



Portland Winemakers Club

March 2022

"Bill's Meanderings"

Monthly Events

January 19th, 2022

To be determined

VIRTUAL MEETING

February 16th, 2022

To be determined

VIRTUAL MEETING

March 16th, 2022

To be determined

VIRTUAL MEETING

April 20th, 2022

To be determined

VIRTUAL MEETING

May 18th, 2022

To be determined

VIRTUAL MEETING

June 15th, 2022

To be determined

VIRTUAL MEETING

July 20th, 2022

To be determined

VIRTUAL MEETING

August 2022, Annual Picnic,

To be determined

August 17th, 2022

To be determined

VIRTUAL MEETING

September 21st, 2022

To be determined

VIRTUAL MEETING

October 19th, 2022

2022 crush & harvest

VIRTUAL MEETING

November 16th, 2022

To be determined

VIRTUAL MEETING

December 14th, 2022

Elections, Planning for Next Year,

More Crush Talk

VIRTUAL MEETING



Right Around The Corner

Most of the pruning and laydown is done. The buds are beginning to swell. I expect bud break around the first of April so only 3 or 4 weeks away. I have a couple of rows that need new wood end posts that my son and I will tackle today. Undo all the wires, dig out the broken end, insert new post, redo all the wires. Then I can finish the fruit cane laydown. Weather forecast shows a few nights of below freezing temps coming up later this week but after that I think we will start seeing more growth.

Spring time always conjures up the visualization of flowers and trees blooming color and awakening from winter. I have this feeling of melancholy with things improving in weather and the waning of covid. On the other hand the atrocities happening in Ukraine are very worrying. If you feel the need or want to help, contact one of our longtime club members and Ukrainian expat Paul Boyechko. He and his wife have been working tirelessly for days raising funds for medical supplies they are sending back to Ukraine. Any help I'm sure would be appreciated.

Hoping for a bright spring, here and abroad,

Bill Brown

If you would like to help in sending medical supplies to Ukraine, please contact Paul Boyechko at labmanpaul@hotmail.com or 503-684-6590 for instructions.



Upcoming events / Save the date

The next PWC meeting is scheduled for March 16th, This will be a “Microsoft Teams” meeting starting at 7:00 pm, sign in about 6:45 pm. A reminder with sign in procedure will follow by e-mail prior to the meeting.

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

Notes from the February Meeting; 2-16-22

Present: 16

- Introduced new members Christopher Linn and Scott Butler.
- Member’s tip: Store your carboys in milk crates for stability, easier to handle and carry.
- Bill had each member who won a medal at the Newport Amateur competition give a description of their winning wines & where the grapes were sourced.
- The remainder of the meeting was a general discussion of winemaking procedures and tips starting with grape sourcing and working through to bottling.

2022 Newport Amateur Wine Competition

Some of our members did well at the Newport Amateur competition winning 12 medals out of 38 awarded.
(total entries – 54; no medal – 16)

Name	Wine	Award
Bob Hatt	Grenache	Gold
Bob Hatt	Rhone Blend	Gold
Ken & Barb Stinger	Malbec	Gold
Ken & Barb Stinger	Merlot	Silver
Mike Wilsky	Dolcetto	Silver
Bill Brown	Pinot Noir	Silver
Jim Vogler	Rose’ of Pinot Noir	Bronze
Ken & Barb Stinger	Nebbiolo	Bronze
Ken & Barb Stinger	Pinot Noir	Bronze
Bob Hatt	Albarino	Bronze
Bob Hatt	Sangiovese	Bronze
Allan Glasby	Cabernet Sauvignon	Bronze



Rosé

In the summertime, many of us gather with family and friends around the barbeque. The chefs boast their talent amid the billowing smoke and the guests quaff a few glasses of wine to quench their thirsts, all the while wondering if the meat will come off recognizable and what wine pairs well with the blackened quarry. While not all barbeques go this way, I've seen a few in my family which resulted in years of ribbing, if you'll pardon the pun, about the time the Weber grill served as a crematorium.

That time of year, I am often asked which wines would pair well with the grilled meats and vegetables, burned or not, and I almost always offer the same suggestion — rosé.

