

**Portland
Winemakers
Club**



Portland Winemakers Club

June 2016

Monthly Rant

Scheduled Meetings

January 9, 2016

Annual Gala – Archer Winery; 4-9 PM

January 20, 2016

Crush Talk / Planning

February 17, 2016

Bordeaux Tasting

March 16, 2016

Speaker: Curtis Patience on distilling Brandy & Grappa.

April 20, 2016

Barrel / Carboy Sample Tasting

April 23, 2016

Tour: Patricia Green Cellars

May 18, 2016

Faults & Flaws

June 15, 2016

Speaker: Tom Feller, winemaker from Artisanal Wine Cellars.

June 26, 2016

Portland Winemakers Club at FH Steinbarts.

July 16, 2016

Annual Picnic (no meeting)

August 17, 2016

All Whites Tasting

September 21, 2016

Other Reds Tasting

October 19, 2016

Pinot Noir Tasting

November 2016

No Meeting

December 7, 2016

Planning, Tours, Speakers, Events, Elections



As most of you already know from our discussions during meetings we are putting on an event at Steinbarts on Sunday, June 26th. From 1 to 4PM we will pour our wines and offer to sample and give feedback on any that attendees bring in. We will conduct a few demos, SO2 and TA testing, etc. and have some information available on all of the things we do during the year as well as a printout of the club's recent medal history. As Ken was away this past week I sent out a notice to the email list I have, which is not fully up to date, so I just wanted to reiterate that all are welcome to attend. If you are planning on coming, please consider bring 1-2 bottles of your own wine, and send me an email to let me know so I will have a sense of how many members will be there.

Steinbarts has put up some posters I supplied and also has handouts on the counter, apparently there is a fair bit of interest as Alice has noticed a spike in visitation to our website. I for one think it will be great to get out and meet some of the other home winemakers in the area, perhaps we will see a few new members from it.

**Drink Responsibly.
Drive Responsibly.**

Misc. Information

• PWC members Dennis & Marlene Grant have opened their own commercial winery Located on Parrett Mountain in Newberg Oregon. Quoting from their web site at:

www.parrettmountaincellars.com/services.html ,

“Located on Parrett Mountain in Newberg Oregon, Dennis and Marlene Grant have a small family winery specializing in bold reds and Pinot Noir. Making wine is a labor of love and we take great pride in the wines we produce. PMC wine is limited in production in order to maintain our wines exceptional artisanal value.”

• Washington State is currently home to 14 official American Viticultural Areas (AVAs). An AVA says to the world that area has a unique growing climate; produces terroir-driven varietals. If a group of winemakers in Clark County have their say, the Southwest Washington AVA will be added to that distinguished list. Those charter members are Burnt Bridge Cellars, Cellar 55 Tasting Room, Confluence Winery, English Estate Winery, Emanar Cellars, Heisen House Vineyards, Koi Pond Cellars, Moulton Falls Winery, Olequa Cellars, Rezabek Vineyards and Stavalaura Vineyards.

Note: The next regular meeting is scheduled for Wednesday, June 15, 2016 at 7:00 PM at Oak Knoll Winery.

Agenda: We will have Tom Feller, winemaker from Artisanal Wine Cellars as our speaker. Tom established Artisanal Wine Cellars in 2008 and was a previous member of our Portland Winemakers Club. He will discuss the challenges and joys of going from a home wine maker to a commercial winemaker. Tom says, “at Artisanal we take our inspiration from the American Arts & Crafts movement, producing wines based on the ideas of honesty and simplicity. We source our fruit from a variety of vinicultural areas and unique microclimates so that you can enjoy Oregon at its best.”

- 1.) Snacks: This will be a potluck; bring a small snack to share.
- 2.) . Everyone needs to sign a new waiver. If you didn't pay your dues at the Gala please remember to pay your 2016 dues at this meeting.
- 3.) Bring a wine glass for tasting member wines.
- 4.) The regular club meeting will begin at 7 pm and end by 9 pm. If you can, get there a little early to help set up. Please help put away chairs and tables at the end of the meeting.

