons) at CoCA Massey, Wellington.







TIAMANA AND WOOLLY GASTRIC

· wild & woolly · tiamana ·

CRABT BEER QUINN & THE BREWER'S DAUGHTER

**Live Radzicki · Wild and Woolly**

**Defining characteristics**

Black Canadian rapper? I have a theory that I spruce about every eight hours, at the age of 19-21, to the sound of the Black-Eyed Peas' 'I'm a Goner' which was inspired by a mix particularly with known British actor called Angus Thorne, and picked up some of the characteristics of how he spoke. It's another feature even while working in the brewery's brightly-colored rail yards on some evening run to home and back public.

**From Homebrewer to Commercial Brewer**

I started home brewing when I was born in 2006/07. Went back to Canada, and worked, came back to NZ, and started all-glass brewing. I suspect the impetus for starting the same brewing was just that I really wanted to make cheap beer. Even back then I had good beer, but I suspect I didn't believe I had it in me to make great beer.

It's been big overseas travels when I've made the giant leaps in my brewing career. One time around I was, like, "Yeah, I'll make this because it's cheap." Then coming back from those travels and sort of saying, "You know what? I've gotta try and actually make the beer here I love, and make interesting stuff. Maybe I should make give this brewing thing a serious go."

The place I never wanted to really that vibrant. It was more like some nice away from life to think and form ideas.

When I started this enterprise, I'm actually willing to admit that I was completely unclear. I had very little idea what the goals were other than to learn a little bit about brewing commercially. I'm starting to get a better feel about what

I'm getting out of this. I wasn't sure I would like this, so I'd done some tests in experimentally.

Having said that, it's possible that a year from now, I might realize that I'm not making much money from this, it's not much fun, I was happy and made more money working full-time as an engineer and home brewing instead. But as it turns out, I'm enjoying this. As I've said to a few people recently even when a really crappy day at the brewery, I get home feeling pretty happy, which is a good sign. So I think there is a future in this.

**If someone asked what kind of beer Wild & Woolly are known for brewing, good will do.**

My stock answer to that question is "stout shit." With you having some insight from talking to Kerry Gilroy, Chief Brew. Brewing, this is probably an appropriate conversation. I actually do do some fairly normal, straight-forward beers too. The one in the tank is a blonde ale, which is a lovely beer but about as boring as ale as you can make!

As for some of the more crazy shit I've brewed goes, the Silver Cat Anger Custom Beer White Stout was inspired by a blog post by Dylan Insalca (The Radzicki Blog/Gooding). In short, the blog was a parody of "Beer to Die Before You Die" (see, which often contains beers that, while good, are primarily sought after because of how rare they are. In that case, Dylan finished the list by inventing a beer that he thought no one would ever be crazy enough to brew, that making it the ultimate in "hard to obtain." So I decided to brew it.

The beer itself was a 4.0% When-Beer fermented.



defined. We just keep our eye on. Some brewers will try and understand a specific beer even to get a market advantage and that's not fair to consumers. It's not fair to consumers, so we like to defend them.

**You also go head to head with city councils.**

We do interfere with local market policies from all across the country. It's a huge opportunity for councils to get in to offer support before we do. It's been a pretty big job over the last couple of years just talking to councils and getting our view across. We had great success in Auckland with some local authorities. They wanted to reduce the tax on the sale of beer over the 10% to 12% after midnight. We were able to get a 17% price rise but we couldn't get a 10% rise. They also wanted to ban the sale of single bottles at a reduction of liquor licenses. So basically if you had that condition, you would be able to sell a single bottle of beer, which would pretty much mean you could stock any bar with a small or better because generally they're not doing six packs. So we were able to object to those things and other get them adjusted or amended.

We also do a lot of promotion education on the side of best practices across the country. In Wellington, Auckland and Taranaki. They're all still on this year.

**In the last five years, what have you seen changed most in the industry?**

Wellington or here, we live in a bubble. What we call "craft beer" is becoming normal as having the of a special thing and becoming more of an expected thing. Which I think is what it needs to be. I think the way we live the "craft beer" has will be a good one. Because there really shouldn't be a distinction, they should just be good beer.

Something happened in the beer. We go overseas and they're not here, and it's good. There's no separation there or anyone working. And that definitely started to happen in Wellington, as it just became bigger and more popular. Other people into beer with Barrow, and it's faded. They're not so much. And it's just going to slowly spread out like that as people have their experience and then their own opinion of what they like, and just change their drinking habits.

There is a big culture in NZ of beer drinking. There's that already bigger connection that comes with beer but I think that will change.

**Beer and gender commentary**

I think the good thing about the more smaller brewers is they're not grinding beer, they're not angling these ones, sometimes the big brewers tend to do. So it's kind of a bit less

would for women to come in and have a beer.

Women, if you look at some of the big guys, when they're saying beer is for males only and it's a male thing to do. And that's just fucking stupid. We're women, we're more than half your market by doing that. And it's not a difficult thing to do, so well. So I think the way that males and females are approaching it is by just focusing on the product and flavor, and there's a much more approachable way for people of any gender to get into.

And with the gender side has come about the 10% rise. It's not just women, but some nights the 10% rise. It's just knowing how of a big deal. I see in other bars, not remembered by women. It's just that beer is being the gender. Which is a good thing, because it shouldn't.

**How do you think the media affects beer sales in NZ?**

There were some really good examples of that across the board up to The Brewers Guild Awards by national media outlets. The main thing being "It's for boys", "It's for a 'manly' guy and a 'happy', when you basically get wearing a coffee. The national guy did come on this, the one month beer, but it was pretty much marketing to whole "craft beer is for boys" thing.

The media can reinforce those negative messages. But it's not for me for less of that. There is still a bit around the there's also a lot more intelligent pieces coming out about women. We had a lot of really good coverage around the NZFA awards and Brewana. Some of the best ever around, so I can do the beer thing.

**What's your favorite NZ beer blogger?**

It's got to be Peter Hamilton or my favorite. Because he's so smart, and he used to work here, and I kinda get his eye for beer. And he's really good writer. He writes with a lot of wit, a lot of dry humor. And he likes to see about a lot of things that annoy brewers, which I can relate to.

**What's the worst thing you can do as a brewer?**

You've got to be honest. Know what you want, saying "I want an ale", "I want a lager" is not really being a brewer. I mean, a good brewer will ask you all the right questions and help you find what you want. Because he wouldn't just water you to make whatever beer you get. That's really just you to repeat up a job, try a few things, and then when you think, that don't be scared. It's just been to do that, it's just a drink we like to consume with. It's just beer for more out of it, maybe think something with a bit less Barrow. It's nothing to be afraid of. It's just beer.

"IT'S NOTHING TO BE AFRAID OF IT'S JUST BEER."

$\Delta \rightarrow A \uparrow$