I like the rosé style. In the heat of summer, red wines, while complementing most grilled foods, are too heavy and not refreshing as a thirst quencher. White wine can quench your thirst, but different white wines pair best with different specific foods, and thus there is no single white that will work reliably in most situations.

The rosé is a simple, light-colored and light-bodied “red” wine, that's dressed up to make it a white wine. The style is produced from a plethora of red grapes and most of the varieties pair well with beef, lamb, chicken, pork, fish or vegetables. These “pink” wines, when served slightly chilled are refreshing to the palate, as well as complementing the food with its refreshing acidity and bright red fruit characters.

The Styles of Rosé

Rosé is a wine style that has experienced increased popularity in recent years. While this style has been made by winemakers in the Rhône and Champagne regions of France for a long time, it has only been in the last thirty years or so that the style has been commercially produced in the United States, and other wine-producing countries, in any appreciable quantity. The style most familiar to us is that of white Zinfandel, made popular by Sutter Home Winery in the 1980s. Other varieties were tried in the style such as Cabernet Sauvignon and Merlot, which were marketed as either blush or White Merlot. However, it was white Zinfandel that went on to typify, for many, the rosé wine world. This sweet wine was identifiable by name, and easy to pronounce as well. “Blush” meant a lot of things and “White Merlot” just didn't have a good ring to it.

In the late 1990s, there were rosé wines produced from Sangiovese, Pinot Noir and Syrah. These new rosés were not made in the white Zinfandel style (which was typified by early harvest, residual sugar at 1–2% with perhaps some Muscat blended back). What made these new rosé style wines stand out, was that the fruit was mature at harvest, and the wines were mature, dry or slightly off dry, and fruit forward, much like the original rosés of France and California. The wineries producing the new styles had one heck of a marketing image to overcome due to the immense popularity of the sweet version of white Zin. Enough to impose almost a stereotype on anything pink. In essence, rosé was the subject of enological profiling. The challenges facing the producers of the new rosé wines was to get white Zin detractors to even get it in a glass at the tasting bar. The true wine lovers, once convinced it was indeed not white Zin, focused on the exceptional quality and refreshing change it offered and the style took off, albeit mostly in the form of limited production wines in order to sell out of the current vintage, so that the market was prepared to receive the new vintage the following spring. I like to think of it as the equivalent to the Beaujolais nouveaux release in November, only with this release happening in the spring (although the American wine marketers don't generally follow this trend). The producers focus on limited production levels to keep the wine fresh, producing only enough to make it to the next vintage in most cases.

Making Rosé

There are three main methods of making rosé. The principle behind rosé is developing some color in the juice. All red grapes of *Vitis vinifera*, except for those teinturier varieties, have white juice. Through some form of skin contact, the anthocyanins — which compose the red or purple color in the skins, — are extracted into the juice.

Blanc de Noir

Color extraction is achieved through one of two methods of winemaking. The first, blanc de noir, refers to the making of a white wine from black grapes. We see this term commonly on the labels of sparkling wine bottles. What it's telling us is that the grapes that went into the making of the sparkling wine were probably Pinot Noir or Pinot Meunier. Essentially red grapes that were made into a white sparkling. Some color may

be evident, but that is not the goal in the style. The process of blanc de noir, involves crushing and pressing the grapes after little skin contact. Essentially, the must is added to the press and the press cycle is started. The juice is collected and fermented chilled, just as you would with a white wine. There is some color extraction depending on the variety used. For example, Pinot Noir or Sangiovese yielding lighter color juices than those of Syrah or Tempranillo. Vineyard or grape variety and maturity goes hand in hand with good color development of the wine.

