



Portland Winemakers Club

December 2024

“Bob’s Blurb”

2024 Monthly Agendas

January 17th,

Discuss plans and ideas for 2024

January 26st,

Gala

February 14th,

Speaker: Dr. Rich DeScenzo from ETS Labs, “Indigenous yeast fermentation observations”.

NOTE: This is in place of our normal Feb. 21st meeting.

March 20th,

Tasting of members barrel samples.

April 17th,

Tips and tricks and demo night.

May 15th,

Tasting & judging, member produced Bordeaux Reds

June 19th,

Tasting & judging, members produced all Whites, Rose’ & sparkling

July - No meeting

Annual Picnic 13th, \$10 ea. fee

August 21st,

Tasting & judging, member produced other Reds & fruit wines

September 18th,

Speaker: Geologist Dr. Scott Burns, “Tasting Terrior in the Pacific Northwest”

October 16th,

Tasting & judging, member produced Pinot Noir

November 20th,

Crush Talk

December 11th,

Elections, Planning for Next Year

Wine-related tours may be scheduled on non-meeting days.



December is busy with holidays. Wine waits for no one, so hopefully you can weave your necessary wine work into the busy holiday schedule. That includes this months meeting , which is a week early and is our elections and planning meeting.

Please think about volunteering for one of our positions. It is all of our participation that allows the club to function at a high level educating our palates and wine making practices to bring greater enjoyment to everything wine!.

You all have something to bring, from tips and tricks, to asking the questions that other people are thinking of but did not get around to asking. See you on the 11th and help set the agenda and direction for the club for 2025.

P.S. I will bring my Sentia tester again if you want to check if your malolactic fermentation is done.

Regards, Bob



**Happy Holidays!
Merry Christmas!
Happy New Year!**



Upcoming events / Save the date

The next PWC meeting is scheduled for Wednesday, December 11th in the basement of the Aloha Grange starting at 7:00 pm. This is our Elections and planning for Next Year meeting. Bring a bottle to share and a bottle for the exchange table.

- Take time to visit the PWC website: portlandwinemakersclub.com where there are Newsletters archived back to 2007.
- Also, visit our public group Facebook page: “Portland Winemakers Club” [facebook.com](https://www.facebook.com) Give it a look, join the discussions, and enter some posts of your own.

November Meeting Notes

Members present: Approx. 40

- Treasurer Barb Thomson – Reminded everyone to pay their 2025 dues of \$25 per person and to sign a new waiver.
- Bob Theonen said it was a record year for the grape purchase program and everyone has their grapes.
- Ken Stinger said he is retiring from the Secretary job as of the end of the year but will continue with the Newsletter.
- Paul Natale would welcome new ideas for wine education programs for the coming year.
- Paul Natale suggested we broadcast our meetings via Zoom so members too far away to drive could participate.
- Bill Brown handed out fliers for “Pioneer Glass” located in Tualatin. They have a warehouse stocking a wide range of wine bottle styles that can be purchased in small quantities. They also have a line of agglomerated corks with different levels of oxygen diffusion for fast , medium and slow aging rates.
- There was a discussion about possibly installing some sound deadening panels around our meeting area to improve the acoustics. Jan Walters suggested we arrange the tables three or four rows wide and more compact.
- Lynn Hilbert told us about Reese Vinyards South of Hillsboro. They have 40 rows of 40 year old vines, Pinot Noir and others that the owner wants to contract out to interested winemakers for 2025. You prune and otherwise tend the vines, pick and crush on site. The vineyard owner, Mike Reese sprays and collects \$0.75 a pound at harvest.
- Mike Sicard showed us a small steam cleaner he obtained for around \$130.
- Paul Rogers requested that we re-open our search for a more acceptable meeting location. Paul asked that everyone keep it on their minds.
- Please welcome new members Greg Dissen and Mark Eklund.
- The rest of the meeting was our annual “Crush Talk”
Fermentation problems and successes, foot stomping got as good yield as the crusher, own ferments from wild yeast, malolactic ferment progress, barrel aging started.





