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## RENAISSANCE MAN



**Renaissance Man.**  
A man who has broad intellectual interests and is accomplished in areas of both the arts and sciences. That is the best description of my friend Bernie Wire. My second title choice was, "Everybody Loves Bernie." He is quite simply one of the most beloved figures on the local beer scene.

**(Full cover story on page 12)**

Bernie Wire

Photo by Laurie Porter

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## BREWERS CORNER

# BEER IS KNOWLEDGE

By Jonathan Chiusano



Jonathan Chiusano of TAPS

Photo by Maxwell Jones

Defining a well-rounded brewer is a topic prone to an overwhelming amount of subjectivity in this booming craft-beer era we find ourselves in. An aspect of the craft that has compelled me to become and remain a brewer, for example, is the dire necessity to have a multi-faceted and continuing education that transcends turning a sweet hopped tea into an enjoyable alcoholic beverage.

If we begin to slightly dig into the repertoire of your standard versatile brewer, we can discover a person who treads craft beer's ever-dissolving line between white and blue collar. Take a look inside a brewery and you'll find on the surface a person with, hopefully, a strong work ethic; a hands-on man or woman with the drive to formulate a theoretical recipe for a beer, and care for it from grain to glass. In the end, many of us must merely be content with day-to-day janitorial work, leaking pumps, electrical failures, and anything else a temperamental brewery will inevitably throw at us. Why? We love beer, we love beer drinkers, and we love this industry. Nothing makes us happier than when we exceed our own expectations as well as yours.

Brewers, more often than not (though you may be surprised when you speak with us) typically have backgrounds in chemistry, biology, engineering, and physics. We, and home brewers alike, have pursued a profession (or hobby) and passion that forever offers opportunities to consistently learn something new and improve upon one's existing skill set. Aside from our backgrounds in science and our hard-working natures, we drive to inspire a yearning for knowledge. In an automated world, where Earth's information is always at our fingertips, beer provides a perpetual drive to educate oneself as well as others all while having its roots in the annals of human history.

Beer is our legacy. I firmly believe that what will define a successful and well-rounded brewer in the coming years will be not only someone who makes a stellar ale or lager, but a person with the upmost humility that provides knowledge to craft brewing as a whole, thus strengthening beer's core foundation: improvement through education.

That desire for knowledge that beer offers to us is highly evident in the United States education system alone. More than two-dozen schools offer either beer industry education programs or act as a brewing school (i.e. UC Davis, Siebel Institute of Technology, and American Brewers Guild). In addition, Amazon and bookstores around the states have countless offerings involving the topic of beer. Certification programs, consultants and, unfortunately, a number of fly-by-night operations pop up regularly. The list goes on and on to confirm this aforementioned yearning for knowledge. There is blatant evidence that this "Craft Education" is on the rise in order to meet the demands of a country that is experiencing a drastic increase in number of breweries per year, averaging 15%!

When I began brewing professionally in 2011 (I still often consider myself a new kid on the block), there were, what I thought, a whopping 1900 breweries operating in the United States, still overwhelmingly less than pre-prohibition numbers. I'm floored every year

to find the most recent Brewers Association® statistics. These numbers always exceed my expectations, and we are currently at over 5,300. With this steep growth curve in the American brewing industry, there lies a profound historical importance to place quality education as the keystone of success for the industry in its entirety.

Admittedly, the fact that we are on track to 10,000 breweries makes me exceedingly nervous. I imagine if you're the type of person to read Beer Paper LA's 'Brewer's Corner', you can relate with me that we have both come across bad beer in the past. Do more breweries mean inevitably more poor quality product in the future? Does this precipitous growth curve that the Brewers Association® publishes have any sort of measurement of quality? Is the increasing quantity of breweries in the US necessarily a good indicator of our industry's growth? I'll leave that for you to decide. As for me, regardless of how cynical I often am as I grow older, I see this quantitative growth as a potential harbinger for qualitative growth.

That's 10,000 possible opportunities to make someone a better brewer, a more informed beer drinker, or an enlightened consumer. The beauty of brewing is that it holds to its roots as an old school path of master and apprentice. Beer is an ever-evolving applied science that contains multiple dimensions that are constantly being studied. Organizations such as the Master Brewers Association of the Americas consist of people from all sciences researching means to make a better beer and to pass that knowledge along. How cool is that? Humans are creatures who have found our success as a species through that very demand for discovery, and what better or more appropriate metaphor and parallel can be offered more so than beer?

What makes craft beer so damn spectacular is that inherent drive for sharing of knowledge that lies within the best of us. Brewers guilds across the United States are typically built on this very philosophy of a rising tide lifts all ships. Never have I experienced an industry with such love for a craft or such an ambition for enlightenment. Beer offers an everlasting devotion for knowledge to those who grasp it. Forever, in my career as a brewer, I will pursue the advancement of not only myself, but of my colleagues and customers as well. If you're not learning or receptive to learning, you're not living. This immense growth phase of beer offers us all the perfect opportunity to teach each other something new. As Kendrick Lamar says, "Sit down, be humble." There are always learning opportunities. In life, we can all in be well-rounded brewers, because in the end, we all ought to be educators.

Jonathan Chiusano is Head Brewer with TAPS Fish House & Brewery team, trophy husband of a future doctor, and has brewed professionally at Bottle Logic and Santa Barbara Brewing Company.

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## LADYBEER

# TRADITION MEETS CREATIVITY: CONCRETE JUNGLE CAPTURES THE CURRENT MOMENT IN L.A. BEER

By Sarah Bennett



Concrete Jungle Brewing Project



Photos by Sarah Bennett

When Los Angeles decided it wanted to be a craft beer town nearly a decade ago, the rest of the country laughed. How could Hollywood -- the land supposedly of juice cleanses and fake boobs -- ever become one of America's great beer cities, like San Diego or Boston? What does forever-trendy L.A. have to contribute to the future of America's most working-class beverage?

