

YoBrew



Annual 2015



Mr. YoBrew, Super Hero!

EDITORIAL

Welcome to *The YoBrew Annual 2015*.
We hope you will find this annual fun, enjoyable and even educational. If you do then you may want to look at our back issues on www.yobrew.co.uk/magazine.php.

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An important and heart felt note from me, Stephan (AKA Mr. YoBrew), I very much want to extend a massive thank you, to you, the readers, for taking the time to read this.

To James Smith (www.TheWinemakersGoodBrewBook.com) & Kelly Muir (www.facebook.com/kelbertpink?fref=ts) for helping to produce this magazine.

To Roy Maybank (www.facebook.com/roy.maybank) for his inventiveness.

To Peter (www.petespintpot.co.uk) for editing and helping to produce this magazine.

To all of you that pass this magazine on, share it on Facebook, tweet it on twitter, include it on their web sites and post it on forums.

THANK YOU

DISCLAIMER!

All the articles in this magazine are purely our personal opinions and should not be taken as fact.

No responsibility is assumed or implied for anything that happens as a result of reading these views.

Drink responsibly!

TAKE THREE (Variations On A Theme)

Peter Laycock

Ever since fruit juices became popular in the now ubiquitous “Tetra Pak”, wine makers have loved the idea of producing wine from basically three litres of fruit juice.

Avoid anything with “drink” on the box.

They may contain preservatives, thickeners (guar gum, pectin etc.) & artificial colours, sweetener & flavours etc. To be fair, some drinks are better than the others &, indeed, I have used them but try to ensure you use a maximum of one litre of “drink” when making 4.5 litres of wine.

The following wines assume:-

Apple juice contains approx. 11g of sugar/100ml

Grape juice (red or white) contains approx. 15.6g of sugar/100ml

Pectic enzyme, Bentonite & yeast nutrient all weight about 5g per level 5ml teaspoon.

Other juices & tinned fruit have their sugar content stated, not that it makes much difference.

The wine is “bulk matured” for three months in a demijohn before bottling & left for at least two weeks to “recover”.

All the recipes are designed to approx. 11.5% ABV using the calculators, downloaded free from

www.yobrew.co.uk/calculators.php

APPLE JUICE WINE		APPLE & GRAPE JUICE WINE	
Apple juice	3 litres	Apple juice	2 litres
Sugar	660g	Grape juice (red or white)	1 litre
Pectic enzyme	5g/1 tsp	Sugar	620g
Bentonite	5g/1 tsp	Pectic enzyme	5g/1 tsp
Nutrient	5g/1 tsp	Bentonite	5g/1 tsp
Wine yeast		Nutrient	2.5g/½ tsp
		Wine yeast	
GRAPE & APPLE JUICE WINE		GRAPE JUICE WINE	
Grape juice (red or white or mixed)	2 litres	Grape juice (red or white or mixed)	3 litres
Apple juice	1 litre	Sugar	525g
Sugar	570g	Pectic enzyme	5g/1 tsp
Pectic enzyme	5g/1 tsp	Bentonite	5g/1 tsp
Bentonite	5g/1 tsp	Nutrient	2.5g/½ tsp
Nutrient	2.5g/½ tsp	Wine yeast	
Wine yeast			
CRANBERRY & RASPBERRY JUICE WINE		GRAPE & CRANBERRY WINE	
Red grape juice	1 litre	Red grape juice	2 litres
Apple juice	1 litre	Cranberry juice (11.7g sugar/100ml)	1 litre
Cranberry & Raspberry juice (12.7g sugar/100ml)	1 litre	Sugar	560g
Sugar	600g	Pectic enzyme	5g/1 tsp
Pectic enzyme	5g/1 tsp	Bentonite	5g/1 tsp
Bentonite	5g/1 tsp	Nutrient	2.5g/½ tsp
Nutrient	2.5g/½ tsp	Wine yeast	
Wine yeast			

RIBENA	
Red grape juice	1 litre
Ribena (10.4% sugar)	2 litre
Sugar	630g
Pectic enzyme	5g/1 tsp
Bentonite	5g/1 tsp
Nutrient	2.5g/½ tsp
Wine yeast	

TROPICAL FRUIT WINE	
White grape juice	2 litres
Tropicana Tropical fruit (or similar) (19.8g/100ml)	1 litre
Sugar	485
Pectic enzyme	5g/1 tsp
Bentonite	5g/1 tsp
Nutrient	2.5g/½ tsp
Wine yeast	

The next batch of recipes all have tinned fruit added, the fruit will (can?) add extra body, taste & colour to the wine. I personally prefer the fruit to be in fruit juice rather than syrup, this is not essential. Add the fruit when the must gravity is below say 1015.

A tin sized 425g is quoted in the recipes but the range covers about 410-430g.

APRICOT WINE	
Apple juice	3 litres
Apricot (13.5g sugar/100g)	425g tin
Sugar	620g
Pectic enzyme	5g/1 tsp
Bentonite	5g/1 tsp
Nutrient	2.5g/½ tsp
Wine yeast	
A very subtle hint of apricots.	

APRICOT WINE 2	
Apple juice	3 litres
Apricot (13.5g sugar/100g)	2 x 425g tins
Sugar	580g
Pectic enzyme	5g/1 tsp
Bentonite	5g/1 tsp
Nutrient	2.5g/½ tsp
Wine yeast	
For a more prominent apricot taste. Use as little added water as possible!	

BLACK CHERRY WINE	
Red grape juice	2 litres
Apple juice	1 litres
Black cherries (10.4g sugar/100g)	425g tin
Sugar	540g
Pectic enzyme	5g/1 tsp
Bentonite	5g/1 tsp
Nutrient	2.5g/½ tsp
Wine yeast	
A full flavoured wine.	

BLACK CHERRY WINE 2	
Red grape juice	3 litres
Black cherries (10.4g sugar/100g)	425g tin
Sugar	500g
Pectic enzyme	5g/1 tsp
Bentonite	5g/1 tsp
Nutrient	2.5g/½ tsp
Wine yeast	
A more bodied, more robust version.	

FRUIT SALAD WINE	
White grape juice	2 litres
Apple juice	1 litre
Fruit salad (10g sugar/100g)	425g tin
Sugar	550g
Pectic enzyme	5g/1 tsp
Bentonite	5g/1 tsp
Nutrient	2.5g/½ tsp
Wine yeast	

FRUIT SALAD WINE 2	
Apple juice	2 litre
White grape juice	1 litres
Fruit salad (10g sugar/100g)	2 x 425g tin
Sugar	570g
Pectic enzyme	5g/1 tsp
Bentonite	5g/1 tsp
Nutrient	2.5g/½ tsp
Wine yeast	
Use as little added water as possible!	

PEACH WINE	
Apple juice	3 litres
Peaches (11g sugar/100g)	425g tin
Sugar	630g
Pectic enzyme	5g/1 tsp
Bentonite	5g/1 tsp
Nutrient	2.5g/½ tsp
Wine yeast	

STRAWBERRY WINE	
Red grape juice	2 litres
Apple juice	1 litre
Strawberries (12g sugar/100g)	425g tin
Sugar	540g
Pectic enzyme	5g/1 tsp
Bentonite	5g/1 tsp
Nutrient	2.5g/½ tsp
Wine yeast	

As well as tinned fruit, fresh & frozen fruit can be added to these wines. This means a little extra work for the wine maker, add an extra month to the maturation time.

ELDERBERRY WINE	
Grape juice (red or white or mixed)	2 litres
Apple juice	1 litre
Elderberries	250g
Sugar	600g
Pectic enzyme	5g/1 tsp
Bentonite	5g/1 tsp
Nutrient	2.5g/½ tsp
Wine yeast	

GOOSEGOG WINE	
White grape juice	2 litres
Apple juice	1 litre
Gooseberries	250g
Sugar	550g
Pectic enzyme	5g/1 tsp
Bentonite	5g/1 tsp
Nutrient	2.5g/½ tsp
Wine yeast	

MIXED FRUITS (FROZEN) WINE	
Apple juice	1 litre
Red grape juice	1 litre
White grape juice	1 litre
Mixed Fruits (frozen- 7.5g/100g)	250g
Sugar	560g
Pectic enzyme	5g/1 tsp
Bentonite	5g/1 tsp
Nutrient	2.5g/½ tsp
Wine yeast	

REDCURRANT WINE	
Red grape juice	2 litres
Apple juice	1 litre
Redcurrants	250g
Sugar	560g
Pectic enzyme	5g/1 tsp
Bentonite	5g/1 tsp
Nutrient	2.5g/½ tsp
Wine yeast	

OTHERS

Recipes that do not quite meet the other “3 litre” criteria.

