



# The Annual Journal of the Scottish Brewing Archive Association



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## Back issues

Back issues of the *Annual Journal* are available from John Martin, e-mail: martin.j7@sky.com or phone 0131 441 7718. Prices include postage and packing in the UK, and cheques should be made payable to the Scottish Brewing Archive Association.

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## Writing for the Annual Journal of the Scottish Brewing Archive Association

We welcome articles on any aspect of the Scottish brewing industry and these should be sent to the Journal Editor, Allan McLean, at [info@scottishbrewingarchive.co.uk](mailto:info@scottishbrewingarchive.co.uk)

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## Editorial

Allan P. McLean

WHEN I FIRST visited breweries in Edinburgh at around the age of 12, almost 60 years ago, most of the ones that used to be there had gone. I never realised it at the time, but the dozen or so that remained were living on borrowed time. Only one remains as an operational brewery.

But not all is gloom and doom. There are many more different varieties of beer now produced in Scotland than at any stage in my lifetime. I could hardly avoid noticing this exciting fact when I was invited to be a judge during an earlier stage of the Scottish Beer Awards, sponsored by Aldi. There were literally dozens of beers to be assessed.

Since 1979, and the establishment of brewing at Broughton, many new breweries have opened around Scotland to more than compensate for those that closed.

Much of the history is held in paper form in the archives, of course. But a lot of really interesting stuff seldom gets written down. Thanks to the SBAA Chairman John Martin encouraging people to put their stories of Scotland's brewing heritage on paper, that is now being corrected. In particular, in this issue of the *SBAA Annual Journal*, there is the second part of reminiscences by Ivor Reid of life at J & R Tennent of Glasgow. A timely reminder that people count too. Hopefully, this will encourage more of you to come forward in time for next year's journal.

## The Calders of Alloa

Michael Clark

JAMES CALDER & Co. was one of the best known and respected names in Scottish brewing, although unlike many longer established contemporaries the family had not built up the business from modest beginnings and their involvement only lasted two generations.

The Calders originated from the Braemar area where Charles (1812–1865) built up a coal merchant's business from 1851, acquiring a Dunkeld sawmill soon afterwards. It was during this period that their timber interests brought his elder son James (1832–1917) to Alloa, where the family owned a timber yard close to the Shore Brewery. He also had timber and shipbuilding interests in Perth and had settled there before 1862.

James and his younger brother Charles helped their father operate the two parallel businesses until 1862 when James transferred his share of the family timber trade along with his Perth-based timber and shipbuilding interests to Charles Jr.

The Calders' Alloa timber yard was very close to the town harbour, a stone's throw away from the Shore Brewery, built in 1816 for John McNellan. The brewery prospered until 1861 when it ran into financial difficulties resulting in it being pointed to settle debts.

James recognised the business opportunity on offer and bought the brewery late the following year, despite having no background in brewing. Perhaps it was the success of his mother Elizabeth as the innkeeper of the Green Tree Inn in Blairgowrie which influenced his decision.

A contemporary newspaper report suggests that McNellan was associated with the business as a partner after relinquishing ownership, although more likely he was retained in an advisory capacity due to James's lack of experience in the trade.

One source states that the firm continued trading as McNellan & Co., a possible expedient business decision.

Another report advised that the firm continued trading with the title of McNellan & Co. until at least 1874. This may well have been a similar commercial convenience.

Now committed to his new enterprise, James moved his wife and three young daughters from their home in Perth to Alloa in 1862, settling in Lime Tree Walk (aka The Walk) adjacent to the brewery, in an area with other associations within the world of brewing and distilling.



Figure 1: Staff of the Shore Brewery, Alloa, in front of main gate, circa 1900.

The home of the George Younger & Son family was barely a short quarter mile walk away up Broad Street, William McEwan had been born and raised even closer in Forth Street, and the Jamesons of Irish whiskey fame had a large mansion on the opposite side of Lime Tree Walk.

By all accounts James must have been a vigorous and energetic individual; indeed he ended up in the Burgh Police Court following an incident with James McNellan (presumably the founder's son), after tempers had flared during a scuffle in the brewery office when Calder allegedly struck him with a fire shovel in retaliation for being slapped.

This story is all the more remarkable since at that time James was an elected member of the Alloa Burgh Police Commissioners Board!

Apparently there was sufficient evidence to refer the case to the Sheriff Court, although it is not known if it came to trial, and the outcome is obscured by the passing of time.

Not content with confining his energies to brewing, in 1874 James purchased the malt distillery of J. A. Vannen in Bo'ness and soon had it converted to grain whisky production, and four years later he acquired the Glenfoyle malt distillery in Gargunnock, near Stirling.



Figure 2: James Calder (1832–1917) at Ardargie House, on his Perthshire estate, circa 1890.

In 1877 James purchased nearly 20,000 acres in Perthshire and took up residence there at Ardargie House in the southern part of the estate. In 1907 he moved to England in order to enjoy semi-retirement, retaining an interest in his Middlesbrough-based timber business whilst renouncing ownership of his Scottish assets in favour of his two sons. The elder son John Joseph Calder (1868–1962) moved permanently to Ardargie soon afterwards with his large family.

In due course, the younger son James Charles Calder (1869–1962) took up residence at Ledlanet House situated in the northern half of the estate. Each formally inherited their respective sections of the estate as part of their father's will in 1917.

James Charles took over control of the extensive family timber interests which continued to prosper under his stewardship. He was appointed Depute Controller of Timber in World War One, and was knighted in 1920 for his services. Similarly in World War Two he was Director of Home Timber Production between 1940–1941, reflecting his experience and expertise in that industry.

James also took over control of the Calder whisky distilleries and became a highly knowledgeable and respected figure in that industry and later played a central role in the foundation of DCL.





Figure 3: James Charles Calder at Ardargie House, his father's Perthshire estate, circa 1890.



Figure 4: John Joseph Calder at Ardargie House, circa 1890.

It's worth noting that in 1918, Masataka Taketsuru, the “father” of Japanese whisky, spent six months at the Bo'ness distillery studying production techniques as part of his two-year training residency in Scotland.

However it is James's older brother, John Joseph Calder (1868–1962) who is of more interest within the annals of Scottish brewing.

