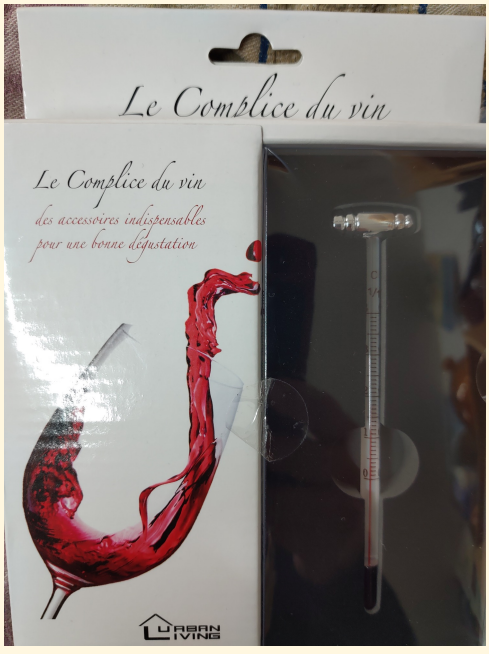
Portland Winemakers Club

April 2024

"Bob's Blurb"

I am sorry I missed the March meeting, but maybe you will forgive me because I was in Portugal enjoying driving through small villages (narrow and winding roads) and drinking a lot of delicious and inexpensive Wines and Ports (not while driving!). I will bring a bottle to the meeting this month! -- Welcome to April in western Oregon, a few nice days of weather are teasing us, as usual. The April PWC meeting is going to be a super informative one. Paul Rogers has a short talk on weak acids and how they act as buffers. Barb Thompson will be doing a paper chromatography demo to test for Malic acid, and Rob Marr is bringing his Vinmetrica pH/SO2 meter to demo an SO2 test (and pH testing in one device). Bring your pH meter if you want to compare the results of your pH vs. other pH meters. I will bring mine too. I will also bring my new Sentia wine analyzer gadget (look it up on the internet) to demo SO2 and Malic Acid tests in minutes. If you have a wine you want tested for malic acid/SO2 bring a sample and I will test it. Free this year, next year I might charge a nominal fee :-). If that is not an incentive enough to come to the meeting, then bring a wine to share and get tested and enjoy the company of your fellow winemakers.

Gadget of the month. Why I would need this? I am not sure but I was on vacation and here it is:



2024 Monthly Events

January 17th,
Discuss plans and ideas for 2024

January 26st,
Gala

February 14th,
Speaker: Dr. Rich DeScenzo from ETS Labs, "Indigenous yeast fermentation observations". NOTE: This is in place of our normal Feb. 21st meeting.

March 20th,
Tasting & judging, members barrel samples.

April 17th,
Tips and tricks and demo night.

May 15th,
Tasting & judging, member produced Bordeaux Reds

June 19th,
Tasting & judging, members produced all Whites, Rose' & sparkling

July - No meeting
Annual Picnic, Day TBD $10 ea. fee

August 21st,
Tasting & judging, member produced other Reds & fruit wines

September 18th,
Speaker: Geologist Dr. Scott Burns, "Tasting Terrior in the Pacific Northwest"

October 16th,
Tasting & judging, member produced Pinot Noir

November 20th,
Crush Talk

December 11th,
Elections, Planning for Next Year

Wine-related tours may be scheduled on non-meeting days.

Upcoming events / Save the date

The next PWC meeting is scheduled for Wednesday, April 17th in the basement of the Aloha Grange starting at 7:00 pm. This will be "Tips, Tricks & Demo" night.

NOTE: There will be a pot-luck table for those who wish to participate. Bring a dish to share. If you would rather not participate feel free to bring your own snacks.
NOTE: Bring a bottle of wine to put into a trading pool. Everyone who brings a bottle draws a number to pick from the wine trading pool. Numbers get picked until the pool is empty.

- Take time to visit the PWC website: portlandwinemakersclub.com where there are Newsletters archived back to 2007.
- Also, visit our public group Facebook page: "Portland Winemakers Club" facebook.com Give it a look, join the discussions, and enter some posts of your own.

