Portland Winemakers Club

January 2022

"Bill's Meanderings"

As with everywhere, we've been going through a bit of weather. Actually lost power one day for 12 hours and it got down to 56 degrees in the house. All good now and the 6" of snow is gone. The chill definitely put all the vines into dormancy so will be pruning soon. Not so with our monthly zoom meetings though as we will be having our next one on January 19th and will include a "Special Event". So, if the suspense intrigues you be sure to attend and see what it's all about.

Every year at this time we announce the decision of the club officers for the annual Marge Vuylsteke award to a club member for outstanding work in helping the club achieve results that make this club the best in the Northwest for amateur winemaking. This years' recipient is Bob Hatt for his hard work in organizing the group grape purchase program as he has done for several years now. Thank you Bob, or is it Robert.

Winter's Cheer,
Bill Brown

Monthly Events

January 19th, 2022
To be determined
VIRTUAL MEETING

February 16th, 2022
To be determined
VIRTUAL MEETING

March 16th, 2022
To be determined
VIRTUAL MEETING

April 20th, 2022
To be determined
VIRTUAL MEETING

May 18th, 2022
To be determined
VIRTUAL MEETING

June 15th, 2022
To be determined
VIRTUAL MEETING

July 20th, 2022
To be determined
VIRTUAL MEETING

August 2022, Annual Picnic,
To be determined

August 17th, 2022
To be determined
VIRTUAL MEETING

September 21st, 2022
To be determined
VIRTUAL MEETING

October 19th, 2022
2022 crush & harvest
VIRTUAL MEETING

November 16th, 2022
To be determined
VIRTUAL MEETING

December 14th, 2022
Elections, Planning for Next Year, More Crush Talk
VIRTUAL MEETING

Upcoming events / Save the date

The next PWC meeting is scheduled for January 19th, This will be a "Microsoft Teams" meeting starting at 7:00 pm, sign in about 6:45 pm. Agenda: Event & meeting planning for 2022 & crush talk. A reminder with sign in procedure will follow by e-mail prior to the meeting.

PWC Website: http://portlandwinemakersclub.com/

Notes from the December Meeting; 12-15-21

Present: 8

• It was a very poor turn out for our meeting this evening. Only 8 members signed in. Those present didn't feel we had enough members to be considered a quorum so election of officers, selection of committee chairs and 2022 planning will be postponed until our January meeting.
• The floor was opened for general discussion of winemaking success / problems.
• Because of COVID-19, what the club is missing most are the 4 or 5 wine tasting sessions we used to have throughout the year.
• Members need to be diligent in topping up & making sulfite additions to their wines.
• Bob Hatt thought he might be able to get an expert speaker for a discussion of different vineyard grape growing philosophies, traditional vs organic vs biodynamic etc.
• Spring is not too far away so be thinking about what grapes you are going to want for the 2022 vintage.

A Corker Conundrum

Q

I have a Portuguese floor corker that has started to break off small pieces of cork that will end up in my bottled wine. This is an older model of the corker. I am wondering if there is a way to adjust the corker to stop the shredding of the cork or am I doing something wrong in prepping the corks. I normally spray the corks with either vodka or sulfite solution to make sure they are sanitized.

A

I hope I'm assuming correctly, but I'm imagining that you've got the smaller, lighter-weight red metal corker with adjustable spring-loaded bottle base and plastic jaws, sometimes called a "Portuguese" corker. These are decent corkers for a home winemaker with not much volume to bottle, but they can have their issues. Before I get into that, let's talk about your corks.