The “Gaffer”, as he was known by his staff, was one of the most remarkable figures in the history of British brewing, with an unprecedented 74 years’ continuous association with one firm.

Jack, as he was known to family and friends, started working in the brewery in 1886, and was appointed manager by his father in 1890, the year before Alfred Barnard (1837–1918) visited Alloa during his famous three-year tour of UK breweries, working on volume 4 of his *Noted Breweries of Great Britain and Ireland* published soon after.

Jack was still head of Calders in 1960 when it was acquired by Northern Breweries, by which time he was a very old man suffering from blindness.

Jack has been described as the doyen of brewing entrepreneurs and he certainly went about his business with purpose, gaining a growing reputation throughout the trade.

In 1911 the famed Allsopp’s of Burton went into administration after a long decline and a year later the official receiver, no less a figure than Sir William Barclay Peat, placed the 45-year-old Calder into the managerial role in order to revive the ailing company.

The story of Allsopp’s fall is well documented elsewhere, as are Jack Calder’s successful efforts to restore the firm and eventually engineer a merger with close neighbours Ind Coope.

A significant factor in Allsopp’s demise had been an ill-advised venture into lager brewing in 1899 which, following poor sales, burdened them with a redundant plant in Burton.

Not that John did not have problems to overcome in the process, not least the damage inflicted on the Allsopp sawmill during a Zeppelin raid in 1916, when the Germans somehow mistook Burton on the Trent for Liverpool on the Mersey.

James, the 82-year-old family patriarch, died in retirement at Scarborough in 1917 and was buried in Greenside Cemetery, Alloa, alongside his first wife Cecilia, who had tragically passed away in 1875 at the relatively young age of 46.

His will left John with the brewing arm of the family enterprises, and James with the whisky and timber interests, each son inheriting a more or less equal share of the Perthshire estate.

In 1920 Jack acquired a seat on the board of Archibald Arrol and Sons (aka Alloa Brewery Company) and this was to have far-reaching consequences.

The following year production at the Shore brewery ceased due to a combination of factors which included the elderly brewing equipment having reached the limit of its life expectancy. Jack brokered a deal with Arrol’s who commenced to provide



Figure 5: Lager plant ready to move from Burton to Alloa by rail circa 1921.

the re-registered limited liability company of James Calder & Co. with its beers and ales.

Thereafter the Shore brewery was downgraded to a cask storage and bottling facility. Most of the original buildings had fallen into disuse and partial ruin by the early 1950s, although the remains of an outlying bottling hall were only recently demolished to make way for a new housing development.

Having secured production of Calder's needs, Jack then arranged for Allsopp's mothballed lager brewing equipment to be moved, lock, stock and barrel (no pun intended) to Arrol's site in order to commence brewing Pilsner beer in Alloa.

In 1927 Graham's Golden Lager was launched on to the market and although contemporary UK lager consumption was only 1–2% of beer sales the venture proved successful in Scotland.

There is some speculation as to how the new brand got its name – one story is that it was after a well known local character, Willie Graham, Town Clerk of Alloa. There may be some basis in this since Jack Calder had been a local councillor and Provost.

On the other hand it may have been in recognition of Charles Graham (1836–1909) a professor at University College London and a prominent figure in the field of brewing sciences, who regularly extolled the virtues of the Pilsner style of beer.

In 1930 the reviving Allsopp's, under managing director John Calder, acquired Archibald Arrol & Son, thereby formally cementing a parallel relationship with James Calder & Co. through this mutual connection with Jack, which was to last many years and become even more significant later after Allsopp merged with Ind Coope in 1934.

The new product was eventually renamed Graham's Golden Skol Lager and later again as simply Skol as its new owners developed it into a major brand. That story is also well documented elsewhere.

Over time John Calder gained a reputation for grabbing a bargain, especially, as in the case of Allsopp's lager plant, that of acquiring second hand brewing apparatus. In 1946 he bought up the surplus-to-requirements equipment from the Royal Navy's only floating brewery, the amenities ship HMS Menestheus, after its service in the Far East fleet ended. What use he had planned for it is anybody's guess.

Calder also acquired breweries in Malta, Kenya and Belgium to add to his expanding portfolio.

John and his wife Mary Alice (nee Broadbent) married in Liverpool in 1895 and had two sons and seven daughters, all born in Alloa.

It seems that Jack's elder son James (1895–1945) showed little enthusiasm for a career in the family brewery, or in his uncle's whisky businesses. He emerged as a hero during the Great War, awarded the Military Cross for gallantry under fire during the battle for Hill 60 on the Ypres salient in 1915.

In 1920 Jack financed a half share in the purchase of land around Hill 60 in Belgium in order to commemorate his son's bravery. It was later donated to the nation and taken under the control of what is now the Commonwealth War Graves Commission.

James Calder MC moved to Canada in 1925 to work in the local timber industry thanks to his uncle's connections there. He then met and married Lucienne Wilson from a highly prominent French-Canadian family.

He died of tuberculosis at the age of 50 in Montreal and was later buried in the family plot at Forgandenny churchyard, Perthshire.

Jack Calder's younger son Ian is known to have worked at the Shore Brewery and he may have intended to follow in his father's footsteps. However, he died a tragically premature death from leukaemia aged 34 in 1937.

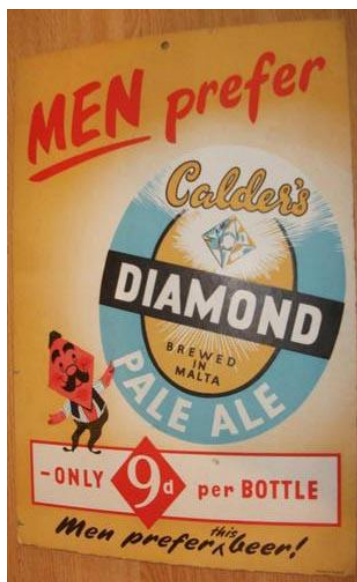


Figure 6: Calder's Diamond Pale Ale, brewed in Marsa, Malta.

Having lost both sons, John Calder must have realised that there would be no male succession in the family businesses, compounded by the knowledge that his brother, Sir James and his wife Mildred, had only an adopted son, who was a doctor by profession.