March Meeting Minutes

Members present: 22

- Scott Nelson of Resolu Cellars said he would rather not provide shipping of member wines to amateur competitions, mainly because of the paperwork involved. Scott said that the UPS store on the North end of Newberg will still ship amateur wines. There is a "Postalworks" store North of Sunset Highway on 185th that may ship for us. The Secretary will check it out.
- Paul Natali said he would be willing to sell grapes this year to club members from his vineyard for a very reasonable price.
- Craig Bush suggested that we all help Paul pick his grapes this Fall.
- Two Mountain Vineyard in Yakima Valley may again provide grapes to club members with a 1-ton minimum.
- Paul Natali said club members could borrow his picking bins if needed.
- This year's picnic will be held either the first or second weekend in July, date & place to be determined.

The following barrel/carboy samples were passed around for tasting & comment:
- Jeremiah Deines – Cider, Steve Fine – Chardonnay (23, 3rd year vines), Rob Marr – Pinot Noir (23), Craig & Mindy Bush – Pinot Noir (23, from Brown vineyard), Craig & Mindy Bush Pinot Noir (23), Barb Thomson – Tempranillo (23), Brian & Jolie Bowles – Sangiovese (23), Mike Sicard – Syrah (23, from Jamison), Ken & Barb Stinger – Malbec (23, estate), Bob Thoenen – Merlot (23), Eric Mireiter – Merlot, Scott Butler – Bordeaux Blend, (grape years 22/20/20), Barb Thomson – Cabernet Sauvignon (22).

Allied Grape Growers President Encourages California to Remove 30,000 Acres of Vineyards

Speaking at the 30th annual Unified Wine & Grape Symposium in Sacramento on Jan. 24, Jeff Bitter, president of Allied Grape Growers, urged the California wine industry to pull out 30,000 acres of vineyards to balance the market. Bitter said the 30,000 acres that should be removed represent a net number; up to 50,000 acres should be pulled since 20,000 vineyard acres planted three years ago are coming into production this year. His plea comes amid declining consumer demand for wine and an average-plus-sized 2023 crop.

Australian farmers rip out millions of vines amid wine glut

Millions of vines are being destroyed in Australia and tens of millions more must be pulled up to rein in an overproduction that has crushed grape prices and threatened the livelihoods of growers and winemakers.

Falling consumption of wine worldwide has hit Australia particularly hard as demand shrinks fastest for the cheaper reds that are its biggest product, and in China, the market it has relied on for growth until recent years.

The world's fifth-largest exporter of wine had more than two billion liters, or about two years' worth of production, in storage in mid-2023, the most recent figures show, and some is spoiling as owners rush to dispose of it at any price.

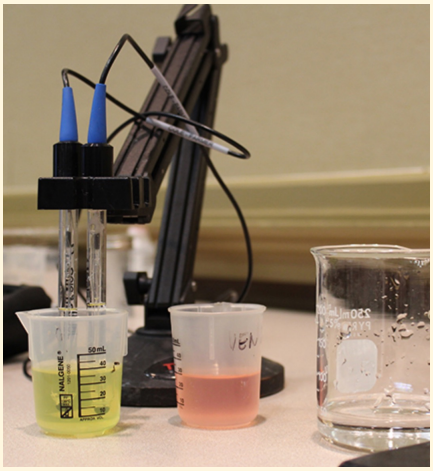
"There's only so long we can go on growing a crop and losing money on it," said fourth-generation grower James Cremasco, as he watched clanking yellow excavators strip out rows of vines his grandfather planted near the southeastern town of Griffith. It's hard for growers to look out the back window and see a pile of dirt instead of vines that have been there as long as they've known."

Nearby, the remains of 1.1 million vines that once comprised one of Australia's largest vineyards were piled in heaps of gnarled and twisted wood as far as the eye could see.

Chile, France, and the United States are among the other large wine producers also grappling with oversupply, with even prime areas such as Bordeaux uprooting thousands of hectares of vines.

The Science of Winemaking

Written by Clark Smith



When I graduated from UC-Davis in 1983 the industry was undergoing exponential growth, with small wineries popping up everywhere. These were almost entirely second careers, so these newbies didn't have time to earn a four-year degree in enology before setting out to realize their dreams. This jump straight to production meant a lot of winemakers had a shaky understanding of all of the chemistry involved in winemaking, and it showed that a lot of commercial wines were being produced and distributed that would be unmerchantable today.

Why study wine chemistry? Chances are your high school chemistry teacher gave you a bad attitude about the subject, and after all, winemaking got along pretty darn well for 8,000 years

without it. The ancients learned empirically down through the generations, no doubt a superior method to today's modern enology, of which I am highly critical.