KIWI & PEACH WINE	
Apple juice	1 litre
Red grape juice	1 litre
Del Monte Kiwi juice (11.8%)	1 litre
Peaches (11g sugar/100g)	425g tin
Sugar	580g
Pectic enzyme	5g/1 tsp
Bentonite	5g/1 tsp
Nutrient	2.5g/½ tsp
Wine yeast	

RHUBARB & MANGO WINE	
Apple juice	2 litres
Mangoes (25g sugar/100g)	425g tin
Rhubarb	150g
Sugar	600g
Pectic enzyme	5g/1 tsp
Bentonite	5g/1 tsp
Nutrient	5g/1 tsp
Wine yeast	

ROSE PETAL ROSÉ WINE	
Red grape juice	2 litre
Apple juice	1 litre
Sugar	560g
Rose petals (“full blown”)	6 mixed roses
Pectic enzyme	5g/1 tsp
Bentonite	5g/1 tsp
Nutrient	2.5g/½ tsp
Wine yeast	
Add the petals when the must gravity is less than 1015.	

TROPICAL FRUIT JUICE (5 ALIVE)	
Apple juice	3 litres
5 Alive tropical (6.1g sugar/100ml)	0.5 litre
Banana flesh (2 bananas approx. 180mm long).	300g
Sugar	590g
Pectic enzyme	5g/1 tsp
Bentonite	5g/1 tsp
Nutrient	2.5g/½ tsp
Wine yeast	

Hopefully the recipes given above will enable you to make decent tasting wines simply & cheaply. Using the basic recipes of apple & grape juices lots of permutations are possible when red & white grape juices are considered. The possibilities are almost infinite when adding a tin of fruit or fresh fruit to the must.

SPARKLING WINES

James Smith

CRANBERRY & GRAPE ~ 11.7% ABV

This cranberry wine has a Christmassy taste owing to the cranberry juice’s flavour.

Ingredients

2L Cranberry Juice
 1l Grape juice
 560g Sugar
 Champagne Yeast e.g. Lalvin EC-118
 1Tsp Yeast Nutrient
 1 Tsp Pectic Enzyme
 50g Sugar (For bottle conditioning)

Add the cranberry juice and grape juice to your demijohn.

Add 560g sugar to saucepan and about 380ml water. Heat the contents of the pan, stirring regularly in order to dissolve the sugar.

When the pan contents are sufficiently cool, add to the demijohn. Add pectic enzyme, yeast and nutrient and fit air lock.

When the fermentation slows down, top up with water to about 4.7 litres and ferment to dry.

Add fining agent, leave for 2 days and rack. Place 50g sugar into a pan and cover with a little of the wine, heat gently and stir until the sugar is dissolved. Pour into the bulk of the wine and stir to dissipate the sugar solution. Bottle in strong Champagne bottles, cork and cage. Store at around room temperature for 2 weeks to “condition” (get it’s fizz).

Riddling & Disgorging Process (Optional)

Place the bottles upside down in a milk crate or wine box, twisting and tapping down daily for two weeks.

When yeast is settled in neck of bottle, take 1 part salt to 3 parts crushed ice, and sit bottles, upside-down, with their necks in the ice mix for 5 minutes until the contents of the neck only is frozen. Turn bottles the right way up, remove cork, and (carefully) discard frozen yeasty wine. Top up with dry wine or grape juice, then refit a cork and cage. Store somewhere cool and without too much light (if possible) for at least 3 months before sampling.

<p>APPLE & RHUBARB ~11.5%ABV</p> <p>1.85Kg Apples (OR 1.5 Litre Apple Juice) 850ml Rhubarb (OR 650 ml Rhubarb Juice) 500ml White Grape Juice 720g Sugar Champagne Yeast 1Tsp Yeast Nutrient 1 Tsp Pectic Enzyme 50g Sugar (For bottle conditioning)</p> <p>Wash the rhubarb stalks and top and tail them, then chop them up with scissors into 2 – 3 cm pieces. Peel, chop and core the apples. Freeze the rhubarb and apple for 24 hours, then add to a brew bucket along with the grape juice, and sugar as syrup. Add a crushed Campden tablet and leave for 24 hours. Add yeast, yeast nutrient and pectic enzyme and pulp ferment for 4 days. Strain into demijohn and proceed as with the <i>Cranberry & Grape</i>.</p> <p>If using apple juice AND rhubarb add them straight to demijohn topping up to 4.5L once fermentation has slowed.</p>	<p>GOOSEBERRY : RHUBARB ~11%ABV</p> <p>(Use either 1Kg of Goosegogs, or 1.5Kg of rhubarb or any of this ratio of the two)!</p> <p>1Kg Gooseberries : 1.5Kg Rhubarb White Grape Juice - 1L Sugar - 730g Champagne Yeast 1Tsp Yeast Nutrient 1 Tsp Pectic Enzyme 50g Sugar (For bottle conditioning)</p> <p>The chosen ratio of gooseberry : rhubarb can be reduced by a third and 450g pears (peeled and cored) added for some further diversity; AND / OR To create a rose sparkling wine, reduce the gooseberry : rhubarb by a further 200g, and add either 100g blackcurrants / 225g redcurrants / 300g raspberries.</p> <p>Method as per <i>Apple & Rhubarb</i>.</p>
<p>SLOE ~11% ABV</p> <p>2L Red Grape Juice, 125g Sloes Dried (wash in Campden solution) 580g Sugar Champagne Yeast 1Tsp Yeast Nutrient 1 Tsp Pectic Enzyme 50g Sugar (For bottle conditioning)</p> <p>Treat sloes with Campden solution for 24 hours, then ferment on pulp for 4 days. Strain and ferment to dry then bottle condition.</p>	<p>PEACH & STRAWBERRY ~11% ABV</p> <p>2.5L White Grape Juice 350g Sugar Champagne Yeast 1Tsp Yeast Nutrient 1 Tsp Pectic Enzyme</p> <p>Ferment until fermentation slows, then add: 1 (410g) Tin of Strawberries & 2 Tins (820g) Peaches. Ferment on pulp for a day, and then until dry. Bottle condition with 50g sugar.</p>

POTASSIUM SORBATE

Mr. YoBrew, James Smith & Peter Laycock

During an e-mail “conversation” between the three of us about commercial wines, potassium sorbate raised its head. After much lively discussions, various points were raised about its use & associated problems.

Stephan’s view

Potassium sorbate is used quite a lot in homebrew. Personally I think this is wrong but that is a small point, and just my own view. I guess it's a balance of many ingredients not just adding extra sugar to taste. The issue is it is hard for home brewers to make a sweet wine and keep the alcohol down.

Please allow me to be opinionated and get onto my old soap box, if that is ok with all. Potassium sorbate should be banned from all home brew shops. It is banned from beer and wine bought in shops. Not only is

potassium sorbate not right to use in home brew, if the brew is high in vitamin C the potassium sorbate can react producing unpleasant chemicals.

In my view post sweetening is preferable to potassium sorbate if the goal is the production of a medium to sweet wine at home without excessive alcohol. This is not easy and alas I do not have the answer but that is how even cheap shop wine is made.

James's view

In Gerry Fowle's book "Must", Gerry states "Certain bacteria can metabolise sorbate, and in so doing produce compounds with a distinctive "geranium" off-flavour. This possibility is eliminated if sulphur dioxide is added at the same time as the sorbate, since the SO₂ will kill the bacteria should they be present".

When making a sweet wine, I ferment to dry, and then treat with finings a couple of times to ensure the wine is really clear and free from as much yeast as possible. I then add 1g potassium sorbate and a crushed Campden tablet. As a sweet wine will last me a while, I sweeten just a couple of bottles worth at a time, keeping the remainder of the wine unsweetened, but in glass flip top (Grolsch style) beer bottles. I then sweeten up a couple of small bottles worth at a time when needed. When making a dessert wine, I use a high alcohol tolerant yeast, and keep feeding the wine with 200g of sugar at a time until the yeast tolerance in met (at about 18%), and then sweeten to taste. In this case, potassium sorbate is not required.

Pete's view

I confess to using a little potassium sorbate occasionally. When I make non-kit wines I have to use Young's yeast as it is the only one sold by my local shop. The yeast is painfully slow to finish & so I add a little pot. sorbate when the FG is reached (just a few bubbles per min.). I NEVER HAVE BOUGHT POT. SORBATE as I have stacks of the stuff left over, unopened, from kits, I never throw anything away.

But, until a safe alternative for potassium sorbate is found, I think it is a necessary evil, saving us from exploding bottles & allowing sweet wines to be made. However, it should have a warning printed on the packet/tub.