But over 60 new breweries (from IPAs to cask ales) later and L.A. is most certainly fulfilling its prophecy as craft beer's biggest sleeping giant. Not only do our beers win state, national and international awards for their general excellence, but our relatively young scene remains so full of anything-goes experimentalism (thanks to a rich homebrewing history!) that it's among the most consistently creative in the country.

In this sense, Concrete Jungle Brewing Project, the Los Angeles County Brewers Guild's newest member, is not that strange of an entry. It is a brewery and barrel room becoming increasingly infected with tasty funky bugs by people who know what to do with them, not unlike The Blendery in Long Beach, Homage Brewing in Pomona, Phantom Carriage in Carson and Cellador Ales in North Hills. Kegs and bottles of its first batches of fruited sours, aged blends and chocolatey stouts hit the market last month.

The driving force behind Concrete Jungle does stand out, though. His name is Will Shelton.

In the mid '90s, Shelton and his brothers (as The Shelton Brothers) started importing beers from a little-known Belgian brewery called Cantillon to their native East Coast; they later made a name for themselves as the purveyors of traditional and adventurous European brands, including Mikkeller, Tim Taylor and Fantome.

After spending over two decades introducing the U.S. to Europe's finest craft beers, Will Shelton took an interest in brewing himself and started introducing across Massachusetts his own takes on the hoppy, dry German lagers he and his brothers had first fallen in love with.

"I love everything about drinking except the hangovers," he says. "I'm old so my hangovers last for days."

Further disillusioned by the extreme beer craze that made barleywines poundable beverages and left palates wrecked on triple IPAs, he quit the family business for good in 2013 and moved to San Francisco, where he teamed up with Pete Slosberg, founder of Pete's Wicked Ales, on a session-beer project called Mavericks.

Though Mavericks ultimately fell through, his idea that the West Coast deserved flavorful, balanced beers that won't leave you hurting in the morning never waned. Through a Bay Area friend, Shelton met Joseph Tchan, a San Fernando Valley native who had begun his own boutique distribution company ("I wanted to be Shelton Brothers," the Concrete Jungle partner says). Tchan convinced the New England legend to bring his encyclopedic knowledge of beer to L.A.

"I feel like I've been working towards this all along -- to open a brewery here in downtown L.A.," Shelton says from inside Concrete Jungle's modest warehouse on the southern edge of skid row filled with wine and spirit barrels (some of which still bear the brewery's original name, Arsenal Urban Ales).

To fill the barrels, he found a young Maltose Falcon member and local beer buyer named Erik Santos, another San Fernando Valley native whose own encyclopedic knowledge of beer engendered him to the elder Shelton.

The two bonded over a love of Ungespundet, an unfiltered Bavarian lager that inspired one of Concrete Jungle's first releases, L.A. Calling.

"Until we get a cave we can't make it properly," Santos says of the drinkable 5% ABV brew. "It's about 50 percent of the way there."

For Concrete Jungle's other beers, Santos and Shelton have a unique working relationship, even by L.A.'s curious brewing standards. Santos -- who also sometimes brews in Tijuana with Comuna Cerveceria -- will pull a zany idea from the anything-goes world of homebrewing and present it to Shelton. Shelton -- who understands that he can't only make the light beers he wants to drink himself -- will decide if the idea can be restrained in any way, in order to conform to his strict standards of balance and harmony.





Concrete Jungle Brewing Project Bottles

Photo by Sarah Bennett

This fusion of this old-guard purism and new-school enthusiasm perfectly captures the current moment in L.A. beer.

“I bring him the new ideas but in the end it’s all him,” Santos says of Shelton. “It took me a while to convince him to do a New England IPA, for example.”

When Santos did finally convince Shelton to make a New England IPA, Joe Friday, it was with the caveat that there would also be a version infused with high-potency (but still legal!) CBD oil. The oil made the beer nearly flat, but the flavors and aromas from the hemp plant somehow evened out the intense juiciness of the hazy IPA. Balance, harmony, restraint.

Concrete Jungle’s most interesting beers, though, are the tart, sour and funky blends coming out of their unsuspecting barrel house, which is equipped, as Shelton says, “to allow us to take the risks that Jester King and Rare Barrel take every day.” Among a dozen or so beers on draft at an opening party right before L.A. Beer Week were complex fruited sours like Citizens of the (Under) World, an ever-rotating blend of wild ales from six white wine barrels called Project DTLA and The Urban Camper, a Belgian-style spelt saison.

Santos also had home-made strawberry-lemonade soda and some of his Guatemalan cold brew coffee on tap, which he fortified with calcium carbonate and aged in a spare rum barrel. (The tasting room is only open during special events, though they hope to get a permit for a permanent taproom soon.)

Like all great experiments, not everything coming out of Concrete Jungle hits the mark (yet), but even the bold, multi-adjective beers are all drinkable, and watching oddball breweries like this find their house character and style is half the fun.

Shelton, for one, is loving his new home and is glad to be a part of L.A.’s growing reputation into a true craft beer town. His brewery lies on an up-and-coming street just off the produce district where neighbors include artist collectives, the nonprofit Inner City Arts and RIPNDP, the too-cool cat-cartoon-loaded lifestyle brand.

He sees the street and the city as equally as underappreciated -- like the beers he drank in Europe and the restraint he still tries to imbue upon everything Concrete Jungle brews, they are full of talent and creativity that aren’t receiving the respect they deserve.

“We want to build up this street and we want to build up this town,” he says.

Sarah Bennett is a freelance writer covering craft beer, food, booze, music and more for L.A. Weekly, L.A. Times, Beer Paper L.A., Thrillist and more. Follow her on Twitter and Instagram @thesarahbennett.



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## PINTS &amp; QUOTES

# BREWERY COLLABORATIONS OFFER A GLIMPSE OF FUTURE FLAVORS

By John M. Verive

Collaboration beers are an important tradition within the craft beer industry. They represent the camaraderie and cooperation that the industry was built on, and they are an important pathway for the development of ideas and techniques that fuel innovation. Collaboration and cooperation is one of the industry's most powerful weapons against the Goliaths of the beer industry. Even if they are quickly forgotten by the beer consumer, the lessons that a brewer takes from the process can have a big impact on a brand. Let's take a look at how three recent collaborations between Southern California brewers came about and what they could mean for the future.