The reason to continue reading is that you want to make great wine ***reliably*** before you die. Nothing in this article is absolute. You will doubtless find my system in conflict with others you know. But in this article, I will summarize rules of thumb that have served me well over five decades of winemaking.

Getting Started

In the August-September 2022 issue, I covered the intricacies of vineyard selection, monitoring, and harvesting grapes. We'll start this article at the crusher, mostly concerned with correcting Brix, pH, and titratable acidity (TA).

I always add water if Brix is excessive. This addition means more wine, but also better wine. Lower alcohol increases extraction in reds and increases aromatics in whites. I like my reds around 13.8% ABV, corresponding to 23 °Brix. Whites and dry rosés are best at around 12.5%, corresponding to 21 °Brix. If your Brix is lower, you can chaptalize with sugar up to these levels, though there are many lovely German Rieslings and Iowa La Crescents at 8% ABV, so a lot depends on your goals. Since Brix is a weight percentage these calculations are tricky. Online calculators are available. I use the one at *winebusiness.com/calculator/winemaking/*. Strangely, diluting the must diminishes titratable acidity (TA) proportionately but has a negligible effect on pH.

The colloidal nature of red wine means that lowering must Brix results in greater phenolic extraction, producing wines with more aromatic integration and longevity, vital elements in encouraging a healthy microbiome, and the development of a profound bottle bouquet.

If a red wine is dry and has undergone malolactic fermentation (MLF) it will not require filtration beyond possible clarification, and even that is seldom necessary. New World commercial winemakers tend to sterilize their wines at bottling out of paranoia concerning the development of *Brettanomyces* in the bottle. I think this is a mistake, as these wines never develop in bottles. In my opinion, you have nothing to fear but fear itself.

Old World cellars have developed a beneficial microbiome that permits these nuances, which, after all, are what made us fall in love with red wine in the first place. Home winemakers have the advantage that *Brett* in the bottle is a risk they can afford, and the results are generally, though not always, quite gratifying. Nurturing a stable beneficial microbiome is a tricky business that requires eschewing draconian cellar practices and maintaining stable temperature and humidity in the cellar.

The Basics About Acids

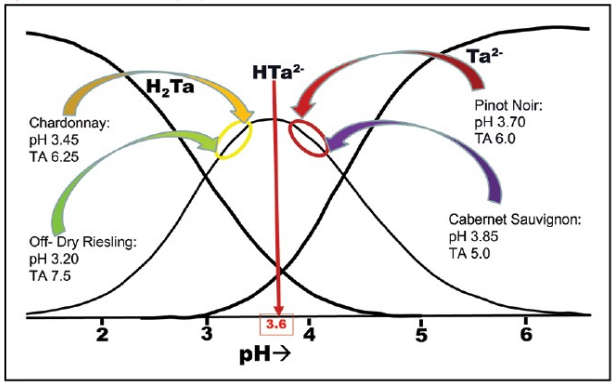
An acid is any compound that can ionize, giving up a proton (H+) and leaving behind the rest of the molecule, whatever that may be (A-). The acids in wine are said to be "weak." This means they exist in both forms and ionize at different pHs, called "pK_a's."

TA and pH are very different things. TA tells us how many protons we have altogether, whereas pH tells us how many are ionized, thus free at a given pH. TA stimulates the action of a salivary gland. It tells us how tart the wine is. Different wine styles require different TAs in the bottle, generally between 5–9 grams per liter. TA has nothing to do with microbial stability or aging potential — that would be pH. You can't taste pH, but it controls wine chemistry and microbiology. The pH affects the speed of oxidation, visible color, propensity for microbial spoilage, freshness of aroma, the effectiveness of SO_2, and much else. It's the speedometer of aging. A pH of 3.0 is like driving 10 MPH. A pH of 4.0 is like driving 100 MPH. Neither of these is generally a good idea.

The remarkably simple bottom line is that you should adjust all acid-deficient musts with

tartaric acid to pH 3.45 as freshly crushed must. For reds, we generally don't measure pH or Brix until after a 24-hour soak out, which will shift the desired pH target from 3.45 to 3.60 since considerable buffer is extracted from the skins on that first day. To make this adjustment, the rule of thumb is that 1.0 grams per liter of tartaric acid will shift the pH by 0.2 units. Through the action of tartrate precipitation, skin contact, and malolactic, these adjustments will, fortunately, move almost any wine into the correct zones of desirability for the full range of whites and reds, as shown in Figure 1.

