



Portland Winemakers Club

December 2021

“Bill’s Meanderings”

Monthly Events

January 2021

Annual Gala **CANCELLED**

January 20th, 2021

Speaker, Mike Smolak, Port

VIRTUAL MEETING

February 17th, 2021

Speaker, Syncline, James

Mantone, Rhone varietals

VIRTUAL MEETING

March 17th

Speaker: Tyson Crowley from

Crowley Winery, Pinot &

Chardonnay

VIRTUAL MEETING

April 21st, 2021

Speaker: Bobby Rowett

winemaker for Mellen Meyer

Sparkling Winery

VIRTUAL MEETING

May 19th, 2021

To be determined

VIRTUAL MEETING

June 16th, 2021

To be determined

VIRTUAL MEETING

July 24th, 2021

Outdoor, contact meeting at

Paul Natale’s home; 2:00 to 5:00

August 21st, 2021, Annual

Picnic, At the home of Craig &

Mindy Bush. **CANCELLED**

August, no meeting

September 15th, 2021

Speaker: Jim Jamison, vineyards

& winery owner from Tri-Cities.

VIRTUAL MEETING

October 20th, 2021

2021 crush & harvest

VIRTUAL MEETING

November 17th, 2021

Speaker: Michael Lundeen of

Walnut City Urban Wineworks

Q&A

VIRTUAL MEETING

December 15th, 2021

Elections, Planning for Next Year,

More Crush Talk



Seasons Greetings to all,

I’ll start this newsletter discourse with a pat on the back. Thinking we needed some new perspective on winemaking I called my old friend Mike Lundeen of Lundeen Wines and winemaker for Walnut City Wineworks and asked if he wouldn’t mind talking to our club. He asked if we could make it a Q and A session as he felt he wasn’t much of a speaker, and we worked that out. After giving a 20 minute talk on his history, methods, and philosophy on winemaking and viticulture he ended up answering many questions thoroughly and eloquently for almost another 2 hours. Needless to say, he underestimated his communication skills. So, for those that did not attend that meeting you missed a good one.

This being the last newsletter of the year means it must be December and that means it’s time for club elections. For this month's meeting, again online, we will hold elections after club business and then use the remaining time to discuss and plan next years club meetings and events. So, if there is any position in the club that you feel you would like to take the reins of and be a part of the workings of the club, please step forward and help out. If one was to scroll to the bottom of last page of the newsletter all of the positions are listed with their included duties. Until then, get your shopping done.

Cheers,

Bill Brown



Upcoming events / Save the date

The next PWC meeting is scheduled for December 15th, This will be a “Microsoft Teams” meeting starting at 7:00 pm, sign in about 6:45 pm. Agenda: Elections; Event & meeting planning for 2022 & crush talk. A reminder with sign in procedure will follow by e-mail prior to the meeting.