Possible issues you may be having with the corks:

• Be sure your corks are fresh, and not old and dried out. Yes, corks are essentially plugs of dried-out tree bark, but you don't want them to be too dry. Be sure that they are new from a cork supplier (if you buy them in large quantities) and if purchased from a winemaking or brewing supply shop, that they are from a shop with enough turnover to keep fresh corks on hand. Ask the shop folks how long ago they opened the bag of corks — the cork companies typically sell them in sealed bags of 1,000 or 2,000 — and it's important they sealed the bag up right away after opening it. If not, ask for corks from a fresh bag. New corks are important because they come from the manufacturer with the correct moisture content to ensure that, when they are compressed with your corker jaws, they re-expand correctly into the neck of the bottle. Corks that are old and dry are brittle and, as you intimate in your question, can break and chip off in ways that are not desired. Dry

corks are a problem that be can be exacerbated by corker jaws that may be out of alignment.
• Make sure that you are using standard wine corks. The Portuguese-style corker is a one-trick pony. It only does the standard #8 or #9 cork (with some effort) well. Be sure you're not trying to use larger corks. Spraying corks just prior to use with something like vodka or a sulfite solution can help provide a little lubrication to help you get the corks in and will provide some anti-microbial effects.

Possible issue with the corker:

• If your corks are perfect, are the right size, and you think you might be having issues with the corker, I always recommend getting in touch with the shop from which you bought it. Hopefully you'll be able to find someone there with experience repairing and adjusting the corker and who can take an in-person look at what you think the problem might be. Since we're doing this via long distance troubleshooting (hi there!) following are a couple of ideas on what might be wrong with your corker.
• You may need new jaws. The jaws — which, when the handle is pulled down, pinch together to squeeze the cork allowing it to be forced into your wine bottle — are made of plastic and just aren't as strong as the brass jaws common in more expensive, durable corkers. Especially if you bought your corker used, it may be time for new corker jaws.
• Your jaws may need adjusting because one or more may be out of alignment and so may not be "pinching" the cork correctly. You should be able to get in there and re-set the jaws in case something has gotten in the way of them closing correctly, or of one being out of alignment. If you have the model I think you do, remove the two bolts on the sides of the corker head and lift off the top plate. As you remove the jaws, which are underneath, be sure to take note of the orientation of the jaws and the springs so you can put them back in the same position. Remove the old jaws, insert the new ones in the same manner and replace the top plates and bolts.

A Corker Conundrum In general, I'm not a huge fan of the "Portuguese floor corker" because the jaws are plastic and the action is just single-lever. It doesn't allow for much wiggle room when dealing with uneven or different-sized cork and bottle configurations. A step up is a corker with brass jaws, (sometimes called an "Italian" corker, sounds like an excuse for an EU soccer match!), which I find to be a little bit more forgiving and longer-lasting than a model with plastic jaws. The brass jaws are extremely sturdy and do a great job of compressing the corks. When you're bottling a lot of wine, having an easy-to-use corker can really save time and make the job so much easier. I hope either a jaw adjustment or jaw replacement helps! When in doubt, please do contact your friendly neighborhood winemaking supply store or the shop from which you purchased your corker.

Editor's note: I have included another cork article that has previously appeared in the Newsletter.

Take Care of Your Corks When Bottling Homemade Wine

By following proper techniques with handling, storage, and sanitation of your corks you can prevent problems and spend more time enjoying a glass of wine!

If you are using a high quality, iris- jawed floor corker or if the corks are coming from a sealed package that has been treated with SO2 gas, no need to do a thing to the cork other than minimal handling, preferably only the end of cork that is facing up/out of bottle. Clean and sanitize hands, clean and sanitize corker, then hands again before bottling there is no need to soak or sulfite any of the corks. Simply insert them dry.

While some books talk about boiling and long soaking in sulfite solutions, these are very bad ideas. Cork is

tree bark, and boiling it turns it to mush and it won't seal your bottles. Long soaking does the same thing. Corks soaked for long periods can soak up sulfite solutions and transfer it to the wine.

If you are using left over corks from an opened bag, say, from a previous bottling or If you are using a small, hand-held corker (plunger, single or double-lever types) you may need to minimally prepare your corks by making a cold, strong (60 ppm free) sulfite solution and soak them for 15–20 minutes. Use a container with a lid or plate to hold the corks under will help you to get this accomplished. Remove the wine corks from the sanitizing solution and allow them to drain for a few minutes in a colander, strainer or something similar.

Constructing a Cork Humidor

There is a nifty technique that you can take advantage of if your corks are brittle either from age or low humidity storage. You can construct a 'cork humidor.'