Website: <http://portlandwinemakersclub.com/>

May Meeting Minutes

Present: 24

- We have four new members this evening: Jerry Morgan; Rick & Karyn Puckett and Dancil Strickland.
- Phil announced that we have an agreement with F.H. Steinbart Co. in downtown Portland to put on a tasting event using our club member's wines and introduce our club to Steinbarts customers. This will be held Sunday, June 26th from 1:00 – 4:00 PM at their facility. Steinbarts will advertize it to their e-mail list and an info card will be placed on their counter. More details to follow. Members with pouring permits will be needed.
- Mike Smolak mentioned that he has about 90 wineglasses at his business we could use if needed. Marlene thought we should just purchase some small disposable cups.
- Bridget Lopez said she is trying to get a representative of Wyeast Laboratories Inc. as a speaker.
- Barb Thomson also suggested getting Scott Shull founder & winemaker for Raptor Ridge as a speaker. Someone else mentioned Bill Stoller.
- Bridget Lopez passed around a protein sign up sheet for the Picnic.
- Bob Hatt has confirmation for all grape purchase orders except for Chandler Reach vineyards. Also, Lonesome Spring Vineyards no longer has Gewurztraminer.
- Bill Brown said his Pinot Noir vineyard has an abundance of clusters forming.

Following the business part of the meeting we gathered around the the Faults & Flaws aroma kit. We all sampled one particular aroma at a time on the end of a toothpick prepared by Phil and Marlene. Phil read from literature and his own experience about what caused the aroma, good or bad, both from the winemaking standpoint & chemically, and how to prevent &/or correct the problem if possible. Half way through we took a break and sampled about 6 wines brought by members having various flaws. This was a good way to sample the aroma kit since we were all on the same aroma at the same time. This led extensive discussion about the cause & correction or prevention of each problem.

PWC Winners from the Winemaker Magazine Competition

Ken & Barb Stinger	2011 Cabernet Sauvignon, Estate	Bronze
Paul Boyechko	2013 Merlot	Bronze
Don Robinson	2013 Bordeaux Blend	Bronze
Don Robinson /Jon Kahrs	2011 Pinot Noir	Bronze

Come meet the members of the
PORTLAND WINEMAKERS CLUB
at FH Steinbarts



Sunday June 26th, 1-4 PM

- Sample homemade wines
- Bring your own wines for comment
- Watch demos of winemaking techniques
- Learn more about making great wine at home
- Hear about our club functions and events



Portland Winemakers Club is the oldest home winemakers club in Oregon, started in 1968 we are now 48 years old. Original members included Dick Erath and Marge Vuylsteke (Oak Knoll Winery). Hundreds of winemakers have served as members over the years and many of them have gone commercial. Today, individual members make anywhere from 5 to 200 gallons of wine, including Pinot Noir, big reds, whites, fortified, fruit and dessert wines, and even champagne. We experiment extensively with different clones, fermentation techniques and oak aging programs. Monthly meetings include blind tastings and competitions with member wines, tours to commercial facilities and speakers from various different areas of the winemaking discipline. There is a vast pool of knowledge amongst the membership, and it is shared freely at all times.



FH Steinbarts, SE 12th and Pine web: fhsteinbart.com

*For more information ask at the Steinbarts counter or contact:

phil@portlandwinemakersclub.com

portlandwinemakersclub.com

New Barrel Technology Uses Science to Produce More Consistent Product

A look at Dr. Marie-Laure Badet-Murat's research on wood tannin potential and wine quality at the second annual Innovation + Quality conference

Curtis Phillips

I've been thinking a lot about barrels. Like any natural product, the chemical composition of a barrel, or more specifically the wood used to make barrels, can vary a great deal. As winemakers we were taught, or learned from experience, that there is a considerable enological difference between oaks of significantly different species, although this is usually expressed as a simple and inaccurate dichotomy between American and French oak.

At *Wine Business Monthly's* second annual Innovation + Quality (IQ) conference, which took place March 2 in the Napa Valley, Barrel Stave Selection by Phenolic Chemistry was chosen as an Innovative Product Category for the Innovation Awards, which honor those companies and products pushing the boundaries for new winemaking technologies. We recognized Demptos Napa Cooperage (Essencia), Seguin Moreau Napa Cooperage (Icône Concept), Taransaud (PureT), Tonnellerie Radoux (Oakscan) and Vicard Generation 7.

The specifics of a single company's method are less significant than the fact that by these various methods, coopers are trying to produce more consistent barrels that have a more predictable sensory impact on wines aged in them. What is significant is that multiple cooperages are using science to produce a natural product (e.g., barrels for winemaking) that is still natural yet gives predictable and reproducible results for the winemaker.

New Barrel Technology Uses Science to Produce More Consistent Product



The Many Sources of Variability

The task of minimizing barrel-to-barrel variability is not an easy one. Beyond the obvious differences in the starting wines and aging processes, Badet-Murat noted that differences in the raw material (oak), seasoning and toasting. Each of these have their own multiple points of variance. For example, the raw material (the oak) can be a source of variability due to its species, intra-species genetic variability (i.e., genetic variability within a single species), geographic origin and silviculture.