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

Notes from the November Meeting; 11-17-21

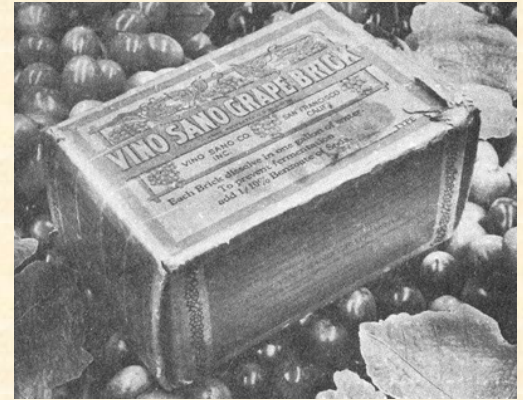
Present: 16

Meeting speaker notes provided by Eric Mireiter & Rob Marr – Thanks

- Michael Lundeen; Michael@lundeenwines.com
- Started at Willakenzie, then Domain Serine, now owns label “Lundeen” and has label distributed through Walnut City Wineworks.
- A fan of whole cluster fermentation - 50% to 90% whole cluster, actually steps on clusters to remove air pockets from under and around the clusters. Tastes the stems and see if they taste good. Taste will impart to the wine.
- Mike’s wine got significantly better when he stopped trying to be safe in his wine making. Relinquish a bit of control to allow some wonderful things to happen. Slow down the ferment. Quick ferments miss out on some great things that happen through a slow fermentation.
- Not afraid to use heavy doses of SO₂ 70-80 ppm and not think about it for 4 months.
- Sulfur and copper kills H₂S, can avoid H₂S potential if kept in reductive state (no ox) such as limiting headspace.
- Michael has used CH35 for ML, tolerant to SO₂ of 50 ppm, VP41 is tolerant to 60 ppm.
- Mike stopped inoculating with MLF which has added some structural benefits. Most of it wants to go into MLF naturally, anyways, after years of using same barrels or facilities. Yogurty smell = some lactic acid still left but doesn’t bother anything.
- With warm temperatures the MLF usually takes off earlier in the process and sooner than expected.
- If you delay ML, it can help keep the wine at a reductive state, but you need to keep it topped up or gassed. May purge tanks with CO₂ which the wine will absorb and help keep it protected for longer.
- Feels argon is a waste of \$, CO₂ can be useful, especially in primarily to keep to unwanted organisms from growing while allowing yeast to multiply (early). Nitrogen can be more useful than both.
- The speed you inoculate and get through MLF and dose with SO₂ will affect when the wine is ready. Inoculate early will lead to early bottling and early drinking but might not be good for long term cellaring.
- Runs full juice panels on sample for most vintages; Nutrient, TA, YAN, PH, brix, fructose/glucose. Splits the difference between brix and fructose/glucose tests for watering down additions (and possibly chaptalization).
- If making sparkling wine, more concerned with Ph, TA, and Nutrient readings.
- TA relates entirely to how people taste the wine. Ph deals more with how sulfite reacts in the wine for protection.
- Untoasted oak can help in reducing smoke taint.
- Won’t usually use additional tannin additions unless there is a reason why, smoke taint, sacrificial tannin to strip something, etc.
- Carbonic maceration – adds a lift but do you want banana as the dominate flavor? Tend not to work extra hard to get it. He does get some natural aspects of it through the whole cluster ferment. Great for Gamy Noir.
- Yeasts need oxygen to feed their cell walls. If inoculating, will usually do pump overs to get oxygen. Once the cap comes up, doesn’t worry about pumpover. Aerations primarily used before the cap forms.
- He feeds early. Early stages of buildup like GoFerm but not as much later on. Important, the amount of air at the right time goes a long way. 24 Hr. after inoculation, pump over aeration before cap is formed. 120/150 YAN is ok - 200 is a solid.
- Oxygen sparging stone would work also, or just take full buckets and pour back in. Isn’t too worried about YAN level until under 100 ppm.
- Temperature control is less important than yeast selection. Control the atmosphere more through either gas or dry ice. starting temp is related to peak temp. Prefer to control the atmosphere, add CO₂ and cover with plastic once a day.
- Big fan of Assmanhausen yeast for pinot noir, if inoculating might use less yeast than recommended and allow the yeast to multiply to allow for a slow fermentation.
- Recommended Reading: Clark Smith – “Post Modern Winemaking” book

How Wine Bricks Saved The U.S. Wine Industry During Prohibition

ADAM TEETER



When Prohibition finally went into effect on January 16, 1920, those who owned American vineyards for the sole purpose of turning those grapes into wine faced a dilemma: tear up the vines and plant something else or try and find a way to still make a profit from the grapes with the hope that ban on booze didn't last very long.

This conundrum was especially felt among the vintners of the Napa Valley, who by 1920 were already making a good portion of America's wine. Here was the problem: if these winemakers tore up their vines in search of other profits only to see Prohibition overturned a few years later, if they replanted, it could take up to ten years for those vines to start producing the kind of quality fruit they were currently producing.

Some vineyard owners just couldn't risk it, and as soon as Prohibition was passed, they tore up their vineyards and planted orchards. But those winemakers who decided instead to stick it out came up with an ingenious way to sell their grapes and still legally make wine, becoming rich in the process.