Figure 1: Zones of Desirability of pH and TA in Wine



Additions of tartaric acid (and very occasionally malic acid) are very easy. Tartaric acid is the stronger of the two, and additions will stimulate bitartrate precipitation, lowering the TA and the pH simultaneously, so you get much more pH bang for your TA buck. Malic acid should only be used in that rare ripe white wine with a low TA and also a low pH. I had a Sémillon once with a TA of 5 g/L and a pH of 3.50. The correct addition was 2.5 g/L malic acid, which took me to 7 g/L and 3.30 at bottling. A similar tartaric add would have put me down at pH 2.85, a disaster for free SO_2 management as we'll see.

Unless you're using brass and mild steel fittings (shame on you), citric acid has no place in wine, but it's great for shining stainless and barrel-holding solutions in combination with SO_2. One of the silliest products you'll find in home winemaking shops is the so-called acid blend of tartaric, malic, and citric acids, combining the disadvantages of all three.

As you've seen, adding acid is pretty easy. Reducing acidity is a different story. If you are lucky enough to have a low pH, potassium bicarbonate will lower your TA quite easily. Its effect is a little uncertain, but depending on your potassium content, to lower TA 1.0 g/L you need somewhere between 0.25 and 0.5 g/L of potassium bicarbonate ($KHCO_3$). This doesn't work so well if your pH is also high.

Two kinds of conditions can cause high pH/high TA. The one we tend to see in California is characterized by high potassium (K+), and the cure is simple if scary. Let's say you have a Chardonnay with a TA of 10 g/L and a pH of 3.9. Jeez. But if your K+ is high, you simply acidify to pH 3.60 with tartaric. This puts you on the peak of the bitartrate (HTa-) curve (see Figure 1). If you have gobs of K+ and gobs of HTa-, they will combine to precipitate KHTa crystals in spades. Try this at the lab scale first. Take 500 mLs of juice, acidify to pH 3.60, and fill up a 12-ounce (355-mL) plastic water bottle, squeezing somewhat to allow for expansion when you freeze it overnight. If it's working, in the morning you'll see a heavy white precipitate. Thaw it out and read the pH and TA. You should have normal numbers, in which case make the same addition to the tank.

The other cause of high pH/high TA is high malic acid, which is characteristic of cool climates and cold-tolerant varieties like Marquette and Frontenac.

We now have yeasts that can lower malic acid by as much as one-third. Lalvin 71b also enhances fruitiness. You have to be very careful to hydrate these at precisely the prescribed temperature. Dead yeast is the main cause of failure. There are several other malate-consuming yeasts out there – talk to Scott Labs, Lamothe-Abiet, and Enartis for recommendations.

You can also consider malolactic fermentation, which if conducted during primary fermentation with a low diacetyl producer such as VP41 can still result in a fruity wine without the buttery character. If you like the butter, BETA is a strain that will give it to you if you run the MLF after alcoholic fermentation.

Sweet Wine Chemistry

If you are making a sweeter wine at home you will not be set up to properly sterilize a bottling

line. Even commercial wineries commonly employ half-million-dollar mobile lines to do this right, so don't try this at home. The easiest way to make sweet wine at home is to add high-proof spirit during fermentation and make Port- and Sherry-like wines. For these to be stable, you'll need over 80 Delle Units. Delle was a Russian enologist who in 1905 figured out that if %ABV x 4.5 + %RS (residual sugar) exceeds 80, the wine will be stable. Ports typically run 18% alcohol and 9% RS. In the equation, this looks like:

(18 x 4.5) + 9 = 90

Dom Perignon discovered that if you re-ferment wine in the bottle to 5 atmospheres (this takes about 19 g/L of sugar), then when you disgorge, you can add a dosage and sweeten as much as you like. The CO_2 pressure will keep the wine from refermenting.

While it is not recommended, it is worth mentioning that you can also stabilize non-ML whites with potassium sorbate, although this process will lead to an aroma with a distinct chemical smell. This is converted to a horrible vegetal "geranium tone" in wines that have undergone MLF, including almost all reds, so don't use it on these wines. Even when you wish to make sweet, non-ML whites, the magnolia blossom aroma of sorbate is never delightful, so for heaven's sake, don't use it indiscriminately.