Some facts & figures

Potassium sorbate is the potassium salt of sorbic acid, (C₆H₇KO₂ or CH₃CH=CHCH=CH-COOK). It is used primarily as a food preservative (E202) in meats, dairy products & dried fruit etc. but for the home winemaker it helps prevent re-fermentation of sugar-sweetened wines. Most kit manufactures use it as a "stabilizer", even for dry wines.

Potassium sorbate in solution breaks down to form sorbic acid (C₆H₈O₂ or CH₃CH=CHCH=CHCOOH) & potassium (K⁺). Sorbic acid acts an antimicrobial agent; it does not kill the yeast cells, but prevents them from growing & being active.

Salient points:

Adapted from University of Minnesota Enology website.

When adding 1g potassium sorbate to wine it produces about 0.75g of sorbic acid & European Union regulations limit sorbic acid to 0.2g/litre when it MAY be detectable. The US BATF (Bureau of Alcohol, Tobacco and Firearms) (surprisingly) limits sorbic acid addition to wines to 0.3g/litre.

Over time, sorbic acid forms into ethyl sorbate, which MAY add pineapple & celery aromas which can add "off" aromas. Sorbic acid also reacts with lactic acid bacteria to strong odour of Geraniums. So, only use potassium sorbate if the wines are to be drunk quickly (not taken literally).

Potassium sorbate should not be added to dry red or white wines, there is no risk of re-fermentation with no sugar present, buy you are only adding the risk of "off" odours.

The amount of sugar in the wine has no effect on the amount of potassium sorbate needed but make sure the wine has cleared before adding.

Potassium sorbate must be added prior to the addition of any Campden tablets as they introduce sulphur dioxide.

Potassium sorbate is not allowed as an additive in production of organic wine & some countries do not allow the importation of wines containing potassium sorbate.

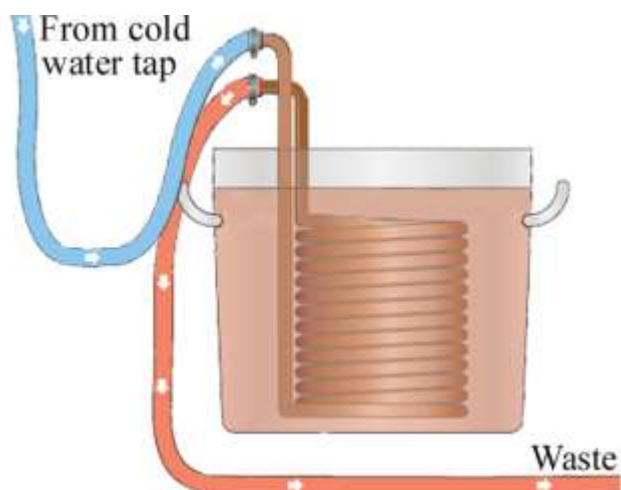
There is no clear consensus on adding sorbic acid to wine & the following table devised, by Émile Peynaud in 1984, shows the recommended addition to wines (& hence the amount of potassium sorbate).

Wine % ABV	10	11	12	13	14	15
Sorbic acid recommend g/l	0.15	0.125	0.10	0.75	0.50	0.25
Potassium Sorbate recommend g/l (equiv.)	0.20	0.167	0.133	0.10	0.067	0.033

When adding potassium sorbate to wine, remember that it contains about 75% sorbic acid by weight (1g of potassium sorbate contains 0.75g of sorbic acid).

For more information, visit enology.umn.edu/2011/02/23/potassium-sorbate-as-a-wine-preserved/

WORT COOLER



Peter Laycock

I have seen (too) many books, magazines & websites of wort coolers/chillers displaying the wrong set-up, i.e. the inlet & waste pipes connected the wrong way round.

The cold water enters at the bottom end of the coil, thus ensuring the maximum heat differential & hence the maximum efficiency of the wort cooler.

For details of a wort *chiller* see:-

www.austinhomebrew.com/Learn/How-Tos/Illustration-Pre-Chiller-Diagram.html#.VlxP5XtUBQA

SCRUMPY

Peter Laycock

Scrumpy is a cider originally made from windfalls apples (“scrumps”) traditionally in the south west of England, particularly in the Devon, Somerset, Gloucestershire & Herefordshire areas. Incidentally scrumps also gave rise to the verb “scrump”, meaning to steal fruit.

Definitions of scrumpy are, at best, very “loose”, vague & personal; to me it means a cider or cyder, made wholly from apples (or pure, fresh juice), contains no preservatives, colouring, sweeteners or un-necessary chemicals & not be pasteurised before or after fermentation.

Scrumpy recipe (still), makes approximately 4.5 litres.

1. Clean 8Kg (“cider” or “mixed” preferably) apples, removing grubs, squashed creepy crawlies, bird poo & rotten bits then rinse with Camden solution.

2. Press the fruit or crush it with a piece of timber/mallet, collect the juice & add a Campden tablet. You may add sugar to increase the gravity but this practice is generally frowned upon. (Alternatively you could use 5 litres of supermarket apple juice – much easier but it is not scrumpy.)
3. Pour into a demijohn & add Champagne or wine yeast & 1tsp of nutrient.
4. Ferment to dryness.
5. Leave for two weeks to allow the scrumpy to “settle out” & become less cloudy.
6. Rack & bottle & store for two or three months in a cool, dim place.
7. Drink.

Sparkling scrumpy.

After the previous step 5:-

6. Prime the bottles with 1 or 2tsp sugar *per litre* before filling & capping. (Does this, by definition, compromise it as being scrumpy?)
7. Keep the bottles warm for a week or so for the secondary fermentation to complete.
8. Store for two or three months in a cool, dim place.
9. Drink.

Cautionary note:

“Scrumpy Jack” is not “scrumpy”, it is not even classed as a “real cider” (along with most other commercial “ciders”), see www.camra.org.uk/cider-not-recognised-as-being-real

HOME BREW TIPS

James Smith with some additional material by Peter Laycock

Every so often I read or hear little techniques, which once known seem so obvious but would have made life so much easier if known earlier. I have put together a few of these here. Hopefully they will help make your brewing and your brews even better!

WINE

- I love trying new recipes, but what I hate is to end up with a gallon of awful wine which you have to tip down the sink, or you can't wait to see the end of. To enable maximum experimentation and limit wastage, I make just a litre of trial wines. I use a water jug with the lid on as a primary fermenter, and a 1 litre plastic bottle, with a sterilized balloon with a couple of pin pricks in as an air lock. Alternatively, a "Maybank waterless grommet" does the trick. Racking can be a little tricky, but it does allow maximum experimentation!
- When making wines from fruit, after cutting off any bad bits, and chopping the fruit up finely, it helps with the extraction of juice to freeze the fruit for 24 hours, and then adding it to your primary fermenter, as this breaks down the cellulous make up of the fruit, letting the juice out more freely. If possible, it is better to slowly freeze as this forms larger ice crystals thus breaking up the structure or the fruit, which in turn, will give more juice when thawing.
- Yeast sachets do prove a (relatively) expensive ingredient per gallon of wine. Rather than using a whole sachet of yeast per gallon, it is possible to make it go further by activating the yeast, and starting many separate wines in one go. Activate your yeast in 100 ml of fruit juice (or 100ml of water with a little sugar) and split equally between your various musts.
- For the sake of domestic harmony, DO NOT PUT FILLED DEMIJOHNS IN THE AIRING CUPBOARD!
- When straining the fruit pulp from your primary fermenter prior to adding to your demijohn, avoid twisting the straining bag to form a balloon shape with the fruit pulp being forced to the outside of the

bag, as this forces the fine particles through the small holes, which are then hard to remove. The particles can also block up the holes and result in damaging the bag. Instead, with clean hands, squeeze the pulp within clenched fists, working along the bag. This will allow the juice to run out through your fingers, ending up with a sausage shaped dry pulp in the strain bag.