In May, a giant of the SoCal craft beer community made the trip from San Diego to the ever-expanding Three Weavers brewery for the second collaboration brew between Alpine and the Inglewood brewery. Pat McIlhenney founded the Alpine brewpub in 2002, and he's built a reputation as an innovative brewer and an uncompromising businessman. In 2014 San Diego's Green Flash acquired Alpine, and while consumer opinions on the Green Flash brewed beers are mixed, McIlhenney couldn't be happier with the arrangement. Now he has the opportunities to get out of Alpine's brewhouse and take his dry and acerbic sense of humor on the road. His stop at Three Weavers was a follow up brew to last year's Collaboradler — a mix of lager and soda that wasn't what Alpine and Three Weaver fans were expecting from the two hop-loving breweries. The new beer, Beaten Path, is a double IPA that's more in line with consumer expectations.

Beaten Path is a combination of ingredients and techniques that the brewers arrived at through a lot back-and-forth conversation. McIlhenney says each decision is an opportunity, and each is discussed. For the collaboration an unconventional hopping method known as first wort hopping was used to maximize flavor and aroma. While Three Weavers brewmaster Alexandra Nowell has tried first wort hopping in the past, McIlhenney uses a subtly different technique. It's a small difference in timing, but brewing is a game of inches and even slight adjustments to the process can have a big impact on the final product. "There are different schools of thought for just about everything in the brewery," McIlhenney says, especially when it comes to the aromatic wizardry of hopping techniques. Collaborations offer an opportunity for brewers to cross pollinate ideas with their peers.

While the romance of a collaboration brew day is unmistakable, the reality is less exciting to observers. "Collaboration brews are usually just one guy doing work while everybody else is drinking beers and talking," says Eagle Rock Brewery co-founder Jeremy Raub. But it's that brewer's banter that is perhaps the most valuable aspect of a collaboration for the people behind the beer. It's an opportunity to see how other brewers tackle common tasks and to share the nuts-and-bolts details of brewery operations. "Every brewery has its own processes and standard operating procedures that work, but you never know if it's the best way to do something," Raub says. "It sounds boring, but everytime I visit a new brewery I check out how they store their extra parts and how they handle the little challenges". The shop talk that happens during a collaboration is valuable to brewers accustomed to problem solving on their own.

Collaboration beer releases can also be powerful marketing tools for breweries both new and well established, as was the recent team-up between Eagle Rock Brewery, Kern River Brewing Co, and the newly expanded Mason Ale Works in San Diego. When Mason's distribution expanded into Los Angeles, their distributor suggested a collaboration with an L.A. brewery to help get noticed on the crowded shelves, and the tactic worked for me. Even though the eye catching black and yellow Mason Ale Works cans drew my attention, if it hadn't been for the ERB logo on the cans of Gutterball Trio, I wouldn't have taken the risk on a brand unknown to me. But a collaboration with a favorite local brewery and the respected and excellent Kern River Brew Co? I'm in, and I was not disappointed.

Gutterball Trio is a light (in body and in alcohol) IPA that provides a potent hop punch. The recipe was developed over "a bunch of emails," says Raub. Kern River's Director of Brewing Operations Shaun Morgan drew up the hop bill of new darling hops Idaho 7 and Denali alongside the well loved Mosaic variety, and the trio of brewers also eschewed traditional kettle hopping methods. Instead they also used first wort hopping techniques, a favorite of Mason's head brewer Matt Webster. Raub designed the malt bill and included a pair of adjuncts — rice and oats — to add complexity and bolster the texture. It was an experimentation in recipe and in processes that resulted in a refreshing hybrid of pale ale



Alexandra Nowell of Three Weavers and Pat McIlhenney of Alpine / Photo by John Verive

drinkability and IPA flavor. I haven't yet had another Mason Ale Works beer, but I won't hesitate to pick up another six pack in the future.

"Collaborations are a canvas to try new stuff," says El Segundo Brewing's Tom Kelley, and ESBC has stepped up their collaborations in 2017 to help showcase their "day one" program. Earlier this year they teamed with upstart breweries like Grains of Wrath and Green Cheek Brewing, and during L.A. Beer Week ESBC released their anticipated collaboration with Highland Park Brewery. Each collaboration in 2017 has explored a new process or a new hop product or ingredient, and Kelley says the goal is to learn things from the other breweries. "These collaborations are a chance to meet with old friends and to develop new relationships," Kelley says, adding: "that's something that doesn't happen often enough."

L.A. Gold was first conceived as a mashup of the two brewery's GABF winning beers: ESBC's amber lager Casa Azul and HPB's pungent Good Green IPA. The malt bill from Casa Azul is strengthened slightly and dosed with a melange of noble hops in the brewhouse, then the Highland Park influence occurs with the use of the new breed of dry lager yeast and a preponderance of dry hopping with American impact hops. Unfiltered and hazy, the breweries call L.A. Gold a kellerbier — a reference to the favorite brewer's beer of German brewers. Dry and bitter in the finish but with a silky malt body that can buoy all that hop aroma, L.A. Gold is a lager that will please the West Coast IPA fan.

"Collaborations are important for the industry, especially now," Kelley says. As competition heats up and the crowded marketplace gets even denser, the meeting of independent brewers' minds helps to foster "the rising tide mentality" that the industry was built on. Collaborations give brewers the opportunity to take risks, to experiment, and to have a little fun, and to get their wares into new mouths. For the drinker, a collaboration brew can provide a sneak peek at the flavors and character that tomorrow's beers may offer.

