



Frankston Amateur Winemakers Guild

NEWSLETTER JULY 2021

www.fawg.org.au

President's Message

Well here it is at last, my final Newsletter comments as President of FAWG. Four years has actually gone surprisingly quickly and it's been a privilege to serve the Guild in this capacity for that time. Mostly it has been enjoyable and fun.

When I took over the reins from David Hart the Guild was in really good shape and fortunately it has grown and prospered to the surprising level that it is now, in spite of the disruption caused by Covid 19. We have run successful Shows, moved to a new home at Moorooduc and look forward to a promising and exciting future.

Sincere thanks all the Committee members for their support over those four years.

Thank you too, to all our members, old and new for all the positive comments and help whenever required.

I wish the next President the greatest success in the role and am sure that the Guild will continue to expand and evolve in the years to come.

Peter Enness

STOP PRESS !!!!

Don't forget to get your entries into the 2021 wine competition .

Entries close 17 July

If you have any interesting information, issues you would like brought to the members attention or items for sale/ wanted etc., please email the newsletter editor newsletter@fawg.org.au

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Coming Up

- **3 July** - Captain's Lunch aboard SeaRoad Ferries
- **3-4 July** - Winter Shiraz Festival, Geelong
- **13 July** - **FAWG Annual General Meeting**
- **17 July** - Museum Wine Night Tastings, Geat Western
- **23-25 July** - Echuca Moama Blues Festival
- **24 July** - Winter Wine Festival, Red Hill South
- **24-25 July** - Wine & Wildlife at Healesville Sanctuary
- **31 July** - DeBortiolis Fireside Dinner, Dixons Creek. Echuca Moama Blues Festival

Winter for the Winemaker

By David Wood

Well now that we have reached the chilly part of the year, what do you plan to do over the next few weeks or months?

My Briars calendar indicates that for those members with vines planted, we need to consider the best time to prune and tidy up the vineyard ready for the new spring growth of the vines (and the weeds). We also needed to source some replacement vines for those that have succumbed to the Eutypa disease, which is present in the vineyard (thanks to Steve Brown for the new vines).

Thanks to lockdown restrictions, pruning etc. may be delayed again this year? Last year we had a window of opportunity to prune between lockdown periods, not sure how it will work out this year.

What else is on the list to do over winter? My own list includes:

- Use up fruit and veg in the freezer for either wine or preserves.
- Rack-off demijohns of fruit wines, ready to back sweeten, prior to bottling.
- Keep wines warm if possible, to complete fermentation (heat pad, electric blanket?)
- Towards the start of spring, once the weather has started to warm up, check progress of MLF in my Cabernet. Hopefully the Sentia Malic acid test strips will be available by then.
- Sort out the cellared wines in my shed and inside in the wine rack.
- Rearrange the shed to make access and handling of demijohns easier.
- Prune my fruit trees and thin out self-sown fennel, so that it does not take over the backyard.
- Think bout grafting some new varieties onto my fruit trees.
- Maybe cold smoke some cheese and make some preserved meat such as salami, bresaola, turkey leg ham or pork belly.

Annual General Meeting

We are required to hold our AGM as soon as possible after the end of our financial year (30 June). The AGM will be held on 13 July 2021.

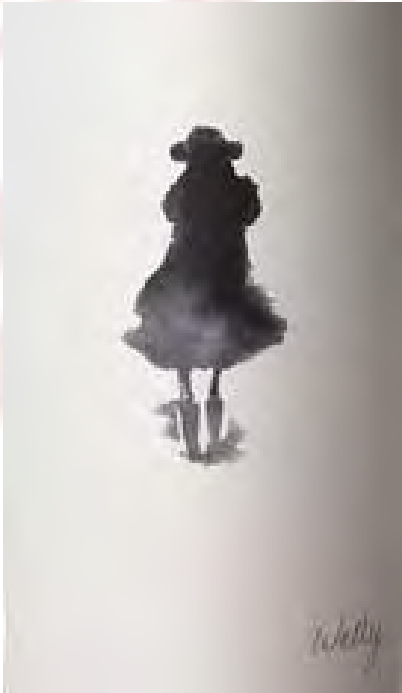
At this meeting a new committee must be elected to run the guild for the next twelve months. The committee determines the way the guild is run over this time, including:-

- What our long term aims will be and how they can be achieved.
- How our funds are spent or invested.
- Membership Fees.
- Events, excursions and especially our wineshow & winemaking competition.