From here on, I'm going to assume that you want to make dry wine.

Rules of Thumb for White Wines

• Add either 30-ppm SO_2 at the crusher ("Green Juice Club") or none ("Brown Juice Club"). Green Juices end up with a more golden color (think Rhine Rieslings); un-sulfite juices precipitate phenolics, and look like mud, but believe it or not, end up lean, fresh, and age-worthy (think Mosel Rieslings).

• For most whites and rosés, you will want to suppress malolactic by racking onto SO_2 immediately after dryness. Assuming that your wine is in the desirable zone between pH 3.20 and 3.40, an initial ~25 ppm free SO_2 puts you in the right ballpark. To get there, our Green Juice Club wines should start with 70 ppm, while Brown Juice Club wines only need 50 ppm. No, that's not backward. The goal is to achieve 0.8 ppm molecular SO_2 as calculated in Figure 2, below. Keep below 60 °F (16 °C) and rack off all lees as soon as practical. Then adjust as needed.

Figure 2: Distribution of free SO_2 at various pHs

pH	% SO_2 (m)	% HSO^-_3	% SO_3^{-2}	Free SO_2 to obtain 0.8 ppm molecular SO_2
2.9	7.5	92.5	.009	11 ppm
3.0	6.1	93.9	.012	13
3.1	4.9	95.1	.015	16
3.2	3.9	96.1	.019	21
3.3	3.1	96.8	.024	26
3.4	2.5	97.5	.030	32
3.5	2.0	98.0	.038	40
3.6	1.6	98.4	.048	50

• The most common exception is Chardonnay, which you may want to put through MLF. In this case, you inoculate with a high or low-diacetyl-producing strain, depending on the amount of buttery character you wish to impart.

• You may elect to employ MLF to reduce acidity while retaining your fruity freshness. This is often achieved sequentially during primary fermentation by inoculation with a vigorous low-diacetyl culture. If your post-alcoholic fermentation is incomplete, leave the wine on its lees for two weeks, keep it around 70 °F (21 °C) until complete, then sulfite according to Figure 2.

• White wines will generally throw a protein haze if unfined. Adding bentonite is the surest way to prevent this occurrence in the bottle. Over fining can result in unnecessary loss of flavor and volume. While it is advisable to perform a bench trial on a series of samples, to do so at home is difficult. Assessing precisely how much is needed requires some fancy equipment (you need some screw-capped test tubes, a temperature-controlled water bath, a centrifuge, and a series of syringe filters), so your best move is to farm this out to a lab. Alternatively, you can estimate

your requirements based on history with a specific variety and location. Wines with high tannin levels such as Pinot Gis, Chenin Blanc, St. Pepin, rosés, and Chardonnay, particularly when barrel aged, generally need little (0.2 g/L) or no bentonite, while high-protein grapes such as Sauvignon Blanc, Gewürztraminrer, Muscat, and Riesling can require much higher doses (0.6–1.2 g/L), particularly from heat-stressed vines.

• Most home winemakers (and many small commercial outfits) lack the glycol system necessary to chill-proof whites against crystal formation in the bottle. I'm not a fan in any case, as stripping K+ results in decreases in body and flavor persistence in the finish. Recently a product called potassium polyaspartame, marketed by Enartis as Zenith One, has been developed that stabilizes against tartrate precipitation without chilling. Unlike previous products such as metatartaric acid and carboxymethyl cellulose, it is highly reliable as long as you're protein stable.

Rules of Thumb for Dry Red Wines

• Red fermentations generally benefit from high anthocyanin content. This means monomers that have not been field-oxidized by excessive hang time. Sacrificial tannins in the 100 to 200 ppm range at the crusher are useful in pre-emptively combining with grape proteins, leaving the more comely grape tannins to contribute to an elegant structure. Higher doses are useful to deactivate laccase, the oxidizing enzyme in rot.

• Anthocyanins are positively charged, so they repel each other and won't coordinate into colloids by themselves. We use co-fermentation factors to slip between them. Sources of co-fermenters include the skins of complementary varieties — a high color/low tannin variety mixed with a low pigment/high tannin variety. Co-pigmentation additions include well-cured untoasted oak chips or skins from such as terpene-rich white skins.