Saignée

For a rosé style in which more color development is desired, the winemaking technique of saignée is employed. Historically the process is part of a red winemaking style to improve the juice to skin ratio, thus resulting in better color in the red wine. Saignée is the French term for “to bleed.” In this case, you crush the fruit and the juice is allowed to stay in contact with the skins and seeds for some period of time. The saignée is then moved to a cool tank for fermentation and is treated as a white wine. The time left on skins is very dependent on the rate of color extraction, temperature and desire for color in the final product, but generally this period is no more than 24 hours. The longer the contact with the seeds, the more seed tannin that can be extracted leading to increased bitterness and astringency, although this is not usually a problem given the short maceration time. If there is a determined desire to make rosé from a variety that is not yielding its color, enzymes can be employed to assist in dissolving the skin of the grape and releasing its contingent of anthocyanin molecules to the juice.

The winemaking process after the juice is produced should mimic that of a white wine. Your goal is a clean, fruit forward wine with crisp acidity. Although prevention of the malolactic fermentation (MLF) is the rule with my white wines, some would prefer to induce a partial or full MLF, but that is the preference of the winemaker. Cold settling the juice off the gross solids, racking the juice and fermenting at a temperature around 60 °F (16 °C) are critical to developing those fruity esters that make a rosé. The term “fermentation bouquet” is another term for esters. Esters are the result of wine acids reacting with alcohols (mainly ethanol) during the fermentation. Fermenting at cooler temperatures increases ester retention and keeping the wine cool — up to and post bottling — will help maintain the esters. Yeast choices play a significant role as well. Choose a yeast strain that is described as having the effect of enhancing esters.

Blending

Another technique is the blending of white and red grapes, which was a practice in the Champagne region of France — and much to my chagrin, my father-in-law’s kitchen. In modern times, blending is generally not used now, except to improve color qualities of the wines made through the extraction process. However, this is no reason that it could not be tried at home. Likewise, you can blend a finished red wine into a finished white and produce a rosé in that manner. When doing this, you can even taste test various blending proportions before blending the wines in bulk — something you can’t do when you blend grapes.

There is also the unusual position of having produced a red wine that just did not cut it with respect to color. In reviewing this year’s vintage with my colleagues, one of them referred to a particular red Zinfandel that could pass for a rosé if need be. This would be the one technique I would not advise you to try at home.

Varieties

Rosé can be made with any red variety, although some grape varieties are better suited than others. A quick glance at the shelf in the wine section of your local bottle shop or supermarket yields rosés of Pinot Noir, Cabernet Sauvignon, Merlot, Syrah, Sangiovese and Tempranillo. As I always caution, one must use clean, mature fruit regardless of the variety. My first experiences with rosé were with Sangiovese and Syrah. What a way to start learning with two distinctly different grapes. Sangiovese is a color struggle while Syrah generally does not have a problem with color. With the latter, careful monitoring of the extraction process must be maintained to keep from too much color extracted. With the former, the production of the rosé is often done to improve the color for the red wine version, thus color development is secondary and adjusted perhaps later in the process with the small contribution from some neutral red wine. I found that the Sangiovese wines were better behaved during fermentation. The yeast were generally happy and there was good development of color and subsequent color stability, though some enhancement was necessary in some vintages. With every Syrah rosé I have made; I experienced the same problem of sulfide development during the fermentation, despite the use of the same cooler temperature yeasts, nitrogen supplements and aeration during fermentation. The wines cleaned up well post fermentation and were very enjoyable, but this experience was

like Jekyll and Hyde.

Final Perspective

From a home winemaking standpoint, how do we put all this into perspective? When bringing in the fruit, make sure

you are in a time frame that you can spend time monitoring the extraction period. You need adequate refrigeration capacity to ferment at low temperatures. You must maintain sanitary cellar practices, and bottle within 4–8 months of the wine's inception with the goal of consuming all prior to the next vintage. No saving a bottle here and there. Rosé almost always should have the mystique of the nouveau wines. They have a very short duration here on earth and then it's on to the next vintage.



Finishing For Whites and Rosés



Now that our homemade wines have been sleeping in the cellar all winter, it's time for some more activity. While the reds will probably go on aging in bulk for a few more months, spring is the time of year when I like to bottle whites and rosés from the most recent vintage. The wines are fresh, aromatic, and cold stabilized. Of course, you have been adding sulfites and testing the levels, so you could go directly to bottle. But that is not your only option. There is still this one last chance to improve your wines before committing them to the bottle. Among many springtime options, some interesting ones include blending, filtering, sweetening, carbonating, and adding gum arabic to these styles of wines. While some of these steps can be taken as late as the day you bottle the wine, others may benefit from a few days or weeks of additional storage.