If you want a chance to influence how your guild is run, please volunteer to be part of the committee. Otherwise you can offer to assist in the running of the guild without a formal position on the committee - any assistance will be appreciated. E.g. you might like to take on the task of being the 'scout' for our next wine tasting and lunch trip - what a hard job going out tasting wines and checking out the menu at good eating venues!

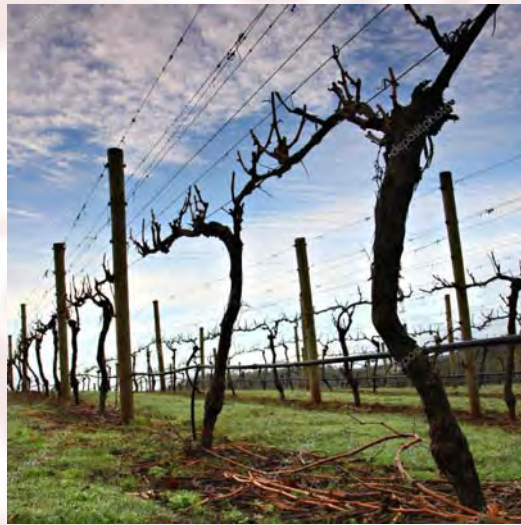


WINE LABEL OF THE MONTH



Cordon Corner by Mike Payne

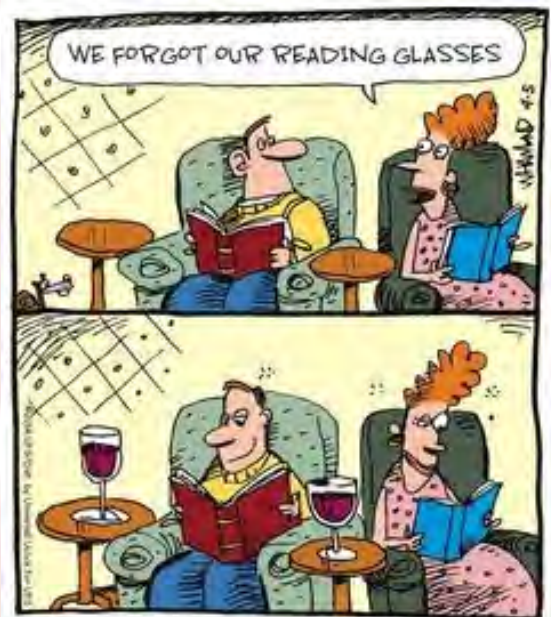
Cordon corner has gone into 'hibernation' for the winter



The wine's label is spare—almost coy. An elegant black blotch of a figure floats on a field of ivory. The wine's name, "Welly," is tucked down in a corner. There is no other text, no vintage or varietal or appellation, on the front of the bottle. The label is less like a billboard and more like a wink, an appeal to your right brain rather than your left.

For a wine with Welly's price tag and pedigree - a \$175 Cabernet Sauvignon from Lail Vineyards, one of the Napa Valley's most esteemed producers - everything about the label is unorthodox. And yet it also feels part of this particular moment's zeitgeist.

Information from 'Explore Food & Wine' www.foodandwine.com



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WINE INDUSTRY SOLUTIONS

My Vintage Year:

An interview series : Where we interview wine people. They may be your fellow guild members or significant others in the Wine Industry. Was this their vintage year: by Dave Chambers

Today it is Chris Myers.

It should be encouraging to new members after reading Chris Myers' interview how much being a member of Frankston Guild can contribute to your wine making knowledge and skill. I'm sure all of you know his commitment and success in wine making, but it is interesting how his journey has unfolded. Chris is a man of many facets, I found his story very interesting I hope you will also.



Dave: Why wine and not beer.