OAK

American oak (*Quercus alba*), or more properly American white oak since there are multiple oak species in the Americas, is certainly different from French oak, but "French oak" is not a single species, but rather at least two related and hybridizable species: European sessile oak (*Quercus petraea* AKA *Q. sessiliflora*), and European pedunculate oak *Quercus robur* AKA *Q. pedunculiflora*). Both sessile and pedunculate oak are used in barrel making under the French oak, Hungarian oak and European oak monikers. One might expect that there are noticeable sensory difference between oaks of different species. French oak barrels have been traditionally sold as made from wood from a particular forest without noting if the wood used was *Quercus petraea*, *Quercus robur* or a mix of the two. Of course, *Q. petraea* and *Q. robur* are likely closely related enough that they can produce fertile hybrids; that it is just within the realm of possibility that the environmental differences between two different forests may end up being a bigger cause of stave-wood chemistry than the slightly differing genetic heritage between the two.

As it turns out, variability in the oak wood occurs at even smaller scales than between the two European oak or between any one forest versus any other. Even if we eliminate inter-specific variability and took only a single species from a single forest we'd still find a appreciable amount of variability in the resulting stave-wood. Worse yet, even staves cut from a single individual tree can have differing compositions.

Variability Beyond the Forests

No matter the forest or the species, after the oak tree has been harvested there is still a great deal that happens during

“seasoning” and toasting that alters the chemistry in the wood. If one were to take the same uncharacteristically homogenous log and split them into rough staves and season one third in southwestern France, another third in Missouri, and the final third in Chile, I would expect that there would be at least some slight differences between the three groups simply due to the differing climates of the respective seasoning yards.

Exercising Control

A cooper is a rare example of a true craftsman. One can't really study how to raise and toast barrels at university, or even at a vocational college. Instead, a cooper usually learns the trade via an apprenticeship that is not all that different from being in a medieval guild. Bending staves and driving hoops is the easy part. The part of being a cooper that relies upon years of experience is the eye for choosing staves so that the wood-grain is consistent and the eye for monitoring the toasting level on the toasting floor. I have seen more than one cooperage that has large clerestory windows above the toasting floor so that the coopers don't have to rely on color-shifting artificial light while they are performing this crucial task.

Control the Toast

We've seen plenty of research over the past 20 to 30 years that points to the dramatic role toasting plays in altering the chemical composition of the barrel-staves. Sensorially important compounds like vanillin are composition products that are made from the thermal decomposition of lignin. Too little heat and/or time and little vanillin is produced. Too much heat and/or time and the vanillin itself can be “cooked” away. This, and other, research seems to have caused several cooperages to look into ways to exert more control over toasting and produce more replicable barrels.

As we gain a better understanding of the underlying chemistry, the obvious next step would be to control the process to a greater degree. Better control needs better measurement. The eye, even the highly skilled eye, is an indirect measurement at best. In short order, most coopers were using infrared thermometers to track the process. World Cooperage linked thermometers to computers that control the toasting fire for the infinitely repeatable, and customizable, Profile Series line. Other cooperages have taken approaches that differ in the details, but the goals are the same degree of control on the toasting floor.

Control the Source, Control the Process

Absolute control over toasting barrels won't eliminate barrel-to-barrel variability. Even with stave wood of the same species, there is variance due to differing climate, soils and silviculture. Even the natural variability within a forest, within a single tree means that the chemistry for any given stave can differ a great deal from that of any other stave. The solution, then, is to analyze the staves and each company may have a differing set of criteria that they're analyzing. Badet-Murat uses near-infrared spectroscopy (NIRS) to measure the ellagitannin content. Ideally, the end result would be that staves are grouped with other staves that have a similar chemistry.

Dr. Badet-Murat concluded her presentation at IQ 2016 with the following bullet points:

- The heterogeneity of oak wood composition, combined with irregular toasting protocols, can lead to substantial variation in wine perception after aging.
- Oak selection by forest should be used with caution as it doesn't reflect the heterogeneity of oak wood chemical composition.
- Selection by grain allows some control of this heterogeneity, but variability remains high.
- To achieve homogeneity, as well as take advantage of the high diversity in chemical composition, sorting by tannin potential at the stave level will yield better outcomes.
- Rationalization of cooperage oak wood selection by tannin potential, combined with precise toasting management, is evidenced both by sensory and chemical analysis.
- We expect this rationalization of wood sorting will play an increasingly important role as natural resources are more effectively utilized and the demand for a consistent product increases.