Reference Library

(updated 4-5-2024)

Here is a list of hobby winemaking manuals and other materials in the Secretary's file. They are available for downloading by e-mail or via an internet transfer service. Some are downloadable from the source such as Scott Lab. All are in PDF format.

- Scott Lab 2024 Winemaking Handbook –13.3MB – 144 pages
- Scott Lab 2024 - 2025 Cider Making Handbook – 6.2 MB – 96 pages
- Scott Lab 2018-2019 Sparkling Handbook – 8 MB – 58 pages
- Scott Lab 2022 Craft Distilling Handbook – 5.2 MB – 26 pages
- Anchor 2021 – 2022 Enology Harvest Guide 2.6 MB - 104 pages
- A Guide to Fining Wine, WA State University - 314 KB - 10 pages
- Barrel Care Procedures - The Beverage People - 100 KB - 2 pages
- Barrel Care Techniques - Pambianchi – 42 KB – 3 pages
- Enartis Handbook – 5.1 MB - 124 pages
- A Review Of Méthode Champenoise Production - 570 KB – 69 pages
- Sacramento Winemakers Winemaking Manual - 300 KB - 34 pages
- Sparkling Wine brief instructions - 20 KB - 3 pages
- The Home Winemakers Manual - Lum Eisenman - 14 MB – 178 pages
- MoreWine Guide to Red Winemaking - 1 MB - 74 pages
- MoreWine Guide to White Winemaking – 985 KB – 92 pages
- MoreWine Yeast and grape pairing – 258 KB – 9 pages
- Wine Flavors, Faults & Taints – 600 KB, 11 pages
- Daniel Pambianchi wine calculator set – 13.5 MB, 10 calculators



NOTE: This article appeared in a recent issue of the Oregonian news paper. Ed.

An Oregon pinot noir tops list of the best 100 budget-friendly wine buys of 2024 Oregon's iconic wine scene is no local secret, but it doesn't hurt to find one of its bottles at the top of another best-of list — especially when it's one that doesn't break the bank.

After blind tasting and reviewing more than 23,000 wines over the past year, Wine Enthusiast editors ranked the best 100 options under \$20. Inscription Pinot Noir, a 2022 bottle from King Estate Winery in Eugene, was the No.1 pick.

Wine critic Michael Alberty, who also writes about wine for The Oregonian/OregonLive, described the red as an "aromatic roller-coaster ride."

"The first sniff of the glass yields bright red cherries and orange zest," his review reads. "Then you get a burst of roasted red peppers, followed by a shot of espresso. Restrained acidity and velvety tannins accompany raspberry, smoked cherry and earthy oregano flavors."

Inscription Pinot Noir can be bought at retail stores and off restaurant menus across the country or online for \$20, according to a King Estate press release.

The bottle was ranked internationally, placing among wines from countries including the U.S. (which led the list with 42 selections), Italy, France, Argentina, Austria, Chile and Portugal. Oregon also claimed three other spots on the list.

Portlandia Winery's 2022 Pinot Gris came in at No. 73, 2022 Resplendent Pinot Noir from Erath Winery took No. 64 and Amalie Robert Estate ranked No. 10 for its 2022 Book Club White Wine. **Veronica Nocer**

Oak Alternatives

Written by Tim Vandergrift

Fashion comes and fashion goes in winemaking as in life. Hank Chorley got it right though, because oak has ruled for a very long time. The use of oak in the right amount can turn a merely average wine into a prize-winner. The delicate scent of vanilla, toastiness and smoke enhances the fruit flavors and aromas already present, forming a complex bouquet. Beyond adding aromas it can also be a more subtle enhancer, lending structure, tannin and balance to otherwise simple wines. Oak can also do yeoman work covering up flaws, reducing green or vegetal character in under-ripe wines. A small dose can lend a wine maturity and character.

On the other hand, the inappropriate or heavy-handed use of oak can damage wine, sometimes beyond repair. An oak overdose can take so many years of aging to mellow that the wine passes from fickle youth, through maturity, to feeble old age before the flavors are softened enough to make it drinkable. Anyone who has ever drunk an over-oaked wine will recognize the flavors and aromas of “Chateau Plywood” immediately.