Jack's elder grandson is the well known retired publisher John MacKenzie Calder, who now resides in Paris, having celebrated his 90th birthday on Burns' Day 2017.

His published memoirs from 2001, *Pursuit: the Uncensored Memoirs of John Calder*, make interesting reading, especially the relationship he had with his grandfather and great uncle.

Meanwhile Jack had other matters to address in connection with the brewery. In 1951 Allsopp & Ind Coope took full control of Arrol's, thereby obliging Calder's to look elsewhere for production of beer, although lager requirements could be supplied from Alloa.

He tied up a deal with John Jeffrey & Co to have Calder's ales brewed at their Heriot Brewery at Roseburn in Edinburgh, an agreement which continued until Calder's was taken over some nine years later.

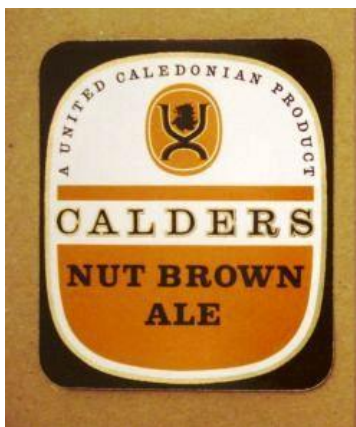


Figure 7: Calders Nut Brown Ale, brewed by United Caledonian Breweries, 1961–62.

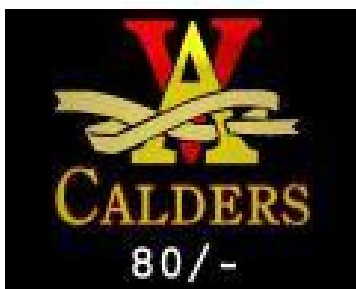


Figure 8: Calder's logo on an 80 shilling label from the Carlsberg-Tetley era of the 1990s.

By 1960 when the newly formed Northern Breweries made their takeover approach Jack Calder was 92 years of age, suffering from blindness, and thus presumably amenable to the offer, not least because his source of ale was one of the three brewers recently merged to form Northern Breweries.

He passed away at his Ardargie home on 11th July 1962, just two months after Alice, his wife of 67 years, and was laid to rest beside her in the family plot at Forgandenny.

His brother Sir James died at his nearby Ledlanet residence the following month, and was buried alongside his wife in Norfolk, thus ending a century of James Calder & Co.

The Calder name continued to appear on at least one product following the takeover in 1960, although this was short lived and was quickly phased out by these successors to Northern Breweries.

Allied Domecq obtained the rights to use the Calder name in the mid-1990s and it was subsequently used with the entwined and inverted A's denoting the historic Arrol connection when Carlsberg-Tetley embarked on resurrecting the brand.



Figure 1: The Raise Your Glass! exhibition in situ at Musselburgh

## “Raise Your Glass!” reaches Alloa and Musselburgh

Allan P. McLean

OUR ASSOCIATES AT the separate not-for-profit community interest company Brewing Heritage Scotland have been doing well moving around Scotland with “Raise Your Glass!” exhibitions, carefully tailored for different venues.

Following the two excellent exhibitions in Edinburgh, supported by the Heritage Lottery Fund, two further venues were identified for exhibitions on beer heritage, suited to the places where they were shown.

By the time that this issue of the *Journal* appears, there will have been opportunities to visit the East Lothian exhibition in Musselburgh.

Before that, exhibits including local artefacts and documents were on show in Alloa, at the Speirs Centre. Members of the SBAA were among visitors who attended to learn about the great story of Alloa brewing.

A major display panel gave information and map locations for ten breweries that once thrived in and around a town that was once synonymous around the



world with Scottish brewing, often mentioned in the same breath as Edinburgh and Glasgow.

The Grange/Bass Crest Brewery dated from as far back as 1774 when the business was started by Robert Meiklejohn. And of course the famous Alloa brewing name of George Younger had already been around for several years. The large map that featured in the Alloa exhibition included separate information on various Younger's properties that included maltings and bottling plants.

A large display case featured information and items of interest, including a bust of the brewer Archibald Arrol, a name long linked with the Alloa Brewery that opened in 1810.

Comments by visitors in the book alongside the exhibits demonstrated much appreciation of the event, including remarks such as "beautiful display", "visually engaging", "very interesting", "superb collection", "well done", "most enlightening" and "very good display". In fact, words such as "wonderful" and "excellent" proved typical of the overall approval visitors clearly gave to the exhibition.

The next exhibition was at Musselburgh Museum, where the once significant brewing industry of Musselburgh and Fisherrow was recalled. As was the case with the previous exhibitions, there was some national information to put the local scene in a Scottish context. There was also a lot of unique material, telling the history of local brewing between 1697 and 1971.

There were examples of bottles from the famous brewing concern of Young & Co, which was closed by Whitbread in 1970, the year when Whitbread also closed the Campbell, Hope & King brewery in Edinburgh's Cowgate. There were also some earthenware vessels from Musselburgh, including bottles that once held Telfer's Stone Ginger Beer and a pub water jug featuring a local promotion.

Pubs and some original brewery and malting sites featured on a historical map with photographs alongside where possible. Railway enthusiasts will have been tickled to see a rare photograph of a North British Railway steam locomotive in front of the still recognisable Ship Inn, on the one-time Fisherrow branch of the Edinburgh & Dalkeith Railway where it crossed the road that later became part of the A1.

A timeline showed that in 1697 there were 26 brewers, maltsters and sellers of malt in the burgh. Shorthope Brewery was dated to 1704 and in 1740, Thomas Vernor founded the Fisherrow Brewery. John Young purchased the Ladywell Brewery in 1886. Ladywell, the last local commercial brewery, ceased brewing in 1971.

The current brewing scene elsewhere in East Lothian was also on display in the form of a section of the exhibition on Knops brewing at Archerfield. In fact,

Musselburgh is recalled in the title of some Knops beers, notably "Musselburgh Broke". Their website [www.knopsbeer.co.uk](http://www.knopsbeer.co.uk) tells the tale.