You will need a sanitized food grade plastic bucket and lid, a sanitized empty wine bottle, and a 1.25% solution of Potassium metabisulphite (eight teaspoons of metabisulphite powder dissolved in a gallon of cool water). Fill the wine bottle halfway with the solution, and carefully stand it up in the bottom of the bucket. Gently pour your corks into the bucket, in the space around the bottle, and put the lid on tightly. Leave the bucket in a room temperature area for about a week.

In that time the liquid evaporating from the wine bottle will raise the humidity and SO2 level in the bucket in turn raising the humidity in the corks, making them pliant enough for easy insertion. The sulfur dioxide gas coming off the liquid will prevent the growth of molds or bacterial organisms, keeping the corks sanitary.

Leave the bucket in a room-temperature area for about a week. In that time the liquid evaporating from the wine bottle will raise the humidity in the bucket to about 70%. This increases the humidity in the corks to 6%, making them pliant enough for easy insertion. The Sulphur dioxide gas coming off the liquid will prevent the growth of molds or spoilage organisms, keeping the corks sanitary.

No further treatment of the corks will be necessary before bottling. If you want to store your corks this way, replace the solution in the bottle periodically and keep the lid tightly sealed. This will ensure that your corks will always be ready for use!

Editor: ***I made two of these for about $25 total using 5 gallon, emergency food buckets with sealing, screw top lids. Parts were obtained at Home Depot.***

The Oak Necessities

Q - I've just started making wine at home and I'm not committed enough to the hobby to drop $1,500 USD (or more!) on a French or American oak barrel, let alone make 59 gallons (225 L) (that's almost 25 cases) of wine. I want to make a good red, maybe this year with a kit and maybe with grapes if I can find some — what are the ways I can make a smaller batch yet still get some oak aromas and flavors into my finished product without breaking the bank? And how do I use them?

There are a lot of benefits to aging wines in oak barrels . . . but the costs of buying one is not on that list. Luckily there are alternatives. Photo courtesy of MoreWine!

I hear you about not wanting to drop that kind of cash for a new barrel, especially as a new hobbyist. If you spread the cost of "good use" years for a new barrel over the volume of wine produced (let's say three years of oak flavor extraction over 177 gallons (670 L) of wine — wine per batch x 3 vintages), you're looking at an added cost of $8.47 per gallon ($2.23 per L) for the privilege of aging your wine in a $1,500 new French oak barrel. No wonder so many winemakers balk at that kind of spend and throw their hands up, sticking to oak-free styles like Sauvignon Blanc.

Especially for small-batch winemakers (because yes, 25 cases is a LOT of wine!) barrel alternatives, what I like to call non-coopered oak, can be a lifeline. Oak chips, cubes, segments, and even small "staves" (which look like a wooden yardstick) can all be used to creative effect in smaller batches. Luckily, the quality and availability of different toasts and blends has increased astronomically in the last ten years and it's now possible to make delicious wines entirely barrel-free. Not only do the different types and toasts make for an almost unlimited array of possibilities, using oak pieces means you get benefits of the barrel (tannins, aromas, flavors, micro-oxygenation from wine soaking in wood) with considerable ease of use and energy savings. You won't waste all the water and power needed to adequately clean barrels, your wines won't be at risk of contamination from old barrels, and you'll have ultimate creative control as you can add and remove the oak whenever you wish. Since you're not using the oak as a storage vessel, there's also no chance of over-oaking during long-term aging. I've been making award-winning commercial wines with non-coopered oak for years and am a big fan.

"Luckily, the quality and availability of different toasts and blends has increased astronomically in the last ten years . . .

I tend to ferment most reds on about 1–1.5 g/L (this is where your scale comes in handy) of small-particle oak. I'm not looking for final finished aroma or flavor here, just contributing some tannins to help support the color and to start to integrate wood into the wine. Extraction is almost instant since the particles are so small. When the wines are dry, pressed, and going through malolactic (ML) in a tank, I'll add another 1–2 g/L of larger particle wood, like beans, cubes, or segments, expecting extraction to take 2–3 months in this vessel. Depending on the wine style and length of aging, I'll later add "fan" arrays of tank "staves" and keep the wine on that wood for at least three months. After that point, the wood will be extracted and have nothing more to give, so the flavors, aromas, and tannins will be integrated into the wine. There are some things to keep in mind, however.