*John Verive is Southern California native and freelance writer dedicated to growing the craft beer scene in Los Angeles. He's is a Certified Cicerone®, the founder of Beer of Tomorrow (www.BeerofTomorrow.com), and he covers the beer-beat for the Los Angeles Times. John loves lagers, session beers, finding perfect pairings, and telling the stories of the people behind the pints; you can follow him on Twitter and Instagram at @octopushat and @beeroftomorrow*



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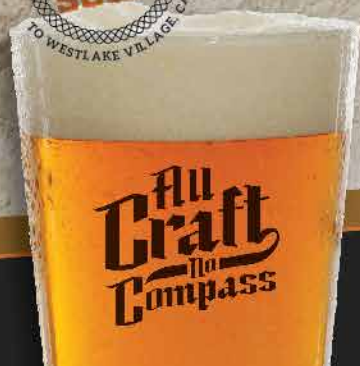
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## COVER STORY

## RENAISSANCE MAN

By Daniel Drennon



Bernie Wire

Photo by Laurie Porter

Renaissance Man. A man who has broad intellectual interests and is accomplished in areas of both the arts and sciences. That is the best description of my friend Bernie Wire. My second title choice was, "Everybody Loves Bernie." He is quite simply one of the most beloved figures on the local beer scene.

I met Bernie Wire one afternoon at Far Bar while we were both waiting for an Alpine beer event. I overheard the bartender informing Bernie the beers would not be served until 6 pm and Bernie responding that he couldn't wait that long as he had to pick up his wife at LAX shortly.

I was sitting with Jimmy Smith, my pal and Far Bar's "Beer Sensei." Jimmy was the one who had driven to Alpine to pick up kegs since the critically-acclaimed brewery did not distribute to L.A. I suggested that Jimmy should go ahead and give Bernie the beers early...and he did. The two of them have become lifelong friends. Well, we all have. And that is what we all love about craft beer. It is about camaraderie. It launches friendships.

But make no mistake about it. In this case, it unleashed the force of nature who is Bernie Wire onto the California craft beer scene and he has captured it through his remarkable eye and steady lens.

*DRENNON: I know you to be a proud Oklahoman. Tell me about growing up. What were you into? How did it shape you into who you are now?*

**WIRE:** One of the many gifts my father gave me was a solid work ethic. He worked 34 years for the US Postal Service. For many years after hours, my dad also had a janitorial business. I remember the day I finally got old/tall enough to operate the floor machines and remember cleaning office buildings and an automobile dealership. Many weekends I mowed lawns with my dad. Inside his many sacrifices he managed to take us camping and we fished a lot with my dad's brother Jim and his family.

As a young boy, I was always eager to learn how things worked. I remember taking my fathers broken wristwatch apart just to see how it was built and just to clarify I never did repair it.

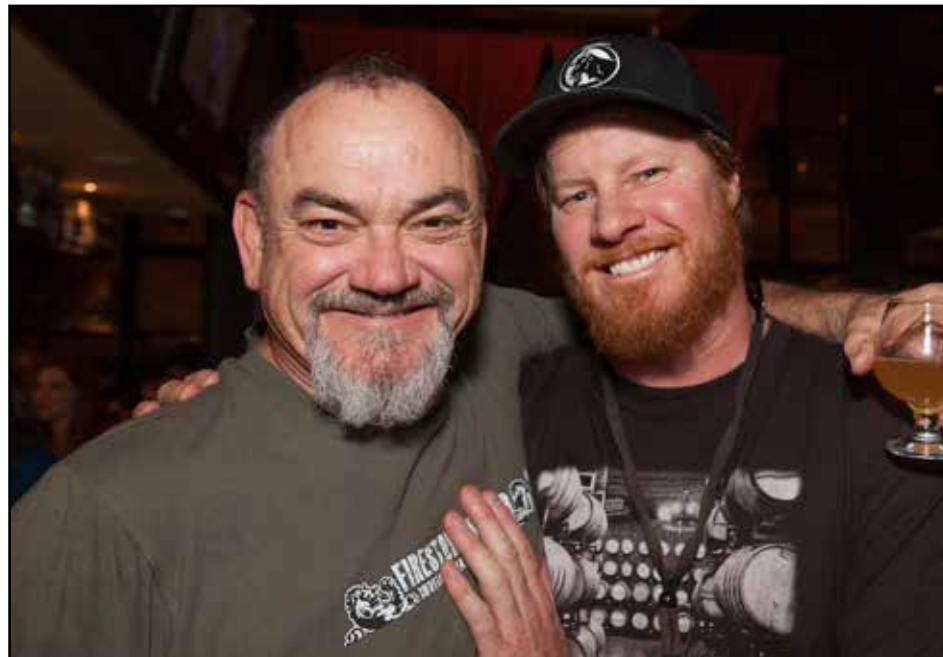
From an early age, I was into music and art. I began playing trumpet in fifth grade and played brass instruments through high school. From the ninth grade, I worked in my uncle's print shop in Yukon. For two years after graduating high school in 1975 I worked as a press operator in Oklahoma City. I started a sign business with my high school friend Newt Wheatley in 1975 and in the same year he got me into rock climbing. I would climb every available weekend for the next six years. In 1977 I decided to go to college and enrolled in the University of Oklahoma. My ambition was to get a degree in microbiology. I quickly got involved in biomedical research in the school of chemical engineering. I decided one semester that an art class would be a nice change to my science studies and quickly rekindled my passion for art. Against the Dean of Chemical Engineering recommendation, I changed my degree to fine art, but I continued to work in the chemical engineering school as a research





Bernie and his horn

Photo by Julie Verive



Bernie with Sour Jim Crooks of Barrelworks

Photo by Beer People

assistant. I remember calling my parents to tell them of my decision thinking it was not going to be pleasant and much to my surprise they were elated.

In art school, I started by taking drawing classes, silkscreen, ceramic, sculpture, but ended up majoring in metalsmithing as I became fascinated with titanium. It was introduced to me as a metal that could be colored and with little information I proceeded to experiment and develop techniques for coloring titanium. While working in the Engineering machine shop I found a micro spot welder and proceeded to learn how to weld titanium and to explore what other metals could be welded to titanium.