U.S. law stipulated that grapes could be grown if and only if those grapes were used for non-alcoholic consumption. If it was determined that someone instead used those grapes to make booze, and the vineyard owner who sold the individual the grapes was aware of this, both the grape grower and the winemaker could find themselves in jail. However, if the grape grower gave clear warning that the grapes were not to be used for the creation of alcohol and those grapes passed through enough hands so that even if the end result was wine, the grape grower did not know the bootlegger's intentions, the grower was in the clear.

The Volstead Act also stipulated that the grape growers themselves could make juice and juice concentrate only if those products were used for non-alcoholic consumption. So, the vineyards could still make non-alcoholic wine and that wine could theoretically be turned into alcohol by consumers as long as the winemakers gave clear warning that this was illegal, and they had no knowledge of the end consumers' intentions. With these loopholes in place, the creation of "wine bricks" and, in turn, the ability for U.S. citizens to continue consuming wine came to be.

A wine brick was a brick of concentrated grape juice – which was completely legal to produce – that consumers could dissolve in water and ferment in order make their own vino. But not every consumer knew how to make wine, so how did consumers know what to do? The instructions were printed directly on the packaging, but these instructions were masked as a warning of what *not* to do with the product. An ingenious way to get around the law.

If you were to purchase one of these bricks, on the package would be a note explaining how to dissolve the concentrate in a gallon of water. Then right below it, the note would continue with a warning instructing you not to leave that jug in the cool cupboard for 21 days, or it would turn into wine. That warning was in fact your key to vino, and thanks to loopholes in Prohibition legislation, consuming 200 gallons of this homemade wine for your personal use was completely legal, it just couldn't leave your home – something wine brick packages were also very careful to remind consumers. Besides the "warning," wine brick makers such as Vino Sano were very open about what they knew their product was to be used for, even including the flavors – such as Burgundy, Claret and Riesling – one might encounter if they mistakenly left the juice to ferment.

The result of these wine brick was that many people, including the famous Beringer Vineyards, became incredibly rich. This is because the demand for grapes and these concentrate products didn't fall when Prohibition hit, it rose, but there were fewer people to keep up with the supply, since several winemakers had already torn up their vineyards to plant orchards. By 1924, the price per ton was a shocking \$375, a 3,847% increase in price from the pre-Prohibition price tag of only \$9.50.

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An ad in Popular Mechanics from 1932 seeking out "hustlers" to help sell **Vino Sano** grape bricks

As prices rose, people from across the country rushed to Napa to get into the grape game. One such person was Cesare Mondavi, a grocer from Minnesota who saw the fortune that could be made and moved his entire family to California to take part. Due in large part to Prohibition, the Mondavi wine dynasty was born. This dynasty and others created thanks to Prohibition insured that California's wine industry survived and even thrived during America's dry spell.



DIAM and the eventual triumph of empiricism...

Bill Nanson

A discussion of why I believe DIAM to be my closure of choice for white burgundy.

For a number of years, I've recommended here in Burgundy Report that you either drink your white burgundy young — let's say within 3–5 years of release — or that you buy wine sealed with an alternative closure to cork. I have been clear that, should you choose to keep your cork-sealed wines for the longer term, you risk losing a significant proportion of those bottles to oxidation. Despite such background noise the popularity of DIAM has continued to increase, with evermore 'important' producers making the switch to this closure. More importantly to me, I simply never had a bad bottle that was sealed with DIAM, so this empirical view has always been a strong driver of both my purchasing and my recommendations.



Of-course, I don't just want my wine to utilize a hermetic seal — what would be the fun, or intellectual interest in that? Wine has to develop to change as it ages — in a positive fashion — otherwise a simple crown-cap, like a beer-bottle, would be enough.

So, I chose to delve deeper into the world of DIAM, and also to look at whether wines sealed with DIAM actually develop in a way that somebody who loves more mature chardonnay — burgundy! — would recognize. For a long time, this simply wasn't possible — because we have had to wait for the DIAM-sealed bottles to age — waiting for what Penfolds would describe as the *Rewards of Patience*. That time has arrived. In this respect, possibly my most important tasting in years follows this article.