As I noted above, the exact specifics of any particular barrel company's method or stave selection process are less significant than the fact that by these various methods coopers are trying to produce more consistent barrels that have a more predictable sensory impact on wines aged in them.



Bronco Wine Company

Fred Franzia, Chief Executive Officer

ED - You have, no doubt, heard of Bronco (Two Buck Chuck). They are not exactly a small operation.

ANNUAL U.S. SALES CASE VOLUME: 20 million

Bronco Wine Company is known as the low-cost California wine leader.

This year saw the debut of Blanc de Bleu, billed as the “World’s First Blue” grape sparkling wine and the addition of Oregon and Washington wines to round out the portfolio for general distribution.

“We’re grinding away, putting the boxes out,” Bronco CEO Fred Franzia told *Wine Business Monthly*. “We’re losing some volume at the lower end like everyone else, unfortunately, but in dollars, sales are up. People are paying more money. It’s backwards from the way I think it should be, but you go with the flow.”

Bronco Wine Company makes wines under the ForestVille Vineyards, Estrella River Winery, Montpelier Vineyards, Grand Cru Vineyards, Silver Ridge Vineyards, Rutherford Vintners, Hacienda Wine Cellars, Foxhollow Winery and Napa Ridge brands, among many others. The company has more than 50 brands, including Harlow Ridge Winery, Santa Barbara Landing, Fat Cat Cellars, Crane Lake Cellars, Forest Glen Winery, Fox Brook Winery, J.W. Morris Winery, Quail Creek Cellars and Sea Ridge Winery.

Bronco may be best known as the company behind Charles Shaw, nicknamed “Two-Buck Chuck.” Bronco bottles millions of cases for other wine companies and, as a very large grower, produces bulk wine for other wineries. The company has somewhere in the vicinity of 40,000 acres of vineyards in the San Joaquin Valley.

Bronco is a bulk wine producer with more than 100 million gallons of capacity. Bronco makes wine in Ceres and Napa, under contract to Barrel Ten Quarter, which it owns. In 2003, Bronco purchased a production facility in Escalon, California from Constellation Brands. The Franzia family (which has no relationship to The Wine Group’s Franzia brand boxed wine) has made wine in California for more than 100 years.

ED: Another viewpoint about yeast & Fermentation.

What's Really Conducting that Fermentation?

by Andrew Adams 03.17.2016

As it’s getting easier to accurately identify what yeasts are present in fermentation, the information is leading to more questions about yeasts and challenging conventional wisdom.

Winemakers that incorporated native or spontaneous fermentations often say the yeast is coming in from the vineyard. Those who inoculated contend they prefer having control of what yeast was present to achieve certain style goals.

It turns out that both point-of-views may be incorrect or not as definitive as some believe.

During Wine Business Monthly’s second annual Innovation + Quality conference on March 3 in Napa Valley, I attended a tasting and panel discussion based on an intriguing study conducted by a group of Oregon winemakers who comprise the informal technical group they call the Cellar Crawlers. The winemakers have been sharing notes for years and during the 2015 vintage six winemakers decided to examine yeast.

The trial involved six wineries and six vineyards in total, but two sets of three wineries would be working with the grapes from three vineyards. Each winemaker in the group of three would make wine with three of the vineyards. The owners of the vineyards would pick the harvest dates and the wine would be produced with no sulfur and no added yeast.

ETS Laboratories, which has a location in Newberg, Ore., conducted VNTR analysis from the beginning, middle and end of each fermentation.

“The results were amazing; challenging everything I had assumed for years,” said Ken Wright, founder of Ken Wright Cellars and one of the architects of the study.

Ben Casteel, winemaker at Bethel Heights Vineyard, and Grant Coulter from Beaux Freres joined Wright for the tasting at IQ. The tasting involved nine wines, or the three interpretations of the three vineyards. I didn’t get much from the tasting in terms of yeast differences but it was a fascinating look at Oregon Pinot Noir winemaking and vineyards. Something I wish I had more opportunities to enjoy.

ETS found that in almost all of the fermentations yeast strains known to originate from the vineyard were not present at the end. In many cases, yeasts described as the “house” strains that often included commercial yeasts used in previous vintages dominated the end stage of the fermentations.

The findings follow those of British Columbia researchers who discovered that even when must is inoculated with a specific strain of yeast it often isn't the one that finishes the job. Since 2010 researchers have used DNA analysis to identify which strains are present and found it's most often a dominant commercial strain like D254 even when that strain hadn't been added to the tank on purpose.

Wright learned of those findings while at an event in British Columbia and said it partly inspired him to organize the trial on native yeast fermentations.