I received a full scholarship from the School of Fine Art at Arizona State University. In my first semester, I made work for a two-person exhibit, taught a design class and took 18 credit hours of study. I pretty much worked and slept. I have fond memories of Hagen Das happy hour in the evening when my friend Hoss Rogers and I would climb the iron grating on the exterior of the math building stairwell. At the top of the ten story climb we had placed a heart sticker, we would tag it and then go for ice-cream then back to the studio.

In the second semester, I decided to forfeit my scholarship and transfer to San Diego State. In between schools I proposed a research project on welding titanium to a welding equipment manufacturer in Monrovia California. I convinced them to give me a temporary job and within three weeks I was offered a full-time position with a two-year commitment. I took it and at the end of two years I told them I was leaving to complete my master's studies. Then I was offered a 33 percent increase in pay. I stayed for three more years and resigned as Sr. Applications Engineer and started my own company, Wire Works, an independent contractor business. From there I started working for companies like McDonald Douglas, GE Lighting, GE Medical, Special Devises, TRW and more providing support to improve process yields and to develop welding processes. Weeks after resigning I was hired back as a consultant and travelled to five Asian countries in three and a half weeks conducting fundamentals of welding seminars and continued to be on call for esoteric applications for years after. I have worked directly with manufacturers of welding equipment in Japan and the UK. I published four papers on welding at the Symposium on Manufacturing

**(Continued on page 14)**



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Simmzy's brewer Brian Herbertson and LA Brewers Guild's Franny Lopez love Bernie

Photo by Beer People

**(Cover story continued from page 13)**

Jewelry Technology and received an Innovative Research Award for welding gold and their Ambassadors Award for ongoing contribution to the jewelry industry. To date I am still called on to provide technical support or prototype and production welding services. Bernie Wire - welder for hire. I can make a weld that puts your pants on fire.

*You are an artist in every sense of that phrase. From working with titanium, making jewelry, to drawing, painting, photography and being a musician, you do it all. How did you cultivate so many different talents?*

I was the one in high school who started a straw quartet and would not shy away from trying to play any instrument. I was the class photographer. I was a bit of a class clown. I was one of several friends that would get together to draw. And I was one of a group of friends who invented the Oatmeal Sandwich.

I cultivated my different talents by being curious and loved to be creative. This has led me down many paths. My work in titanium began in college when it was introduced as a metal that could be colored and immediately I had to know more. How vivid colors could be produced by varying the thickness of clear titanium dioxide on the metals surface fascinated me. My first pieces of titanium came from a scrapyards in Purcell, Oklahoma. This was not an ordinary scrap yard - there were turbine engines, engine cowlings, ejection seats, helicopter fuselage and much more. In the beginning, I started by making jewelry pieces and would later make furniture and sculpture from the found aerospace parts.

*Music was a major part of your life so who were your favorite bands and influences growing up?*

I started in preschool playing the trumpet. Some of my early influences were Tower of Power, Chicago, Don Ellis, Maynard Ferguson, Clark Terry, Dizzy Gillespie, Chick Corea, Stanley Jordan, Al Di Meola, Louis Armstrong, and Rahsaan Roland Kirk.

*Your super cool wife is Anne Marie Gillen, executive producer of the American classic, Fried Green Tomatoes. How did you meet?*

We met at a party of mutual friends Timothy and Lenise in Burbank. I was playing kalimba in the backyard and she sat beside me and commented on the calming sound it made. I would later learn she was under extreme stress in the making of Fried Green Tomatoes. I guess you could say I wooed her with my kalimba and we have been together ever since.

*You are a bit of a chef and a gardener, right? What are your favorite dishes to make and tell us about that backyard garden?*

I loved botany in college and find a garden is a great place to relax. Sitting in the garden with your morning coffee can be quite wonderful. On the other hand, it's a lot of work and requires daily attention. It's to the point where we need a garden sitter and dog sitter when we travel.

My passion for cooking comes from my mother's side of the family. As a child, I fondly remember summers in Tennessee and my Aunt Marjorie's cooking. I'll never forget the day when I discovered desert after breakfast, blackberry cobbler alamode! I tend to cook with whatever is in the kitchen and most times it's replicated, but not always duplicated. Growing up we had beans and cornbread with fried potatoes once a week and to this day I love me some beans and cornbread. I do enjoy a good Cottage Pie. I tend to cook and enjoy spicy foods and make from time to time stuffed jalapenos and poblanos. I tried commercial jalapeno racks and found they cooked peppers unevenly, so I developed my own rack made from titanium wire. I stuff jalapenos and poblanos with a variety of meats and cheeses and I'll say they are mighty tasty.







Bernie and Jay Outsen at Naja's

Photo by by Phil Cutti

*Let's get to the talent that lands you on the cover of Beer Paper. What prompted you to begin taking photos of "beer people" as your wonderful "I Shoot Beer People" exhibit held at Mohawk Bend a few years ago revealed?*

Funny you should ask. About five years ago I was at Far Bar in downtown LA for an IPA flight event, but found out the flight of beers I came for were not going to be offered until later that afternoon and I could not stay as I needed to pick Anne Marie up at the airport. Next thing I know the flight of beers show up in front of me at the bar. I had been talking with this guy earlier, he had inquired why I had come to the event and I told him I came for Kern River or Alpine - I can't remember. I found out later he worked for the City of Los Angeles, but was also a freelance beer writer for the LA Weekly and he was kind enough to convince them to give me a flight ahead of schedule. That led to a conversation about the LA Weekly and a discussion about photography. I was just about to end a 3.5 years project where I was documenting an active oil lease and ongoing soil remediation operations. There was a moment in the conversation where I thought I could take pictures of beer events. Maybe it could be a nice little side business, but then I found out LA Weekly did not pay for photo use. So, I decided to just start providing content in the hopes people would see and appreciate the work and eventually find some remuneration for my efforts. Said I would do it for a year, then it became two and now it's been roughly five years.

*I know you have observed that the sense of community in craft beer is something special. In your astute opinion, what makes it so?*

I believe the mutual respect brewers have for each other's commitment to craft beer fosters friendship, collaboration and support for each other breweries. Some breweries start by modest means while others come into it with capital, but the goals are the same, provide fresh and delicious beer and support their community of independent breweries. Craft beer is community.