Chris: Like most people I started out making alcoholic beverages such as ginger beer, cider and ales. As my palate developed I wanted something more challenging than fizzy drinks, so started to experiment with wines particularly country wines as I could see the endless possibilities of trying different ingredients and styles of wine all year round.

Dave: How did Wine Making as a hobby unfold. Has this been an easy path for you. What came first the Wine Guild or Wine Making.

Chris: I was a leader of the 5th. Frankston Sea Scout Troop and there I met Angus Harding also

a leader, (Colin's uncle) and on a hike to Wilson's Promontory the conversation got around to wines. I was bemoaning the price of decent wine and Angus informed me that he had just joined FAWG and that maybe I should try making my own wine and he would introduce me to the Guild. This he did, so it was the Wine Guild that came first and the wine making took off from there. This was in 1980.

As far as whether it was an easy path or not, I would have to say yes. My whole working life has been in the creative arts and winemaking is just an extension of that creativity.

Dave: What is your first experience that you remember that led to an interest in wine.

Chris: My parents were not interested in wine, but my grandfather was. My grandparents lived in an old stone cottage in Wiltshire which had a cider orchard attached to it and a dairy where my grandfather would make his wines. These were in the English tradition – fruits and flowers gathered from the hedgerows – and up to the time of coming to Australia, it was my joy to help him.

Dave: Did that immediately lead to the hobby of making wine.

Chris: It was most certainly an influence.

Dave: What is an interesting unknown fact about you that members of Frankston Guild may or may not find interesting.

Chris: My work is represented in most of the major ceramic collections in Australia including The National Gallery of Victoria.

Dave: If money was no object what wine or beverage would you buy with these unlimited funds.

Chris: I'm glad you said money was no object because the wines I like are certainly not the cheapest. I do love the sticky end of wines available – vintage ports, liqueur muscats, top end sherries and tokays. I would also buy some of the more interesting wines from around the world. I have always brought back from my travels wines that I could not get in Australia. Except the bottle of mezcal that I bought in Mexico which was smashed by a clumsy porter in San Francisco all over my luggage. The only bottle I have ever lost in my travels.

Dave: What are you making now or have recently that you are most proud.

Chris: I am making very little wine at the moment. My winemaking relied mostly on fruits and other ingredients that my friends very kindly supplied. The incentive was that I always gave them back 10% of the wine made, but with COVID this supply network ceased to exist.

Peter Enness has a Guest Question for you:

Question: What is the most difficult Country wine to get right?

Chris: I would have to consult my records for this. Fortunately most of my wines turned out to be quite drinkable, but one a white elderberry was awful. I never could get this wine right, and yet some of my most successful wines have been ordinary elderberries.

Dave: Where did you pick up your wine making skills. Or have you educated yourself to making wine.

Chris: When I joined the Guild there were no winemaking classes available as there are today. Members of the Guild would go out of their way to answer questions, but most of my initial skills were picked up from reading. The books available were mostly English and many of them would lead you astray if they could. I soon learnt however to pick the eyes out of the information and the rest was through experimentation.

Dave: Are you into the intellectual part of the discussion about wine. Wine can be so many things to so many people. But what does it bring to you.

Chris: I think that there is a place for the scientific testing of wines, but that is not for me. I went through a stage of testing everything and I don't think my wines improved one little bit. I believe that you must have a feeling for what you are trying to achieve. I trust on my instincts of taste and smell to adjust my wines. I know winemakers who go solely on scientific testing and their wines are perfect but have no life.

Dave: Are you a pedantic fussy wine maker or do you prefer to feel your way along steady as she goes. It will work out in the end.

Chris: Fussy in cleanliness, sloppy with everything else. It usually turns out all right and

you can enjoy yourself. There is no point to it otherwise.

Dave: What is wine making to you. I suspect it is not just another hobby. But a consuming passion that excites you. Is this true.

Chris: When I was lecturing in the Faculty of Art and Design at Monash University, ceramic design was my field and pottery my profession, not my hobby, as some people thought. So, winemaking became my hobby, and consuming passions have everything to do with it.