• Porous vessels are essential for off-gassing funkiness and to provide some micro-oxidation to refine your tannins. Small new oak barrels tend to over-oak. Hot water soda ash treatments can tame new oak character, and neutral small oak is a prized possession to be cherished. Many winemakers are moving to porous plastic vessels designed to breathe like a barrel, then controlling aromatics with carefully crafted barrel alternatives that are less expensive, easier to control, and more environmentally responsible than new oak barrels.

• Red wines are always protein stable because the tannins take out natural protein. Since they aren't chilled, tartrate precipitation isn't a big deal, so they usually aren't cold-stabilized.

Sulfur Dioxide for Red Wines

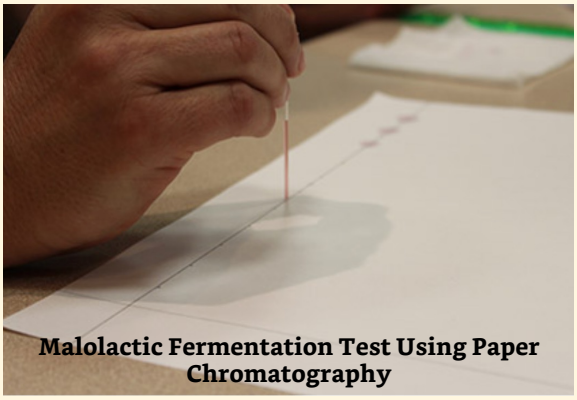
• Nearly all red wine undergoes malolactic fermentation because pigment binds the SO_2 that would otherwise prevent it.

• Forget about molecular SO_2 calculations. Free SO_2 doesn't exist in red wines, as it is all bound to anthocyanins. These forms are in rapid equilibrium with the free SO_2 and are incorrectly measured as free in both iodometric and aeration/oxidation analyses.

• The desirable pH zone for reds is between 3.70 for light reds and 3.85 for big, long-aging Cabernets and such. In this zone, maintain 20 to 30 ppm "free" to scavenge aldehyde without reference to pH, thus avoiding oxidation and browning.

• Pigment-bound SO_2 is ineffective against vinegar bacteria. What protects reds from *Acetobacter* spoilage is the wine's ability to absorb oxygen, or "O_2 appetite." The real take-home message is that your reds will take care of themselves if made from sound, properly ripe (but not over-ripe) grapes so that they have a healthy oxygen-consuming reactivity. One sign of high reductive potential is the production of small amounts of H_2S. This can be a good thing. Your 15-year-old son's pimply face indicates a healthy testosterone level that promises a happy marriage in old age.

• *Brett* is kept at bay by beneficial microbes that compete with it for essential micronutrients. Since it employs a whole suite of clever practices to hide out from SO_2, what the preservative mainly accomplishes is to kill off beneficial microbiome, leaving a clear path for *Brett*. Although petri dish plating of sulfite wines does show diminished numbers, it has been recently discovered that the preservative renders it "viable — nonculturable." Enology's funniest joke.



Malolactic Fermentation Test Using Paper Chromatography

Lab Gear

You can, at considerable expense and delay time, send out your wines for all kinds of analysis. But you must have a modest lab at home with the capability to measure Brix, pH, TA, residual sugar near dryness, and free SO_2. You cannot send these out. Free SO_2 will deteriorate in transit, and you need to know pH and TA can't wait. Fortunately, there are tools available to home winemakers for these measurements. The Vinmetrica SC-300 is an instrument that can measure all three and retails for around $550

Brix also needs to be measured on-site, as it will change in transit and you have an immediate need to know. A simple Brix hydrometer with a built-in thermometer is under $30. These aren't very precise but will get you by while you save up for a set of four that accurately measure parts of the scale from 30 °Brix on down to -5 °Brix for about $200. If you have a lot of fermentation and money is no object, you won't regret acquiring a portable densitometer. Even the best Brix measurement won't tell you if your wine is dry. You can determine this quite accurately with a test pill marketed as Clinitest or Dextrocheck at 50 cents a pop.

If you make red wines then you will also want to set yourself up with a paper chromatography setup for around $100 to monitor your malolactic fermentations.

Conclusion

So there you have the basics of the wine chemistry you need to understand to make great wine. Besides understanding the science, the key to becoming a master winemaker is to make a lot of mistakes and learn from them. Thought is born of failure, so embrace those mistakes and benefit from them.