- The best wood and wood products come from oak that has been grown, harvested, seasoned, and toasted just like the wood would be for barrels.
- Smaller particle size equals faster extraction rate. The bigger the particle size, the higher the eventual quality flavors and aromas. Granulated oak (often used for fermentation) is almost instantaneous but will never give you the refined qualities of bigger pieces.
- Make sure to buy from reputable supply stores that have good turnover and ask about expiration dates. There's nothing worse than spending money on old wood.
- Beware of buying from suppliers who break down larger bags and then sell oak in baggies at a time. You'll have no idea how old the oak is, and it has a higher chance of being infected with TCA (the "corked" wine aroma can also come

from wood and paper products in addition to corks) if the sack from the manufacturer has been opened. Most oak companies sell in 15- or 20-lb. (6.8- or 9.1-kg) bags, which can seem like a lot for a small-volume winemaker. If you can, try to go in with friends or a winemaking club to be able to buy a fresh, unopened bag.
• Whites will “show” oak more than reds so they can’t take as much wood before it’s too much.
• Taste often. Add gradually, taste and gain experience.

Some cooperage companies that sell non-coopered oak:
Stavin: www.stavin.com
Radoux: www.tonnellerieradoux.com
Boisé: www.g3enterprises.com/boise-oak-alternatives

Can you trust your pH meter?

Dr. James Osborne, Associate Professor and Enology Extension Specialist, OSU

The pH meter is arguable the most important piece of laboratory equipment you have in your winery. It is used for many routine analyses such as pH, titratable acidity, and as part of the analysis of volatile acidity. Accurately knowing your grape and wine pH is also critical in the management of microbial stability. Spoilage microorganisms such as *Pediococcus* and *Brettanomyces* are less acid-tolerant than beneficial microorganisms such as *Saccharomyces cerevisiae* and *Oenococcus oeni*. Lower pH, lower microbial spoilage risk; higher pH, higher microbial spoilage risk. Furthermore, there is a key relationship between pH and free SO_2. At lower pH, a greater proportion of free SO_2 is present as molecular SO_2, the most effective antimicrobial form of SO_2. Because of this, free SO_2 concentrations should always be evaluated in conjunction with pH when considering target SO_2 levels. A pH meter will provide you with a pH value, but how do you know that the value is accurate? The consequences of using a pH meter that is not functioning properly can be significant. For example, an inaccurate pH meter may lead to over or underestimation of SO_2 additions needed to achieve a target molecular SO_2 concentration and/or what acid adjustments are required pre- or post-fermentation.

So how can you ensure you are getting accurate and reliable results from your pH meter? Firstly, make sure you are using an appropriate pH electrode probe for grapes and wine. Not all pH electrode probes are suited to the unique physical and chemical composition of grape juice and wine. Many manufacturers have pH probes specific for grape and wine analysis, ensuring you are using the right tools for the job. Secondly, instigate a regularly scheduled calibration schedule in the winery lab. It should be standard practice to perform a calibration the first time the pH meter is used for the day. A logbook kept by the pH meter can be used to keep track of when calibration has been conducted and the result. If you have multiple people using the pH meter, they can quickly see when the last calibration occurred and know whether calibration is needed. Keeping track of the calibration results can help indicate if the probe may need to be cleaned or other reoccurring issues. Typically, you will have a small vial of each buffer for the calibration. These vials of buffer should be regularly changed out for fresh buffer solutions bi-weekly or monthly, depending on how often you use them. Make sure the buffers you are using match the built-in calibration set points for your pH meter. Most commonly, you will be using pH 4.0 and 7.01 set points, but some pH meters use pH 3.0 and 7.01. A buffer of 10.01 can also be used as a third calibration point, although in wine, you will be mainly measuring between pH 3.0 and pH 4.0, so this is where the greatest accuracy is required. The slope should be within ± 5% of the ideal (100%), while ± 10% or greater is considered out of range. Make sure you store the probe in an electrode storage solution (typically a KCl solution). A dried-out probe slows the exchange of ions between the probe and the solution you are measuring and results in false readings. Do not store in water or pH 7.01 buffer as this will result in leaching of the electrolyte solution from the pH probe. Some pH probes allow re-filling of the electrolyte solution, so keep an eye on this level if this is the case and re-fill when necessary (see manufacturers recommendations).