- The late addition of fruit gives a fuller, fruitier taste to wine. I try and start off fermenting my sugar and grape juice only for the first 3 weeks, until most of the volatile sugar has fermented and the CO₂ release has slowed down. I then add the juiced fruit and proceed as normal.
- 5 litre bottles of water can be purchased for approx. £1.50. Once empty the bottles are ideal for use as demijohns. Caps with holes and grommets are readily available which air locks can be inserted. These bottles are also very useful for maturing your wine in, which will then free up your glass demijohns to get your next brews underway with. If you have made your wine in gallon demijohns, just squeeze the air space out until the wine is up to the top of the bottle and then screw the lid on: This will also allow for any expansion / contraction of the wine during temperature fluctuations.
- You can purchase glass bottles for bottling, but these resent a significant cost in comparison to other equipment / ingredients. Ask friends or at your local pub / bar for them to save their empties, for which you could offer a nicely bottled / presented bottle of home brew in exchange. Also look through recycling boxes / bins. Alternatively a cheap source of bottles (if you don't mind using plastic), is to buy a multi-pack of fizzy water: This works out much cheaper than buying fizzy sugary drinks for their bottles, and they will withstand the pressures of conditioning drinks
- Occasionally give storage demijohns a sharp, short twist to dislodge any deposits of yeast etc. stuck to the sides, to fall to the bottom.
- Most recipes state to add one crushed Campden tablet to the must to sterilise. Only add one crushed Campden tablet per gallon of must. Usually, my musts will be between 2 and 3 litres, which will later be diluted up to a litre when fermentation slows. I therefore just add half a Campden tablet. Otherwise you may end up with a stuck ferment, and will end up vigorously shaking and pouring your must to help dissolve the required oxygen and get rid of excessive levels of sulphur dioxide from the must.
- Be careful when adding water to your wine must, once the liquid is added, it is impossible to remove it.
- Always rinse sediment from your demijohns as it will be far easier to remove when wet then after it has dried. Store your demijohns sealed with solid rubber bungs or cling film. This will stop dust and other debris falling into the demijohn which may be tricky to remove when you come to use it.

BEER

- Re-hydrate the yeast before you brew. Pure water is unsatisfactory, so stir ½-1 tsp sugar in to about 100ml of tepid (<30°C) & add the yeast.

- Regularly remove the head of yeast whilst the beer is fermenting.

GENERAL (Beer & wine etc.)

- Keep records of all the beer & wines you make! It is really frustrating not being able to replicate a drink you made and love. Make sure you record at least the quantity of the ingredients, the type of yeast and how long you fermented and matured for.
- Mark up your demijohns, buckets and fermentation bins with key measures, essential at 4.5L for demijohns. Most bins are marked by the manufacturer but extra markings may help with non-standard brew volumes. This will help you achieve more consistent brews and recipe replication.
- Cleaning equipment is vitally essential but hard work at the best of times, cleaning demijohns & bottles is something else! The bog brushes sold by the homebrew shops are completely useless & a waste of money, so, I decided to make my own brushes with the aid of some doweling, some bits of wire & a cut-up nylon pan scourer.



- Keep your brews covered at all times. When fermenting, if an airlock is not fitted, DO NOT seal the fermentation vessel.

- Keeping fermenting drinks at a reasonable temperature day & night can be a problem. Immersion heaters are far too powerful for demijohns and offer poor control of the temperature (\pm several $^{\circ}\text{C}$). BrewBelts and heat pads are great, but they stay at a constant temperature (either on or off), thus not accounting for effects fluctuations in the room temperature will have on the temperature of the drink. For more accurate control over fermentation temperature, it is possible to build your own! Pete gives instructions of how make this at www.petespintpot.co.uk/electric.html. A picture of his setup is shown, which also shows the recommended marking of demijohns and the use of unused carpet underlay insulation layer surrounding the demijohns or the brewing bin (which will also helps avoid temperature fluctuations during fermentation!)



- For “at a glance” temperature readings, stick a self-adhesive liquid crystal thermometer to your fermenting vessel.
- Alternatively a cheap source of bottles (if you don't mind using plastic), is to buy a multi pack of fizzy water: This works out much cheaper than buying fizzy sugary drinks for their bottles, and they will withstand the pressures of conditioning drinks" - I know I recommend using PET 5 litre bottles, but these being larger and thicker than the small ones, I thin the oxygen ingress would be far less. Using small PET bottles I don't think is good advice, as may be far more oxygen permeable.
- Generally hydrometers & thermometers are not known for their accuracy. I think $\pm 2^{\circ}$ or 1 division would be very optimistic. They should be treated as giving a guide only, but differences between two readings are much more accurate.
- BrewBelts & heat pads give much better control over temperature when used in conjunction with a time switch.

- Get rid of the need for a trial jar; leave your hydrometer in the fermenting must/wort.
- Do not forget – specific gravity varies with temperature, the higher the temperature, the lower the SG.
- When conditioning sparkling wines / beers; take the required amount of sugar (e.g. 40g per gallon), and place in a saucepan. Put into the saucepan just enough of your wine / beer to cover the sugar, and heat whilst stirring to dissolve. Add this to the remainder of your beer / wine and stir in well, then bottle.
- When conditioning drinks; bottle at least one of the bottles in plastic. This will allow you to monitor how much pressure has built up and for you to determine when all of the bottles are sufficiently conditioned.
- An easily knocked-up device for easier demijohn racking using two pieces of hardboard. A 12mm (half-inch) of chipboard, a couple of pieces of wood, six panel pins & two nails.

For fermenting bins, just use a suitable sized block or wood (of similar) to raise one side of the bin.

In both cases, take care not to disturb the container contents, try to position the container fifteen or twenty minutes before racking or bottling.

- I find a set of graduated spoons is essential to the home brewer/wine maker (the wife also finds them quiet useful too!).

When bottling beers/ciders/sparkling wines etc., they come in handy for priming the individual bottles. When adding herbs & spices, accuracy is a priority as spoons in general can vary much very from one spoon to another.

A standard teaspoon holds 5ml (level).



- Last but not least, think about the placement of your fermenting brews!



THE MAYBANK “CAKE STAND” FILTER HOLDER

Roy Maybank

My primary brews are beers; I've never been a great wine drinker. However, like most brewers I have dabbled in wine making and, as such, eventually come to the stage of filtering. This has usually been done by filter paper in a funnel which I have found both tedious and time consuming. Any brew is at least five gallons.

Late last year I “discovered” activated charcoal as a filtering medium and set about making a cheap, and easily obtained, holder for the charcoal. A standard wine cork is a snug fit into the neck of a soft drink bottle and we seem to have lots of these kicking around the house. I chose a 500ml bottle and bought the charcoal from my local pet shop. The cork was drilled through and a small plastic tap fitted. This assembly is then inserted into the bottle mouth. The base of the bottle is removed and it is $\frac{3}{4}$ filled with the charcoal.

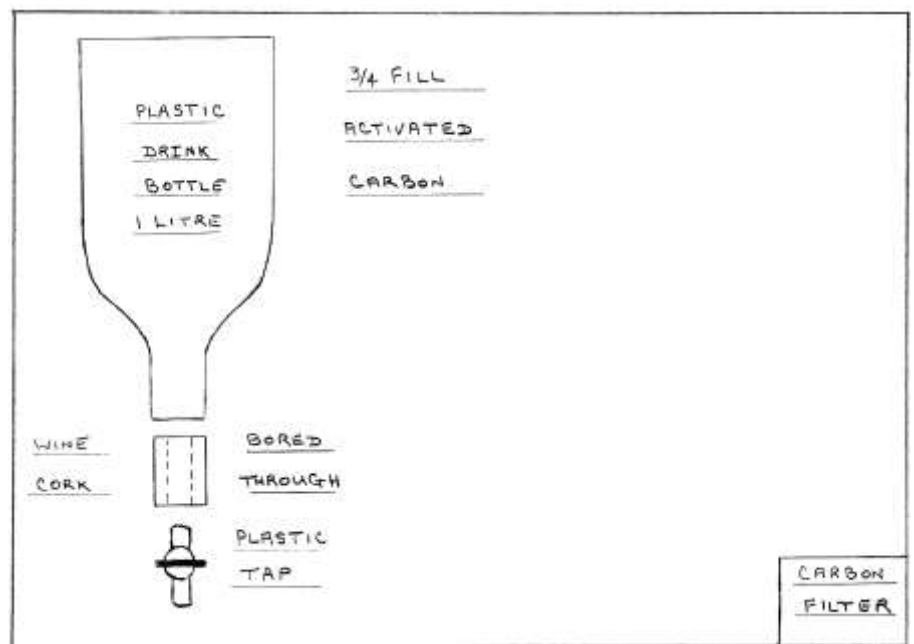
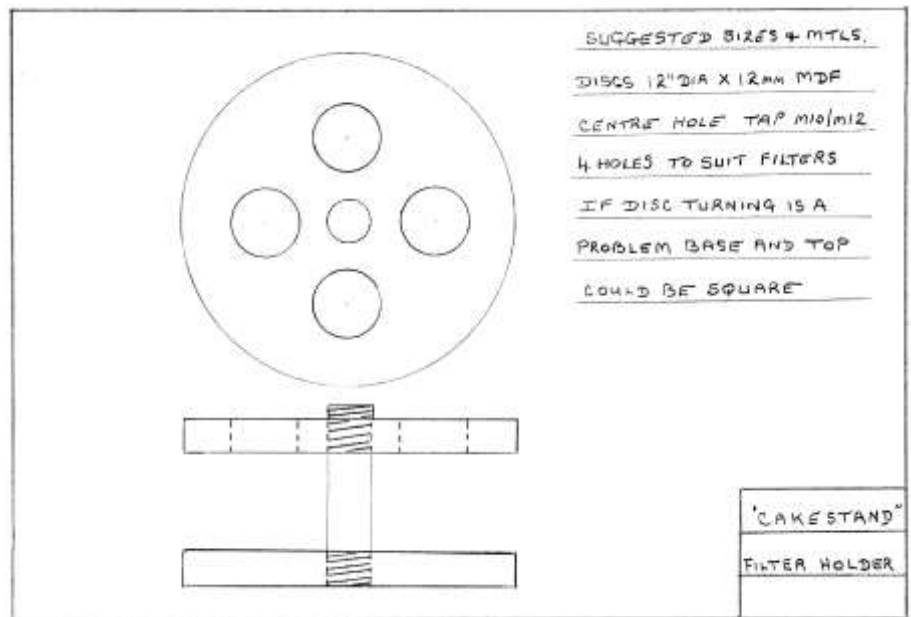
As a filter it worked well but on its own still too slow for my liking. So I came up with the idea of a multiple holder, adjustable in height, simple and cheap. When I sketched it out the first time I thought it looked like my Gran's old cake stand, hence the name.