Blending Option

Winemaking writers often talk about blending as a solution for a problem wine but blending offers lots of other creative opportunities. One extreme springtime choice

you can make is that rosé you neglected to plan last harvest. That's right, you can blend some red wine from your cellar with a white wine that is ready to bottle and synthesize a warm-weather pink refresher right there. You need trials for this, so thief out samples of your white wine and whatever red you think might work with it. My best results for this kind of "instant" rosé have been five to twenty-five percent red wine, with the balance white. Get your graduated cylinder and make 100-mL tasting samples with perhaps 5% red (5 mL of red, diluted to 100 mL with white), 10%, and 20%. Observe, taste the results, and take notes. If the winner is obvious, you have your answer. If something is close, say your 10% version, you can go back and taste again with perhaps 8%, 10%, and 12% to refine your decision. Blend a carboy or two and you will have some pink wine you didn't plan on. Don't forget to go back and rack or top up any remaining bulk wine.

If you make more than one white wine, you can broaden your cellar choices by blending a couple of those. Since I grow Chardonnay in my hobby vineyard, I always have some of that on-hand at bottling. I also purchase other grapes, including other whites. I have tried a number of white blends, enjoying a couple of vintages of 50/50 estate Chardonnay with Clarksburg Chenin Blanc. With the base wines and the blend, I have three white wines in the cellar instead of two. Do the same trials as for a rosé. With two whites I usually start with ratios of 25/75, 50/50, and 75/25.

While some of these steps can be taken as late as the day you bottle the wine, others may benefit from a few days or weeks of additional storage.

Finally, do not overlook the possibility of blending a white with a rosé that you did make last harvest. Rosés made from fully ripe red grapes, as by the saignée process, may be lower in acid and less fresh tasting than you want in a pink wine (see Chik Brenneman's article from the December '10-January '11 issue for more details on making rosé: <https://winemakermag.com/article/1024-ways-to-rose>). While you can adjust acid directly, you may get excellent results blending in a portion of a bright, crisp white wine. All of these blends fall into the category of finishing steps

with a few more weeks. Sometimes the blending of wines will cause components to precipitate out, which is unattractive if it happens in the bottle. Based on your trials, blend the wines, sulfite, and put in a topped-up carboy for three or four weeks in the cellar to see if anything drops out. If anything does, taste again, rack, and bottle.

Filtering the Wine

Some home winemakers filter every wine, some never filter. I occupy a middle ground where I filter any wine that I believe will show distinct improvement. Filtering is best done late in the development of a wine. If you filter early, then age, you may find that you need to filter again as other components precipitate out. If you plan to filter, there are many choices to be made (Daniel Pambianchi's book *Techniques in Home Winemaking* has an excellent section on filtration in Chapter 5). You need to decide whether you will move the wine through the filter medium with vacuum (negative pressure filtration) or a pump (positive pressure filtration). As Pambianchi notes, you should avoid gravity filtration because of excessive air exposure and premature oxidation.

Once you have decided what kind of filter to use, select a filter medium appropriate to your purpose. For rough removal of sediment particles, a filter pad or cartridge labeled "coarse" or with a 5 – 7 micron nominal pore size will do the job. If you want to polish your wine to a more brilliant appearance, you might try a "medium" filter of about two microns pore size. For even tighter filtration, of the type called "sterile" filtration in commercial use, you need a pore size of 0.45 microns or less. For actual sterile filtration, you need "absolute" 0.45 microns, not just "nominal" or about 0.45. While some "nominal" filters of about 0.5 microns are sold to home winemakers for sterile filtration, it is actually very difficult to get sterile wine into a sterile bottle at home. When I managed a commercial wine-testing laboratory, I learned that even big wineries find sterile filtration challenging. One customer who bottled a red wine with residual sugar pulled a random bottle every hour from the bottling line and submitted it to our lab for "bottled wine sterility" testing. Any bottle that failed meant that hour's production was opened, put back in a tank, and filtered again before being sold. For home filtering, go for brilliance and polish, but do not count on filtration as protection from microbial spoilage — use sulfites and sorbates.