Traditionally, only full-bodied red wines and richly-flavored whites like Chardonnays — and occasionally Sauvignon Blancs — are treated with oak. Floral or more delicate wines aren’t helped by oak, the coy charm of these subtle wines becomes lost in the blast of smoke, toast and vanilla.

Unfortunately, some time back in the mid-to-late 1980’s a certain winemaking nation full of kangaroos and poisonous fur-covered ducks discovered a niche for bookcase-flavored wines and went absolutely nuts with the oak. Because the wines released were in a very good price-point and aggressively marketed, they garnered a lot of fans who drank splintery Chardonnay and sawdust Shiraz, and loved it.

Today the pendulum has swung back, at least a little, with unoaked (sometimes sold as “unwooded”) versions of popular wines being seen, and even the Aussies have pulled way back from the bad old days of woodshop winemaking.

Many factors influence the type of oak and the method of application in wine. Forward-thinking commercial wineries try to achieve an oak flavor profile that is appropriate to the wine description, without overwhelming it. After all, their goal is for you to be able to enjoy the wine more or less immediately, come back, and give them more money for another bottle — so expect the oak character to be mellow as opposed to brutish.

And you too can customize your wine to your taste. Some people prefer a hearty wallop of oak character, especially in New-World style Chardonnay or California Cabernet Sauvignon. For these sylvanophiles, a little extra oak can go a long way.

First Things First: Oak Barrels

The traditional image of the winemaking cellar is of the cellar master, his face lined with the wisdom of experience, drawing a crimson stream of wine from his massive, sturdy oak barrel. Behind him, row after row of barrels sleep with their precious contents growing more potent, rich and valuable with each passing year, phenols slowly seeping from the wood into the wine, making vanilla magic in the cool dark.

Part of the unseen influence of oak barrel aging lies not only with this ability to impart wood flavors and aromas, but also from a process called *elevage*. This includes a plethora of biological and chemical reactions between oak and wine, the most important of which causes water and alcohol to evaporate from the wine in roughly equal measure. It varies by local humidity, oak type and barrel size and construction, but can amount to 6.0 gallons (23 L) from a standard 60-gallon (227-L) barrel in a single year. This concentrates the remaining wine, intensifying all of its flavors. This also makes it necessary to top up the barrel periodically to prevent the ullage (airspace) from oxidizing the remaining wine.

It's all a very pretty picture, but the truth is that between the cost of the barrel itself (some premium French oak barrels can go for \$2,000+ each) and the 10% loss of yield per year, it can be tough for some winemakers to go the barrel route. Some fine wineries don't use any barrels at all, relying on processed oak products to add wood character to their wines instead.

As a home winemaker, you don't need to use barrels either. There are a whole host of oak-alternative products out there which will lend toast, spice and vanilla flavors to your wine, stabilize color in reds, reduce green tannins, and enhance mouthfeel, all without putting a barrel in the dining room.

Lumbering Through the Forest

All of the oak used in alternative products is derived from the same sources as those used in traditional barrels: oak trees from France, Eastern Europe and the United States. Selected trees are harvested, sawn or split and dried, either in the open air or in special kilns. (Those dried in the open air are more expensive.) They are then typically allowed to "season" for several years. During this time, the naturally-occurring tannins mellow and become less aggressive. The wood is then cleaned up and processed. (For an detailed account of oak and barrel manufacture, see Frank J. Lipski's article, "Building Barrels" in the February-March 2004 issue of *WineMaker*.)

Trying to make a judgement on the character of your oak is a tough game: few oak products are labeled with the specific forest they were grown in, and the minutiae of Limousin versus Nevers and Missouri versus Oregon is mind-numbing and really only applies to barrel construction due to details of grain tightness and growth rings. (Limousin and Nevers are places in central France that are home to the most famous oak orchards. American oak largely comes from the US states of Missouri and Oregon.)