If you are starting to see pH drift and/or calibrations are challenging to conduct or have low accuracy, your

pH probe may need cleaning. The build-up of grape and wine deposits on the outside of the pH probe bulb will cause fouling of the membrane and interfere with the interaction of ions in your juice/wine and the electrolyte solution. During heavy use, it may be necessary to clean your pH probe weekly or bi-weekly. This involves soaking the probe in a probe cleaning solution (often provided by probe manufacturers) for 30-60 minutes, followed by rinsing with DI water. This will improve the accuracy of your data as well as extend the life of your pH probe. Keep track of when cleanings occur in your pH meter logbook. By following a regular calibration and cleaning schedule for your pH meter/probe, you can ensure reliable and accurate pH data and improve the lifetime of the probe.

Postmodern Winemaking
Four Ways to Make White Wine

September 2014
by Clark Smith

Most but not all contemporary white wines focus on freshness and purity rather than embracing aromatic integration through refined structure, soulfulness and graceful longevity. I love modern Mosel wines so much that I cannot keep them in my cellar. I buy them, I drink them. But I believe there is an aesthetic difference between the beauty of these wines and the profundity of great Cabernet. Would you rather have lunch with actress Angelina Jolie or philosopher Bertrand Russell?

Some inventive winemakers are tinkering with clay fermentation vessels in the United States, but the first clay jar wines from Italy and Georgia embodied a different style that could take 10 years to reach maturity.

It's time for me to confess that white wine can deliver profundity and age-worthiness—and before modern styles emerged in the 1960's, that's what most serious white wine was up to.
I find it useful to divide white winemaking into four distinct style categories, each with its own approach and goals. I will state the four methodologies in reverse order of their historical chronology because today's methods are more familiar, allowing me later to illustrate by contrast the traditional methods of bygone eras. In subsequent columns I will focus on a practitioner of each of these methodologies. It's time for me to confess that white wine can deliver profundity and age-worthiness—and before modern styles emerged in the 1960's, that's what most serious white wine was up to. I find it useful to divide white winemaking into four distinct style categories, each with its own approach and goals. I will state the four methodologies in reverse order of their historical chronology because today's methods are more familiar, allowing me later to illustrate by contrast the traditional methods of bygone eras. In subsequent columns I will focus on a practitioner of each of these methodologies.

METHOD NO. 1 Totally reductive. From crushing to bottling, inert gas protects grapes, must and wine from oxygen at every point.
Example: New Zealand Sauvignon Blanc. Desired outcome: Intense, fresh varietal aromatics, thiols and esters. Lean, focused palate with bright, refreshing flavors. Ready for consumption.
Techniques: Night harvesting, dry ice blanketing during crushing, gentle whole-cluster pressing with inert gas blanketing, free run, sulfited must, cold fermentation, immediate sulfiting post fermentation, suppressed malolactic fermentation, fining to remove tannin (if necessary), early sterile bottling under screwcap closures, immediate marketing.
Comments: Because this methodology allows no access to enological uses of oxygen to refine tannins, great care must be taken to prevent tannin pickup and avoid harshness and reductive vigor, which might lead to sulfides in the bottle. This style was impossible to make before World War II, which ushered in

innovations including bubble-pointable sterile filtration, an artifact of atomic energy.