One theme through all of this research on yeast is for all we know and are learning every year about yeast, many questions still persist about how they find their way to juice or must and how certain strains come to dominate. What you think you know in terms of inoculating or fostering native yeast could be quite different than what is actually happening.

The new analytical methods, like PCR testing, do provide some definitive answers and Wright said he's going to conduct such testing every vintage for as long as he can. “I'm more than willing to spend the time and energy to do this,” he said.

Casteel said after about 15 to 16 months in the barrel any variation from yeast appeared to have dissipated and the wines tasted pretty much the same. He said this reinforces his feelings that it's the vineyard and not the process that makes the finished wine and he'll likely stick with his preferred strains of commercial yeast.

Grant, with Beaux Freres, said he's always preferred a microbial mix of different strains to provide an element of complexity in the wines. He said the trial has only further convinced him to try and foster a diversity of yeasts in his winery and fermentation tanks. “For me I love the diversity of these yeasts and all their properties and what they add to the wine.”

Winemaker Trials

Discovering the Potentials of Stem Inclusions at Fermentation

Rex Hill Wines experiments with different stem amounts and when to include them.

Trial Name: Comparison of Whole Cluster Fermentation with Various Stem Inclusion Techniques on Willamette Valley Pinot Noir.

Winery: Rex Hill Wines

Winemaker: Michael Davies

Winemaker Summary: There were four different treatments devised to evaluate the impact of stems in various capacities on a final wine. All other winemaking protocols were standardized.

The treatments were:

Treatment 1 - Fully destemmed: After hand-sorting, all of the clusters went through the destemmer. We carefully monitored the quality of the destemming so no rachis or partial stems ended up in the fermenter. From there we collected and saved all the stems (for use in another treatment). The tank was then filled with berries as needed.

Treatment 2 - Fully destemmed with 100 percent of the stems added back to the fermenter: After hand-sorting, all of the clusters went through the destemmer. We collected the destemmed berries in picking bins but saved all the stems and added them to the bottom of the fermenter. We then added the destemmed berries on top and fermented from there.

Treatment 3 - 100 percent whole-cluster: After hand-sorting, we filled the fermenter with 2 tons of whole-cluster fruit.

Treatment 4 - 100 percent whole cluster with a 100 percent stem addition: We started by adding the stems from the first treatment to the bottom of the fermenter and filled the tank with hand-sorted whole clusters.

Conclusions: Tannin levels increased in wines as more stems were added. The 100 percent stem-added-back tannin levels (Treatment #2) were higher than those in the 100 percent without destemming treatment (Treatment #3). The catechin followed this same pattern. The polymeric anthocyanin/tannin index decreased in this same order. Through tasting, there is a clear difference as stem percentage increases. The biggest difference in the two 100 percent stem lots (one destemmed and added back and the other whole cluster) is in the aromas.

Winemaker's Postmortem

What led to the creation of this trial?

Davies: We've always liked incorporating varying amounts of stems in our ferments. We realized that while we had sensory

impressions and we had qualitative conversations about what stems bring to the table, we hadn't ever really done a quantitative study confirming our suspicions of how it would change this or that about the wine. Basically, we wanted to go deeper in a controlled way of what stems were bringing and what they were not bringing to our wine. By "this and that" I mean all the chemical and structural components of the wine rather than the aromatic identifiers or descriptors. We wanted to measure catechin, polymeric anthocyanins and total anthocyanins. We wanted to get a better understanding on a broader grouping of tannins. We were curious about pyrazines: There was a lot of talk about pyrazines for other varieties but rarely mentioned in the context of Pinot Noir.

How was the trial conducted?

Davies: There were four individual fermenters, each of them with 2 tons of fruit. It was a small-production scale trial for us. The majority of the resulting wines went into our Rex Hill Willamette Valley Pinot Noir, which is an 8,000-case blend. One of the barrels may have gone into the Reserve Pinot. [Rex Hill in Newberg, Oregon is owned by A to Z Wineworks.]

We set the trial up to control as many variables as possible, of course. We had a single block in a vineyard of Pinot Noir. We chose four different treatments. The first treatment was to do something that we often do, which is to fully destem the fruit. We had 2 tons of fully destemmed fruit go into a 2-ton stainless steel tank. The second treatment was, again, a 2-ton quantity of fruit from the same field, picked on the same day, of course, where we destemmed the fruit but put the stems from that fruit in the bottom of the tank and then the fruit on top.