Sweetening

Many light, refreshing wines seem fruitier and more appealing with a slight residual sweetness. I often sweeten rosé wines to offset just a bit of the tannic effect from red grapes. Once again, do trials to test for a wine's sweet spot. Ranges that I like are typically around one to three percent residual sugar. To set up trials, heat 50 g of table sugar (sucrose) in just enough distilled water to dissolve. Cool and dilute to 100 mL in a graduated cylinder or volumetric flask. Now each mL of this sugar solution contains exactly 0.5 g of sugar. If you use 1 mL of the solution in 100 mL of wine, you have added 0.5% sugar, and so forth. Taste, choose, and sweeten your wine. Rack the wine off of any sediment, add the calculated amount of sugar syrup, and add potassium sorbate and sulfite to stabilize. Pambianchi discusses sorbate in Chapter 6 of his book and includes the important warning that you should avoid using sorbate on a wine that has undergone malolactic fermentation since any refermentation by lactic bacteria with sorbate present will produce a geranium odor flaw.

Carbonation?

Yes, you can make any wine into a sparkling wine. The two basic approaches are to naturally carbonate in the bottle or force carbonate with a cylinder of carbon dioxide. For the natural approach, a measured amount of sugar is added to the wine just before it is bottled in pressure-tolerant Champagne-style bottles. Additional yeast is usually added as well. The bottles are crown-capped or closed with a plastic or cork Champagne stopper (you can insert plastic stoppers with a rubber mallet, but a special corker is needed for natural Champagne corks). Use crown caps if you want to do the full traditional method of removing yeast that develops as the wine carbonates. The alternative is to leave the residual yeast in the bottle, chill upright when ready to serve, and pour gently. Both approaches are described by Philip Jackisch in his book *Modern Winemaking*.

If you happen to also homebrew and you have a draft beer setup, you can force carbonate your sparkling

wine with your carbon dioxide cylinder. Rack the wine into a 5-gallon (19-L) stainless steel keg, sweeten as desired, and chill with the carbon dioxide line connected. Various charts are available to help determine the right pressure for the chosen temperature, but it is generally higher than for beer carbonation, closer to seltzer water. After several days of chilling and mixing under pressure, you may either serve as “draft” sparkling wine directly from the tap or bottle with a device called a counter-pressure filler. Once again, crown cap or use Champagne corks. If you want bottle-sweetened wine to be stable at room temperature, add sorbate before carbonating.

Gum arabic

While not common in home winemaking, I mention it here because if it is utilized by a winemaker, it will be the very last additive (along with sulfites) before bottling. Most producers recommend adding it after filtration, as it may clog filter media. Gum arabic is a natural product derived from Acacia trees and has been used in foods and beverages for hundreds of years. In white wines, it improves mouthfeel and may help prevent later precipitation of tartrates. In rosés, it can balance any perception of tannic bitterness and may impart a slight sweetness without causing instability.

Sulfite

And finally, our old friend sulfite. Bottling day inherently means exposure to air for your wine. Some of the oxygen may contribute to chain reactions with phenolic compounds that use up some sulfite you have previously added. Since oxygen from air dissolves in water at about 8 mg/L (ppm), I use a rough guide of adding about 10 mg/L (ppm) of sulfite in the bottling tank to counter the oxidizing effects. Rack the wine one last time, add your sulfite dose, and get those springtime wines safely into bottles!



Small Format French Oak barrels

In our last meeting the availability of small format (55 & 110 liters) oak barrels was discussed. Al Glasby contacted:

Nicholas Keeler
Director of Sales, North America
Tonnellerie Allary, France
503.307.1593
www.tonnellerieallaryusa.com

His reply:

Hi Al,

Please find our 55L & 110L prices included in the attached price list with June/July delivery to Amity, Oregon. We also make smaller sizes, but these would have a higher % of oak to wine ratio.