Beyond Oak: Tips from the Pros

Written by Dawson Raspuzzi

Almost all winemakers use oak barrels for aging red and some white wines, as has been the case for ages. However, if you go back far enough, other woods were once common. Even today some winemakers utilize unique woods that bring different characteristics to a wine. This seems like an area ideal for adventurous home winemakers working with smaller batch sizes, less pressure from market demand, and more freedom and flexibility to experiment. To help get us started, we found two pros with experience in this realm and asked for advice.

Sterling Kragten is the Winemaker at Cass Winery in Paso Robles, California.

My first experience with acacia barrels was while I was working at a winery in New Zealand a dozen years ago making Sauvignon Blanc. I continue to experiment with new and different barrels at Cass Winery, and acacia was one that I have really enjoyed using on our Rockin' One Blanc for the past 10 years. The Rockin' One is a barrel-fermented and aged white Rhône blend of Roussanne, Marsanne, and Viognier. Of the current 16 barrels for Rockin' One, eight of the barrels are acacia. The new and "newer" acacia barrels are used on the Viognier part of the blend. The neutral acacia barrels are used on the Marsanne portion of the blend. The Roussanne is aged in oak from the Caucasus Mountains that are seasoned and made in Romania. These barrels are pretty neat too — they are the same species as French oak but grown in a colder climate. This is a tight-grain barrel and adds a cool spice quality to the wine. The acacia barrels are a great complement to this oak barrel because, in the end, you have a wine with a rich palate of stone fruit with Moroccan spices and a floral bouquet. All of these barrels we use for white wine are lightly toasted.

What I really like about acacia barrels is that they contribute the mouthfeel that you expect from barrel aging, but they lift the varietal aromatics instead of overpowering it with an oak character. I use new acacia barrels on Viognier here at Cass, but I think it would be great on almost any aromatic-driven white wine. Once I retire these barrels for Rockin' One Blanc I move them to Syrah for another couple of years. The first fill of Syrah with these barrels gives it a cool Côte-Rôtie-style Syrah.

Acacia barrels have a little bit thicker staves than traditional oak barrels. The wine does not evaporate nor oxidize as fast as other barrels. This is an especially great benefit to aging white wine. Comparing acacia to oak in terms of longevity is more difficult to determine. Currently, the oldest acacia barrel on the Rockin' One is six years old. Not only does the acacia have more of a subtle quality than that of a traditional oak barrel, but since this wine is fermented in a barrel, the ferment will "eat through" (so to speak) the toasted part of the barrel. Also, these whites get filled every year. The Rockin' One Blanc is aged for 10 months, whereas our typical reds are close to two years. So, all this is to say the white wine barrels have less longevity — and the acacia may be less so — but they made great neutral barrels.

I keep bulk wine on dollies to provide

As far as Cass wines go, acacia will only be a complementary part of a blend. But if I had the time, capacity, and capital to make all the wines I want (more than the couple dozen wines I already produce), then a 100% Viognier in new acacia barrels would be pretty cool, especially tasting side-by-side with my stainless-steel Viognier.

For home winemakers, I don't think that an acacia stave or other type of addition to the wine would necessarily give the character that I am looking for. Although, I believe you can buy smaller format barrels, which would be fun to try!

As far as Cass wines go, acacia will only be a complementary part of a blend. But if I had the time, capacity, and capital to make all the wines I want (more than the couple dozen wines I already produce), then a 100% Viognier in new acacia barrels would be pretty cool and especially tasting side-by-side to my stainless-steel Viognier.
For home winemakers, I don't think that an acacia stave or other type of addition to the wine would necessarily give the character that I am looking for. Although, I believe you can buy smaller format barrels, which would be fun to try!

Diego Orio is the Winemaker at Bodegas Tobía S.L. in La Rioja, Spain

We did a research project in conjunction with a cooperage here in La Rioja to see how white wine behaved in different wooden containers. Different types of wood were used: Chestnut, ash, cherry, American oak, French oak, and Hungarian oak. After these years of testing and experience, we could summarize, generalizing a lot, the behavior of the different woods as follows:

French oak: Brings subtlety, elegance, and complexity to wine. Often contributes notes of spice, clove, nutmeg, vanilla, tobacco, cocoa, and toast. The tannins integrate harmoniously with the wine, providing structure, balance, and fullness in the mouth.