Some DIAM specifics

A DIAM, at first glance, looks just like a cork, and is removed from the bottle exactly like a cork — but on closer inspection, the appearance of its surface is more granular. A DIAM is still 95% cork, but cork that has been finely chopped before being 'processed' and then glued back together.

Although not officially commercialized before September 2004, the first 'samples' of what would become known as DIAM were shared with major producers in 2003 — in fact, Bouchard Père et Fils* were the first to test this closure on their *villages* Meursault cuvée — at that time they used the equivalent of a DIAM5 though it didn't yet have this marketing name.

*I well remember Bouchard's winemaker at the time, Philippe Prost, telling me that after they had finally made the change to DIAM, he began to sleep more soundly — "Bottles simply stopped being returned to the domain!"

Today there are DIAM 5s, 10s, and even 30s, plus new to the market a DIAM3 — 'for the quick drinkers.' Rightly or wrongly, the number is seen by the market as a shorthand for the number of years that the wine is assumed to be good. As the number increases, so does the density of the 'seal' and at the same time the relative oxygen transport through the 'seal' reduces. You may also come across DIAMGC — assumed to be shorthand for 'grand cru' — but this is actually a renamed DIAM10 — renamed because some consumers assume that the '10' is actually a sell-by date!

DIAM was developed at a time before *early onset oxidation* (premox or pox) was recognized as a significant problem, though today it is cited by the producer as the main reason for purchase. The actual target of the research was to produce a standard cork replacement — let's call it a *technical seal* — that could be guaranteed as TCA free — i.e. - no more corked wines. Their success came through *processing* the finely chopped cork with a supercritical fluid:

Supercritical Fluid (SCF):

Is any substance at a temperature and pressure above its critical point, where distinct liquid and gas phases do not exist. It can effuse through solids like a gas, and dissolve materials like a liquid.

In this case the supercritical fluid was CO₂ mixed with a small quantity of water. The process is much harder to achieve than it first sounds, because carbon dioxide is a gas that only becomes *supercritical* at a very specific combination high pressure and particular temperature, but when achieved, the CO₂ has the properties of both a gas *and* a liquid, becoming a formidable solvent with which to remove TCA — indeed any other impurity or volatile that might be dissolved by this 'fluid' — TCA is not the only impurity that comes from a cork.

This type of process is so effective that it is now used by Lavazza to remove caffeine from coffee — the American company Maxwell having first patented this process in the 1950s.

The formulation used by DIAM for putting their *seal* back together includes 95% of the processed cork, polyurethane (isocyanate) adhesive and some (plastic) microspheres to aid durability. In particular, the adhesive has been the lightning-rod for detractors; they say either that they can taste bitterness from the adhesive (I cannot) and/or that they are concerned by the (potentially) cancer-forming additives in isocyanate adhesives such as phthalates or Bisphenol A. Of-course I should point out that all the constituent parts of DIAM's formulation are classed as acceptable by the relevant authorities for contact with different types of foodstuffs, including wine. More pertinently, that this is exactly the same adhesive that has been used to bond Champagne corks for the last 50 years (or-so) — very few Champagne corks are made from a single piece of cork. But on the other hand, we should be clear that more of the *same/old* is not necessarily a good thing, so an isocyanate-free version would remove certain concerns — see later! Anyway, perspective is important, and a bottle of Champagne has little difference to a bottle of Bâtard-Montrachet which has been sealed with DIAM.

'Protection' for the investment put in by inventors are patents. There are two main types of patents, both of which are granted for about 20 years to protect inventors and allow them the opportunity to make a return on their investment:

- Patents by process — i.e. the particular steps you use to achieve something novel — and...
- Patents by formulation — i.e. the particular recipe you use to achieve something novel...