*Where do you see craft beer in ten years?*

I'm not qualified to see the future of beer, but I do feel strongly about independent craft breweries and the people dedicated to providing for and supporting their local community.

*If you could take a month off and travel anywhere in the world, where would you go?*

I would start in Yosemite and explore some of our national parks.

*Who and/or what inspires you?*

Beauty in nature. Art. Music. Friendship. Kindness. Selflessness. The strength in people to endure hardship you feel you might never be able to.

*Between talent and work ethic, which is more important?*

It depends on your employer. It's important to have a good work ethic, but they seem to support each other.

*Usually I ask, if you weren't a brewer, what would you be? In your case, if you weren't the most viable threat to replace "the most interesting man in the world," who would you be?*

A dolphin!

*If you had to describe yourself in one word or phrase, what would it be?*

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**WISHFUL DRINKING**

**AGED IS THE RAGE! DON'T  
(ALWAYS) DRINK FRESH**

**By Tomm Carroll**

In correlation with — and celebration of — The Rarest Experience, a self-deemed “beer fest for beer geeks” at Hollywood’s Stout Burgers and Beers July 1 — in which Stout’s resident beer gurus Joey and Billie Anderson (aka the Brews Brothers) featured rare kegs of vintage brews dating as far back as seven years — let’s take a look at that small subset of beers that are not necessarily meant to be consumed fresh (as most are), but are designed also to be aged, not unlike fine wines.

Now we’re not talking about barrel-aged brews here (although many of those too are candidates for aging), but commercial, or homebrewed, bottled beer that can be put away for months or years — and in some cases even decades — to revisit in order to see how well they have matured...or (sometimes unfortunately) not. Among the prime styles for aging are barleywines, Belgian dark strongs and quads, Flanders red and brown ales, gueuzes, imperial stouts, lambics and old ales.

“Why age beer?” you might be asking right about now.

The answer is simple. Time allows for flavors and aromatics not particularly evident in the fresh beer to develop, come to the fore and meld complexly. Or, conversely, for overly sweet, harsh and boozy characteristics to soften, fade and sometimes even disappear altogether. In the best cases, the aged beer has improved immensely, taking on a dimension and complexity sometimes not even hinted at in its younger self.

If you’re interested in aging beer, and perhaps creating a beer cellar for that purpose, the very first thing you need to have is the self control to buy beers and NOT drink them. That’s difficult for many folks whose imbibing habit is essentially to fill, then empty, their fridges of beer, and repeat. You’ve got to hide them away from yourself, preferably in a dark, cool — but not cold — place (more on that below), and forget about them for the time being.

Once you’ve mastered that task of delayed gratification, and want to pursue beer aging, now what? There is so much to learn about this process, but where do you start first?

**VINTAGE BEER RULES**

Fortunately, Patrick Dawson, a cellaring enthusiast, certified beer judge and author of *Tasting Beer: A Taster’s Guide to Brews That Improve Over Time* (Storey Publishing, 2014) includes over a dozen “Vintage Beer Rules” in his highly recommended book (which I use in the Overview of Craft Beer class I teach for UCLA Extension). These general guidelines will give you an understanding of how to select and store your beers. Here they are in paraphrase, with some of my own comments:

- Because alcohol is a preservative, and slows the effects of aging (mainly oxidation, or the infiltration of oxygen into the beer), thereby allowing those slow-developing flavors to surface, the beer should be at least 8% abv. The exceptions are smoked and sour beers because the smoke phenols and lactic acid, respectively, are also preservatives. That’s one reason why a 5% abv gueuze can be amazing at 30 years old.
- Unpasteurized beers, with the yeast still in the bottle, age best because they can slowly bottle-condition, and the yeast consumes residual oxygen.
- Beers with darker malts age better than those with lighter malts, as they create sherry notes (amber and brown beers) and port flavors (black, roasty stouts).
- Because barley malt proteins drop out, thinning the body, full-bodied beers are good candidates for aging.
- Wheat beers do not age well at all; the cloudy wheat proteins fall out quickly, leaving a thinner, clear beer. The lipid-rich wheat also creates stale flavors when aged.
- While hops are a preservative, paradoxically, hoppiness fades over time, particularly the aroma and flavor hops, so high-alpha-acid US-hopped IPAs and the like develop papery and dead-flowery notes and are not recommended for aging. High-beta-acid European hops, however, retain more bitterness and can create floral and even fruity flavors, reminiscent of a barleywine or ESB.
- The fusel alcohols in high-abv beers mellow over time and result in flavors ranging from sweet to fruity in an aged beer.
- Fruity yeast esters and spicy yeast phenols both change over time. Tree-fruit esters create dried-fruit flavors, while phenols like pepper, clove and smoke can turn into vanilla, leather and tobacco in the aging process.





Some vintage beers from the author's cellar

Photos by Tomm Carroll

- Beers with the slow-acting Brett yeast continue to ferment in the bottle, and the Brett eats the residual sugars as well as any oxygen, resulting in a remarkably dry and low-oxidized beer.
- Oak notes from barrel-aging are one of the few flavors that hardly change, remaining fairly constant as a beer ages.
- The lactic sourness of lambics and Flanders red and brown ales soften considerably over time, often transforming them into more complex beers. A 20-year-old Liefman's Goudenband Oud Bruin I had recently was all sherry, without a clue that it had ever been sour!
- Beers in larger bottles age more slowly, which is preferable. The ratio of liquid to headspace in larger bottles is greater, meaning less oxidation and better maturation. Compare the eminently ageable Chimay Grande Reserve (Blue) in 1.5L, 750ml and 33cl bottle sizes, each at 5 years old, and you'll get the idea.
- Forget swing-top bottles for aging; crown caps and then corks are the best, as they allow in less oxygen. While some beer-agers prefer storing their cellared beers on their side, like wine (which takes up less space), I store mine upright, not only to avoid "corking" the beer (cork being the closure of the vast majority of ageable beers), but because of oxidation issues. Lying supine, a bottle's headspace is in contact with more of the beer than it is in an upright bottle's neck.
- Beer should be cellared in a dark, cool place, about 10° below its fermentation temperature. And since almost all beers that age well are ales, that would be 55°F — which also happens to be red wine-aging temperature. Too warm and the beer will spoil; too cold (like a fridge) and the beer will develop too slowly, halting the aging process. If you can't keep a consistent temp throughout the year, try to have as little fluctuation as possible: A range of 60°-65° is preferable to one of 55°-70°.

