



# Portland Winemakers Club

March 2026

“Bob’s Blurb”



The talk from Ken Wright was enjoyable and we had a good turnout! It was nice to hear some geology and his thoughts on Pinot Noir and soil and the history on the creation of Oregon AVAs. We held him the whole meeting (until 9pm) with lots of questions too.

**Cellar update:** When I checked my rose’ in January, it appeared to be done at -1.5 brix .

So, I racked it into carboys and added 40ppm of potassium metabisulfite. That was in mid January.

A couple days ago I was moving stuff around, thinking I should probably rack the Rose’ again it has sediment in the bottom of the carboy. Then I notice that it was bubbling away quit busily. Maybe it wasn't quite finished when I racked it into the carboys (I have seen this before). Maybe it is doing spontaneous malolactic fermentation? I suppose I will have to test the for malo and then check again next week.

It seems pretty cold in the wine room, so I was not expecting to see so many tiny bubbles coming up the sides of the carboy. I guess this wine needs some more time in the carboy before I rack again. I hope to have this ready for the Whites/Rose/Sparkling tasting in a few months.



## 2026 Monthly Agendas

### January 17th

Gala – Parrett Mountain Cellars  
5:30 – 8:30 pm, clean up 8:30 – 9:00, \$15 per person

### January 21st

#1-Tasting & judging member’s other reds, no Bordeaux varieties or Pinot Noir

### February 18th

Speaker: Winemaker, Ken Wright

### March 18th

Tasting & judging, member’s Bordeaux varieties

### April 15th

Speaker: Sommelier

### May 20th

Barrel Tasting & judging & discussion / problem solving

### June 17th

Tasting & judging, member’s White, Rose’ & Sparkling

### July - No meeting

### July \_\_, TBD

Annual Picnic, \$10 ea. Fee, 1:00 – 5:00

### August 19th

#2-Tasting & judging member’s other reds, no Bordeaux varieties or Pinot Noir

### September 16th

Speaker: TBD

### October 21st

Tasting & judging, member’s Pinot Noir

### November 18th

Crush Talk, Tips & Tricks

### December 9th

Elections, Planning for 2027

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

## Upcoming Events / Save the Date

The next PWC meeting is scheduled for Wednesday, March 18th in the basement of the Aloha Grange starting at 7:00 pm. Tasting & judging, member's Bordeaux veriatals.

Bring a snack for the potluck table and a bottle of any of your wines for the exchange table.

- Take time to visit the PWC website: [portlandwinemakersclub.com](http://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/portlandwinemakersclub), give it a look, Join the group and submit some posts of your own.

## February Meeting Notes

Officer Round Table

Treasurer Report: For those coming to help set up at meetings, until further notice, There is no need to arrive earlier than 6:30 as there is a dog training class taking place that ends at 6:30.

2026 dues and waivers are due now - see the email that was distributed to all club members.

Tastings: The March club meeting will be Bordeaux tasting.

Grape Purchasing:

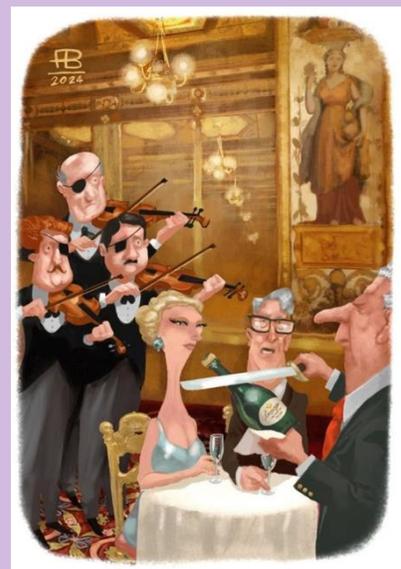
The club can maximize purchasing power by buying in bulk - e.g. if there is demand for a varietal like Pinot Noir, we might be able to make a bulk buy with a vineyard and potentially source from a vineyard that does not normally sell to the club.

Ongoing research is taking place regarding setting up a vineyard relationship with a vineyard in Southern Oregon. Vineyards are just now starting to publish 2026 pricing and grape availability. We have received information from Heron Bluff and Inland Dessert. An email went out to club members regarding grape availability from Reese Vineyards.