I have a fully equipped workshop as I was an engineer all my working life. Turning large diameter discs is no problem, likewise drilling corks but a semi competent DIY man should be able to come up with a variation on the basic principles. I have used 12mm MDF board for the top and bottom discs but there is no reason why these cannot be squares.

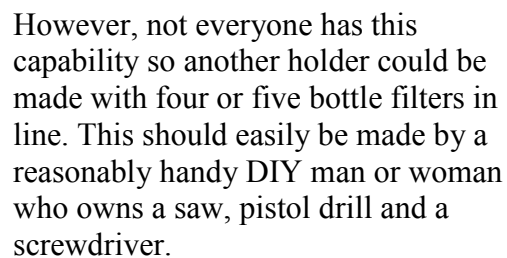
The centre column is either M10 or M12 but this can be increased if needed. It is called either threaded rod or studding, depending who it is bought from i.e. Wicks, B&Q, Screwfix etc.

The holes to hold the bottle filters can be cut with a large hole saw in a pistol drill and the diameter of these holes will depend on the bottles used. My bottles will need a 60mm diameter hole. The centre holes to take the threaded rod will need a drill and tap of the appropriate size. A friendly engineering shop should do it if a bribe of your finest brew is made. I've yet to find an engineer that doesn't drink.

If your home brewery has the room, again there is no reason multiple bottle filters cannot be mounted in a line. This would eliminate the need to turn large diameters but at the expense of being easily adjustable for height. All in all it gives plenty of scope for adaptation. If anyone is really stuck then I would do the work for free. The materials cost and postage is down to you.



Here is a simpler and cheaper variation of the “Cake stand” filter holder. Owning a good size workshop with it’s variety of tools and machines presents me with no problems with regard to turning large diameter discs or drilling and tapping.



Materials can be MDF, plywood or 12mm pine. I have deliberately left out dimensions as these will depend on the makers needs. Space, height, length, width and storage in the brewery will all have to be taken into consideration.

There would be no need to buy threaded rod or taps and drills. With no means of adjusting the height some

thought will have to go in before making the side pieces. These would be easily replaced or cut down if so needed. I would recommend that glue is not used on the side pieces until final height is settled.

A further refinement would be to cut the two side pieces horizontally and screw on four strips, two on each end. These strips could have a series of holes which will give the holder a measure of vertical adjustment

Happy filtering!

MARY CHRISTMAS



9% ABV, 32.28% ALC/VOL
Bottled 12-5-2011, West Berlin

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The grains & hops boiled in 4 litres of water for 60min. Add the orange peel & all the spices 15mins from end of the boil.

After the boil, strain the liquid (use a sieve/colander of at least 5 litres capacity) into a sterilized fermenting bin containing the dry malt extract (DME) & 420g of sugar. "Sparge" the hops etc. by pouring water from a hot kettle over them. This process is repeated using colder water each time until the required volume (8.5 litres) is reached.

Stir the extract & sugar until they are both dissolved, the stirring also helps to aerate the liquid thus allowing a good fermentation.

When the liquid temperature falls to less than 30, add the (preferably) re-hydrated yeast & cover the bin, **DO NOT SEAL IT!**

Try to keep the bin at a steady temperature (18-22°C).

After the "primary" fermentation you can transfer the beer to another sterilized bin to "clear" or you can keep it where is to "clear" (the usually allowed for this process is about a week), keep covered.

Note:- The final gravity given can vary more than ± 2 points, mostly depending on the yeast used.

Prime the bottles with normal household granulated ("conditioning") sugar at the rate of 4.725g per litre (equivalent to 1½ level 5ml tsp per litre), add the beer, seal the bottles & keep somewhere warm (& preferably on the dark side) for about a week.

After the "secondary" fermentation, keep the bottles in a dark place, ideally cool & free from rapid temperature changes & draughts but not in a 'fridge!

When sampling Abbey/Trappist & Xmas ales I pour approx 40% of the bottle into a glass, sup that & then pour another 40% & see if the taste is any different (it normally is). The remaining drink is gently swirled in the bottle before emptying into the glass, this is *could* be the best part of all, the sediment which contains yeast & is rich in any spices etc., which may have been added.

MALT EASTER STOUT

Peter Laycock

This is an experimental (i. e. not made yet) brew & I intend making it ready for drinking next Easter (in 2015, Easter Sunday falls on the 5th April), so, sometime in early January should be the ideal time to brew it. But see [IT'S JUST A MATTER OF TIME!](#)

Munton's Spraymalt Light	500g	Calc.
Crushed crystal malt	200g	O.G. 43/41 (after priming)
Black malt	75g	F.G. 7
Roast barley	75g	Initial/Final Vol. 8
Chocolate malt	50g	% ALC. 4.9
Cocoa powder (optional)	5 tsp (11g)	Bitterness EBU 41
Sugar	200 + 4.725g/l primer (1.5 level 5ml tsp)	Colour EBC 243
Fuggles hops (4.5%)	26g (Home grown)	
Ale yeast (Wilko Dark Velvet Stout)		

Note:- The boil time for the hops + grains only in 3 litres of water is 60min., add the cocoa powder after 45 mins.

Use the same method as "[MARY CHRISTMAS](#)".

Recipe notes:-

The coloured malts are heavily featured in this recipe & may not be to the taste of many drinkers, so be warned! It may take extra time to "come good" so be very patient.

I specify Challenger & Fuggles as I grow them in my garden, to me, they give a decent flavour to ales individually or when combined &, to be honest, any "ale" hops can be used, but not in the same quantities

(use the YoBrew “Beer Kit Calc’s Etc” & the “Extract Calc” to find out more). The calculated bitterness is around the Beamish, Guinness & Murphy’s levels.
 Hopefully the cocoa powder will give a chocolaty flavour, (well, most people associate Easter with chocolate, don’t they?).

IT’S JUST A MATTER OF TIME! (Part two)

Peter Laycock

In the “[YoBrew Annual 2014](#)” (p12) I briefly mentioned the importance of keeping beers until they have fully matured. In previous YoBrew publications (“[YoBrew Annual 2013](#)”, p23) I mentioned the keeping homemade beers & kits & I gave similar recommendations for wines in the (“[Harvest Special](#)”, p5-10). All homemade beers, wines & ciders etc. should improve with keeping but it is worth remembering that all brews have a “shelf life”. The generalizations made in these articles are just that. Some brews are ready for drinking before the “recommended” date but the converse does apply & a few taste much better after a few more weeks or months. A “Boot’s Premium Lager” (remember them?) comes to mind, I liked their budget lager & so I made the more expensive kit, it was terribly, even after four months or more. I poured it away. A year later I found a bottle that I had missed & surreptitiously took a taste. It was possibly the best lager I had tasted & sadly, I threw it all away after Boot’s had stopped selling homebrew stuff! On a cautionary note, this does not work for Stella or “Bud” etc.

One beer that does not fit in with my “general recommendations” is “Brer Fox”. I would have thought that after six months it would be “something like”. In all fairness, the recommendations are not based upon scientific fact but based on my personal opinions, other brewers I have talked to all have their differering opinions but the time scales are all of a similar order.

My notes are included in the following examples for completeness.