The decision to feature Musselburgh and Fisherrow for the latest exhibition was a good one. The justifiable international reputation of Edinburgh for brewing has tended to overshadow the significance of brewing not too far to the east (for part of the period covered, Musselburgh and its linked harbour town of Fisherrow were in the Edinburgh East parliamentary constituency).

With the help of Jim Lawrie, an author who is no stranger to these pages, there was much new material which told some of the beer history of Musselburgh and Fisherrow. People tend to think of places further east, for example Prestonpans and Dunbar, when recalling East Lothian brewing.

Another good reason for siting the exhibition in Musselburgh was the venue. Musselburgh Museum on the High Street is in a prominent location. It is free of charge to enter on Thursdays, Fridays and Saturdays between about Easter and October (the beer heritage exhibition was between April and June 2017) and is well worth a visit. The beer-related displays blended well with the concept of telling local history in an informative and entertaining fashion.

Those who pop along some time will find refreshment nearby. Musselburgh is famous for ice cream. And among pubs there is the deservedly popular Staggs Bar, just behind the Brunton Hall at the Fisherrow end of town.

Many thanks to Susan Mills who provided the cabinet displays at the Speir's Centre and to Neil Lawrence who provided the art work for the Musselburgh Museum displays including the map and surrounding images.

# The Malt Duty Petition of 1725

John Martin

THIS ARTICLE opens with an outline of the Treaty of Union between Scotland and England, before going on to explain the Malt Duty petition of 1725 and 60 brewers of Edinburgh who put their name to the document. The document (copy) is the oldest artefact held by the Scottish Brewing Archive.

## The Treaty of Union

In 1707, under the terms of the Treaty of Union, Scotland and England became a single state, the United Kingdom of Great Britain. As a result, the parliaments in both Edinburgh and at Westminster were replaced by a single Parliament of Great Britain. The Treaty included 25 articles, which specified some details of the Union. However article XIII had some relevance to brewing.

Article 13 states:

XIII. That during the continuance of the Duty payable in England on malt, which determines the 24th day of June 1707, Scotland shall not be charged with that duty.

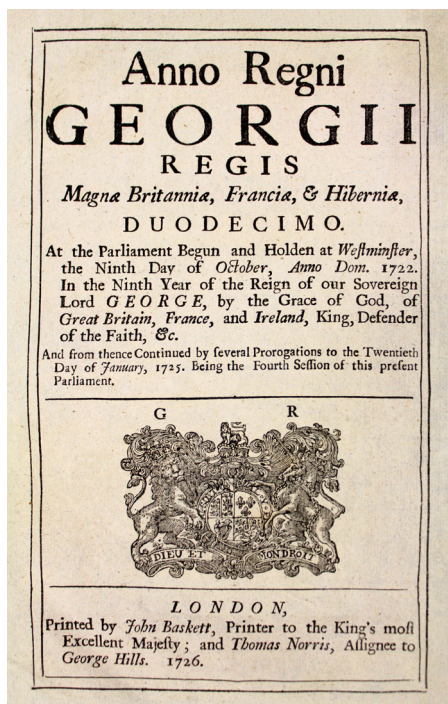
The original article stipulated that the duty on malt would apply to both Scotland and England. The Scottish Lords were horrified on reading this and refused to sign it, as this meant a price increase on malt and would impact on the price of beer. Previously a duty on malt had been imposed in England to pay for the war against France.

However in order to progress with the Treaty it was agreed that the duty on malt would not apply to Scotland and the proposed Treaty was reworded accordingly, as shown above.

## Malt Duty Petition

The promised economic benefits of the Union had not materialised and by the 1720s Westminster was attempting to reform the Scottish taxation system.

As a result, the Government of the day changed the ruling of the Treaty and in 1725 applied the same level of duty on malt to both Scotland and England. This caused a great deal of ill feeling with a number of protests throughout Scotland. There were riots in Glasgow and during the disturbances nine people were killed.



May it therefore please your Lordships, in Con-  
sideration of the Premises, to repeal this Act,  
or stop any Execution of it, or to allow your  
Petitioners, in a Matter that so much concerns  
their personal Liberty, the Liberty of every free  
Subject, and the Safety of their Families, to  
be heard against the Act by their Council; for  
indeed we apprehend the Effect of this, in  
Place of obliging us to continue Brewing, must  
be putting us under a Necessity instantly to give  
over.

Sic subscribitur.

**H**ugh Cleburn, Alexander Wilson, Joseph Cave, Adam Muir,  
William Iannell, James Adam, John Mitchell, Robert Camp-  
bell, Adam Thomson, Archibald Ogilvie, Robert McLellan, Thom-  
mas Shiell, Patrick Anderson, James Ramsay, Robert Hay, Robert  
Hew, Patrick Scott, Maurice Cairns, John Bell, George Raine,  
Samuel Shaw, James Watt, William White, James Robertson, John  
Richardson, Thomas Graham, James Finlay, Robert Aikens, Rob-  
ert Maxwell, James Lyle, John Stirling, Robert Young, For-  
rest Thomson, Alexander Cleburn, James Gillespie, Thomas Scott,  
junior, William Hay, Mr. William Hay, James Stirling, David Lindsay,  
James Stirling, Alexander Crawford, Thomas Wood, William Bruce,  
Alexander Gray, Andrew Mitchell, William Hamilton, William  
Lindsay, William Fleming, John Pringle, Walter Hayburn, Mal-  
colm Alexander, John Angus, Robert Douglas, Andrew Gardiner,  
Walter Scott, Thomas Scott, James Forrester, Alexander Young,  
Robert Montgomery for his Father, Sophia Bennett, Agnes Burt,  
Robert E. junior, &c.

Figure 1: Extracts from the petition, including the names of the 60 brewers.

As the malt tax was enforced, brewers went on strike in protest. In Edinburgh, 60 brewers signed a petition addressed to King George, however all to no avail as malt duty was imposed in Scotland.

Some 11 years later another (and some say related) incident took place in Edinburgh.

## The Porteous Riots

In 1736 Edinburgh was the scene of a riot that ended with the public lynching of the captain of the City Guard.

One of the reasons for this riot can be attributed to the higher taxes levied on Scotland. Three men were charged with smuggling and attempting to rob the Collector of Excise at the Pittenween Inn in Fife.

The three men were carted off in chains to Edinburgh and the notorious Tolbooth Prison to learn of their fate.

