Portland Winemakers Club

Monthly Events

January 15th, 2020
Crush Talk & Planning

January 25th, 2020
Annual Gala

February 19th, 2020
Bordeaux varietals and blends Blind Tasting

March, 18th, 2020
Speaker

April 15th, 2020
Barrel / Carboy Samples Tasting

May 20th, 2020
Speaker

June 17th, 2020
Best Practices; Member Demonstrations of Tips & Tricks

July
Annual Picnic

August 19th, 2020
All Whites Blind Tasting

September 16th, 2020
Other Reds Blind Tasting

October, 21st, 2020
Pinot Noir Blind Tasting

November, 18th, 2020
Crush Talk

December, 2020
Elections, Planning for Next Year, More Crush Talk

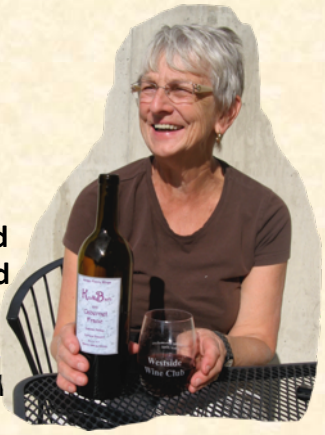
NOTE: Tours, Gala, picnic & Dec. meeting may vary depending on availability.

Portland Winemakers Club

January 2020

"Bill's Meanderings"

With the new year we start with the election of club officers and chairs. We took care of this business at the last meeting and the results are listed below. The only change we will see is long time member Barb Stinger retiring and Rufus Knapp filling her position as education chair. I think it's appropriate for me to personally thank Barb for her years of helping the club in many roles. When I first joined the Westside Wine Club, Barb was the events coordinator and we went to the Gala that was held at the Portland Wine Storage. She has since done duties as chair of tours and chair of education, and has helped on the blind tastings for many years. Her work and involvement in helping this club for the 12 years that I have been a member is greatly appreciated by me and all the club members. Now that is what I would call being involved. Thank you Barb.



Drink Responsibly. Drive Responsibly.

Upcoming events / Save the date

Club Meeting: January 16th, 7:00 pm at the Aloha Grange hall.
Agenda: More crush talk questions & answers. Additional planning. We need to flesh out ideas for tours, speakers and other activities. Renew your club membership and sign a new waiver for 2020. Bring something from the cellar to share.
Annual Gala: Saturday, January 25th at Parrett Mountain Cellars (see flyer page 3)

All regular meetings are potluck, bring a small appetizer to share. Also bring wine glass(s) for tasting.
The club meeting will begin at 7:00 pm and end by 9:00 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.

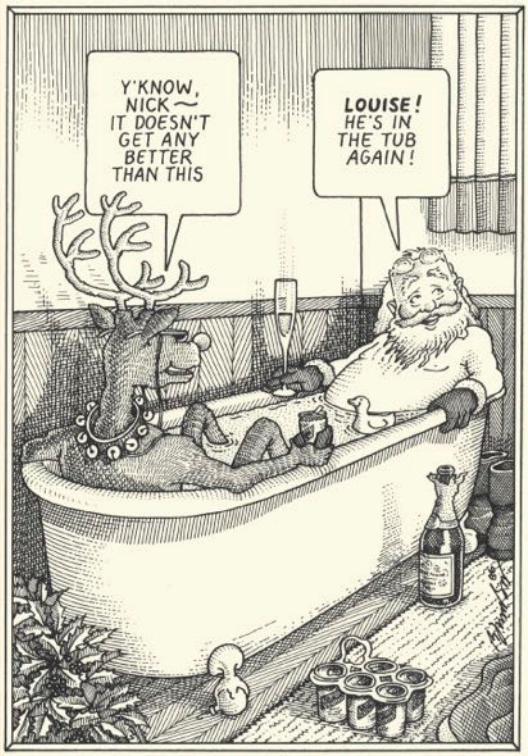
Website: http://portlandwinemakersclub.com/

December Meeting Minutes

Present: 20

- A reminder that the the annual Gala will be on January 25th at Parrett Mountain Cellars tasting room, starting at 5:00PM. Mindy Bush will have a flyer in the Newsletter.
- Craig Bush urged those attending the Gala to use Uber or Lyft if possible.
- Marilyn Brow passed around the Gala food sign up sheet again asking for 2 appetizers.
- Ken Stinger notified everyone that the monthly Newsletter will be published on the 1st of the month now instead of the 10th.
- Barb Thomson said we have about $2000 in the treasury. Also she has good quality, PWC logo, 2 step corkscrews for sale at $5 each.
- It was mentioned that the Chairs for Tours and Speakers require a lot of help & input from members. They are very willing to chase down and make arrangements for good ideas.
- Elections for officers and committee chairs were held. The following persons were elected:

President – Bill Brown
Secretary – Ken Stinger
Treasurer – Barb Thomson (Jim Ourada will intern for next year)
Tasting Chair – Paul Sowray
Grape Purchases Chair – Bob Hatt
Competitions Chair – Paul Boyechco
Events Chairs – Marilyn Brown / Mindy Bush
Tours – Damon Lopez
Education / Speakers – Rufus Knapp
Web Design Editor – Alice Bonham



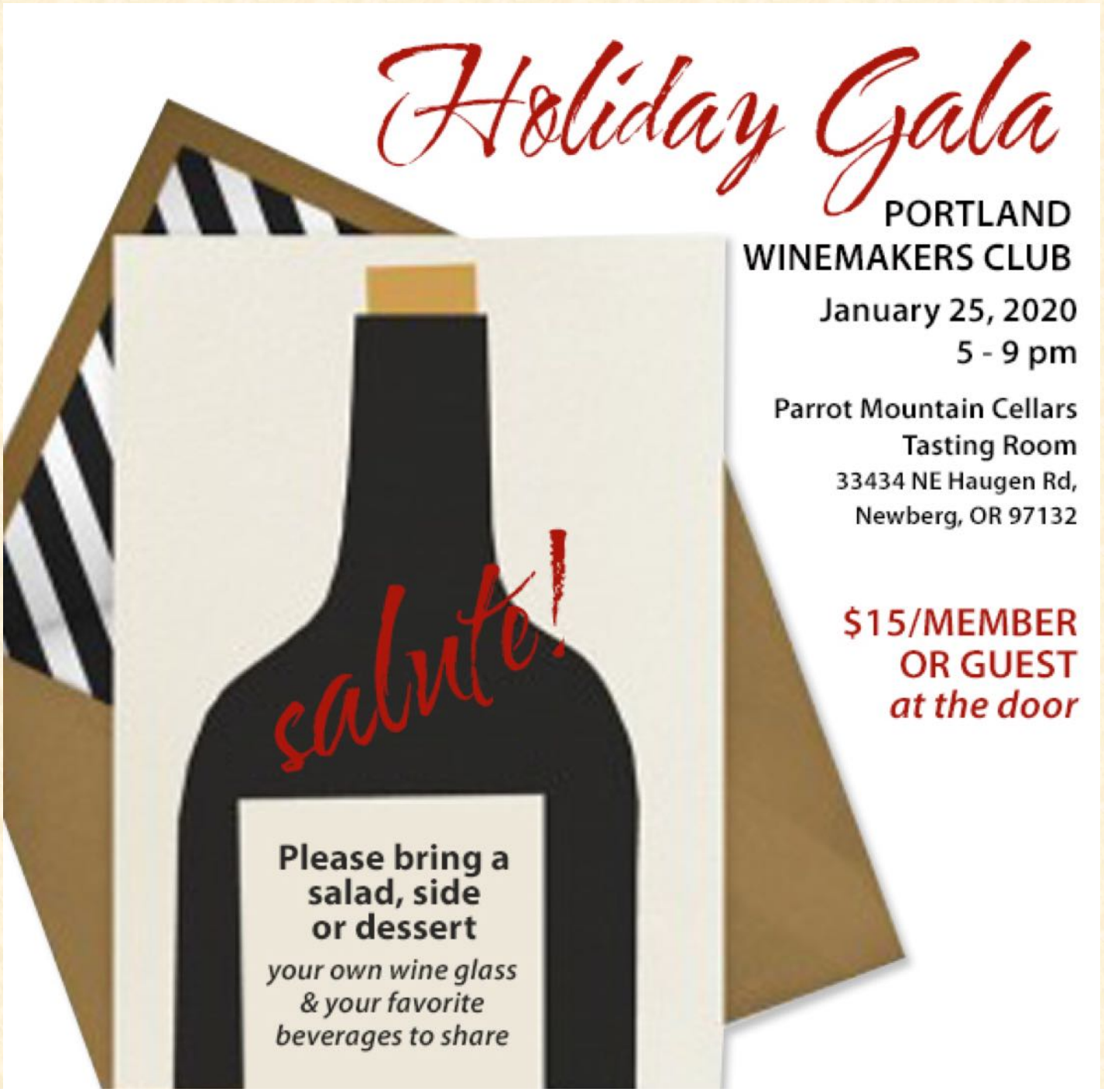
2020 Newport Seafood & Wine, Amateur Competition

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

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.