The third treatment consisted of 2 tons of whole-cluster fruit, so it wasn't destemmed at all—it just went into the tank. Again, all the other variables were the same—the amount of sulfur, the fruit source and all that. Treatments 2 and 3 were trying to understand if the act of destemming was useful. The fourth treatment was 100 percent whole-cluster fruit, but we also put the stems from the first treatment in the bottom of the tank and added the whole-cluster fruit on top. In our minds, we were creating a tank that had 200 percent stems. Half of those stems were originally taken off by the destemmer, and half were still attached to the berries.

What we've often done in the past is input fully destemmed fruit and then add 100 percent whole-cluster-fruit. That is standard operation for us. The two new variables were adding stems back to the ferment and even doubling down by having more stems than you would normally get from 2 tons of fruit in a fermenter.

What was learned from the results of this trial?

Davies: We confirmed a couple of things we thought we knew. Adding stems, whether it's whole cluster or destemmed and then added back, increases the total number of tannins in the wine. We found that higher tannins are achieved mainly when we add stems back, not when it's whole cluster. But when we add the stems back, it is more in the catechin family—the type of tannin in some ways that we're trying to avoid, or not over-emphasize, anyway.

Catechin is often associated with the tannin of commercial seed. It can be a bit harder, a less supple type of tannin. It makes it more of a punctuation point, more base. All our wines have some catechin naturally, and we want them to have some, though we are trying to be very aware of not having too much catechin in relationship to other tannins.

We also learned that having more stems in the tank results in more pyrazine. The potassium goes up and the pH increases because of the potassium leaching out and affecting the wine. When we set up this trial, we were faced with the challenge of wanting to assess the different treatments as finished wines, but we were concerned that if we didn't add any tartaric acid to the tanks with stems, we would see a major pH spread, from the 100 percent destemmed fruit through to the treatment with 200 percent stems.

We talked internally and asked ourselves: "Do we not add tartaric acid, and accept that spread and pH, but then have to look past it when we're trying to taste the wines? Or do we add acid to try to mitigate or manage the pH?" We did the latter. We added some acid to the different tanks to try and keep the acidity range much closer.

We also noticed that the higher the percentage of stems, the lower the total anthocyanin in the resulting wine. We did not see any change in alcohol conversion rates from the starting sugar. It was basically constant across all four ferments. In the past we thought that the more whole-cluster fruit, the less actual alcohol we would end up with. But it didn't bear out in this trial for whatever reason. All the alcohols were remarkably similar.

Finally, while the total anthocyanins are lower with more stems in the tank, the amount of polymeric anthocyanins was higher with the stems. To us that confirms, or leads us to believe, that the stems are definitely helping fix color for a longer period, even if they are decreasing the starting anthocyanins.

Based on what was learned, how will this affect answers you seek in future trials?

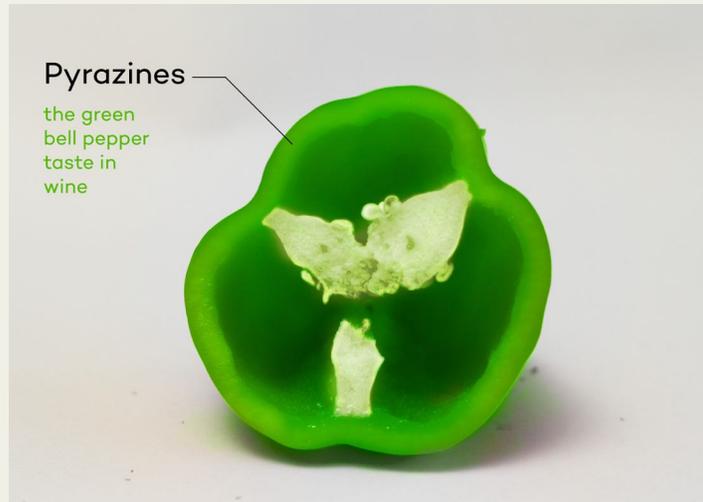
Davies: We know that anthocyanins need tannins to fix color, and we know that tannins need anthocyanins to achieve color. How do we manage color stability using our tannins in there, whether it's coming from the skins or seeds, or stems in this case? That's probably another million dollar question. I think the prevailing wisdom is that skin tannins are the best and seed tannins are the worst—and we haven't known that much about stem tannins. That's sort of what we were trying to understand with this trial.

I think the results of this trial highlighted testing the possibility of using one vineyard's stems with another vineyard's fruit, if we felt that was ever going to be a good idea. The visual appearance of the fruit and the stems will be a big factor in what percentage of stems we would use, if we were to use them. Otherwise, there is more winemaking intuition on whether we want more tannin or less tannin and whether we think stems from this vineyard contribute positively or negatively.