Instances of smuggling had risen dramatically since the Treaty of the Union, which resulted in higher taxes on goods. The introduction of a malt tax in 1725 led to a sharp increase in the price of ale and was met with universal disapproval.

Those bold enough to reject the law of the excisemen were often romanticised as heroes of the people. Harsh sentences were placed on those who dared to commit such crimes. For two of the three smugglers at Pittenween in 1736, this meant death.

All three men were sentenced and initially faced with the gallows in the Grassmarket, although one of them had his sentence revoked for turning King's Evidence against his fellow conspirators. Of the pair who faced execution, one escaped when they attended their pre-execution sermon. He fled to the Netherlands and spent the rest of his days running a tavern in Rotterdam.

This left only one of the original three to face his sentence. The execution took place without incident, but the peace did not last long and a section of the crowd began pelting the executioner with stones. As a result the City Guard under the order of Captain John Porteous fired into the crowd and several were killed as a result.

For his actions Porteous was arrested and found guilty and was sentenced to hang. However, after hearing of this the Prime Minister, Sir Robert Walpole granted Porteous a Royal Pardon. On hearing of this a 4,000 strong mob took to the streets and grabbed Porteous by force and dragged him to the Grassmarket. He was subsequently hanged by the baying mob. The government offered £200 as a reward for any information for those responsible, but no one took this up.

So ends another chapter in Edinburgh's gruesome past.



Figure 1: Drybrough's Burns Extra Special font

## Robert Burns Scottish Ale

John Martin, Allan McLean

SOME OF US may have been a bit sarcastic when we observed what appeared to be an answer to Younger's Tartan Special keg.

The plastic box on the bar top bore a familiar outline of Scotland's bard's silhouette. "Burns Extra Special Ale" (4.2% abv) was officially described as "Sheer poetry from Drybrough's" but some of us thought it was doggerel rather than poetry.

In fact, there are positive associations between Robert Burns and Scottish beer. Some of the history was pointed out a few years ago by the late David Johnstone, who was Head Brewer at Tennent's and was instrumental in the move of Scotland's brewing archive to Glasgow. He pointed out that many ordinary people were unable to afford whisky in the 18th century when Burns was writing his poetry. So some modern assumptions that he was writing about whisky would be wrong. Unless otherwise specified in a poem, the drink Burns mentions tends to be ale (which at one time would have been poured on porridge). References to ale are particularly obvious in "Tam o'Shanter".

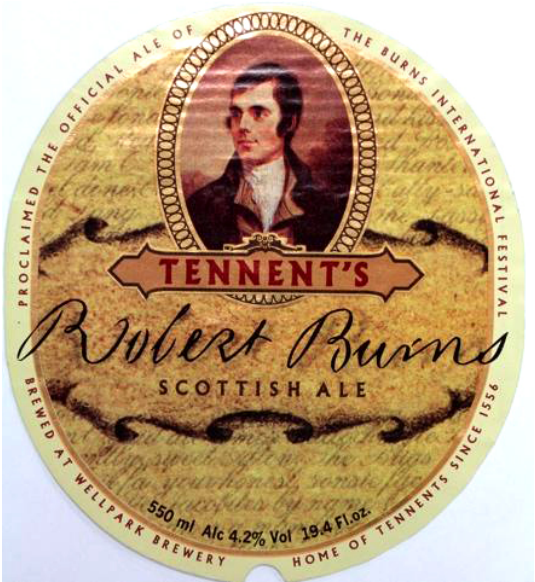


Figure 2: Label of Tennent’s Burns Ale



Figure 3: Burns’ seal on the Burns Ale neck label with the motto “Better a wee bush than nae bield”

Another positive association with Scotland's bard came when Tennent's produced a rather fine bottled ale, a theme later picked up by Belhaven.

The Robert Burns Scottish Ale was specifically brewed by Tennent's for the Burns International Festival in 1996 and to celebrate the bi-centenary of the death of Scotland's bard. The beer was 4.2% ABV and packaged in 550ml bottles.

Interesting to note that the neck label seen in figure 3 displayed the image of Robert Burns's own personal seal, presented to him in 1795. It reads "Better a wee bush than nae bield", or a wee bush is better than no shelter at all (bield meaning shelter).

When visiting Glasgow, Robert Burns did visit the Saracen Head Inn, built by Robert Tennent. So perhaps the Scottish bard used to drink Tennent's beer?

In Edinburgh, the bard certainly enjoyed ale to such an extent in the long-gone pub Dowie's that the establishment was renamed after Robert Burns.

It was a well-known howff in its day and famous for "Edinburgh Ale" brewed by Archibald Younger. It is said that the "potent fluid almost glued the lips of the drinker together".

As the story was recalled in poetry:

"O, Dowie's ale! Thou art the thing  
That gars us crack, that gars us sing."

Burns met there with his friends, Willie Nicol and Allan Masterton, thus making up the immortal trio memorialised in:

"O Willie brew'd a peck o' maut,  
And Rob and Allan cam' to see"

The link with Burns brought new celebrity to the tavern and many of the poet's admirers came to view where he used to sit.

When John Dowie died the new owner of the tavern displayed on his signboard the name of Scotland's national bard, Robert Burns.

"Then let us toast John Barleycorn  
Each man a glass in hand  
And may his great posterity  
Ne'er fail in old Scotland"

Those of you who visited the Broughton brewery with the SBAA may have noticed a range of beer labels reproduced on their shop wall. One of these, illustrated with this *Journal*, shows an illustration of Robert Burns.



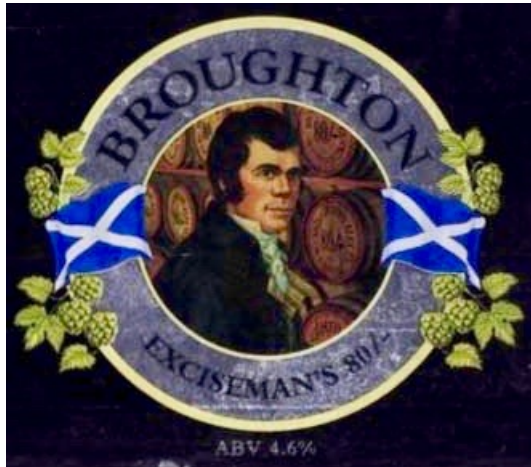


Figure 4: Label of Broughton Exciseman's 80/-

The name of the brew, Exciseman's 80/-, recalls the role of exciseman that Robert Burns held in the final years of his life and which he gently took the Michael from in the words of his song: "The Deil's Awa' wi' the Exciseman!"