Please visit us at the following trade show:

March 8th & 9th Oregon Wine Symposium Portland, Or Booth #315

Tradition

Tight grain french oak - Center of France & Vosges.	55L (mixed grain)	245€ 235€	Aromatic profil: fine nuanced compact tannin, length and elegance
	110L (mixed grain)	425€ 415€	

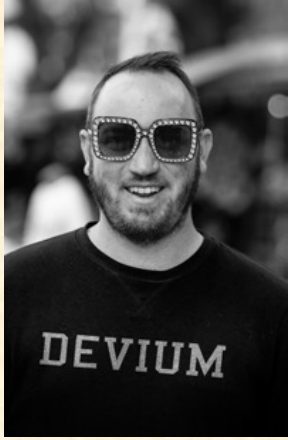
245 EURO = \$198 + freight to Amity, OR



Winemaker Lets the Vineyard Shine in His Minimalistic Project Devium Wine

2020 Lewis Peak Petillant Naturel

“Why can’t we make some lower alcohol red wine in Washington?” That was the question that Keith Johnson, production winemaker at Sleight of Hand Cellars and founder/winemaker of his own Devium Wine project, asked himself when it came time to start his own label.



Johnson found his start in winemaking after working in restaurants and with a distributor. He wanted to get closer to the source of the products he sold though, so he enrolled in the enology and viticulture program at Walla Walla Community College while working full-time at another winery. Upon graduating, he joined Sleight of Hand; but in the back of his mind, he always knew that he would have his own project one day. That idea was accelerated by the two partners at Sleight of Hand, Jerry Solomon and Trey Busch, who approached Johnson with a proposal to ensure he never left the winery: they’d give him some ownership in the company, as well as back him in starting a side project.

“I just started thinking about what I really would want from my project and Devium is what came out of it,” said Johnson.

So why couldn’t he be the one to produce low alcohol wines in Walla Walla? His

rebellious side said that, despite the region’s climate, it could be done. As he grew older, however, the Devium brand developed too, and it became more of a philosophical project than anything else.

At first, it was all about making wines he would want to drink, that others would love as well. But as time moved on he found the romantic, and more transparent, side of winemaking suited him.

“For so much of the world, wine is just part of life and we’ve taken it in some ways to this level that has lost that sense of fun, has lost that everyday appeal—not to say I’m making wine that you should drink every day or that you should even drink every day,” he said. “But we can peel back some of those layers and find the core of what it is that makes wine.”

So, what was the core? Johnson found that by removing all the processes, the equipment, and the hands-on, day-to-day stuff he could, he would find a wine that expressed itself on its own and would still put smiles on the faces of those who enjoyed wine. He terms it minimalistic winemaking.

“This is not for everybody. This is the pure form for me. And this is what I want to do and what I want to express,” he said. “I’m finding that the wines that I’m making by paring back my winemaking...I love the energy of them, and they all seem to have something to say.”

All his wines are made without much equipment. Grapes are hand-picked and whole-clusters are foot-stomped. No yeast, SO₂, nutrients or enzymes are added. And the more he spent time doing this, the more he found that he cared far more about the vineyard than anything. Johnson wanted to know how it was farmed and who was farming it. It would be the vineyard, not the varieties or the style of wine that could be produced, that drove his sourcing decisions.

“If you come to me with a vineyard that’s just spectacular, I really don’t care what it’s planted to. As long as I feel like the vineyard has something to say, and has a point of view, and is doing something that other vineyards aren’t necessarily doing, I’m interested, and I’m curious, and I’m excited about it,” he said.