BRER FOX

Spraymalt Light	1000g	Calc.
Black malt	30	O.G. 61/63.7 (after priming)
Sugar	400 + 6.3g/l primer (2 level 5ml tsp)	F.G. 9
Fuggles (H. grown)	6g	Initial Vol. 8.5
Challengers (H. grown)	6g	% ALC. 7.3
Saaz (Hallertauer)	3g (15)	Bitterness EBU 29
Orange peel (zest)	6g (15min)	Colour EBC 44
Coriander	6g (15min)	
Woodforde’s Sundew yeast (recovered) was used.		
19/4/13	Made, black malt & hops boiled together in 2l water for 40 min., the late “additions” were added for the last 15 min.	
3/5/13	Bottled with 6.3g sugar /litre.	
25/7/13	Fantastic head/cond., colour about right (?). Good mix of hops, peel & coriander without being assertive but far too young Yeast well behaved.	
10/10/13	Not “memorable”, short aftertaste.	
27/2/14	What a difference 4 months make (or 8 months). Lovely, warming taste, head/cond. OK. The orange & coriander not obvious, well rounded.	

I personally believe that black malt & roast barley need extra time to become stable & different hops plus other herbs & spices need time to “marry”. This high alcohol ale contains black malt, three types of hop,

orange peel & coriander so only six month to fully mature seems possibly a bit too optimistic. To me, the predicated time for the maturation of this beer is quite understandable for the reasons stated. My general rules (recommendations) on wines involve keeping the wines for at least three months in bulk maturation before bottling & a further two weeks (minimum) before trying. This is for the simplest of wines made with supermarket Tetra Pak fruit juices.

<u>GRAPPLE ROSÉ</u>		
Red grape juice	2 litre	Calculations (4.7l original vol.):-
Apple juice	1 litre	O.G. 1078
Sugar	560g	F.G. 994
Bentonite	5g	Alcohol 11.4%
Nutrient	“Dash”	Final acidity 0.6%
Wine yeast		Tannin 0.09%
<p>The wines assumes:- Apple juice contains approx. 11g of sugar/100ml Grape juice (red or white) contains approx. 15.6g of sugar/100ml</p> <p>21/5/13 Sugar dissolved in 380ml water to give approx. 700ml, SG around 1300. Fermented with 1 litre of each juice. 31/5/13 Last juice added (<4 l) made up to 4.7 l. 1030. 12/7/13 Racked. 20/9/13 Bottled.</p> <p>10/11/13 OK, nothing wrong, but rather lacking in character. Better when left (overnight) to “breath”. 18/1/14 Much improved. Rather fruity (cranberry?). 15/2/14 Getting better (V. good).</p>		

O. K., I did not keep the wine for the full “recommended” maturation period but this simple wine should have been more or less ready after two months in the demijohn & just less than two months in the bottle.

With homebrewed drinks, different bottles or the same brew can taste slightly different & also, with complex brews, they can change when they get further down the glass or even change when you take a sip & you get different perceptions as the drink goes down.



AN ACCOUNT OF THE NAWB ANNUAL SHOW

James Smith & Kelly Muir

I have been making wine for the last two years and thoroughly enjoy designing recipes, researching and sourcing different ingredients and processes for use in my wine making. The craft inevitably develops a thirst in you for tasting a broad range of drinks of different styles, character and ingredients. It creates a desire to replicate those you like. As great as "home" brewing is, with none of my friends being wine makers, and with no local wine circles to join, I have quickly come to feel trapped in a bubble, unable to judge my "successes", and gain any guidance on improving my wines. Without having anyone else's homemade drinks to compare to mine, it is very easy to start believing that what you do is correct and that what you are brewing is as good as it can get. There are a number of good and bad wine making books, online forums, sites and You Tube videos to help and hinder with your wine making, but the one major factor which is missing in all of these mediums and the most crucial part of wine making, is the ability to taste!

I asked fellow editor Peter Laycock if he knew of any wine making competitions (as talked about in CJJ Berrys First Steps in Wine Making), with the aim of attending a show and hopefully tasting as many different wines as possible to soak up as much wine making experience as I could. Peter directed me toward the National Association of Wine and Beer Makers (NAWB), whom I immediately contacted to enquire about any upcoming events. The NAWB Chairman, Peter Robinson soon replied, stating that their Annual Show was to be held at The Royal Court Hotel in Coventry from Friday 4th April to Sunday 6th April. Peter mentioned they were looking for stewards to work alongside the show judges, which would provide an opportunity to try show entrees, and learn about what the judges look for in determining a good wine. Highly excited by this, my partner and I instantly signed up to become members and bought our weekend tickets for the show.

We were asked to arrive at 1pm on the Friday along with the 30 or so other stewards, to initially help out with the bottle reception. The stewards' first task was to lay out the 1,752 bottles into the 91 various classes, as the bottles came in from contenders. The categories for the wines ranged from; Aperitif, Table, Sparkling, Fortified and Dessert wines made from either kits, concentrates, grain, vegetable, flowers, leaf, honey (mead) or fruit, including citrus, gooseberry, apple, grape, stone fruit, elderberries, blackberries and bilberries. Categories included wines of all colour as well as sparkling. The categories for beers ranged from light lager, through to brown ales, porter and stouts. There were also categories for beginners and judges. Setting out took until about 5pm by which time the show room was looking amazingly stocked and appealing with so many well presented clear yellow, amber, pink, red and brown bottles ready for judging to commence the following morning.



That evening a social wine tasting event was held: On offer were 4 beers: A rye beer, a bitter, an amber ale and a porter. 6 wines were also available including; a dry white grape & guava, a medium dry white grape, guava & lychee, a medium social apricot & peach, a strawberry & raspberry rose, a dry red elderberry sultana and a dessert damson wine: an excellent range of very unique, full flavoured and full bodied drinks, clearly products of specialists who had been learning the craft over many years and it gave a taste of the things to come.

The judging of the 1,752 bottles ran from 9am on Saturday morning to 1pm Saturday. There were around 40 judges present, with accompanying stewards. Each pair were allocated a number of categories, resulting in approximately 40 wines or beers to mark each, the aim being to determine the top 6 from each category. Each drink was marked upon presentation of the bottle (up to 2 points), clarity (up to 4 points),

colour (up to 4 points), bouquet (up to 10 points), and the all important flavour (up to 30 points), resulting in an overall score out of 50.

As stewards it was our responsibility to pour a little of each bottle into the judges glasses and our own, prior to sampling the bouquet and flavour. This was followed by swallowing as much or as little as we liked, discarding the remainder into our self crafted spittoons, then recording the achieved marks. The glasses were then rinsed and placed upside down in the drying racks, before moving onto the next bottle to sample.

The judging session was a highly educational experience, in which anyone with an interest in wine would thrive: as well as being able to taste 40 various, competition level wines, ranging in ingredients, styles and quality, it was great to be working alongside a *National Guild of Wine and Beer Judges (NGWBJ)* judge and learn about what makes a good wine. These have ideally; balanced fullness of flavour, acidity, tannin and alcohol content. Amongst those we tasted were examples of perfectly balanced and poorly balanced wines as well as some that showed varying degrees of negative qualities due to infection, giving flavours of "geranium", "mousiness" or "cigarette ash", or due to contaminants, giving flavours of "cardboard" or "marmite".

Bias was avoided by judges not being allowed to work on categories in which they had entered themselves, and with the use of adhesive labels covering each entrant's name on the bottles. On marking the wines, it was then possible to rank the top six in order, with 1st, 2nd, 3rd, 4th, Highly Commended and Commended stickers and rosettes being fixed to the winning bottles. The labels were then uncovered, and the certificates written for the winners of each category.

After lunch there was a commercial wine tasting session. Although all the wines were very drinkable, the commercial varieties seemed somewhat bland and unexciting following the full flavoured, varied drinks of the mornings' country wines. The wine tasting session lead into the presentation of certificates and trophies for most of the mornings' winners. The contenders then collected their entrees, with the stewards completing their final duty of checking each bottle before they were taken out of the show room, ensuring that the correct bottles were collected.

The rest of the afternoon allowed time to relax and get ready for the Saturday evening three course dinner and dance (dancing optional). Sticking to the rule of no commercial wines being consumed within the show room (for which the Hotel waived their usual £1,000 corking fee for consumption of commercial alcohol), drinking was kept to homemade wines and beers only, with many of the winning wines circulated around the tables during and after dinner. I personally used this years' show for research purposes and to meet other brewers so I had not even considered entering any of my own wines. Therefore, when finally uncorking my own wines to pass around our table (at which sat 4 judges), I was a little apprehensive as to how they would be received. The reception of the wines perfectly encapsulated the mindset of the Association. Everyone who tasted them was extremely enthusiastic and seemed honoured that we had taken to the craft. The constructive feedback given was of great benefit and I appreciated their praise.

Prior to attending the event, I had wondered whether the experienced wine makers would be guarded about their experience and knowledge, but rarely have I met a group of people who were so willing to give advice and encouragement to potential competitors. During the evening, fellow members were eager to meet us and equally as forthcoming with tasters of their own wines and beers.

After dinner had been served it was time for the presentation of the major trophies. Some of these were awarded to a number of new entrants, and some to the Associations long standing masters of wine and beer making.