In the beginning DIAM had both of these. Today the patent for their formulation has expired — so anyone can chop up cork, mix it with adhesive, mold the two together to make something that looks like a DIAM. The patent for their process has not yet expired, so the use of supercritical fluids to remove impurities in the cork cannot (yet) be used by another manufacturer.

Summing up:

The DIAM seals were marketed at the outset as being guaranteed free from TCA — no corked bottles — but they proved even more interesting as it became apparent that their tight production tolerances enabled significant control over oxygen transport to the wine, as the wine aged. No more was it necessary to accept the high-level of oxygen transport variability inherent in traditional corks.

The market for DIAM

In 2017, Burgundy was the biggest sales market — with 70 million bottles sealed by

DIAM — and much more tellingly, according to DIAM, more than 75% of grand cru white in Burgundy was sealed by DIAM in 2017 — a number which I still find amazing!

[Edit May-2020: *Of course, the market moves on: In 2019 more than 1 million DIAM “Origine” seals (see below) were sold only in Burgundy — 3.7 million in France. Total unit sales for the company were 2.4 billion seals worldwide, 75% of sales are now outside France, bringing a turnover of €190 million. In 2019 Burgundy represented 15% of DIAM’s sales volume in France and 19% in value. They still maintain that 75% of white Grand Crus in Burgundy use DIAM.*]

DIAM in action

This DIAM seal is different to a traditional cork, so it’s been shown important to modify the sulfur addition at bottling time. Typically, that means reducing the dose of sulfur as the wine tends to be more reductive and less fruity.

Lack of TCA — the initial selling proposition of this technical seal — is, today, still important but not the main reason to buy or order DIAM when it comes to white wine. Empirically it is also an aid to avoiding oxidized wine — *“I absolutely believe that the wines will be fine in 15 years,”* says the representative for DIAM. It depends on the particular market as to whether purchases are more for whites or reds; Burgundy produces more white than red, so of course more white wines are sealed here with DIAM. My oldest references in red are the 2005’s of Domaine Roger Belland — sealed with DIAM5 — and in 2018, the seal seems as when new and the wines are in good shape.

Arguments, sometimes philosophical, against DIAM

There will always be people who are opposed to new developments, whether that is because they have a financial connection to an ‘old solution’ or, possibly in this case, simply a philosophical rejection of an industrially produced product — *‘It’s not natural!’*

I have a high level of interest in the reports of those people who say that DIAM *taints* a wine, and that they can taste and identify the ‘bitter’ effects of a DIAM-sealed bottle — blind. Are they super-super-tasters? There seems only a single (German) source for this, which you may find on the internet. But I don’t actually *know* anyone who can do this — including winemakers — I certainly cannot. I may have the super-taster taste receptors for types of pyrazine (unlike much of the population), but *‘DIAM-bitterness’* is missing from my arsenal. If this is truly a demonstrable, repeatable, effect, then it is important to know what proportion of people can taste or sense this, so as to judge the significance, but after nearly 15 years of sales there is no data...

[May-2020: *Over time, and very many bottles, I have noted that I can detect DIAM-sealed bottles, but specifically those bottled that have been sealed with no change in the sulfur regime that the producer used for normal corks. There is a typical — but unique — style of reduction that smells exactly like cornflakes. It is a phase that lasts for up to one year in bottle — or indeed 10 minutes in the glass — and then it is gone.*]



Going The Distance: Crafting age-worthy wines

Bob Peak



Many homemade wines are fermented to drink young. They may be white wines, rosés, or light, fruity reds. They have bright, crisp flavors and are sometimes made in an off-dry style. When I make wines like that, I start drinking them within a year. Sometimes, though, we want to craft a wine for the ages. Usually big, bold reds, these wines tend to be full-bodied, tannic, deeply colored, starting as red or purple and turning brick or tile-colored as they age. If not a big red, an age-worthy wine may be Port-style, Sherry, or late harvest, including white varieties.