Me? I began aging beers about a dozen years ago, first in an inside closet, then in a storage locker in a semi-underground parking garage, and now in an insulated, temperature-controlled "cellar" built in a garage and cooled to a constant 55° by an air conditioner and a regulator.

**TASTING NOTES**

Ideally, you should acquire several bottles of the same beer you intend to age. Drink one fresh, taking copious tasting notes, and put the others away for aging. Pull those out at 3-, 6- or 12-month intervals for tastings and notes, and you'll have a record of how the beer has changed, and at what "age" you prefer it.

If it's an annual release, get the same amount of that beer every year and soon you'll be doing vertical vintage tastings. (This can get quite expensive, not to mention intoxicating, so you might want to involve some friends in the process.) If the beer label doesn't include a bottling date, affix a sticker to it with the year; it's easy to get confused once you have several years' worth of the same beer.

Regarding age preference, I've personally found, for instance, that Austria's Brauerei Schloss Eggenberg's classic Samichlaus, the über-doppelbock once known as "the strongest beer in the world" at 14% abv, is best at 7-10 years old, like a complex fortified dessert wine with sherry, brandy, candy and bread pudding notes. Fresh, it's a super-sweet, boozy tonic, more appropriate over ice cream than in a snifter.

Of course, the subjectivity of the consumers' tastes and preferences is a major factor, just as it is with drinking fresh beer. One taster's port-like flavor in a vintage imperial stout can be another taster's soy sauce.

For more info on cellaring beer, pick up Dawson's book, or e-mail me with any questions. In the meantime: Enjoy the aging process!

*In Wishful Drinking, Tomm Carroll opines and editorializes on trends, issues and general perceptions of the local craft beer movement and industry, as well as beer history. Feel free to let him know what you think (and drink); send comments, criticisms, kudos and even questions to [beerscribe@earthlink.net](mailto:beerscribe@earthlink.net).*

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evanslager.com

Four Sons Brewing  
18421 Gothard St, Huntington Beach  
foursonsbrewing.com

Green Cheek Beer Company  
2294 N. Batavia St #C, Orange  
valiantbrewing.com

Gunwhale Ales  
2960 Randolph Ave a, Costa Mesa  
gunwhaleales.com

Hoparazzi Brewing Co.  
2910 E. La Palma Ave, Anaheim

Left Coast Brewing Company  
1245 Puerta Del Sol, San Clemente  
leftcoastbrewing.com

Legends Craft Brewery  
1301 S. Lewis St, Anaheim, CA

Lost Winds Brewing Company  
924 Calle Negocio, Suite C  
San Clemente lostwindsbrewing.com

Network Brewery  
824 Carnegie Ave, Santa Ana  
networkbrewery.com

Noble Ale Works  
1621 S. Sinclair St. #B, Anaheim  
noblealeworks.com

Old Orange Brewing Co.  
1444 N. Batavia St, Orange  
oldorangebrewing.com

Phantom Ales  
1211 Las Brisas St, Anaheim  
phantomales.com

Riip Beer Company  
17214 Pacific Coast Highway  
Huntington Beach, riipbeer.com

Stereo Brewing  
950 S. Via Rodeo, Placentia  
stereobrewing.com

The Bruery  
715 Dunn Way, Placentia  
thebruery.com

The Good Beer Co.  
309 W. 4th St, Santa Ana  
thegoodbeerco.com

Towne Park Brew Co  
19191 Lawrence Cyn, Silverado  
Towneparkbrew.com

Unsung Brewing Company  
500 S. Anaheim Blvd, Anaheim  
unsungbrewing.com

**BREW PUBS**

Brewbakers  
7242 Heil Ave, Huntington Beach  
brewbakers1.com

Huntington Beach Beer Company  
201 Main St, Huntington Beach  
hbbeerco.com

Newport Beach Brewing Company  
2920 Newport Blvd, Newport Beach  
newportbeachbrewingcompany.com

Ocean Avenue Brewery  
237 Ocean Ave, Laguna Beach  
oceanbrewing.com

Pizza Port San Clemente  
301 N. El Camino Real, San Clemente  
pizzaport.com

Stadium Brewing  
26738 Aliso Creek Rd, Aliso Viejo  
stadiumbrewing.com

TAPS Fish House & Brewery  
101 E. Imperial Hwy, Brea  
tapsfishhouse.com

TAPS Fish House & Brewery  
13390 Jamboree Rd, Irvine  
tapsfishhouse.com

Tustin Brewing Company  
13011 Newport Ave #100, Tustin  
tustinbrewery.com

**Inland Empire**

**BREWERIES**

Aftershock Brewing Co.  
28822 Old Town Front St #108,  
Temecula  
aftershockbrewingco.com

Area 51 Craft Brewery  
7123 Arlington Ave #A, Riverside  
Area51craftbrewery.com

Black Market Brewing Co.  
41740 Enterprise Cir N #109  
Temecula  
blackmarketbrew.com

Brew Crew Inc.  
11626 Sterling Ave #G, Riverside  
brewcrewinc.com

Brew Rebellion Brewing  
13444 California St, Yucaipa  
brewrebellion.com

Chino Valley Brewery  
1630 E. Francis St #J, Ontario  
chinovalleybrewery.com

Coachella Valley Brewing Co.  
30-640 Gunther St  
Thousand Palms  
cvbco.com

Dragon's Tale Brewery  
8920 Vernon Ave #122, Montclair  
www.dragonstalebrewery.com