Dave: What are you excited about for the future of home wine making. Where do see it unfolding over the next ten years.

Chris: When I first started judging wines it would be 200 country wines and no more than half a dozen grape wines. This has now completely reversed. It is not necessarily a bad thing, as it has had the effect of increasing Guild members and the number of guest speakers from the industry. I do miss however the intimate discussions over a few bottles of very diverse country wines in a small group. I feel that the guild has lost a certain amount of creativity and diversity and is only heading in one direction. This I can see will only continue. The English tradition is slowly dying – even in England.

Dave: What inspires you to make better wine. Is it the Gold medals or the knowledge that you are ever improving on your skill.

Chris: It is always very pleasant to be awarded gold medals. It makes you feel that you are heading in the right direction, but improvement should always be the goal. If you feel that you know everything about winemaking, give it away and take up something else. I am still searching.

Dave: Who or what has been your biggest influence in wine making.

Chris: Two people have influenced me the most. They are Robert Hicks and Maurice Hayes. These were my mentors when developing my judging skills and both had a fine understanding of what winemaking was all about.

Dave: Can you describe where you make your wine. Is it in your kitchen or do you have a dedicated area for winemaking.

Chris: Initially in the kitchen but after a few messy ferments and with the expansion of my studio, I moved to where I could spread out and not worry about making mess. The studio had space for my accumulating equipment and storage.

Dave: What have been the positive surprises of your membership of FAWG

Chris: The biggest surprise was the success I had making wine. After winning the Winemaker of the Year for 12 years in a row and then taking out major prizes in the Victorian Wines Show, I concluded that I must be doing something right. Without having the Guild as a vehicle for competition, none of this would have happened. Members of the Guild also encouraged me to train as a judge (I think they were trying to get rid of me) and I have found this to be a very rewarding and enjoyable job. The most positive aspect of the Guild however is the friends that I have made over the years.

Dave: What were you drinking in your twenties.

Chris: Ben Ean and Blue Nun Liebfraumilch.

Dave: If you could tell the young Chris about life, what advice would you give.

Chris: Do not procrastinate.

Dave: What wine do you particularly enjoy making. Has the Guild turned out to be an ideal group either socially or for ideas for wine making.

Chris: Dandelion wine - although I haven't made it for a few years. I used to have the children pick the flowers for me, but they have since grown up and won't do it anymore. I never looked to the Guild for the social aspects of my life. I always considered it to be a teaching and learning group and this is what it has been to me.

Dave: Enlighten us with a couple of your favourites wine tweaks.

Chris: "Suck it and See." and "Be Patient."

Dave: I have heard in my short time with the guild some complete disasters while making wine. What is your biggest disaster you can share with us.

Chris: My biggest disaster occurred when I was lifting a five gallon jar of wine on to a shelf and it collapsed. The jar exploded on the jars below

and I was saturated in 20 gallons of good wine. The disaster was not that I had cut a blood vessel in my arm and ended up in hospital, it was that I had lost all that wine. I kept telling the people attending to me who could smell the wine that "I was not drunk".

Dave: I have asked this question of everyone and so far a hundred percent have said making wine was never a financial consideration. What was the motivation and still is for you after so many years.

Chris: Sitting down with friends to evaluate a fine home-made wine. The end product is still the motivation.

And Finally

Dave: You are going to a desert island to spend some chill time. You are taking with you one piece of music, one bottle of wine, a book and food. To be clear, that is a choice of one bottle of wine, one meal and so on. What will be placed in your suitcase.

Chris:

- Music – The Ying Tong Song by The Goons or maybe the complete Ring Cycle by Wagner.
- Book – The Wizard of Oz – My teacher was reading it to the class when I left England 69 years ago, and I never found out how it ended.
- Food – A Castle Combe lardy cake. We drove right across England to buy a lardy cake in Castle Combe - the best in England. The shop was shut. If this happens again I'll take faggots and mushy peas.
- Wine – A bottle of Gordon Evans potato wine marked 20 out of 20 by the judges. Unfortunately, it is just a memory. As you can't drink memories, I would take a good quality mead.