In *Concepts in Wine Chemistry*, author Yair Margalit, Ph.D., says, “One of the main quality characteristics of wine varieties is their potential to age well.” This means wines that improve, at least for a while, with time in the cellar. Unlike early drinking wines, these are wines to keep around for years or decades. The preferences of wine drinkers differ and the nuances of a well-aged, brick-hued Cabernet Sauvignon that please one wine lover might just

seem tired and lacking in fruit to another. Home winemaking objectives come in many forms. Some may include simply making enough wine so the cellar never runs empty. Another may be making wine from your own vineyard, vintage after vintage, to observe how it evolves. If you decide to emulate the great age-worthy wines, there are techniques to help you get there.

Wine aging chemistry is mostly about polyphenolics. Two broad classes of these compounds in grapes and wine are anthocyanins and tannins. Other factors that affect ageability include alcohol, sulfur dioxide, pH, other reducing agents, and storage conditions. The polyphenolic compounds share a basic building block, phenol, which is a type of six-carbon ring (known as an “aromatic ring” in organic chemistry). In plants and fruits, polyphenolics often confer protection from pests or accommodation to adverse environmental conditions. In grapes, the anthocyanins and related flavonoids help confer protection from excessive sunlight. Since these compounds go on protecting wine from oxidation during aging, it makes sense that you want dark, well-ripened fruit to ferment into age-worthy wine. Over time, the anthocyanin pigment molecules in wine combine with tannins to form the “brick red” compounds that are indicative of a long wine life.

The other chemical partners, the tannins, need to be present for long aging as well. These compounds are similar to (or the same as) various materials used for tanning animal hides. They bind with and precipitate proteins, making them less water soluble — in tanning, turning skin into leather. In wine, they provide the tannic “grip” of red wine on your palate. Like the anthocyanins, they develop in grapes during growth and development, probably providing some protection against damage by insects and predators. As harvest approaches, the tannins “mellow” and become less harsh tasting.

In a grape crop, about 60% of the total tannin content is in the seeds. Another 20% is in the stems, 16% in the leaves, and only about 4% in the skins. Juice and pulp contain very little tannin. Since the anthocyanins are concentrated in the colored skin, fermenting on skins and seeds introduces most polyphenolics in red wine. Cautions against breaking seeds can be explained by the possible doubling or tripling of the tannin load if the seed tannins are easily extractable. Tannins provide structure to a wine’s mouthfeel and help balance any possible sweetness from residual sugars or even from ethanol. They help avoid an overly soft or “flabby” character in the wine. In supporting aging well, they condense with anthocyanins to stabilize color. They also act as antioxidants, fighting premature spoilage and oxidation.

Throughout the development of your wine, you have opportunities to maximize your tannin profile for aging. There are steps to be taken in the vineyard if you grow your own grapes. After that, you can make improvements at crushing, during vinification, during bulk aging, and while cellaring. In the vineyard, sun exposure is your best friend. Your trellising plan and leaf-pulling program should leave you with about 1½ layers of leaves between direct sunlight and your grapes. In his handbook *Sunlight into Wine*, Dr. Richard Smart describes several techniques for exposure on ripening fruit. You may need to change your trellising or pruning practices, pull leaves, or drop fruit to bring the crop in balance with what your vines can do. You want to harvest deeply colored fruit with very uniform ripeness.

Wine aging chemistry is mostly about polyphenolics.

At crush, you need to tear the grape skins to release anthocyanins and tannins. Include the seeds but avoid breaking them. Exclude stems and leaves. Although they contain tannins, they also contain vegetative matter that may cause green, vegetal flavors in your wine. If stems are very well developed and brown (lignified), you may consider adding back up to about 10% of them as a “wood” contribution during fermentation. If green and flexible, leave them out. Cold soaking of crushed grapes before initiating fermentation may lead to better color extraction. During primary fermentation, punching down the cap at least twice a day will help with tannins and anthocyanins — consider three or four times a day if you are targeting an age-worthy wine. If you have the facilities and equipment for it, you may want to try rack-and-return (delestage) instead of punchdowns. In rack-and-return, the fermenting wine is drained from a lower valve, usually through a sieve that collects seeds. The wine is then rapidly poured back over the cap, breaking it up. Tasting regularly, you may return the seeds for more extraction at the same time or remove them to avoid further harshness. Extended maceration — holding the wine in the fermenter after primary is done — exposes remaining skins and seeds to an alcoholic soak that may extract more polyphenolics. Less common techniques for improved extraction include pump overs, submerged cap fermentations, or rotary fermenters. These require more advanced equipment than basic home winemaking and are found mostly in commercial settings, but you can certainly try them if you are interested.