The purchasing committee process will be to start reaching out to vineyards in mid-March and have sourcing options and pricing by mid-April.

Club Glasses: There was discussion about using a common glass shape & size for tasting to optimize feedback. Barb is looking into options.

He discussed the history of Oregon AVA's and how AVA's assist sommeliers distinguish between the general characteristics of Pinot Noir. The session concluded with a Q&A session.



The results for the 2026 Newport Seafood and Wine festival Amateur competition have been published. Once more the Portland Winemakers Club did very well winning 24 of the 48 ribbons awarded including Best of Show.

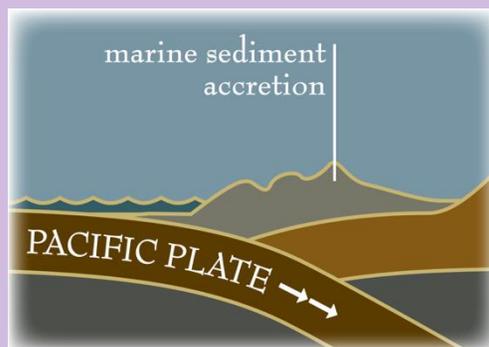
**Congratulations go to Michail Moore for winning Best of Show for his 2024 Petite Sirah.** The PWC results are shown below.

Name	Year	Veriatal	Notes	Medal
Michael Moore	2024	Petite Sirah		Best of show & Gold
Ken & Barb Stinger	2020	Cabernet Sauvignon		Gold
Scott Butler		Cabernet Sauvignon		Gold
Michael Moore	2024	Dolcetto		Gold
Chris Dix	2023	Merlot		Gold
Stephen Fine		Cabernet /Syrah		Gold
Eric Mireiter		Red Blend	80% Tempranillo 17% Graciano 3% Malbec	Gold
Robert Hatt	2019	Sangiovese		Gold
Christopher Whitley		Sauvignon Blanc		Gold
Scott Butler		Barbera		Silver
Barb Thomson	2022	Cabernet Sauvignon		Silver
Paul Sowray		Cabernet Sauvignon		Silver
Barb Thomson	2021	Lemberger		Silver
Ken & Barb Stinger	2021	Malbec		Silver
Ken & Barb Stinger	2022	Merlot		Silver
Robert Hatt		Rhone Blend	"The Lovers"	Silver
Allan Glasby		Tempralillo		Silver
Barb Thomson	2017	Syrah / Viognier		Silver
Robert Thoenen		Pinot Gris		Silver
Bill Brown		Rose' of Cab Franc		Silver
Robert Hatt	2024	Sauvignon Blanc		Silver
Scott Butler		Pinot Noir		Silver
Allan Glasby		Sangiovese		Bronze
Robert Thoenen		Sauvignon Blanc		Bronze



For our February meeting, PWC was fortunate to host winemaker Ken Wright as our speaker. In 2014 Ken was featured as the first Oregon wine maker on the cover of the Wine Spectator and branded as the “Master of Pinot noir in Oregon”.

Ken’s approach to farming is nutritionally based. The lecture focused on the development of ancient soils, perfect for Pinot Noir, starting with massive lava flows millions of years ago and marine sediment accretion from Pacific plate movement.



There is still time to ship your wines to the [WineMaker Magazine contest](http://www.winemakercompetition.com). They must be in Vermont by March 13th. Information and forms are available at: [www.winemakercompetition.com](http://www.winemakercompetition.com)



## Reference Library

(updated 10-15-2025)

Here is a list of hobby winemaking manuals and other materials in the editor’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. (\*Newly added or updated, 15 Sept. 25)

- \*Understanding Wine Fining – Andreea Botezatu – 2.2 MB – 11 pages
- Scott Lab 2025-2026 Winemaking Handbook –26.8 MB – 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
- \*Barrel Care Procedures - The Beverage People - 227 KB - 7 pages
- Barrel Care Techniques - Pambianchi – 42 KB – 3 pages
- \*Enartis Winemaking - 2025Handbook – 8.8 MB MB - 85 pages
- A Review Of Méthode Champenoise Production - 570 KB – 69 pages
- Sparkling Wine brief instructions - 20 KB - 3 pages
- Sacramento Winemakers Winemaking Manual - 300 KB - 34 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