Further information at: seafoodandwine.com

Note: If you have plans to enter the Newport Seafood & Wine Festival Amateur Wine Competition, you need to have your entries delivered to Steinbarts in Portland by 17 January. Entry forms must accompany each wine entered. Also include $10 for each wine entered.



Malolactic Fermentation

by Shea A.J. Comfort

This has been written to provide winemakers with a comprehensive guide to understanding the exact steps needed to successfully carry out a malo-lactic fermentation. We will begin by first looking at a series of individual elements that each have an effect on successfully completing an MLF, then we will focus on how these elements can best be brought together into a unified protocol. Let's get to it!

Recognizing the 5 keys to success

Malolactic bacteria have a reputation as being decidedly more difficult to work with than yeast, however many of the problems often encountered stem from a lack of understanding the appropriate conditions necessary for the bacteria to successfully complete its job. One reason this might be the case is that there really isn't a single variable that can be controlled to ensure success, à la: "make sure you don't sulfite until after the MLF has completed and all will be well". In fact, the real answer to better being able to successfully complete an MLF is a bit more complex than that and actually lies in understanding the synergistic relationship between the following five elements: **A)** alcohol (ethanol), **B)** temperature, **C)** pH, **D)** SO2 (sulfite), and **D)** nutrients and lees management:

A) Alcohol (ethanol)

Alcohol, at the levels desired in most finished wines (usually around 12%–14%) is in itself toxic to most organisms, including ML bacteria. However, unlike most other organisms, with the proper nutrition and environmental conditions, ML bacteria can adapt to successfully survive in this medium.

B) Temperature:

Yet, an important factor to note is that higher temperatures aggravate this alcohol toxicity, and even ML bacteria adapted to the wine will start to feel the effects of alcohol toxicity if the wine's temperatures become too elevated. On the other hand, if the wine's temperature becomes too cool, then the ML bacteria stop reproducing and the secondary fermentation will slow and potentially shut-down altogether (until the wine warms-up again). Therefore, the answer to "what is the ideal temperature to conduct an MLF" lies in a compromise:

Red wines: have an optimum temperature for a favorable MLF of around 70°F (20°C), which is cool enough to limit alcohol toxicity and yet warm enough to maintain full activity.

White wines: are often fermented at the same temperatures as the reds, but some strains will allow the winemaker to work at the even cooler temperatures of around 58°F (15°C). This might make it easier to maintain the cooler handling conditions often desired for white winemaking, but it will cause the process to work at a slower pace and therefore the fermentation will take longer to complete.

***Note** that if the temperature of the wine will be falling colder than the recommended range before the MLF has finished (for example: it is not temperature controlled and the cellar temperature drops during the winter), it is important that the ML bacteria has a chance to at least establish itself as the dominant strain in the wine at the recommended temperatures before the wine gets cold. In other words, having one or two weeks at 70°F and then having the temperature slowly drop is better than trying to get the MLF under way at 57°–60°F right from the start.*

C) pH:

The pH of the wine and how it affects ML bacteria is actually one of the most straightforward of the five elements. Basically, if the wine has a pH that is too low, it will exacerbate the already harsh conditions of the wine and it will inhibit the bacteria's survival. However, if the pH of the wine is too high, then while the bacteria have an easier time thriving, the wine also becomes more susceptible to a greater number of spoil- age bacteria. So, the ideal pH range recommended for a wine undergoing an MLF is therefore based on a compromise be- tween ideal sanitary conditions on the low end and levels that are high enough to facilitate growth and survival on the upper end, and this usually equates to a range of between 3.1 pH* and 3.6 pH.

***Note** that these thresholds are strain dependent and therefore may differ slightly between different cultures. Some strains may indeed be able to work at a pH of 3.0/3.1, albeit not as comfortably as it would at a pH of 3.2.*

D) SO2

Most winemakers know that a high "free" SO2 level can inhibit ML bacteria, and that if you want to carry out an MLF then you usually don't sulfite the wine until after the fermentation has completed. However, it is crucial to realize that

A final nutritional note: *ML bacteria do not take up DAP; so do not use it as a part of an ML nutritional regimen. The DAP will only be available to potential spoilage organisms, as well as give the wine a salty taste at high enough concentrations!*

Putting it all together: a complete protocol!