As a very general rule of thumb to guide your oak choices, American oak products will have a more aggressive character, more vanilla, tannin and "woodiness" than their French counterparts, which are smoother and perhaps a bit more delicate. New American oak barrels also cost roughly half that of new French oak barrels.



The Grind: Chunks, Chips, Sticks, Powder, Cubes and Staves.

Processed oak comes in five main forms: powder, shavings, chips, cubes (sometimes called "beans") and sticks or staves. They are available with a dark, light, or medium toast and you can sometimes choose between the woods of different countries and regions. They can be split into two categories, pre-fermentation and post-fermentation use, with a little overlap in between.

Powder and shavings (and sometimes beans and chips) are commonly added prior to fermentation. This allows the yeast to react to and modify the tannins and aromas of the oak. The yeast actually transforms the more intense oak compounds into less aromatic ones, making the oak smoother and less aggressive. In addition, fermenting with oak encourages the formation of polysaccharides, a type of very complex sugar, which adds weight to the wine and increases mouthfeel and the perception of length on the wines finish.

Staves and sticks (and sometimes beans and chips) are added post fermentation. While pre-fermentation oak is mellower, post-fermentation oak is another ball of wax. Instead of being transformed by yeast action, the oak aromatics and flavor compounds are simply extracted from the wood by the alcohol (almost all of the compounds are alcohol soluble as opposed to water-soluble). Without the influence of the yeast the aroma and flavor profile is much more aggressive and more tannic, and the level of toasting shows through to a greater degree.

Oak That's All Wet

The one form you'll want to avoid is the liquid underbelly of the oak alternatives, oak extract. It really is the instant coffee of the genre, complete with stale and unpleasant character. The only thing it really offers is instant gratification, and if you fall for its thin charms, the next thing you know you'll be eating spray-cheese from a can and buying scratch-off lottery tickets. Just say no.



There's no doubt oak extract is the most convenient way to get oak flavor and aroma in wine. Made by soaking oak chunks or chips in high-proof alcohol, all you do is add a measured amount of the liquid to your finished wine and stir. The trouble is that the flavor is harsh, with a "burnt" nose and not a lot of fresh, toasty oak. This is partly due to the high alcohol content of the extraction medium (neutral ethanol) and partly because nobody has seriously developed a high-quality shelf-stable version.

This isn't to say there's no place for extracts in winemaking. This is how big wineries add a touch-up of oak to their wines, by infusing a portion of the wine in with a huge dose of oak powder (imagine using a snow shovel to add oak to your carboy). After the oak flavors and aromas have been extracted, they filter the oak base wine and run trials to see how much they need to blend in to the main batch to hit the right character. Neat, easy, and they don't run the risk of over-oaking the entire batch.

While it's possible for home winemakers to make their own extract and use it in the same way, it's usually just as easy to add oak directly to your carboys — keep in mind that the oaked base-wine isn't good for anything else if you have any left over, unless you know of any beavers who like to drink.

Jammin' on Toastin'

A note on toast levels: all oak products are toasted to a greater or lesser degree, usually in natural gas or oak-fired ovens. Although natural gas is easier to control, oak-firing gives and extra layer of smoky complexity, which replicates the way barrels are traditionally toasted, over an open fire. This toasting is very rigorously controlled to produce a variety of flavors and aromas. In fact, it can be fine-tuned to make oak products with high levels of vanillin, tannin, 5-methyl furfural (a chemical that lends a sugary-creamy character that is very nice in Chardonnay) or even guaiacol (smoke). How about that, smoke has a science-name!

Choose a specific toast level to complement each wine. Usually light toasts go into whites, dark toasts into heavy reds. Sometimes a blend of lighter and darker toasts is used, to give both sweet vanilla notes and a layer of smokiness.

Quercus Pulvis: Taking a Powder

Looking like little more than sawdust, oak powder is a convenient and easy way to get oak flavor and aroma into your wine. The nicest thing about the powder is that it's so convenient; throw it in and ignore it. When you rack your wine, almost all the powder gets left behind in the bottom of the carboy. You get oak flavor, and no fuss.