Pyrazines: Why Some Wines Taste like Bell Pepper

Learn which red and white wines are known for having these savory (herbal and vegetal) aromas, why these aromas happen, and how to seek out high quality wines.

Why Some Wines Taste like Bell Pepper



A high presence of certain types of methoxypyrazine (the bell pepper aroma) is considered a fault in wines. Scholars have speculated that bad pyrazine aromas can be corrected with better vineyard management.

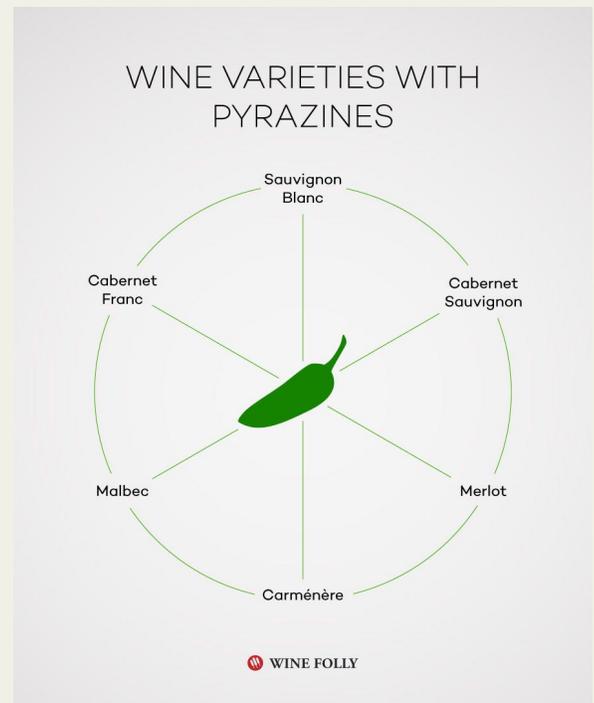
If you've been wondering why youthful wines from particular grapes taste really fruit-driven and others have a wide array of savory flavors, the answer may be *methoxypyrazine*. A group of these savory flavors (which includes "bell pepper") come from a specific aroma compound called *methoxypyrazine* (often called "pyrazines" for short). The compound is found in higher proportions in the "Bordeaux-family" grapes:

Sauvignon Blanc
Cabernet Franc
Cabernet Sauvignon
Merlot
Carménère
Malbec

The varieties that contain higher levels of pyrazines all originate around Bordeaux and are genetically related. For example, did you know that Cabernet Franc is the parent grape of Merlot, Cabernet Sauvignon and Carménère?

"By controlling the leafy part of the vines, growers can tweak what sort of aromas the vines generate in their grapes."

Here's where it starts to get interesting, these wines don't always smell green. For many years, winemakers and viticulturists (grape growers) scratched their heads trying to discover why, until scientific research revealed a few mechanisms that generate the green smells in these specific grapes. Researchers found the presence of methoxypyrazine can be reduced or altered with more attentive vineyard management. By controlling the leafy part of the vines, growers can tweak what sort of aromas the vines generate in their grapes. In other words, pruning has a big role in how these wines develop flavors.



Pyrazines: not necessarily a negative

On the bad side, pyrazine can smell like old asparagus water or mushy, steamed green pepper. But on the good side, pyrazines can yield charming, complex flavors that add the signature identity to these grapes. For example, Sauvignon Blanc when done right offers a fresh herbaceous quality of chocolate mint, tarragon, fresh parsley or sweet basil. If you're looking for Sauvignon Blanc in this style, the great producers of the eastern Loire Valley (e.g. Sancerre, Pouilly Fumé) are masters of this style.

For Cabernet Sauvignon and the other red Bordeaux varieties, have positive attributes associated with pyrazine such as fire-roasted red pepper paste, green peppercorn, green olive tapenade, and mint. Moreover, different red Bordeaux varieties have inherently higher and lower concentrations of pyrazines. Carménère and Cabernet Franc have the highest, followed by Merlot and Cabernet Sauvignon, and Malbec has the lowest. The levels vary based on climate and cooler regions (and vintages) will always have higher levels of pyrazine.

FACT: Infestations of Asian ladybugs in a vineyard at harvest can cause the same vegetal aroma fault. Experts have speculated that this ruined many wines in Burgundy's 2004 vintage.