METHOD NO. 2 Hyper-oxidized must treated reductively after fermentation.
Example: Typically used for aromatic varieties where density is not prized, such as in German Mosels.
Desired outcome: Lean, age-worthy aromatic varieties with high native phenolics that can otherwise generate peroxide, which oxidizes terpenes.
Techniques: Juice is initially un-sulfited, given one to three saturations of oxygen that is consumed within two hours—often in concert with gelatin fining and flotation of solids. Post fermentation, the resulting wines, which are low in phenolics, are handled reductively as in Method No. 1.
Comments: Winemakers are often shocked to see brown, muddy musts transformed into lean, fresh, straw-green wines of great freshness and longevity.

METHOD NO. 3 Structured wines incorporate tannin as a positive element.
Example: Muscadet sur lie, Savennières. Desired outcome: Multi-dimensional, age-worthy wines that, after an initial pleasant stage in which the wine shows well based on fermentation bouquet, may experience a reductive adolescent phase before blooming into maturity five to 10 years later.
Techniques: Tannins are intentionally introduced through variety and site soil selection, skin contact, hard pressing and sometimes well-cured, untoasted oak in the fermentor. Lees are stirred frequently until tannins are enrobed by protein, as in milk chocolate.
Comments: Resulting structure integrates aromas as in red wines.

METHOD NO. 4 Clay jar wines (known in Italy as ‘orange wines’ and in Georgia as qvevri wines) generally are made from semi-aromatic varieties.
Example: Kakheti Rkatsitelli, Friuli Ribolla. Desired outcome: Highly complex, tannic wines resembling alcoholic tea requiring five to 10 years aging to smooth out and open up. The wines appear oxidized, but they are actually, quite reductive.
Techniques: Crushed grapes in their entirety—including juice, pomace, seeds and stems—are sealed in a clay jar buried in earth and racked off after six months. Spontaneous alcoholic and malolactic fermentation, high phenolic extraction, lees contact. Little or no oak influence, though oak uprights are sometimes employed during aging.
Comments: This is the oldest form of winemaking. It dates back 8,000 years and was not widely practiced in contemporary winemaking until its recent resurgence. It is said that a qvevri was buried when a son was born and opened and consumed on his wedding day.

Newport Seafood & Wine Festival Amateur Wine Competition - On again - February 24-27, 2022

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

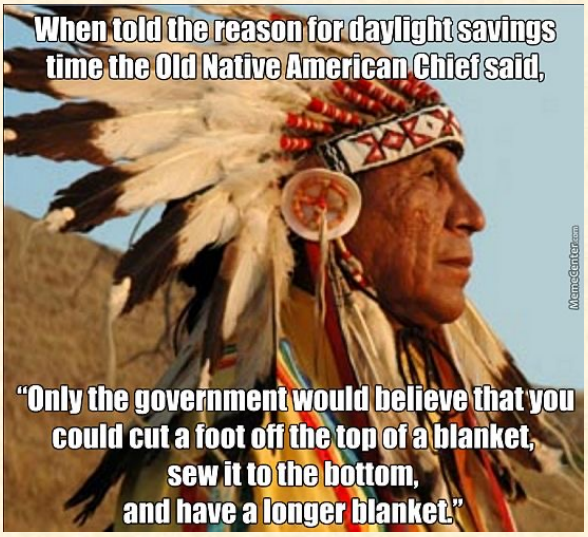
Deliver your wine to a drop-off site (**Portland:** F. H. Steinbart, 234 SE 12th St.), no later than January 30, 2022.
All applications and payment must be to the Greater Newport Chamber of Commerce office at that time.
Limit is 4 entries per winemaker. Please fill out a separate application for each wine.

Categories include - Dry Fruit, Sweet Fruit, Dry Berry, Sweet Berry, White Vinifera, White Non-Vinifera, Red Vinifera, Red Non-Vinifera and Specialty, a category which includes all wines not found in other specified divisions.
For more info go to newportchamber.org