That’s how he ended up making his 2019 Lewis Peak Vineyard Pétillant Naturel. Johnson immediately fell in love with the site, situated above the Walla Walla Valley in the Blue Mountains, at about 3,000 feet. It’s a fairly new vineyard, and he was able to work with the growers early on, ensuring it was farmed with organic practices. The site is planted to Malbec and Riesling, and he had the idea to make a high-elevation, dense, dark Malbec. The grapes just didn’t ripen enough. They had to be picked though, and he thought that a sparkling wine might be a good fit. He brought the grapes in, crushed them, let them sit for a few days and pressed off into old barrels for fermentation. He wasn’t sure how it would turn out. “Lo and behold, it was actually delicious, so we bottled it. We had had this lovely kind of light red sparkling wine,” Johnson said. Production of Pétillant Naturel was not what he had in mind when



he started the project. But he wanted to put wine he could be proud of into the bottle and make it one people could enjoy. Well, "The Pét-Nat just seemed to fit that realm. And this is from me," he said. "I had always sworn I would never make a Pét-Nat. They're too trendy. I'm not going to do it. It's just not me." His wife, Sally, even told him not to bring any of the wine home. "Then once she tried it she changed her mind and said, 'Well, now you have to make it every year.' And I know better than to argue," he said. Thankfully, the site lends itself to making sparkling wines, and he knows better than to try to make it do anything else. This is how Johnson plans to continue making wine for the Devium brand, bringing in special sites and being mindful of what they produce. This philosophy extends outside the winery as well, as he works to bring more minimalism, compassion and transparency to his everyday life as well.



ENTRY DEADLINE: MARCH 21, 2022

For on-line rules & entry forms go to

<https://www.winemakermag.com>



An old farmer drove to a neighbor's and knocked at the door.

A boy, about 9, opened the door.

The farmer asked, "Is your Dad home?"

The boy replied, "No sir, he isn't; he went to town.

The farmer said, "Well, is your Mother here?"

The boy said, "No sir, she went to town with Dad.

The farmer said, "How about your brother, Howard? Is he here?"

The boy said, "No sir, He went with Mom and Dad."

The rancher stood there for a few minutes, shifting from one foot to the other, and mumbling to himself.

The boy said, "Is there anything I can do for you? I know where all the tools are, if you want to borrow one, or I can give dad a message."

"Well." said the rancher uncomfortably, "I really wanted to talk to your Dad. It's about your brother Howard getting my daughter, Suzie, pregnant."

The boy thought for a moment, "You would have to talk to Dad about that. I know he charges \$500 for the bull and \$50 for the hog, but I don't know how much he charges for Howard."



References

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. 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



Why a Wine Glass Is Perfect for Drinking Beers

There are many different types of glasses for beer. We think a wine glass is a fantastic, all-purpose vessel. There are a variety of different-shaped beer glasses for drinking various brews: shaker pints; English tulip pints; snifters; tapered pilsner glasses; and, of course, the liter steins of Oktoberfest.

But if you've brought home a nice, complex brew that you want to savor, you don't need to spring for a fancy glass to do so; you probably already have a perfect drinking vessel in your cupboard: a wine glass.

Unlike a shaker pint (another cupboard classic) that warms up in your hand and causes beer to lose its aroma quickly, wine glasses have a few features that make them great for drinking beer.

The Stem: A glass with a stem ensures that your hand doesn't warm up your beer too fast, which can cause aroma and flavor compounds to disperse more quickly.

The Tapered Lip: The slight taper of the wine glass toward the opening forces aroma up into your thirsty maw, concentrating the flavor in each sip.

The Bowl Shape: Not only does the bowl shape of a wine glass trap aroma, it also lets you give that beer a lil' swirl, Napa Valley winery-style, which releases more flavor and aroma. Betcha can't do that in a full pint glass!

The Thin Rim: The thin glass rim allows beer to pour smoothly into your mouth, while a thicker-rimmed beer glass can cause it to slosh a bit as it pours out.

However, we will note that while you might want to enjoy, say, a complex Flemish red with notes of dried cherry and vermouth in a wine glass, a hop-bomb IPA might be a little too aggressive. Unless you're into that.

Portland Winemakers Club

Leadership Team – 2022

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: (need a volunteer)

- Arrange for speakers & educational content for our meetings

Chair for Tastings: **Brian Bowles / Barb Stinger** bowles97229@gmail.com
kbstinger@frontier.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 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 or Secretary for distribution.

Chair of Competitions: **Michael Harvey** 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 / Barb Thomson.** alice@alicedesigns.org.
bt.grapevine@frontier.com

Virtual Meeting Moderator: Rob Marr mdbmarr@live.com