Figure 1: Exterior of Edinburgh Beer Factory

## The Dark Art of Marketing

Kirsty Dunsmore

**M**ARKETING IN today's brewing industry is a quietly rewarding task. No beer fan is desperate to 'Meet the Marketeer', in fact most would like to think the brewery is entirely made up of thoroughbred brewers, and 'Marketing' is a dirty word; at best, a necessary evil. But the best marketing is at the very heart of any organisation. It's about truth, not smoke and mirrors, and should be as much about creating great beers as flogging the end result. And it's all very well to say great beer should speak for itself, but what ideas and philosophy inspire that beer, and how do you get it in the hands and mouths of anyone other than the already converted?

BrewDog, the self-proclaimed punks of the beer industry, are brilliant at it. And that 'it' is what Marketing is to me – not a shiny ad at the end of a brewing process. In the craft beer context of anti-establishment, independent spirit, authenticity and limited budgets, it's more than ever a guiding philosophy and purpose. And that's

executed specifically across the classic '4 Ps' of marketing: Product, Price, Place and Promotion.

We founded Edinburgh Beer Factory in 2015, with planning having started in 2014. We're a family business, late to the craft beer scene, so being clear about why we're doing what we're doing and what we can do differently from others was really important for having a chance at longevity. At the grandest level, we want to get people to rethink two misconceptions:

- Beer as blokey (read 'unsophisticated', 'quantity over quality', as well as 'male')
- Scotland as twee and inward-looking

Put positively, our purpose is to "make beer beautiful".

The issue of Scottishness couldn't really be avoided at the time of our inception, with all the debate around the first Scottish independence referendum. Coming from both sides of the border, we were upset by negative stereotypes both ways. As a new Scottish business, we thought, 'Wouldn't it be great if we could represent the country at its best?' For us, that's inventiveness, outwardlookingness and a touch of irreverence, rather than thistle, haggis and tartan. Edinburgh is our inspiration as well as simply our brewery location. It's all of these things as well as having a rich brewing heritage (including being the first city in the UK to brew lager – thanks John Martin for that info!).

And this is where Paolozzi comes in. Eduardo Paolozzi was born in Leith in 1924 to Italian immigrant parents, and went on to become one of the founding fathers of Pop Art, as well as an influential sculptor, screenprinter and teacher. He was certainly all those things we think Scotland represents at its best – inventive, irreverent and international – but is relatively little known. We thought we'd name our first beer after him and start to try to change that – and in doing so, encourage people to think again about what or who is a 'Scot'.

We came to an agreement with the artist's estate, the Paolozzi Foundation, to make a charitable donation for every beer that we sold, and in return we could use Paolozzi's art on our packaging and in promotion. How's that for a marketing toolkit?

Besides being a great, underappreciated Scot, what we take from Eduardo Paolozzi is his idea of the "sublime in the everyday". His artwork was certainly eclectic, but united by the theme of transforming ordinary, throwaway materials into something special – from the magazine cuttings and packaging making up his Pop Art collages to the scrap metal used in his sculpture.

So that was the brief for our first 'P': Product. Lager is the most populist and underestimated, usually mass-produced, beer going in the UK. But at its best it's both difficult to brew and rewarding to drink: perfectly balanced, satisfying and



Figure 2: Paolozzi branding



Figure 3: Paolozzi beer mats



Figure 4: The brewery's converted Citroën van

accessible. We brewed a historic style we think is lager at its best, a Munich Helles. With a lovely bitter-sweet balance, it can be enjoyed by people who wouldn't normally choose a beer, as much as by ale drinkers who like its smoothness and fullness of flavour. Art inside the bottle, as well as on the bottle, which features Eduardo's 'Illumination and the Eye' print, and is as far from a "lager lout" image as you can get!

Price and Place are intertwined; with Paolozzi lager's long conditioning (lagering) period and our small scale, we need to achieve a relatively high price to be sustainable, but that fits with where we want our beer to be sold and drunk. From venues with an art connection, like the old vet college turned arts venue Summerhall, to pubs who believe in the best quality beer, like the Guildford Arms, Paolozzi is served by people who care about the products they offer, in an environment offering a really good experience. This approach keeps us out of supermarkets and large chains, where we'd have no control over how and at what price Paolozzi is served. The benefit of being in a family business is we can do things slowly and carefully.

Lots of our promotion is about experience too – lots of sampling events (in our converted old Citroen H Van) and making the brewery a visitor destination as well as production facility. And we use Paolozzi's ideas and artwork of course; our 'throwaway' beer mats are pieces of art and our gift packs have wowed a fair few in their beautiful presentation of lager.

Social media is incredibly useful for small brewers today. At little to no cost, we can have a direct relationship with fans and drinkers, and get a better idea of who those people are. Success with this comes down to having good content, which any brewer should have. From behind the scenes pictures and short films at the brewery to Paolozzi artwork and our latest events, we try to show the art of brewing and surprising moments of the 'sublime in the everyday'.



Figure 5: Pop Art-inspired packaging

All of that is to say that marketing works best when it all comes from the same idea and values which everyone in the company believes in. This person spotted it when he first saw Edinburgh Beer Factory on a mission to Screwfix (our neighbour):



Figure 6: Reaction from others

We think Eduardo would approve.





Figure 1: Memorabilia from the Centenary Celebrations 1985 including my Marshall's badge and a commemorative bottle of Tennent's Centenary Lager (1095 OG) especially brewed for the occasion.

## A Life with Tennent's – Part Two

Ivor Reid

In 1985 Tennent's Lager celebrated its centenary. To mark the occasion, numerous events were masterminded by a team headed by Angus Meldrum and the late D. I. H. Johnstone, culminating with a family day at Wellpark Brewery on a glorious Sunday on the 12th May.<sup>1</sup> It included a Bavarian-style beer garden in the warehouse, complete with oompah band, fairground rides and the famous Tennent's "Can Girls" providing a fashion show, to name but a few. Looking back, Wellpark and Tennent's would never again have such a magnificent day.