Now that we have a better understanding for what is needed and "why" for each of the five, key elements, it is now possible to tie them all together and come up with the following complete, general set of recommended guidelines:

1) Garbage in garbage out! *Get the must dialed-in at crush, so that the subsequent wine will be in good shape post alcoholic fermentation for receiving the ML inoculation. A clean, healthy alcoholic fermentation means your ML bacteria will have an easier time getting started and finishing their job when it's their turn to work in the wine*:

• Clean-out any moldy or raisined clusters (the mold makes toxins that can inhibit both yeast and ML bacteria, raisins will reconstitute in the must, boost the °Brix, and lead to higher finished alcohol levels).

• Get your sugars and pH./TA% in line so that the finished wine will not have a final alcohol above 15% (around 14% is better), and so that the pH will not be lower than 3.1/3.2 (3.2 is better).

• Make sure that the initial SO2 addition is around 50 ppm "total", or so (ideally you want to finish the fermentation with a maximum of 25–30 ppm "total", and 0–10 ppm "free". Less is better).

• Take care of the yeast during the alcoholic fermentation (feed them and keep fermentation temperatures in line (below 85°F, 28°C), this limits their production of compounds that can later be possibly responsible for antagonizing the ML bacteria: H2S and VA, for example. Recent research shows that MLFs actually finish quicker and with less problems in wines made with yeast that are fed a complete set of nutrients during the alcoholic fermentation compared to those that are not. So remember: healthy yeast ultimately means healthy ML bacteria down the line.)

2) Post Alcoholic Fermentation:

• Wait until the must has reached 0° Brix before inoculating with the ML bacteria. ML bacteria, in the presence of residual sugars will also use this as a food source and one of the by-products of this pathway is VA. Ironically, high levels of VA in a must or wine can actually interfere with the bacteria's ability to complete a Malolactic fermentation; regardless if they are the one's who made it in the first place! And, of course, VA in detectible levels is considered a serious wine flaw. This possibility can therefore be greatly reduced by eliminating most of the sugars in the environment before they gain access to it.

• Rack-off of the "gross" lees 24 hours post-press before inoculating the wine with the ML culture (As mentioned earlier, there is nothing helpful in the "gross" lees. Remove them and remove potential problems, as well. There will be enough "light" lees remaining to feed the ML bacteria and you will keep the "being buried alive in the lees" factor to a minimum for the bacteria).

3) ML inoculation preparation & handling: Prepare the ML culture: Some bacteria are labeled "direct-addition" and can be added to the wine directly from the pouch, while others require a 15–minute hydration period in clean, chlorine-free water before inoculating the wine. However, regard- less of these differences all ML bacteria, including the "direct addition" and liquid ones, will benefit from a brief Acti-ML nutrient soak before going into the wine. Therefore we recommend treating any form of ML bacteria you may be working with as if it required a 15–minute hydration before inoculation. This means that:

For every 1 gram of bacteria being added to the wine, you will be adding 20 g of Acti-ML to 100 mL of distilled water at 77°F (25°C). After sitting for 15 minutes gently, yet, thoroughly stir this solution into your wine. The following example will use the 2.5 g (66 gallons of wine) size ML bacteria packet to il- lustrate this.

A) In a sanitized container: dissolve 50 g of Acti-ML into 250 mL of distilled water at 77°F (25°C).
B) Add the bacteria (2.5 g) to the solution and gently stir/ swirl to break up any clumps if needed. Wait 15 minutes.
C) Add the entire bacteria/nutrient solution into your wine and mix it throughout the entire wine volume. (Note: it is a good idea to stir the bacteria starter solution just be- fore adding it into the wine to make sure that any of the nutrients and/or bacteria that may have settled-out during the 15 minute soaking period do not get left behind in the hydration vessel).

Inoculation and handling should take care to limit any oxy- gen exposure (the bacteria are anaerobic and depending on the strain may react negatively to various amounts of oxygen that may be introduced into the wine. In short, don't splash when stirring the MLF and flush pumps and lines with inert gas before running a wine undergoing MLF through them. In general, it's recommended not to rack a wine until the MLF is complete, however).

4) During the ML Fermentation:

• Make sure the wine's pH is at least around 3.1/3.2 (3.2 is better), if not adjust accordingly (Information on adjusting pH can be found in our Red and White Winemaking Manuals.

• Keep the wine temperatures at around 70° F (20°C) until the fermentation is complete (see **section 5** below).

• Stir the lees 1–2 times a week until completion (keep vessels topped-up and avoid oxygen. Flush any headspaces with inert gas).