Turning Olive trees into McLaren Vale Wine from Winetitles Media 17 June 2021

An innovative new pilot project in Adelaide's southern suburbs is removing feral olive trees from national parks and turning them into a product which is helping grow wine grapes at McLaren Vale vineyards.



This is the first time in South Australia that feral olive trees from Onkaparinga River National Park and Glenthorne National Park – Ityamaitpinna Yarta are being used to create biochar, a product which can help retain nutrients, improve soil structure and increase water-holding capacity of soils.

Biochar production is an environmentally-friendly carbon recycling process which, in this project, is taking the olive trees, putting them in a portable piece of machinery called a Tigercat and burning the trees at temperatures of 500 degrees Celsius to create biochar.

The Biochar produced will be processed and sold by the project's commercial partners including to local McLaren Vale vineyards. It's expected that any funds raised will be able to go back into the project to fund further olive control and revegetation works.

Minister for Environment and Water David Speirs said it is a first for national parks in South Australia to be converting feral olive trees into biochar.

"Our national parks conserve vitally important ecosystems, habitats, plants and animals, unique land formations, and culturally significant places," Minister Speirs said.

"They are essential spaces to enjoy nature in all its forms, and provide South Australians with a wide range of environmental, social and economic benefits.

"This truly exciting project is removing feral olive trees from the Onkaparinga River and Glenthorne national parks in our southern suburbs and turning them into biochar which is then used to help boost our agriculture sector.

"By removing an invasive pest plant species and turning it into a valuable commodity we are not only better protecting our beautiful flora and fauna but we supporting local industry in a win-win for the environment and our economy.

"I'd like to thank all of our project partners for their support and help in rolling this project out. This is all part of the Marshall Liberal Government's record investment in South Australia's national parks."

Green Adelaide presiding member Professor Chris Daniels says this project is a great example of the work underway to help coordinate the management of invasive pests to support an Adelaide that is rich with healthy biodiversity.

"Feral olive trees are well adapted to Adelaide's climate and a major pest plant," he said.

"This innovative project turns these pests into a useful organic matter to create healthier soil."

As part of the project feral olive trees will be removed from four sites, including Onkaparinga River National Park, Glenthorne National Park – Ityamaitpinna Yarta, land alongside the Field River and the privately owned Koomilya vineyard.

So far, olive trees have been removed from 0.4 hectares cleared at Koomilya vineyards, as well as approximately 8ha in Onkaparinga River National Park.

Work removing feral olive trees is expected to conclude in Field River before the end of June. Approximately 0.5ha of olive trees will also be removed from Glenthorne National Park – Ityamaitpinna Yarta.

Project partners include the Department for Environment and Water's National Parks and Wildlife Service (NPWS), Biodiversity McLaren Vale, Koomilya Vineyard, Peats Soil, City of Onkaparinga, City of Marion, Bio Gro, Green Adelaide and the Hills and Fleurieu Landscape Board.

CLIMATE CHANGE

Set out below is some information gleaned from various sources and also some links to websites if you'd like to delve a bit deeper into the climate change situation.

Thanks to those members that contributed to this article.

France (from National Geographic) by Alejandra Borunda October 2019

[Webpage link](#)

The summer of 1540 was burning hot in the vine-covered hills of Burgundy, France—so hot as to be “almost unbearable,” according to one written account from the time.

In fact, it was hot all across Europe that year. In the Alps, glaciers melted, their snouts retreating up steep-sided valleys. Fires burned from France to Poland. And in the wine country of central France, the grapes withered to raisins on the vine, so sugary the wine made from them was syrupy and extra-alcoholic.

Normally, winemakers harvested grapes at the very end of September or early October. But that year, they had to scurry to get overripe grapes off the vine weeks earlier than usual.

Now, a nearly 700-year-long record of harvest dates from the town of Beaune, in Burgundy, shows that early harvest dates like the one from 1540 are now par for the course, thanks to climate change. Scientists and historians stitched together a record of grape harvest dates going back to 1354. They found that air temperatures have warmed so much - and especially in the last 30 years - that grapes are now harvested almost two weeks before their historical norm.