One of the other nice things about powder is the high surface-area-to-mass ratio. Because the powder exposes so much surface area your wine will extract almost all of the flavor from it within a very short time: often less than 48 hours! That's why it can be added to the primary and racked away from in less than a week — its work is done almost immediately.

Quercus Fragmentus: Shavings and Chips

Made by pushing pieces of oak through a planer or a chipper, shavings and chips are in many respects similar to oak powder: no fuss or maintenance — oak flavor without the investment and worry of a barrel. Aside from the shape (shavings look either like curls from a plane, or like woody shredded wheat, while the chips look like the byproduct of a clumsy wood chisel session), the main difference lies in when you choose to use them, pre or post fermentation. While they don't have the extreme surface-area-to-mass ratio of powder, chips and shavings still have a high enough level to release virtually all of their character within a week or so of immersion in the wine.

Quercus Virga/Legumen/Ferula: Beans, Sticks and Staves

Beans, sticks and staves deliver the same yummy-toasty oak goodness in different configurations, making them either easier or harder to handle, depending on your point of view. The sticks are straight sections of oak staves, usually less than a foot long and looking a lot like paint-stirring sticks that spent too much time in the oven. They can be simply plunged into a carboy and allowed to soak and sink, and some of them even come with little holes drilled into each end, so that they can be strung together and hauled out as a piece. Staves are the same thing, only in Jolly Green Giant size, and often look like a barrel stave that left home to seek its fortune. They operate in the same way as sticks, but more slowly due to higher mass-to-surface-area ratio.

Oak beans are interesting: on the surface, these little cubes perform much as any other chunked or chipped oak material. However, due to their uniformity of size, they can actually be subjected to graduated toasting: that is, they can be toasted on one side to a depth of a little less than $\frac{3}{8}$ ths of an inch (a few millimeters), with the remaining oak cooked, but not darkened. Manufacturers claim that this configuration gives a more natural "barrel-like" experience, since barrels are only toasted to a shallow depth, and wine penetrates well beyond this.

Of course, this toasted/untoasted effect can be replicated by using a mixture of light and dark toasted oak products of any kind, so it might not be an exclusive advantage, but it really is a neat trick.

The much lower surface-to-mass ratio of these products means that they take longer to release their oak character, often over the course of several months. This makes them attractive as a "touch-up" oak, to increase the oak profile of a wine gradually. They can

be added to a carboy and the wine can be checked at regular intervals to see if it's hit the right level of oakiness, when they can be removed.

The Bottom of the Barrel

A note on handling oak products: they are all packed in a completely sanitary manner. There is no need to boil, or soak them in a sulfite solution or cook them in the microwave. Oak and other nicely-grained woods have a fascinating property of being able to maintain their sanitary character, as long as they are kept dry. The capillaries in the wood act like miniature bacterial dehydrators, killing off potential spoilage organisms. Store them cool and dry, and pitch them straight into the wine. If they do get damp, you can either poach them in boiling water, dry and microwave them on high for one or two minutes, or simply toss them out to be on the safe side.

Some people like to put their oak into a sock or a muslin sack or a nylon stocking (new, please!) in order to make it easier to retrieve and discard. This only works in an open primary fermenter — sure you can stuff a knee-high nylon full of oak chips through the neck of your carboy, but try getting it back out after the wood has had a chance to swell! The oak floating in suspension can be a bit tricky, clogging your racking tube when you go to siphon. You can get a bit of muslin or some such and tie it over the end of the racking tube, but that's tricky as well. The best solution is to simply wait until the fermentation has subsided. This will allow the oak powder or chips to settle out where they won't affect your racking cane.

If you are intent on a more aggressive oak profile, start slow: rather than add a lot of extra oak powder or chips to the primary fermentation, start with half the amount you expect to use, and after your batch is finished primary fermentation (and substantially de-gassed!) add more oak to the carboy. The oak you choose will depend on the type of wine and the style that you are trying to emulate.