5) Testing for Completion:

Monitor with chromatography*, and once it seems to be finished, then run the first test. Often a MLF can slow or stop temporarily. If everything in the five elements checks out (alcohol, temperature, pH, SO2, and nutrients) and there is still no more progress within the week, then it's time to consider adding an ML nutrient (such as Acti-ML) to the wine at a rate of ***.75–1.0 grams per gallon*** (possibly with a dose of yeast hulls, as well).

***Note** that the sensitivity-threshold for the standard vertical test kit is around 70 mg/l, but it takes around 30 mg/l to be considered truly done. So, a good rule of thumb is to just wait an extra week or two after the test shows that you are done and that should be sufficient for a true completion.*

6) Upon completion of the MLF:

As soon as the MLF has completed, it is also a good idea to add SO2 immediately in order to stabilize and protect the wine. At this time, the wine should also be re-checked and the pH/TA% adjusted, if needed. If you are working with a red wine, then it is important to rack the wine at this point to counteract any of the reduction that may be remaining from the secondary fermentation. If you are doing a white, however, then you may choose to re- main on the lees for more depth and complexity but continue to stir the lees once every 1–2 months.

A Winemaker's Take on Distilling

Some pros and cons about DSPs for wineries
Curtis Phillips

It is usually forgotten that up until Prohibition, most farms in the United States fermented a significant portion of their annual production. For most fruit and vegetables this makes sense since the post-harvest options for preservation were few before the widespread use of refrigeration. One could store them in a root cellar but, as the name implies, root cellars are better for things like root vegetables that have a lower moisture content than fruits, like peaches or plums. One could make preserves, jams and/or jellies, but this was limited by one's access to inexpensive sugar. One could pickle— gherkins, sauerkraut and umeboshi—provided one had ready access to salt. Of course, one could dry the fruit. But ever since the first humans let some berries sit around a bit too long, fermentation has been the preferred option to preserve the fruits of summer for winter consumption.

The formerly ubiquitous farmhouse distillery was simply another step in the process. Beer, cider, berry or wine are heavy, and the first three don't really travel well in pre-industrial conditions. For pre-industrial America, the production of brandy, applejack and whiskey was as much an exercise in decreasing the weight of transported goods as anything else.

Prohibition brought all this to a halt. Moonshiners were less hardened criminals or defiant revolutionaries than they were farmers—poor farmers, really poor farmers—who clung to an agrarian lifestyle that had been suddenly declared illegal. Prior to Prohibition, the very ubiquity of farm stills meant that there was little to no incentive to sell or buy their products. Farmers that were distilling for their own use also had no incentive to risk methanol poisoning.

With Prohibition also came the lure of profits. The potential for money meant that unregulated distilled spirits went from an innocuous and widespread farmhouse product to potentially deadly contraband. Although Prohibition lasted only 13 years before it was repealed, the regulatory land- scape in which we reside is its lasting legacy.

Wine and Brandy

Note that I am not a lawyer. I am not providing legal advice beyond, "If you want to start a distillery, you should go talk to a lawyer that specializes in **Tax and Trade Bureau** (TTB) regulations." Everything I write should be considered just the most general of background information for that conversation with your lawyer.

From an operational perspective, it might seem natural that a winery should have a still. A still would allow the winery to produce brandy and, if it is a steam still, to recover the ethanol that remains in red pomace after fermentation and pressing. All the same, distillation isn't as forgiving as winemaking. Assuming that there has been no contamination, about the worst thing that can happen, during winemaking, is that the results won't taste very good. This is not the case with most other food products, and it is emphatically not the case with distilled spirits. Methanol is lighter and more volatile than ethanol. Because of this, methanol comes across the still first and needs to be separated (cut) from the body of the distillate.

The woody material present in a red wine fermentation, like seeds and stems, produces a small amount of methanol during alcoholic fermentation. Distillation concentrates the methanol in the first portion of the distillation. This methanol-enriched fraction has to be cut from the rest of the distillate. Regulatory requirements usually exist to make sure that the cuts to a distillation are done correctly. This is why winemakers in Italy are required to sell their pomace to professional grappa producers rather than distill their own—more generally, it is much the same for similar products in Europe. It is also why one can make wine or beer at home for personal consumption, but distilling ethanol anywhere except in a permitted distillery is a federal crime in the United States.

Breweries, Wineries, Distilleries and Fuel

One of the less expected facets of alcohol production permits is that they can't really co-exist. What I mean is that one can't legally brew beer or distill brandy under a winery permit, and it's kind of tricky, verging on practically impossible, to get multiple permits for the same physical space. Actually, a single permitted facility *can't* legally operate as a brewery, winery and/or distillery at the same time. The best one can do is move all winery equipment and wine out of the area before moving the brewing or distilling equipment in. It has been many years, but I've known facilities that have done it.