Don't like pyrazines? How to find less "green" tasting wines:

Many wine drinkers dislike green aromas, particularly in red wines. Here are a few tactics to avoid them:

- Be sure to read tasting notes and look for clues like "bell pepper," "green peppercorn," or "herbal notes" that may indicate the wine has detectable levels of methoxypyrazine.
- Look for wines rated 89 points or higher (for the specific varieties listed above) from Robert Parker. Robert Parker and his reviewers have tuned their sensitivities to pay attention specifically to methoxypyrazine. RP ratings tend to rate wines with more ripeness and less "green" notes higher. We've also noted that James Suckling appears to rate wine with the ripeness method as well. Neither of them would appear to be the biggest fans of pyrazine, in any form.
- Seek out hotter vintages when buying wines from cooler climate regions. The regions of **Bordeaux, Chile, the Loire Valley, New Zealand, Northern Italy (Veneto and Friuli), and New York State** can produce wines with higher vegetal aromas when there's more inclement weather. You can use the vintage charts at Berry Bros. and Rudd or Robert Parker for vintage quality information.
- Or... You could just avoid Bordeaux-family grapes altogether!



For those of you who like to enter your best wines in Amateur Competitions, both the Oregon State Fair in Salem and Washington State Fair in Puyallup are fast approaching. A lot of you entered these two fairs last year.

The Oregon State Fair requires that entry forms and fees must be registered and paid online prior to entries being mailed or delivered in person to the Oregon State Fairgrounds. Online entries must be submitted by July 8. Only online entries will be accepted. Paper or mailed applications will not be accepted. Incomplete or inaccurate information will result in disqualification. Physical entries—bottles of wine—must be received at the Oregon State Fairgrounds no later than 4:00 pm on July 11, 2016. A PDF form must be completed and accompany your physical entries.

(NOTE: This is in addition to your online entry.) Office hours are 9:00 am to 4:00 pm, Monday through Friday. Go to:

<http://oregonstatefair.org/competitions/amateur-wine/> for more information.



2016 AMATEUR BEER AND WINE COMPETITION

30 Year Anniversary Showcase

Register entries online by
10 PM ON AUGUST 4th

Deliver your entries
AUGUST 6th 10 AM-2 PM

at the Washington State Fair Restaurant Building

All winning entries will be on display during the Fair, August-September at the Puget Sound Amateur Wine & Beermakers Club booth.



Washington
STATE FAIR
2016
DO THE PUYALLUP!
SEPT. 2-25
(CLOSED TUESDAYS)

Competitive Exhibits
(253)841-5074

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Online entry registration should be completed by **10 pm on Thursday, August 4**, unless otherwise noted. Print a copy of your online entry summary/receipt to bring with your item(s) on entry date to the Fair Grounds. Competition for the Wine Division is open to all amateur exhibitors 21 years of age or older.

ENTRY DAY – ONE DAY ONLY – SATURDAY, AUGUST 6, 2016. Beginning at 10 am, ending at 2 pm.

Entries will be judged on Sunday, August 14, 2016. Go to:

<http://www.thefair.com/participate/exhibit-entries> for more information.

Portland Winemakers Club

Leadership Team - 2016

- President: **Phil Bard** phil@philbard.com
- Set agenda for the year
- Establish leadership team
- Assure that objectives for the year are met
- Set up agenda and run meetings

- Treasurer: **Barb Thomson** bt.grapevine@frontier.com
- Collect dues and fees, update membership list with secretary
 - Pay bills

- Secretary: **Ken Stinger** kbstinger@frontier.com
- Communicate regularly about club activities and issues
 - Monthly newsletter
 - Keep updated list of members, name tags and other data

- Chair of Education: **Bridget Lopez** Bfosterpacific@gmail.com
- Arrange speakers for our meetings

- Chair for Tastings: **Jon Kahrs & Barb Stinger** jekahrs@aol.com kbstinger@frontier.com
- Conduct club tastings
 - Review and improve club tasting procedures

- Chair of Winery/Vineyard Tours: **Bill Brown** bbgoldieguy@gmail.com
- Select wineries to visit
 - Arrange tours
 - Cover logistics (food and money)

- Chair of Group Purchases: **Bob Hatt** bobhatt2000@yahoo.com
- Makes the arrangements to purchase, collect, and distribute
 - Grape purchases
 - Supplies – These should be passed to the President for distribution

- Chair of Competitions: **Don Robinson** don.robinson.pdx@gmail.com
- Encourage club participation in all amateur competitions available. Make information known through Newsletter, a-mail and Facebook

- Chairs for Social Events: **Bridget Lopez** Bfosterpacific@gmail.com
- Awards Gala / Holliday parties

- Web Content Editor: **Alice Bonham** alice@alicedesigns.org Web Host: **Phil Bard**