American oak: Contributes notes of coconut, vanilla, dill, toffee, and peppery spices. The wood can be more evident in the flavor profile, bringing a distinctive character to the wine. It is a less tannic wood than French and therefore finer.

Hungarian oak: Similar to French oak, but very respectful of the wine's fruit and provides a lot of aromatic freshness and balsamic notes.

***Quercus pyrenaica* oak:** Enhances the freshness on the nose, increasing the intensity of fresh fruit aromas. And with more vigorous and pronounced tannins.

Acacia: Used entirely in the production of white wines, acacia wood provides very soft and mellow tannins, very characteristic aromas, and a golden yellow color. We continue to use a small percentage of acacia at Bodegas Tobia.

Chestnut: Sweet aromas and flavors, with hints of nuts. Good-quality tannins. Very similar to the profile of French oak.

Ash: The aromas contributed to the wine by this alternative species are balsamic and toast. Despite the predominance of vanillin, it is not one of the main aromas noted in the sensory analysis of wines aged with this wood.

Cherry: It brings to the wine notes of red fruits and some toasted notes of great quality. Cherry is very porous so care must be taken when using it as a barrel for aging to avoid oxidation.

Reference Library

Here is a list of hobby winemaking manuals and other materials in the Secretary's file. They are available for downloading by e-mail or via an internet transfer service. Some are downloadable from the source such as Scott Lab. All are in PDF format, e-mail Ken Stinger at kbstinger@frontier.com

Scott Lab 2023 Winemaking Handbook –18.4MB – 140 pages
Scott Lab 2024 - 2025 Cider Making Handbook – 6.2 MB – 96 pages
Scott Lab 2018-2019 Sparkling Handbook – 8 MB – 58 pages
Scott Lab 2022 Craft Distilling Handbook – 5.2 MB – 26 pages
Anchor 2021 – 2022 Enology Harvest Guide 2.6 MB - 104 pages
A Guide to Fining Wine, WA State University - 314 KB - 10 pages
Barrel Care Procedures - The Beverage People - 100 KB - 2 pages
Barrel Care Techniques - Pambianchi – 42 KB – 3 pages
Enartis Handbook – 5.1 MB - 124 pages
A Review Of Méthode Champenoise Production - 570 KB – 69 pages
Sacramento Winemakers Winemaking Manual - 300 KB - 34 pages
Sparkling Wine brief instructions - 20 KB - 3 pages
The Home Winemakers Manual - Lum Eisenman - 14 MB – 178 pages
MoreWine Guide to Red Winemaking - 1 MB - 74 pages
MoreWine Guide to White Winemaking – 985 KB – 92 pages
MoreWine Yeast and grape pairing – 258 KB – 9 pages
Wine Flavors, Faults & Taints – 600 KB, 11 pages
Daniel Pambianchi wine calculator set – 13.5 MB, 10 calculators

(updated 1-5-2024)

Portland Winemakers Club
Leadership Team – 2024

President: **Bob Hatt** bobhatt2000@yahoo.com

- Establish the leadership team
  - Assure that objectives for the year are met
  - Set up agenda and run the meetings

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

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

Chair of Education / Speakers **Paul Natale** paulnatale6@gmail.com
- Arrange for speakers & educational content for our meetings

Chair for Tastings: **Brian Bowles / Mike Sicard** bowles97229@gmail.com
msicard@willamettehvac.com
- Conduct club tastings
- Review and improve club tasting procedures

Chair of Winery / Vineyard Tours: **Andy Mocny.** acmocny@gmail.com
- Select wineries, vineyards, etc. to visit • Arrange tours
- Cover logistics (food and money)

Chair of Group Purchases: **Bob Thoenen / Tyson Smith**
bobthoenen@yahoo.com
tyson@tysonsmith.com

- Grape purchases and makes the arrangements to purchase, collect, and distribute
- Supplies – These should be passed to the President or Secretary for distribution.

- Encourage club participation in all amateur competitions available. Make information known through Newsletters, e-mail, and Facebook.

Chairs for Social Events: **Mindy Bush / Marilyn Brown**
mindybush@hotmail.com
- Gala /Picnic/parties brown.marilynjean@gmail.com

Web Design Editor: **Barb Thomson** bt.grapevine@frontier.com
http://portlandwinemakersclub.com/