Escape Craft Brewery  
721 Nevada St #401, Redlands  
escapecraftbrewery.com

Euryale Brewing Co  
2060 Chicago Ave. #A-17 Riverside  
euryalebrewing.com

Escape Craft Brewery  
721 Nevada St #401, Redlands  
escapecraftbrewery.com

Garage Brewing Co  
29095 Old Towne Front St,  
Temecula  
garagebrewco.com

Hamilton Family Brewery  
9757 Seventh St #802,  
Rancho Cucamonga  
hamiltonfamilybrewery.com

Hangar 24 Brewery  
1710 Sessums Drive  
Redlands  
hangar24brewery.com

I & I Brewing  
5135 Edison Ave #1, Chino  
iandibrewing.com

Inland Empire Brewing Company  
1710 Palmyrita Ave #11,  
Riverside  
iebrew.com

Ironfire Brewing Co.  
42095 Zevo Dr #1, Temecula  
ironfirebrewing.com

Last Name Brewing  
2120 Porterfield Way, Upland  
lastnamebrewing.com

La Quinta Brewing Co.  
77917 Wildcat Dr, Palm Desert  
laquintabrewing.com

No Clue Brewing  
9037 #170 Arrow Route  
Rancho Cucamonga  
nocluebrew.com

Old Stump Brewing Co.  
2896 Metropolitan Pl, Pomona  
oldstumpbrewery.com

Packinghouse Brewing Co.  
6421 Central Ave #101-A, Riverside  
pbbeer.com

Refuge Brewery  
43040 Rancho Way, Temecula  
refugebrew.com

Ritual Brewing Co.  
1315 Research Dr, Redlands  
ritualbrewing.com

Rök House Brewing Company  
1939 W. 11th St #A, Upland  
rokhousebrewing.com

Route 30 Brewing Company  
9860 Indiana Ave, Riverside  
route30brewing.com

Sour Cellars Brewery  
9495 E. 9th Street, Unit B, Rancho Cucamonga  
www.sourcellars.com

Stone Church Brewing  
2785 Cabot Drive, Suite 160  
Corona stonechurchbrewing.com

Strum Brewing  
235 S. Campus Ave, Ontario  
www.strumbrewing.com

Wiens Brewing  
27941 Diaz Rd, Temecula  
Wiensbrewing.com

**BREW PUBS**

Heroes Restaurant & Brewery  
3397 Mission Inn Avenue, Riverside  
heroesrestaurantandbrewery.com

Lou Eddie's Pizza  
28561 Highway 18, Skyforest  
LouEddiesPizza.com

TAPS Fish House & Brewery  
2745 Lakeshore Dr, Corona, CA  
tapsfishhouse.com

Wicks Brewing Company  
11620 Sterling Ave, Riverside  
wicksbrewing.com





**THE PUBLIC HOUSE**  
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## FEATURED LISTINGS

Barbara's at the Brewery  
620 Moulton Ave #110, Los Angeles  
barbarasatthebrewery.com

Beachwood BBQ  
131 1/2 Main Seal Beach  
BeachwoodBBQ.com

Beer Belly  
532 S. Western Ave, Los Angeles  
www.beerbellyla.com

Beer Belly  
255 Long Beach Blvd, Long Beach  
www.beerbellyla.com

Bierstube German Pub & Restaurant  
1340 S. Sanderson Ave, Anaheim  
thephoenixclub.com

Blue Palms Brewhouse  
6124 Hollywood Blvd, Los Angeles  
bluepalmsbrewhouse.com

Brew Kitchen Ale House  
10708 Los Alamitos Blvd, Los Alamitos  
brewkitchenalehouse.com

Far Bar  
347 E. 1st St, Los Angeles  
farbarla.com

Flights Beer Bar  
5119 W. El Segundo Blvd, Hawthorne  
flightsbeerbar.com

Haven Gastropub  
190 S. Glassell St, Orange  
havengastropub.com

The Hermosillo  
5127 York Blvd., Los Angeles  
thehermosillo.com

La Sirena Grill  
3931 Portola Parkway, Irvine  
www.lasirenagrill.com

Linx Artisan Sausage and Craft Beer  
238 Chapman Ave Orange  
linxdogs.com

Monrovia Homebrew Shop  
1945 S. Myrtle Ave  
Monrovia CA  
MonroviaHomebrewShop.com

Naja's Place  
King Harbor Marina  
Redondo Beach  
najasplace.com

Pitfire Artisan Pizza  
401 Manhattan Beach Blvd  
Manhattan Beach  
pitfirepizza.com

Provisions & Portola  
143 N. Glassell St., Orange  
provisionsmarkets.com

Public Beer Wine Shop  
121 W. 4th Street, Long Beach  
publicbeerwineshop.com

Ragin' Cajun Cafe  
525 S. Pacific Coast Hwy  
Redondo Beach  
ragincajun.com

Richmond Bar & Grill El Segundo  
145 Richmond St, El Segundo  
richmondbarandgrill.com

Riley's  
5331 E. 2nd St, Long Beach  
rileyson2nd.com

Select Beer Store  
1613 S. Pacific Coast Hwy,  
Redondo Beach

Stout Burgers & Beers  
1544 N. Cahuenga Blvd  
Hollywood  
stoutburgersandbeers.com

Stout Burgers & Beers  
11262 Ventura Blvd  
Studio City  
stoutburgersandbeers.com

Stout Burgers & Beers  
111 N. Santa Monica Blvd  
Santa Monica  
stoutburgersandbeers.com

The BrewHouse  
31896 Plaza Dr #D  
San Juan Capistrano  
thebrewhousesjc.com

The Public House by Evans Brewing  
138 W. Commonwealth Ave., Fullerton  
evansbrewco.com

The Stuffed Sandwich  
1145 E. Las Tunas Dr, San Gabriel, CA  
stuffedsandwich.com

Tortilla Cantina  
1225 El Prado Ave, Torrance  
tortillacantina.com

Zpizza Tap Room  
5933 W. Century Blvd, Los Angeles  
zpizza.com





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