“We can clearly see the reaction of the grapes to the rise in temperature,” says Thomas Labbé, an historian at the University of Leipzig.

And that reaction is changing the wine itself.

Further on the article discusses the effect of climate warming on the wines.

Farther south, the effects of the heat are less benign. This summer, in towns across southwestern France, grape leaves burned on the vine and the overstressed fruit withered.

That kind of heat hasn't settled into Burgundy yet, but it's probably coming, says Jean-Marc Touzard, a wine scientist at the French National Institute for Agricultural Research.

That will almost certainly affect the way wines taste and feel, and how strong they are. Already, as temperatures worldwide have warmed, the alcohol content of wines has bumped up from about 12 percent in the 1970s to about 14 percent today, though that number varies from region to region. Part of that, though, is winemaker preference, says Greg Jones, a viticulture expert and scientist at Linfield College, but part of it is because grapes are maturing faster in the heat. The more sugar they accumulate, the more of it is converted to alcohol during the winemaking process.

“If you have really hot temperatures, you increase the sugar and decrease acidity,” says Oudin. “Here, we don't really like too heavy, sugared, ripe chardonnays—we want to keep them fresh. And that is harder with the warmer summers.”

Burgundy's iconic pinot noirs and chardonnays are still safe, for now. But the future is much less certain.

“We're out dealing with the soils every day, keeping it properly and caring for them and doing what we can to make our wine. But the climate, that's one part of our wine that we can't control. Even if we do everything else right, we can't control that,” Oudin says.

CLIMATE CHANGE (cont'd)

From the New York Times

by Eric Asimov October 2019

[Webpage link](#)

Wine, which is among the most sensitive and nuanced of agricultural products, demonstrates how climate change is transforming traditions and practices that may be centuries old.

Around the wine-growing world, smart producers have contemplated and experimented with adaptations, not only to hotter summers, but also to warmer winters, droughts and the sort of unexpected, sometimes violent events that stem from climate change: freak hailstorms, spring frosts, flooding and forest fires, just to name a few.

Farmers have been on the front line, and grape growers especially have been noting profound changes in weather patterns since the 1990s. In the short term, some of these changes have actually benefited certain regions.

Places, like England, that were historically unsuited for producing fine wine have been given the opportunity to join the global wine world, transforming local economies in the process.

In areas like Burgundy, Barolo, Champagne and the Mosel and Rhine Valleys of Germany, where great vintages were once rare, warmer growing seasons have made it far easier to produce consistently exceptional wines. This run of prosperity has sent land values (and wine prices) soaring, and it has turned farmers and winemakers into global superstars.

Even with such success, the character of these wines has evolved in part because of the changing climate — in some cases subtly, in others deeply.

And more disruptions are coming, much faster than anybody expected. The accelerating effects of climate change are forcing the wine industry, especially those who see wine as an

agricultural product rather than an industrial beverage, to take decisive steps to counter or adapt to the shifts.

So far, these efforts are focused on five factors that are inherently crucial to growing and producing wine.

1. Wine is being grown in areas not previously favourable
2. Winemakers are seeking higher ground.
3. Plantings and management practices are reducing the exposure of the grapes to sunshine.
4. Regions are considering planting different grape varieties.
5. Weather patterns are no longer as predictable as in the past.

From Wine Australia

Management strategies to deal with the challenges of short-term climate cycles and long-term climate change in the vineyard are essential for grapegrowers and winemakers, as the effects of climate change can impact on competitiveness at an individual business level and that of the broader sector.

Climate adaptation

The United Nations Framework on Climate Change defines climate adaptation as:

'Adaptation refers to adjustments in ecological, social, or economic systems in response to actual or expected climatic stimuli and their effects or impacts. It refers to changes in processes, practices, and structures to moderate potential damages or to benefit from opportunities associated with climate change.'¹

Climate change is already impacting the grape and wine community, as evidenced by changes in grape phenology and harvest dates, which has led to compressed harvests and greater pressure on vineyard and winery infrastructure. Vulnerability to the impacts of climate change varies along the value chain, with the vineyard being the most vulnerable.