Another technique to improve color stability and age worthiness is to add oxygen early in your red wine fermentation. Aerative punchdowns where you splash the wine each time you lift the punch down tool are easy and low-tech. Oxygen

added at this stage strengthens the growing yeast colonies and helps tannins condense with anthocyanins. You may want to consider some additions for better color and stability. Of course, blending in a highly colored or tannic wine like Petite Sirah or Alicante Bouschet will alter the contours of a light red wine. Less obviously, you can make a rosé during the same vintage and add back the pressed red skins to your red ferment. You can even freeze the skins for a while if rosé-pressing day does not line up with red crush day. Even white grape skins, pressed from juice, can be added to a red primary to help stabilize tannins and colors. For my homegrown Pinot Noir, I sometimes achieve skin “addition” to the red wine by removing some pink juice. After an overnight soak on the skins, I plunge in a perforated stainless-steel strainer, scoop out some 10% of the juice, and fill a carboy to make a saignée rosé. That leaves the red wine fermentation 10% stronger in skins and seeds.

Finally, you can add exogenous tannins. If your red wine is likely to come up too light and thin for long aging, consider what source you want for added tannins, when you want to add them, and then do it. Oak is the traditional choice, and you can begin by adding oak chips to the primary fermentation. These may be neutral or toasted, depending on what you want to do with your flavor profile. The next stage is bulk aging, where oak barrels are the best choice if you can manage the volume. In addition to adding oak tannins, barrels facilitate a low transfer of oxygen to the aging wine to help condense tannin polymers. Other oak products such as sticks, staves, spirals, or beans can add tannins, but they do not contribute oxygen stability like barrels do. If you get close to bottling and still need a tannic boost, you can use liquid or powdered oak extract products. Beyond oak, there are tannin addition products made from woods like Quebracho, oak gall nuts, and even citrus wood.

Other aging influences are also working during bulk storage. Sulfite is acting to prevent microbial spoilage and retard oxidation. Alcohol helps inhibit microbial spoilage. Other reducing agents like volatile reduced sulfur compounds (VRS) can extend aging by scavenging oxygen from the wine. They may age out and resolve nicely, but they may not — leaving the wine with an off-odor. Steady, fairly low, cellar temperatures will facilitate long-term aging by slowing and moderating all of its effects. While 55 °F (13 °C) is considered ideal, avoiding heat spikes or fluctuations is more important than a specific temperature.

Some wines are inherently ageable. Port style wines are traditionally made by adding alcohol and sulfite to a partially completed red wine fermentation. The high alcohol level stabilizes the wine against spoilage. If allowed deliberate oxygen exposure in barrel, Port develops brick-red colors and are called “tawny.” That wine is resistant to degradation for decades. Many Sherries, and wines like Marsala and Madeira, are also allowed to oxidize in bulk storage and are very stable after bottling. All of these share aspects of brownish colors and nutty, savory (umami), or caramelized aromas and flavors. Late harvest wines, very high in residual sugar, also age extremely well. Usually considered dessert wines, many are high in alcohol and show signs of oxidation.

To make your wine age-worthy, maximize polyphenolics in the vineyard. Extract them effectively into the wine. Add more skins or tannins if you need to, from one or more sources. Stabilize the resulting reaction products. Then take care of your pampered beverage as it spends years aging toward its own perfection.



Newport Seafood & Wine Festival 2022 Amateur Wine Competition - On again



This wine competition is open to amateur winemakers only and offers an opportunity for these individual their wines independently evaluated by a panel of judges. Wines are scored on a 20 - point system based smell, taste and overall quality.