As part of the celebration, and to his credit, D. I. H. Johnstone (who sadly died in 2016) organised a September weekend pilgrimage for a party of 15 to Pilsen and Prague. This was no mean feat, as Czechoslovakia, as it then was, was behind the Iron Curtain. The stories from that weekend merit their own article but I can still recall the bewildered look on the faces of the Pilsen brewery workers when we presented them with gifts of Tennent's Lager cans emblazoned with the "can girls." They had seen nothing like it.

During this period I also got the opportunity to travel to other Bass breweries. I found this an enlightening experience. Compared to the greyness of Wellpark

<sup>1</sup> David Johnstone was Head Brewer at Wellpark before moving elsewhere within the Bass group. Unfortunately he died last year. Ivor Reid wrote his obituary for the SBAA Newsletter.

Brewery in the east end of Glasgow, both the location and atmosphere of the other sites was completely different. I recall the head brewer at Tower Brewery, Tadcaster, going for lunch down a sun-kissed country lane in his open top Daimler Dart. When I met the head brewer at Hope Brewery, Sheffield, his opening comment was, “Snuff?” – “Pardon?” I replied. I was indeed being offered nasal snuff to accompany my mandatory pre-lunch pints of Stones Bitter.

By the late 80s I had to join the real world and took a secondment as Shift Brewer at Heriot Brewery in Edinburgh, working for the late Jim Tomb who drummed into me, amongst many things, the importance of accurate wort declarations. This was before duty at the gate<sup>2</sup> and was based on the quantity and gravity in the vessel at collection before fermentation. The tools of the trade were a massive wooden dip stick, dip can and saccharometer. Apart from the high duty value involved, the brewery had a particularly vigilant Customs Officer (Mr Pelosi) who was likely to appear at any time to cross-check the dip and declaration. I enjoyed the work and atmosphere at the brewery, and – being a supporter of Motherwell FC – got a bit of stick from what seemed to be a workforce entirely made up of Jam Tarts (the Heart of Midlothian FC ground being not far from the Heriot Brewery on the west side of Edinburgh).

Heriot was also the scene of the fright of my life. The brewery had recently installed one particularly tall DPV<sup>3</sup> fermenting vessel. The shop steward asked me if I knew what it was. Of course I did, but he told me I was wrong. He said, with a humorous tone, that it was a monument to three good men who lost their jobs as part of the modernisation plan. It was during one of my nightshift duties I had to scale to the top of this vessel to take the dip and declare the duty. After performing the task I was mesmerised by the 2am view over the city, and paused in the silence as the mist rolled off Corstorphine Hill on the left and the floodlit castle peered through the gloom on the right. A perfect night for Burke and Hare, I thought – then without warning, a hand was placed on my right shoulder! I quickly turned to find myself face to face with the aforementioned HMRC officer Mr Pelosi – I nearly jumped into Murrayfield.

By the end of the decade the industry was about to get the fright of its life. The 1989 Beer Orders would end the tied trade arrangement and force UK brewers to review their businesses, I returned to Wellpark to set up Quality Assurance. Heriot Brewery closed in 1991.

The early 90s brought great change. I found myself working more and more at the head office at Burton-on-Trent. It was during one of these visits that I was

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<sup>2</sup> After 1993 beer duty was based on the alcoholic strength of the finished product as it leaves the brewery.

<sup>3</sup> Dual Purpose Vessel which could be used for either fermentation or conditioning.



summoned to see Roger Putman and Neil Talbot in a project office at the Bass Museum. They were responsible for a major integrated computer system (PRISM for MRP2 manufacturing, and JBA for warehousing and distribution). They had to get it off the ground and were disappointed that, despite several invitations, none of the Scottish management team had visited the project launch. I was not surprised. In those days there was a lot of autonomy bordering on UDI. On return to Wellpark I had the opportunity to share this with the senior management; the conversation went like this: – “What is it Ivor?” – I explained it was a new computer system – “Right, let me stop you right there, that’s the last bloody thing the brewery needs, we’ve already got one computer and that doesn’t work!” Within two years, however, the management had gone and the computers were in.

In fairness, most of the Scottish managers were well regarded and found themselves in senior positions within Bass Brewers down south, where their tenacity and drive was required to take the business from a traditional cask and keg on-trade operation into a modern fast-moving consumer goods business. This included me, as I had moved to a full-time position with the integration team based in Burton. My position was relatively junior and I was in a unique position, where the younger brewers at the various brewing locations would confide in me their first hand experiences of the arrival of the “Scottish Management Style” – probably akin to Alex Ferguson arriving at Old Trafford. I found some of their tales hilarious. One told me that he was at the photocopier one glorious sunny morning as the new production manager rushed past. “Morning, lovely day to be on the golf course!” he commented. The new production manager stopped in his tracks: “Listen son, you’d better get that plant running or we’ll *all* be on the golf course!” He got the message!

By 1995 I was back at Wellpark. The terms ‘Department’, ‘Shift Brewer’, ‘Line Manager’ and ‘operator’ had been consigned to history and it was the age of the “team”. I was leading the Planning & Supply team and was given a clear brief: *to produce the most efficient plans for the brewery and ensure we had the materials to meet these plans*. The production team’s brief in turn was *to execute these plans as efficiently as possible*. One example of the efficiencies achieved occurred during the Christmas canning program in 1996 when the high speed can line, commissioned seven years earlier, filled over 8 million 500ml cans of Tennent’s Lager in one week, reckoned to be a world record for a can line at the time.

Under the stewardship of Alex Robertson (now a fully paid up member of the SBAA), a new can multipack capability was added and a new brewhouse that replaced lauter tuns with mash filters were officially opened on the 26th August 1997. This proved to be the most satisfying period of my career. However by 2001 I was back at Bass HQ on project work, but fortunately I was friendly with the most valuable man in Burton – Reg the company chauffeur. He would drop off the Bass



Figure 2: A massive crane prepares to lift new DPVs into place as part of Interbrew's 2004 investment at Wellpark Brewery.