If you were trying to make a big oaky California Zinfandel, you would want heavy toast American chips. If you are aiming for a delicate Pinot Noir, you'll want medium toast French chips, and so on. If you want more advice on choosing the type of oak best suited to your wine, ask the people who sold you your grapes, juice or kit or check out what experience other winemakers have had with oaking schemes.

Start slow, with perhaps an extra half-ounce per 6.0 gallons (14 grams per 23 liters). You can always add more oak later but over-oaking is like over-salting the stew: there's definitely a diminishing return! Check the wine on a regular basis: every other day or so. If you suddenly find it approaching too much oakiness, you can rack the wine away from the oak, or yank the sticks out of the carboy, and rest easy knowing that a month or two of aging will mellow it down.

This article really only scratches the surface of the role of oak in winemaking. In addition to the flavor effects that oak has on wine, and the biochemical changes it induces, the whole history of winemaking — and indeed the history of wine in civilization — is intertwined inseparably with wood. From the barrels used to age and transport it, to the trees the ancient Greeks used to train their vines along and every post and stake used today, wood and wine have gone together. So the next time you're enjoying a pleasantly oaky Chardonnay or a rich, smoky Zinfandel, remember the brave old oak that helped make the wine in your glass.



ML Problems

Author: Alison Crowe from Winemaker Magazine

I am using three barrels this season (a 59-gallon/223-L and two 15-gallon/57-L) and 5 to 6 glass carboys ranging from 1 to 6 gallons (4 to 23 L). Two of the barrels seemed to not ever start malolactic fermentation (MLF). The other barrel and all of the carboys have completed MLF. I did a sulfite check with pipets on the two problem barrels and the sulfite reading was 50–60 ppm. This same wine in the carboys is reading 20–30 ppm or lower. The two problem barrels were stored wet with sulfur and citric acid per instructions. I rinsed the barrels after draining the solution and dried for 3–5 days, the day prior to adding wine we smoked the barrels with a sulfur stick and then pumped the wine into the barrel. So where did the extra sulfite come from, the smoke or the wood?

Matt Starr

Boulder, Colorado

The bad news in all of the above is that malolactic bacteria are extremely sensitive to sulfur dioxide. For that reason, it's critical to not add any SO₂ to wine, in any form, between primary and secondary (MLF) fermentation if you want to give your bacteria the best chance of survival. I believe the extra SO₂ you're measuring (even if it's a rough analysis) came both from the wet storage solution and especially from burning a sulfur wick before filling. Even though you dried the barrels out for a few days before filling, wood is porous and so will often retain a little bit of the sulfur storage solution. Additionally, some of the SO₂ gas created by the sulfur wick certainly will transfer into the wine as sulfur dioxide. While it's probably safer to store your barrels with sulfur solution rather than with nothing, you may want to avoid burning sulfur wicks in a barrel before transferring in wine that you intend to go through MLF.

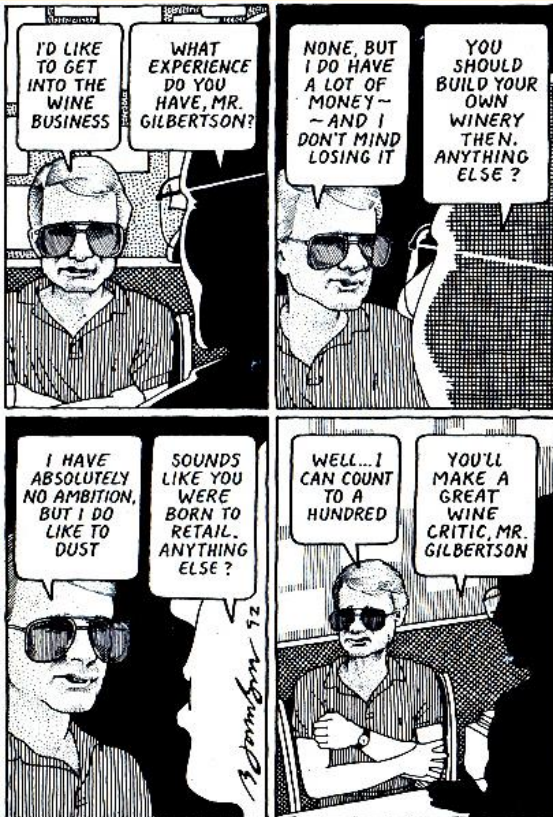
As for how to get your wine to go through MLF again, I'll provide a list of tips. To have successful fermentations, the most important thing is to "think like a bacterium." Just like us, yeast and bacterial cells like conditions to be nice and comfortable for them to do their best work. As a winemaker, your job is to provide your ML bacteria with an optimal environment so they can get down to business. To that end:•