Deliver your wine to a drop-off site, NO LATER THAN JANUARY 30, 2022.

All applications and payment must be to the Greater Newport Chamber of Commerce office at that time. Limit is 4 entries per winemaker. Please fill out a separate application for each wine.

Categories include - Dry Fruit, Sweet Fruit, Dry Berry, Sweet Berry, White Vinifera, White Non-Vinifera, Red Vinifera, Red Non-Vinifera and Specialty, a category which includes all wines not found in other specified divisions.

For more info go to <http://newportchamber.org/>

References

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

- Scott Labs 2021 Winemaking Handbook - 21 mb - 119 pages
- Scott Labs 2018 Cider Handbook - 24 mb - 49 pages
- Scott Labs 2018-2019 Sparkling Handbook - 8 mb - 58 pages
- Anchor 2021 – 2022 Enology Harvest Guide 15.7 MB - 16 pages
- A guide to Fining Wine, WA State University - 314 kb - 10 pages
- Barrel Care Procedures - 100 kb - 2 pages
- Enartis Handbook - 4.8 mb - 108 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

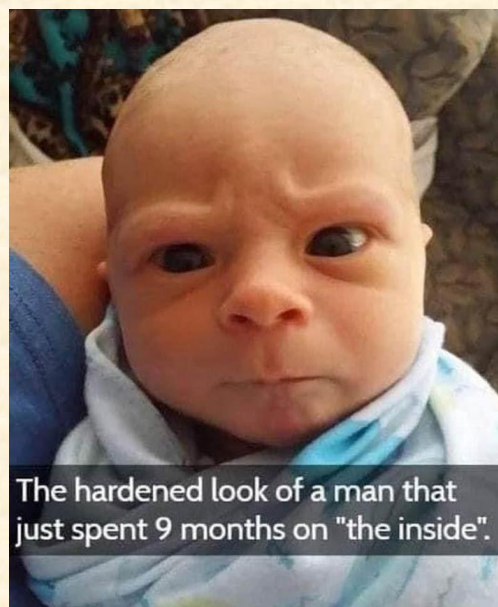


Some our PWC members entered the “Cellarmasters of LA” Amateur Winemakers Competition in Southern California and came away with some significant swag!

Gillian Wildfire & Paul Sowray	2018 Grenache / Syrah / Mourvedre	Bronze
Gillian Wildfire & Paul Sowray	2019 Pinot Noir	Bronze
Ken & Barbara Stinger	2018 Cabernet Sauvignon, Estate	Silver
Ken & Barbara Stinger	2017 Petit Verdot	Silver
Ken & Barbara Stinger	2018 Malbec, Estate	Gold, Best of Class, Red Vinifera



**I'm done with alcohol.
Look at this parrot I
bought last night**



Portland Winemakers Club

Leadership Team – 2021

President: **Bill Brown** bbgoldieguy@gmail.com

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

Treasurer: **Barb Thomson / Jim Ourada** bt.grapevine@frontier.com
jmourada57@gmail.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 / Speakers: **Rufus Knapp** Rufus.Knapp@fei.com

- Arrange for speakers & educational content for our meetings

Chair for Tastings: **Paul Sowray / Barb Stinger** davids1898@aol.com
kbstinger@frontier.com

- Conduct club tastings
- Review and improve club tasting procedures

Chair of Winery / Vineyard Tours: **Damon Lopez.** dlopez5011@yahoo.com

- Select wineries, vineyards etc. to visit
- Arrange tours
- Cover logistics (food and money)

Chair of Group Purchases: **Bob Hatt / Al Glasby.** bobhatt2000@yahoo.com
alglasby@gmail.com

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

Chair of Competitions: **Paul Boyechko / Michael Harvey** labmanpaul@hotmail.com
mharvey767@gmail.com

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

Chairs for Social Events : **Marilyn Brown & Mindy Bush** brown.marilynjean@gmail.com
mindybush@hotmail.com

* Gala / Picnic / parties

Web Design Editor: **Alice Bonham** alice@alicedesigns.org

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