The evening continued with everyone drinking merrily, while some took to the dance floor. The drinking and dancing went on until everyone had drunk enough (or too much in some cases) and the revellers began to stagger off back to their rooms.

The next morning was the Annual General Meeting, which we decided not to attend, due to being absolute new comers, and also having a train to catch. We departed shortly after breakfast and discussed the weekend on the way to the train station. We both agreed that it had been one of the most enjoyable social weekends we

had experienced in a long while. Countless tips were picked up which have already been put into practice and I am sure will show marked improvements in our wines. One of the most beneficial aspects was making new contacts, many of whom I have since contacted to enquire about techniques, recipes and about attending future shows.

One area of concern that was highlighted by some of the members over the weekend, was regarding the future of wine and beer making as a hobby. Back in the 1970s and 80s, the cost of wine was relatively more expensive than it is now, inspiring people to make their own wine from a wide range of cheap or free ingredients. Back in the home brew heyday the number of bottles entered in the National Show was approximately 5,000 and there were wine circles and federations all over the UK. This trend has seen a huge decline and there are no wine circles or federations left in our hometown of Liverpool.

When new young winemakers attend meetings nowadays, they are often put off as there are not many others of a similar age. Many do not return after their first meeting. If people new to wine and beer making carry out the craft only in their own homes, they miss the benefit of sharing ideas and judging one another's wine with the aim of improving their methods. The standard of their products will ultimately decline and the practice of creating recipes may die out. It is a tragic shame that young winemakers are put off joining an association due to a disparity in age. For those that do get involved, they will discover that there are no better influences than those who have been fine tuning the art for the last 30 to 40 years.

There is a current revolution of craft beer in the UK, with more breweries than ever making exciting and experimental beer. This trend however does not seem to have been mirrored in craft winemaking. This is understandable in a country where our climate favours grains over vines. With the success of experimentation with ingredients by associations such as the NAWB, wines of as good quality as (if not better than) commercial wines, can be made in this country. It is far easier to accomplish this in an environment where tasting is possible, such as wine circles and federations.

THE COST OF WINE

James Smith

As a home brewer and with an interest in sourcing / growing / foraging my own ingredients to make my wines, I was curious as to how much a bottle of wine costs me, in comparison to wine made from a kit, and against wine purchased from a shop.

Equipment - Country & Kit Wine Making

With both "country" wine making and making wines from kit, certain equipment is required which will prove an initial outlay cost, which obviously does not apply to your shop bought wines: Prices given are those from my local home brew shop, Love Brewing:

Primary Fermenter – 10 litre food grade bucket with lid and airlock - £7.50

Secondary Fermenter – Gallon glass or plastic demijohn and airlock - £5

Fine Muslin (Straining Bag) - £5.30

Funnel - £2

Siphon - £5

Hydrometer for SG (Standard Gravity) readings - £4

250ml measuring cylinder - £3.50

Corker - £17.72

Wine bottles - Free (reusing old empties)

Total initial outlay - approximately £50

Country Wine Making

The following additives / consumables are needed when making "country" wines:

Sterilisation Powder / Tablets - £2 / 100g

Finings - £3 (Treats ~100 litres)

Campden Tablets - £2.75 / 100g

Corks - £3.83 / 30
 Shrink Tops - £1.87 / 30
 Yeast - £1.40 / 5g
 Yeast Nutrient - £3.65 / 35g
 Pectic Enzyme Powder - £3.50 / 45g
 Potassium Sorbate (Fermentation stopper) - £3.25 / 30g
 Tartaric Acid - £3.65 / 100g
 Calcium Carbonate - £3.35 / 90g
 Oak Chips - £3.49 / 30g

If we presume that approximately 2 Campden tablets, 5g of sterilisation powder, yeast, yeast nutrient and pectic enzyme are used per gallon, as well as perhaps 5g of either tartaric acid, calcium carbonate and / or oak chips, one treatment of finings, 1 cork and shrink top shall be used, than the total price of additives / consumables per bottle of country wine is approximately 68p.

If we now consider the cost of ingredients: Pete shows above how a gallon of wine can be made from 3 litres of supermarket fruit juice, which often costs £3. Alternatively, during Summer or Autumn you may find apples, blackberries or elderberries, which will cost you nothing.

Considering the cost of additives / consumables and ingredients per bottle, than the total price per bottle of homemade wine may range from 68p per bottle (where ingredients were foraged / grown) to £1.18 per bottle where juices have been used.

Kit Wine Making

To compare this to a bottle of kit wine, the cost per bottle of additives / consumables (required in addition to the kit), may typically include a cork and shrink top, sterilisation powder, finings and Campden, with the total price per bottle being approximately 24p. The price of kit wine to make a gallon from [Love Brewing](#), is priced at £12.74, which would equate to (including the cost of additives / consumables) be £2.37 per bottle.



With the average price of a bottle of wine in the shops being around £5 per bottle, from an economical perspective it would make sense to make your own wine at home. A kit wine shall therefore enable you to enjoy wine at less than half this price, and from doing a little bit of foraging, and sourcing ingredients

yourself you can half this cost again.



If you are reading this, then it is probably not solely this financial incentive that drives you to make your own wines, but the joy of tasting your own created recipes and the (fermented) fruits of your labour, but it is nice to know that from becoming a country wine maker (and making an original investment of £50), you can either save 75% of what you previously spent on wine, or (most probably), you can drink four times as much wine as you did before!

... Always make sure that you drink responsibly ;-)




All monetary contributions are very welcome but please ensure that all payments (cheques only) are made payable to Peter

[Continued on page 35](#)

BEER COLOURS & MORE

Peter Laycock

Lagers & ales are the two most common drinks made by fermenting grains. They are sub-divided into 23 main types by the [American Beer Judge Certification Program](#) (BJCP), they are sub-divided yet again. Here we are only concerned with a few main brews which are widely available here in the UK. The main parameters are shown as typically general characteristics for the style. No “styles” are set in concrete (or anything else!).

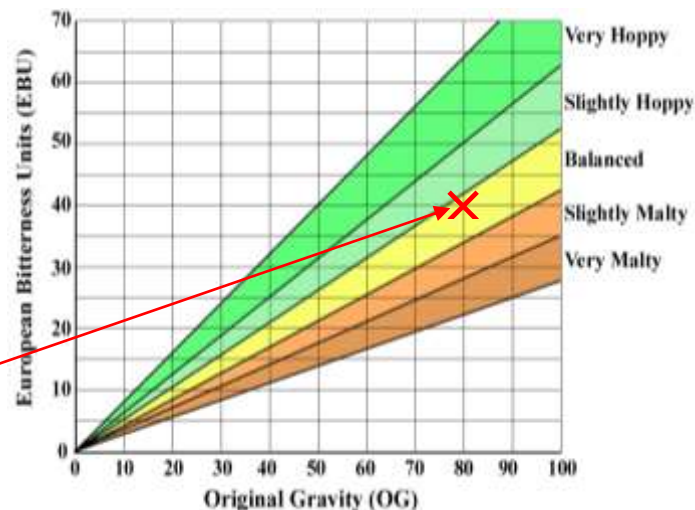
STYLE	OG	FG	% ABV	EBU	EBC
LAGERS					
Light Lager	1040-56	1004-12	4.7-6.0	15-25	4-12
Amber Lager	1045-55	1010-15	4.5-5.7	18-30	20-32
Dark Lager	1048-56	1010-16	4.5-5.6	18-28	28-55
Pilsner	1044-56	1013-17	4.2-5.4	25-45	7-12
ALES					
Mild/Brown Ale	1030-50	1008-13	2.8-5.4	10-40	24-44
Pale Ale	1032-50	1007-15	3.2-6	25-55	8-35
India Pale Ale	1050-74	1010-17	4.5-7	25-60	16-28
Porter	1040-52	1008-14	8-12	18-35	40-60
Baltic Porter	1060-90	1016-24	5.5-9.5	20-40	34-60
Dry Stout	1036-49	1007-10	4.0-5.1	30-44	50-80
Foreign Extra Stout	1056-75	1010-18	5.5-8.0	30-70	60-80
Russian Imperial Stout	1075-95	1018-30	8.0-12.0	50-90	60-81
Weizen/Weissbier (Light Wheat Beer)	1044-52	1008-14	4.3-5.6	8-18	4-16
Dunkelweizen (Dark Wheat Beer)	1044-56	1010-14	4.3-5.6	10-18	28-45
Old Ale	1060-90	1015-22	6.0-9.0	30-60	20-43
Barley wine	1080-1120	1018-30	8.0-12.0	35-70	16-44
Belgian Blonde Ale	1062-75	1008-16	6.0-7.5	20-30	8-12
Belgian Dubbel	1062-75	1010-18	6.0-7.5	15-25	20-28
Belgian Tripel	1075-85	1010-16	7.5-9.0	25-38	9-16
	OG This is the Original Gravity of the beer.	FG The Final Gravity of the beer.	% ABV The percentage alcohol content.	EBU Bitterness - European Bitterness Units	EBC Beer colour - European Brewery Convention

NOTE:- The standard American beer colour system, the SRM or **S**tandard **R**eference **M**ethod, has units which are approximately half the EBC value (0.508 to be exact).