Keep temperatures of your wine above 60 °F (16 °C) if you can. Too cold and they'll slow down. Try an electric blanket on your barrels or an aquarium heater in the bung.

- Make sure the pH isn't too low. ML bacteria don't like high acid conditions. You'll have best luck if your pH is above 3.20.
- Minimize SO₂. Never add SO₂ to wine between primary and MLF as ML bacteria are very sensitive to SO₂. In your case, I would not have sulfured the barrel headspace with the sulfur wick.
- Pick your grapes early enough so the alcohol stays under 15%. This means not going much above 24.5–25 °Brix, depending on your alcohol conversion rates. ML bacteria have a harder time working if the alcohol is too high.
- Feed with MLF micronutrients. You can buy ML bacteria micronutrient mixes at home winemaking supply stores and online. ML bacteria are what we call finicky feeders and if conditions aren't right and they lack some key mineral or vitamin they won't operate at their best.
- Make sure you purchased your strain from a reliable source and that it's fresh. I prefer to use the freeze-dried powdered cultures instead of dealing with messy liquid cultures

that I have to grow. Make sure you're buying a fresh packet every season and that it's not through its expiration date. Store freeze-dried cultures according to instructions and definitely do not try to store an opened packet of ML bacteria from year to year. Freeze-dried, liquid, or on a slant (live culture growing on media), be sure it's fresh and from a supplier with high turnover who has stored the "bugs" correctly.

- Consider re-inoculating. Try to change any of the above conditions that you can and then re-introduce ML bacteria to the wine. SO₂ will dissipate with time so after a few weeks you might want to re-test your SO₂. Hopefully it's dropped a bit and you'll have a better chance of getting your new culture on the right foot.



After the Woodsman slew the Wolf, Granny opened a Cabernet Franc. Full of tart, bright forest berries and savoury leafy greens and a little spicy woodiness. It was determined that the Wolf had been drinking vodka shots before the violence occurred. Little Red Riding Hood grew up and studied oenology. Zelda 2013

Portland Winemakers Club Leadership Team – 2024

President: **Bob Hatt**

bobhatt2000@yahoo.com

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

Treasurer: **Barb Thomson**

bt.grapevine@frontier.com

- Collect dues and fees, and update the membership list with the secretary.
- Pay bills

Secretary: **Ken Stinger**

kbstinger2@gmail.com

- Communicate regularly about club activities and issues
- Monthly newsletter
- Keep an updated list of members, name tags, and other data

Chair of Education / Speakers **Paul Natale**

paulnatale6@gmail.com

- Arrange for speakers & educational content for our meetings

Chair for Tastings: **Brian Bowles / Mike Sicard**

bowles97229@gmail.com

msicard@willamettehvac.com

- Conduct club tastings
- Review and improve club tasting procedures

Chair of Winery / Vineyard Tours: **Andy Mocny.**

acmocny@gmail.com

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

Chair of Group Purchases: **Bob Thoenen / Tyson Smith**

bobthoenen@yahoo.com

tyson@tysonsmith.com

- Grape purchases and makes the arrangements to purchase, collect, and distribute
- Supplies – These should be passed to the President or Secretary for distribution.
- Encourage club participation in all amateur competitions available. Make information known through Newsletters, e-mail, and Facebook.

Chairs for Social Events: **Mindy Bush / Marilyn Brown**

mindybush@hotmail.com

- Gala /Picnic/parties

brown.marilynjean@gmail.com

Web Design Editor: **Barb Thomson**

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