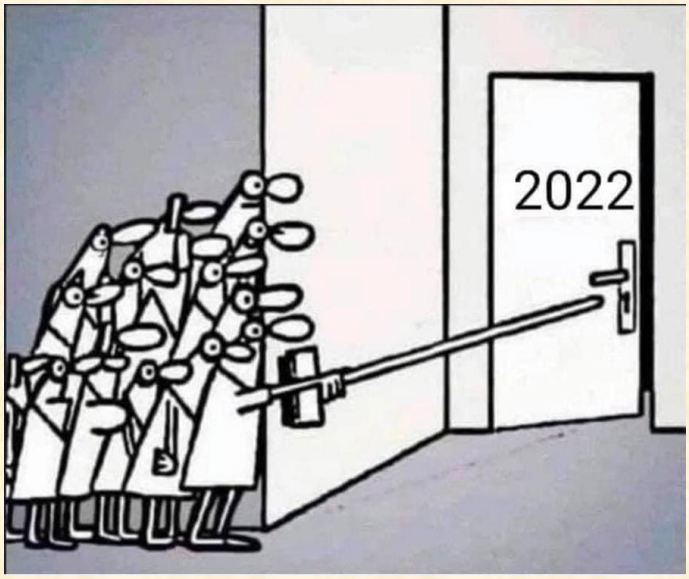
References

Here is a list of hobby winemaking manuals and other materials in the Secretary's digital file. They are available for downloading by e-mail or via an internet transfer service. All are PDF format, E-mail Ken Stinger at kbstinger@frontier.com

Scott Labs 2021 Winemaking Handbook - 21 mb - 119 pages
Scott Labs 2018 Cider Handbook - 24 mb - 49 pages
Scott Labs 2018-2019 Sparkling Handbook - 8 mb - 58 pages
Anchor 2021 – 2022 Enology Harvest Guide 15.7 MB - 16 pages
A guide to Fining Wine, WA State University - 314 kb - 10 pages
Barrel Care Procedures - 100 kb - 2 pages
Enartis Handbook - 4.8 mb - 108 pages
A Review Of Méthode Champenoise Production - 570 kb – 69 pages
Sacramento Winemakers Winemaking Manual - 300 kb - 34 pages
Sparkling Wine brief instructions - 20 kb - 3 pages
The Home Winemakers Manual - Lum Eisenman - 14 mb - 178 pages
MoreWine Guide to red winemaking - 1 mb - 74 pages
MoreWine Guide to white Winemaking - 985 kb - 92 pages
MoreWine Yeast and grape pairing - 258 kb - 9 pages
Wine Flavors, Faults & Taints – 600 kb, 11 pages



"Hurry! Our New Year's resolutions start in ten minutes."



Portland Winemakers Club
Leadership Team – 2022

President: **Bill Brown** bbgoldieguy@gmail.com
- Establish the leadership team
- Assure that objectives for the year are met
- Set up agenda and run the meetings

Treasurer: **Barb Thomson / Jim Ourada** bt.grapevine@frontier.com
jmourada57@gmail.com
- Collect dues and fees, update membership list with secretary.
- Pay bills

Secretary: **Ken Stinger** kbstinger@frontier.com
- Communicate regularly about club activities and issues
- Monthly newsletter
- Keep updated list of members, name tags and other data

Chair of Education / Speakers: **Rufus Knapp** Rufus.Knapp@fei.com
- Arrange for speakers & educational content for our meetings

Chair for Tastings: **Paul Sowray / Barb Stinger** davids1898@aol.com
kbstinger@frontier.com
- Conduct club tastings
- Review and improve club tasting procedures

Chair of Winery / Vineyard Tours: **Damon Lopez.** dlopez5011@yahoo.com
- Select wineries, vineyards etc. to visit
- Arrange tours
- Cover logistics (food and money)

Chair of Group Purchases: **Bob Hatt / Al Glasby.** bobhatt2000@yahoo.com
alglasby@gmail.com
- Grape purchases, Makes the arrangements to purchase, collect, and distribute

- Supplies – These should be passed to the President for distribution.

Chair of Competitions: **Paul Boyechko / Michael Harvey** labmanpaul@hotmail.com
mharvey767@gmail.com
- Encourage club participation in all amateur competitions available. Make information known through Newsletter, e-mail and Facebook.

Chairs for Social Events **: Marilyn Brown & Mindy Bush** brown.marilynjean@gmail.com
mindybush@hotmail.com

* Gala / Picnic / parties

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

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