CLIMATE CHANGE (cont'd)

Some of the adaptation responses in Australian vineyards have included:

- Increased irrigation efficiency
- Modified irrigation practices in response to heatwaves and frosts
- Vineyard floor management practices aimed at retaining soil moisture
- Use of alternative varieties and/or rootstocks
- Modified canopy management practices
- Establishment of vineyards in cooler regions and/or sourcing cooler climate fruit
- Delayed pruning practices to manipulate harvest dates.

Wine Australia together with University of Tasmania have produced a document entitled

'Australia's Wine Future– A Climate Atlas'. This can be accessed [here](#)

This is a complex document, which highlights the effects of climate change. Other bodies contributing to this work include CSIRO, SARDI, AWRI and many industry contributors.

from The Drinks Business

Violent hailstorms hit vineyards In France and Spain

07 June 2021 By Patrick Schmitt

According to regional Spanish newspaper *El Norte de Castilla*, as many as 2,000 hectares of Ribera del Duero were affected by a hail storm on Monday last week, representing 10% of the region, with the main damage suffered around the town of Pesquera de Duero.

Among the producers said to be affected is Spain's most prized fine wine maker, Vega-Sicilia, with a 32-hectare vineyard used for its Alión wine seeing damage from the savage storms, which left a carpet of hail as much as 10cm deep in certain areas.

Elsewhere, in France, another intense storm hit the Loire, with particular intensity in the region of Vouvray, according to vitisphere.com.

Taking place around 9pm on 3 June, as much as 50mm of rain and hail fell in just 3 minutes,

stripping the leaves from the vines, and even damaging the stems, according to Benoît Gautier, who is president of the ODG Vouvray.

Although the storms were localised, the pain is particularly acute for the growers affected in France as they await financial help from the French government for yield losses for this year's vintage that have already been incurred during to especially severe springtime frost.

Update from RTL Today AFP article 16-06-2021

In April a rare late frost descended on some of France's best-known and most prestigious wine-producing regions, decimating a third of French wine production worth around two billion euros in the space of a few nights.

And scientists said Tuesday that climate change had sharply increased the odds of such an event that minister Julien Denormandie called "probably the greatest agricultural catastrophe of the beginning of the 21st century".

They warned that it would raise them even further in the future. The findings are from World Weather Attribution, an international organisation that analyses the link between extreme weather events and global warming. They looked at data from a zone covering vineyards in Burgundy, Champagne and the Loire valley and ran 132 climate model simulations.

The study concluded that a warmer climate has increased the probability of an extreme frost coinciding with a growing period by 60 percent. And study co-author Robert Vautard of the Pierre-Simon Laplace Institute for climate and environmental science put the chances even higher than that.



Aeration of red ferments gets the thumbs up on wine quality

From Wine Australia website 11 June 2021

Aeration of red ferments has a definite and reproducible positive impact on wine quality. That's the conclusion of a Wine Australia-funded study conducted by Australian Wine Research Institute Research Manager, Dr Simon Schmidt, which found that aeration during fermentation of red wines has the potential to enhance positive red fruit attributes and suppress less desirable reductive characteristics.

The study has been published in the latest issue of *Australian Journal of Grape and Wine Research*.

'Much of the previous research on the use of aeration during fermentation has focused on white wine production. Uptake of aeration as a tool in winemaking has been impeded by the lack of clear information about how it applies to red winemaking. This includes an understanding of the major benefits of its use, and the nature of the aeration regimes required to modify the finished product', Simon said.

Our study aimed to evaluate the impact of different modes of aeration – varying in their timing, duration and intensity – on fermentation duration, chemical composition and sensory properties of Shiraz wine.'

The study involved treating 48 fermentations – each at a scale of 450 kilograms – with different aeration regimes across four vintages. The aeration treatments were then compared to non-aerated fermentations.

'We found that the effects of aeration were reproducible across vintages and resulted in enhanced red fruit-related attributes of the



Shiraz wine, in addition to decreases in astringency, bitterness and colour intensity.' Simon said the study's strength was the number

of independent experiments (four vintages) that demonstrated the key effects of enhanced red fruit characters and suppression of reductive characters.