When I interviewed **Art Resnick**, then the director for public affairs for the TTB back in 2005, he stated then that 27 CFR 24.248 is the correct regulation for any winery considering removing ethanol from wine. This comment was made in the context of reducing the ethanol in wine via reverse osmosis (RO) or spinning cone, but the point was that the TTB considers *any* removal of ethanol to be a distillation. Thus, "cold" distillation methods, like RO and spinning cone, are covered by the same set of regulations as conventional distilling. At the time, other TTB agents elaborated that, "Any removal of ethanol from wine in an open system has to be conducted in a distilled spirits premise (DSP), whether it's an alternating use with a bonded winery or a separate facility." This is greatly complicated by the fact that a distilled spirits premise would have to undergo a recertification with the TTB, if not with the appropriate state, county, and city agencies as well, before resuming operations in an alternating premise.

So as an alternating use, it should be possible to distill in the same premise that a winery otherwise occupies, but in reality, it is so much of a hassle that I would strongly recommend that a winery not consider that as a viable way to enter the distilled beverage business. My own opinion is that any winery that is looking to produce a brandy should start out by sending wine to an existing DSP for distillation to make sure that having its own DSP is worth it.
Again, readers should be aware that I am not a lawyer, nor am I providing legal advice. If one is seriously considering getting any sort of alcohol production permit, one should consult at least one lawyer who specializes in such matters before proceeding

Georgia Tells its Story: Wine Marketing Through Storytelling

Paulina Rytkönen, paulina.rytkonen, lars.vigerland

Abstract

Storytelling is a powerful marketing tool. It represents a form of content marketing that appeals to the imagination of the consumer. We have studied the use of storytelling by Georgian wine makers. As a wine country, the former Soviet republic of Georgia has a compelling story to tell. The country represents the cradle of wine and has an unbroken 8000 year old history of wine production. In addition to the story of the origin of Georgian wine, the country is still producing wine in a tradition that dates from the antiquity. The Qvevry production method is still in use in Georgia and produces wine with a very characteristic taste. Furthermore, some of the vineyards in Georgia has a long history and is related to historical buildings often depicted on the label of the wine bottle. Finally, the grapes are originally from Georgia and has been grown here for thousands of years. We have followed four vineyards and their history in order to depict how storytelling is used the wine industry in Georgia.

Introduction

Georgia has a story to tell though its wine making in the Caucasus region. The country can trace its wine production that represents a continuous agricultural activity for the past 8000 years. Wine making was originally developed in the Black Sea region, and the former Soviet Republic of Georgia has seen wine making continuously within its borders for the entire period. The slogan: 8000 vintages was developed by the Georgian wine industry. Other countries have made similar claims, but they have seen border changes and alterations in the naming of regions.

The methods used today in wine making in Georgia dates to the Antique period of wine production. In addition to this long history, the different wine grower can point to a more recent history of wine making which dates to the 18th and 19th century. These traditions add to the stories that the wine represents and display in the global wine market. We adopt a storytelling perspective in our narrative approach to the marketing of Georgian wine. We have made on site visits in Georgia and sampled wine to investigate what kind of stories that are displayed on the bottles. An on-site investigation of wine cellars and wine growers are included in our study.

The main questions to be answered in this article are: Which are the main components in the story telling of the Georgian wine industry? How is storytelling used to meet the market goals of the industry's and individual companies? How is storytelling molded in various communication channels, such as bottle labels, home pages and films?

Stories

Our results show that the most essential story in the Georgian presentation of its wine culture is its 8000 year old wine history, not only suggesting, but also arguing that Georgia is the "cradle of wine". Archeological findings have proven that Georgia has produced wine for the Last 8000 year. According to the storytelling, wine making was invented on the east shores of the Black Sea. Georgia tells this story by calling it its 8000 vintages. While vast amount of historical research concludes that neighboring countries (especially Armenia and Ajzerbadjan) also made wine for the same period of time, it is according to the Georgian wine industry, Georgia and its people who have produced wine for 8000 years.

In line with the former the second element highlights Georgia as being Noah's ark of viticulture with 525 endemic grape varieties, 40 of which are today used in commercial production. Some of the most known varieties are Saperavi and Rkatsiteli. Grape varieties are also connected to wine regions, such as Kakheti. Each region has in turn its own historical and archaeological sites and its own stories and traditions.