The Hop Bitterness/Gravity ratio, when used, is sometimes referred to as the BU/GU ratio (**B**itterness **U**nit/**G**ravity **U**nit). A beer whose bitterness is 40EBU & an OG of 80 (or 1080) has a BU/GU ratio of:-

$$40/80 = 0.5 \text{ (which is classed as "balanced" – assuming you can be bothered)}$$



Note:- The table of styles along with the colour chart & graph should only be taken as rough guides only.

THE PINT OF NO RETURN

Peter Laycock

Here, in the UK, the standard sizes for beer in pubs & clubs etc. is 1 pint (20 fluid ounces) & ½ pint measures. Most beers are sold in “dead” measures where they should be filled to the top. A large *minority* come in the sensible “pint to line” glasses.

Trading Standards say “*It is illegal to give short measure. However, the pub must measure the beer in one of the following ways:*

Crown stamped, line glass

This will hold 1 pint of liquid to the line and allows room for a head as the glass is over 1 pint in size.

Crown stamped, brim glass

This will hold at least 1 pint when filled to the brim. However, to allow for a head on certain beers you may not receive 100% liquid. Most publicans will top up your pint if requested. If you consider the head to be more than 5% of the pint and the publican refuses to top up, you may be receiving short measure, contact us.

Unstamped, oversized glass

This glass is legal if a crown stamped beer measuring instrument (beer meter) is used to measure your pint. The glass is generally over 1 pint in size so your beer may not come to the brim of the glass. However, if you consider that the meter is faulty and giving short measure, contact us.”

Well, the obvious questions are “What is 5%?” & “How much is it costing me?” Read on dear reader.

NOTE:- All measurements are *very* approximate, use as a guide only!

Liquids are measured to the bottom of the meniscus.

				
Short	12mm	24mm	15mm	15mm
Short (%)	10%	24%	12.5%	10%
	Tulip	Conique	Nonic	Amstel
Ext./int. dia. top mm	84/80	89/85	86/82	74/70
Ext. height mm	16	15	150	220

	Distance from glass top	Distance from glass top	Distance from glass top	Distance from glass top
5% Short	6mm (0.24in)	5mm (0.20in)	6mm (0.24in)	8mm (0.32in)
10% Short	12mm (0.48in)	10mm (0.40in)	12mm (0.48in)	15mm (0.59in)

500ml in a pint pot will be approx. 12% short.

How much is it costing you?

Cost per pint	£2.40	£2.60	£2.80	£3.00	£3.10	£3.20	£3.30	£3.40	£3.50	£3.60	£3.70	£3.80	£3.90	£4.00	£4.10	£4.20	£4.30
5% Short cost	£0.12	£0.13	£0.14	£0.15	£0.16	£0.16	£0.17	£0.17	£0.18	£0.18	£0.19	£0.19	£0.20	£0.20	£0.21	£0.21	£0.22
10% Short cost	£0.24	£0.26	£0.28	£0.30	£0.31	£0.32	£0.33	£0.34	£0.35	£0.36	£0.37	£0.38	£0.39	£0.40	£0.41	£0.42	£0.43

The home brewer uses her/his favourite glass & does not care how full it is, just as long as it is not empty!

GOLDILOCKS

Peter Laycock

No, this was not my nick-name as a child; in this case it refers to “ideal” beer & wine etc. drinking temperatures which I refer to as the “Goldilocks State”:- *It’s not too hot, not too cold. It’s jussst right!*

SOME TYPICAL BEER DRINKING TEMPERATURES.

These figures are a rough guide; they should only be regarded as “typical” as all beers may not conform, especially amongst the Abbey/Trappist beers. I have collated the information from various sources & cannot vouch for their accuracy or whether a degree or three deviation makes any discernable difference.

Style	Temp °C	Style	Temp °C
Abbey/Trappist <8.5% ABV	10-14	Kriek (Cherry)	9-13
Abbey/Trappist >8.5% ABV	15-18	Lager inc. Munich & Vienna, Helles	9
Altbier	9	Lambic Fruit	8-9
Baltic Stout/Porter	13-18	Lambic/Gueuze	9-13
Barley Wine	10-13	Marzen/Oktoberfest/Maibock	9
Belgian Ale	7-12	Old brown Lager (Bruin)	8-9
Belgian Strong Ale	10	Pilsner, Golden Lager	9
Biere de Garde	10-13	Porter inc. Alaskan	10-13
Bitter, ESB, IPA, Old ale, Pale Ale, Strong Ale	10-13	Rauchbier	9-12
Bock, Double Bock	9	Saison	10-13
Brown/Mild Ale	10-13	Scottish Ale inc. Strong & Wee Heavy	10-13
Dark lager/Dunkle/Schwarzbier	9-11	Stout, Dry, Sweet, Milk, Oatmeal, Oyster, Irish	10-13
Dortmunder	9	Tripel	10+
Flemish Red/Brown	9-13	Weiss/Wit/Wheat - dark	9-12
Framboise (Raspberry)	9-12	Weiss/Wit/Wheat - light	9-11
Imperial Stout	13-18	Wheat - Belgian	9-10
Irish Red Ale	9-10	Rubbish beers & lagers	0-5
Kölsch	9		

CIDER DRINKING TEMPERATURES

This may vary between room temperature to about 12°C depending on your personal preferences; most commercial “ciders” are drunk very cold, preferably with lots of ice to kill the horrible taste!

SIMPLIFIED WINE DRINKING TEMPERATURES

Style	Temp °C
Champagne, Cava & other Sparkling wines	6-8
Port & Sherry	12-18
Red	14-18
Rosé	12-14
White	8-12
Rubbish wines	0-5

SPIRIT DRINKING TEMPERATURES

Spirits are normally drunk at “room temperature” (20°C).

Conclusion

Drinks all have a “Goldilocks State” which may or may not agree with the temperatures given above but, as with a lot of drinks, it is worthwhile (& very pleasurable) experimenting.

Footnote:-

As far as I know, Goldilocks does not usually drink wine; she likes to stick to her gin (1 shot) & absinthe (½ shot), served in a Martini glass with a maraschino cherry & no ice at 18-20°C but, occasionally, she likes just the three beers!





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Pete's YoBrew Beer, Wine & Jam Calc's.

www.yobrew.co.uk/calculators.php

Beer

Beer Name	Barton Bridge Bitter	Wt	Chate	% Wt	% Sugar	Wt	Chate	% Wt	% Sugar
MALTS & SUGARS									
Pale malt	2500 g								
Old Ale malt									
Lager malt (Pilsner)									
Extract (w/est-light)									
Extract (dry - extra light)									
Black									
Chocolate									
Crystal (light)	210 g								

Wine

Wine	Apple	Cherry	Grape	Grapefruit	Five Alive
Apple	1000 g				
Cherry		1000 g			
Grape			1000 g		
Grapefruit				1000 g	
Five Alive					1000 g

Cocktails

Cocktail	Wt	Chate	% Wt	% Sugar
1. Gin & Tonic	100 g			
2. Vodka	100 g			
3. Whisky	100 g			
4. Wine (red/white/dessert)	100 g			
5. Wine (red/white/dry)	100 g			
6. Beer	100 g			


Jam

Jam	Wt	Chate	% Wt	% Sugar
1. Apple	1000 g			
2. Cherry	1000 g			
3. Grape	1000 g			
4. Grapefruit	1000 g			
5. Five Alive	1000 g			

Other Calculations

Calculation	Wt	Chate	% Wt	% Sugar
1. Beer	1000 g			
2. Wine	1000 g			
3. Cider	1000 g			

Welcome to ... Pete's Pint Pot



An esoteric site where you will find answers to questions you never even bothered to think about!

The site contains much information about brewing beers, wines, ciders & meads etc, at home, either from kits or starting from scratch. Many recipes are included & the diabetes sufferers are not forgotten.

The non-drinkers are catered for with recipes for teas, coffees & non-alcoholic cocktails – many are ideally suited to children. Other non-drink pages are present, mainly devoted music, china painting & photography (both image manipulation & a “Nice” page of beautiful, iconic photographs).

For the technically minded there is a circuit for an electronic brew heater controller, but there is something for the absolute beginner, everybody is welcome here.

www.PetesPintPot.co.uk