Figure 3: The same vessels in situ given the C&C branding treatment in 2013.

Belfast	Ulster Glen Road Brewery
Birmingham	Capehill Brewery
Burton-on-Trent	<b>Burton Brewery</b>
Cardiff	<b>Crawshay Street Brewery</b>
Edinburgh	Heriot Brewery
Glasgow	<b>Wellpark Brewery</b>
Runcorn	Preston Brook Brewery
Sheffield	Cannon Brewery
Sheffield	Hope and Anchor Brewery
Tadcaster	<b>Tower Brewery</b>
Walsall	Highgate
Wolverhampton	Springfield Brewery

Table 1: Bass breweries in 1978. At time of publication only four (marked in bold) survive.

executives at Birmingham Airport early every Monday morning and pick me up as returned baggage. I must admit I enjoyed arriving at the office in the Jaguar, well before the locals got in.

It was during this period that Bass decided to get out of brewing and would go on to be the International Hotel Group (IHG). I had a decision to make, move permanently to Burton and stay with the Carling brand and breweries now owned by Coors, or return to Wellpark as production integration manager, working for the Belgian brewer Interbrew. I chose the latter. In the UK Interbrew were effectively the old Whitbread business based in Luton. I was told I would be working for a bloke called Brian Hodge and warned that he had a distinct management style. On meeting him any concerns regarding his style evaporated – he was Scottish, originally from Dalkeith, in fact his father had been a drayman with Drybrough's at Craigmillar. He was experienced and capable and with the support of a great team we successfully fully integrated Tennent's and Wellpark into the Interbrew UK network in the summer of 2002, gaining two new sister breweries in the process: Samlesbury (near Preston) and Magor (near Newport, South Wales).

This was an exciting time. Wellpark got a likeable Belgian General Manager who was well connected with the hierarchy based in Leuven. This brought new investment to the site, notably a new cellaring block and the jewel in the crown Stella Artois. It took the best part of a year of vigorous compliance testing to get full brewing and packing approval, but it came at a time when Stella was at the peak of its powers and it would more than fill the void left by Carling.

Interbrew had the slogan "The world's local brewer". It had come from nowhere through a range of acquisitions including Whitbread in the UK. However the

investors weren't sure where it was going until it merged with the Brazilian brewers AmBev to form the world's largest brewer InBev. This had implications for Wellpark: out went the Belgian brewers, in came Brazilian business.

Initially we had Sandy Manson, who I had first met as a young engineer at Heriot, in charge. He removed the remaining draconian shopfloor work practices and made way for a young and very bright Brazilian manager, quite a change for the east end of Glasgow plant. The InBev methods were always intense, often bureaucratic and at times brutal. However, I have to admit that they did drive change at an unprecedented level, hitting new highs in terms of productivity, plant hygiene and site safety – the impossible became possible: out went traditional isinglass finings, heading agents and other processing aids, whilst product quality was maintained or arguably improved. It also gave me an insight into other brewing operations, as we had the opportunity to interact with other plants in the vast InBev network. During the 70s I was led to believe that Britain was “the sick old man of Europe” when it came to industrial relations. Certainly by 2007 this wasn't the case and both management attitudes and union behaviour was much more progressive than what existed on the Continent. We still had a couple of dinosaurs – T-Rex worked for me in the warehouse when we had a group safety compliance audit. Sod's law, he got to the German and Belgian auditors before me and had a real rant: “I'm the warehouse safety rep, I've been going to the safety meetings and if you look at the action log on the safety notice board you see there issues that still haven't been fixed – it's an absolute disgrace!” The auditors had to get it translated from fast flowing Glaswegian – you have a Safety rep – TICK , A regular Safety meeting – TICK , A Safety notice board – TICK , an Action Log – TICK – we passed with flying colours and I hadn't opened my mouth.

In 2009 we were invited to a InBev conference at Old Trafford, where the recently acquired Budweiser brand was the official beer of Manchester United. Carlos Brito, the chief executive, had just paid 52 billion (yes billion) dollars for Anheuser-Busch, and was open and candid when he said that he would have to sell off some of the existing assets and brands, including Tennent's. We also understood his logic and ambitions. Most of the world's population had heard of or seen Budweiser through sponsorship or American media, however, less than 25% of the population had access to it. Later that year Wellpark and most of the Tennent's brands were sold to the Irish C&C group.

C&C owned the Magners brand and the cider mill in Clonmel. However the company had been acquired by former S&N executives, including Stephen Glancey, a Glaswegian with a passion for the Tennent's brand and heritage. For me it meant another integration project to work on as the business separated from InBev. Eventually I had the role of UK logistics manager which had the operational task of



Figure 4: The giant Babycham Bambi that appeared menacingly out of the fog at Shepton Mallet.



Figure 5: A giant working 60s style TV on the gable end of the office block at Wellpark Brewery promoting the brewery tour, which restarted under C&C ownership.

getting product from three main production facilities at Clonmel, Wellpark Brewery and Shepton Mallet (acquired in 2010 along with a range of brands) to off-trade and on-trade customers throughout the United Kingdom.

The job involved visits to the various warehouses and the production sites and it was during my first visit to Shepton Mallet that I got the second biggest fright of my life. Not being familiar with the area I booked a room in the local pub which was located down a cobbled lane at the side of the cider mill. I worked on until about 6.30pm and made my way into a thick foggy night, turned right into the lane to be greeted by a giant floodlit Babycham Bambi towering 10 feet above me – exactly the same one I had in my Wishaw bedroom 50 years earlier. Life had gone full circle.

Although recent times have been tough for the Tennent's brand, I can honestly say that the product has never been better nor has the external aspect of Wellpark Brewery ever looked so good – I wish the brand and people at Wellpark a successful future.



*Above:* Brewing implements and information panels on show at “Raise Your Glass!” in Musselburgh.





*Above:* This picture is a reminder that Scotland's brewing heritage extends to other towns besides the triumvirate of Edinburgh, Alloa and Glasgow. Photographed at last year's "Raise Your Glass!" exhibition in the Museum of Edinburgh, it shows light shining through an Aitken's of Falkirk glass panel – as it would have been seen in use.

*On the front cover:* Breweriana on show at "Raise Your Glass!" in Musselburgh.

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