The third element in the Georgian wine history is the making of traditional Qvevri wine. This is the antique method of making wine which involves large clay vessels that are buried underground and labor intensive handling of the maceration process saying that "we touch fire grape juice, shell residues, etc. during the first fermentation round the clock for about three weeks". The vessels are sealed for several months after the initial fermentation has taken place. This wine acquires a taste with a hint of clay minerals. This traditional wine has gained a market share within the former Soviet Union and is sought after among the independent post-Soviet states.

The fourth element has a strong connection to religious beliefs. Wine as a finished product is often referred to as a miracle of god. When clay vessels are sealed "what happens in the Qvevri is a secret between the vessel and god". Monks, priests and believers pray for the success of the fermentation process. And, every year when the clay vessels are opened especially important guests are invited for the occasion. This is described as "one can note that a miracle once again happened". Vines are also connected to the cross of Christianity in Georgia. According to the legend Saint

Nino, the first preacher of Christianity in Georgia who according to the legend created her cross from grapevine stems and entwined the stems with her own hair.

The fifth element of wine storytelling is the presentation of the Georgian land and its agriculture. There are two major wine regions: the western and the eastern regions. Traditional Qvevri wine making is established in both regions, but the western regions are producing more of the semi dry and sweet wines that has been popular in Russia. In the East two main grapes dominate production the red Saperavi and the white Rkatsiteli. In addition, there are also many other local grape varieties. During the Soviet times grapes that yielded larger harvests were preferred and quantity of grapes were preferred over quality. In later years the quality of grape varieties has been emphasized by Georgian wine producers and several more grape varieties has come into fashion.

The sixth element is the way in which wine is consumed. All informants concluded that drinking is a social activity connected with the eating of good Georgian cuisine under a strict set of social rules. The drinking is directed by a toast master who keeps speech and shares words, leads the participants into songs and honors the host. The toast master is always a man and most often of old age. The toast master is an ancient tradition and archeological findings support that they have been around for at least two millenia. Parties can go on for many hours, therefore plenty of food is required. Some of the most typical dishes are at wine parties are Khinkali, Kachapuri, Chaqapuli, Georgian bean pot, et cetera.

Saint Nino's Cross

Vineyards

In our quest for vineyards and wineries that tell the Georgian story of winemaking we have conducted in-depth interviews with representatives from four different wine companies. The first is called Chateau Mukhrani a wine house that started its winemaking in 1878. The vineyard has been owned by the old royal family, the Bagrationi, a family that to this day has claim on a royal throne in Georgia. The Bagrationi family is one of the oldest royal families in Europe. It is this connection, and the fact that the vineyard has a castle like building on its estate, they therefore denominate their wine as Chateau wine. Chateau Mukhrani attracts busloads of tourists who tour the main building and production facilities. Visitors are told the old history of the Bagrationi family and the traditional and modern ways that wine is made by.