'We had observed this in previous work but it was great to see that these effects of aeration were reproducible. This body of work should give winemakers confidence that if they are able to implement effective aeration regimes, then they will see the same outcomes that we observed.'

Simon said that the perception of red fruit and reductive characters in red wine is linked, with low molecular weight volatile sulfur compounds responsible for reductive characters able to suppress the perception of red fruit attributes derived from esters.

'Aeration helps to bring out the red fruit characters of wine by decreasing the concentration of low molecular weight sulfur compounds. However, this is not the only way that aeration enhances red fruit character; it is also through the enhanced production of compounds directly responsible for those characters.

'So the action of aeration is two-fold. First through stimulation of compounds that impart red fruit character and secondly through the suppression of compounds that impair the ability to perceive those characters.'

While there are many reasons why you might want to consider aerating a red ferment, Simon said winemakers should not expect improved fermentation performance to be one of them. Decreases in the duration of aerated ferments were not observed in any of the four vintages. Simon also said that winemakers should be confident in conducting their own aeration trials on red ferments. 'Red ferments are very resilient when it comes to aeration and the risk of oxidative effects such as elevated volatile acidity is extremely low.

The main challenge that a winemaker will face will be to get enough air into the ferment such that the beneficial effects will be realised.'

Cooking with Wine

Costa's Wild Weed Spanakopita

By Costa Georgiadis, May 31 2021

A traditional Spanakopita recipe (pronounced spah-nah-KO-pee-tah) – aka Greek spinach pie – calls for spinach, cheese and herbs, wrapped up in crispy, flaky filo pastry.

Gardening Australia host Costa Georgiadis has provided his own take on this traditional dish, using mixed greens like English spinach, Tuscan kale, Silverbeet, endive and sorrel, as well as wild weeds like dandelion, milk thistle and chicory, which he calls hortopita. He uses flaky pastry in lieu of filo – your choice.

This version of a traditional Spanakopita recipe is a great dish to make on a Friday night to graze on as lunches over the weekend.

Delicious!



Ingredients:

- 2 bunches of mixed greens and wild weeds (such as English spinach, Tuscan kale, Silverbeet, chicory, dandelion, milk thistle, sorrel and endive)
- 4 or 5 eggs
- 300g feta (grated or crumbled)
- 300g tasty cheese (grated or crumbled)
- 2 leeks or 2 large brown onions and 1 red onion
- 1 cupful of mint
- 1 cupful of dill or fennel
- Two sheets puff pastry or Filo pastry sheets
- Pepper
- Olive oil

Method:

1. Preheat oven to 180°C.
2. Wash and devein the Silverbeet, then roughly chop all the greens. Simmer in a pot with a little bit of olive oil until wilted down and put aside.
3. Cut leeks or onions, simmering until golden and caramelised.
4. Place all greens and onions along with the mint and dill/fennel into a large bowl. Pour beaten eggs over the ingredients and stir thoroughly. Add cheeses one by one, mixing well.
5. Butter a baking dish and gently stretch a sheet of puff pastry so that it covers the base without ripping.
6. Place in oven until the pastry gets pre-cooked (around 10 minutes), then spoon the mixture evenly across. Repeat this process with the second sheet of puff pastry, laying it over the top like a doona, tucking it in to the lower sheet.
7. Take a knife and lightly score a diagonal line checkerboard pattern across the top sheet, then turn around and do it the other way (without cutting through).
8. Bake in the middle of the oven for 45 minutes. As it starts to brown on the top, move it to a higher shelf so it can brown up for a final 10–15 minutes.
9. Remove from the oven, allowing it to cool and set.
10. Enjoy cold or reheat.



Might be just the thing to have with Dandelion wine?

Monthly Crossword



From the Editor:

Thank you to all those people who have contributed items for the newsletter over the last few months; you have made this job a bit easier.

Leah Mottin has graciously volunteered to take over the Newsletter Editor's role, from the August edition. I'm sure Leah will also appreciate any contributions to include in the newsletter. Any articles or information can still be submitted via email to newsletter@fawg.org.au

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