Georgian toast master

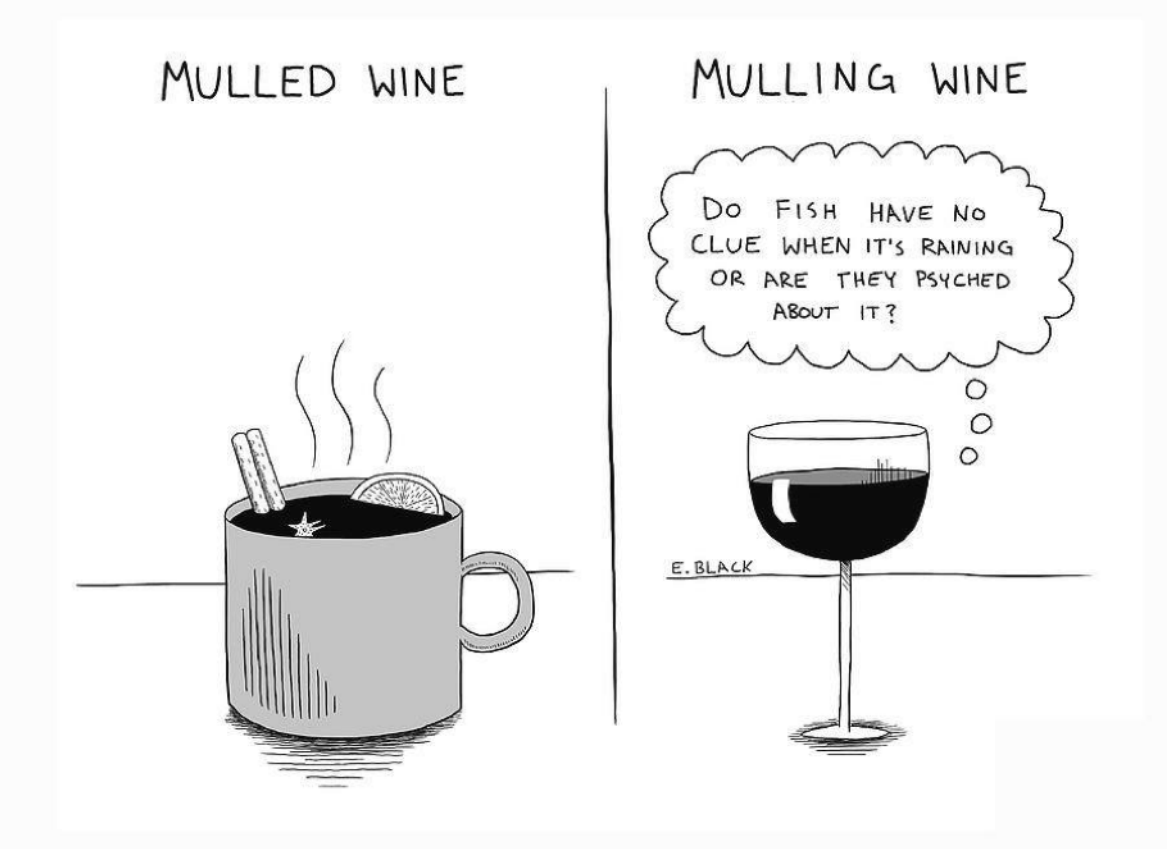
The second vineyard is Badagoni wine house. This is a much newer wine producer that was started by investors in 2006 in the Kakheti region which is a region in the heart of Georgian winemaking. Badagoni uses the most modern techniques to make wine and has attracted an Italian enologist Dr. Donato Lanati to assist in the development and production of wine. Dr. Donato has been listed among the world's top five enologists by the magazine Wine Enthusiasts. Grapes are harvested from all of Kakheti's micro-zones to produce high quality Georgian wine. Badagoni is situated near the Alaverdi monastery which the company has helped restore to its former glory. The monastery has produced wine since the 9th century. The connection between Badagoni and Alaverdi adds an historical dimension to the Badagoni vineyard.

A third story is presented by the Prince Alexander Chavchavadze Tsinandali Estate (Tsinandali). Chavchavadze was born in 1786 and is considered as the father of modern Georgian winemaking. Tsinandali is situated in the cradle of classical Georgian wine making were the first bottled were produced. They have a collection of wine bottles from 1841 (Saperavi grape). The vineyard has its own wine history museum with its Princely Oenotheque. The collection includes in addition to Tsinandali Saperavi, bottles of Chateau Lafitte, Chateau d'Yquem and other legendary 19th Century wines.

Our forth storyteller is the Corporation Georgian Wine which was established in 1999 in the Tsinandali village (Telavi region, Eastern Georgia). The company exports wines to countries like Ukraine, Kazakhstan, Belarus, Estonia, Latvia, Lithuania, China, Japan and Russia and produces 16 different types of wine under 12 of its own brands. The company has an innovative label which you can scan with a smartphone and directs you to You tube and Georgian songs with English subtitles. The wine and the songs promotes the image of Georgia in the export markets as well as in Georgia. Post-Soviet countries are especially receptive to Georgian wine traditions as they have a long tradition of drinking Georgian wine.

Concluding Remarks

Storytelling represents a very useful tool for marketing wine. Our minds are tuned to the reception of stories. We remember, appreciate and retell stories all the time. A product connected with a story represent an augmented product. The product becomes more than just a thing, it is a part of a greater context. When consuming you become part of a larger web of a story being told and retold. People like to know more about what they are consuming. We are conscious about what we consume and how it impacts the surroundings. Not least has the concern for the environment had an impact on consumer consciousness. This is important when marketing organic wines which is a rapidly expanding market even in Georgia. Telling the story about how the wine is made and its role in the long history of winemaking is a compelling way of marketing wine which more and more wine makers are discovering. We have discovered how this works in Georgia. Our analysis represent compelling evidence of the role of storytelling in the wine industry.



Portland Winemakers Club
Leadership Team – 2020

President: **Bill Brown** bbgoldieguy@gmail.com
- 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/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
- Conduct club tastings kbstinger@frontier.com
- 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** 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: **Paul Boyechko** labmanpaul@hotmail.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
* Gala / Picnic / parties mindybush@hotmail.com

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