# Post-Fermentation Wine Tweaks

Written by Dwayne Bershaw



An oft written but perhaps somewhat vague wine descriptor is the term “balance.” There are several different ways wines may be in or out of balance, and the end of fermentation is a good time to assess the sensory attributes of your wine to determine if changes should be made to achieve a more balanced wine.

Balance is achieved when the different elements in a wine interact harmoniously, with no one aspect of the taste or aroma overpowering the others. Because no one aspect is dominating, each component of the wine

may be experienced individually at different times and the interaction of these components together makes for a more pleasing and interesting experience. That sounds great, but what are we actually talking about? Let’s first split wine into the aromas we can smell and the taste and texture components we feel in the mouth.

## Aroma

For our discussion, aroma will be considered as anything that can be smelled, no matter if it’s sniffing wine in the glass or during tasting wine in the mouth. Balance in terms of aroma can be expressed as a balance between the different aromatic elements in the wine (fruity or floral vs. oaky and spicy vs. herbal, earthy, vegetal). Hopefully the wine has achieved the level of fruitiness you desire through careful vineyard management, appropriate harvest timing, and good winemaking practice during fermentation. Fruity aromas must be found in the fruit because in traditional winemaking practice it is impossible to add these types of aromas unless you blend with another fruitier wine (wines with fruit juice, chocolate, or other additives are known as recipe wines, and while a legitimate category of production, won’t be considered in this article).

The one exception to the addition of aromas in traditional winemaking is aroma derived from oak aging. Depending on the oak source and level of toast, oak aromas can range from raw wood to vanilla, coconut, spicy, coffee, barbecue, and smoke aromas. The level of aroma impact on wine depends on the amount of chips or staves used (or percentage of new oak if barrels are used) and the amount of time the wine is stored in the barrel. I’m not sure I’d describe using oak barrels or alternatives as a “post-fermentation tweak,” but the addition of oak aromas will definitely change wine aroma profile and complexity. Besides aroma, compounds extracted from oak also supply body and astringency, which will be covered later in this article.

Not all wines need to be overtly fruity, but in general the less fruit or floral elements in the wine, the less other elements such as oak should be added as they may overpower the aroma profile and make the wine one-dimensional. Examples of wines that are less fruity include less-ripe Chardonnay, Pinot Blanc, Sémillon, Chenin Blanc, and sparkling wines. On the other end of the fruit spectrum, very fruity wine varieties and styles (Riesling, Gewürztraminer, and Muscats in whites, fruity Beaujolais styles in reds) generally are not oaked either; as these prominent aromas seem to be muddled and in conflict when oak is used.

Although fruity aroma may not be added to wine, it is possible to “unmask” some of the fruity aroma in wines that have slight faults such as rotten egg (hydrogen sulfide) or vegetal aromas (green pepper or cooked vegetable) by fining. Fining is a large and complex topic, but there are commercial fining agents that are recommended for specific purposes, one of which is aroma enhancement. Determining which fining agent to use and at what addition rate requires benchtop trials (see sidebar below). Many fining agents are relatively non-specific in their target, so some of the pleasant aromas may also be diminished by fining. Tank sparging with an inert gas may also help to lessen the aroma impact of some faults, but as in the case of fining, you will also be volatilizing and losing some of the good aroma compounds.

## Taste

Balance with regard to taste is the other critical component of wine balance. Taste is generally considered to be perceived with the tongue and includes the sensations of: Sweet, sour, salty, bitter, and umami. In wine, the most important tastes are sweet, sour, and bitter. In addition, when discussing wine we also include touch perceptions from all over the mouth: Body (weight or viscosity of the liquid), astringency (drying or rough sensation), alcohol harshness, and carbon dioxide prickle.

In his book *The Taste of Wine*, Emile Peynaud gives a detailed framework about how the different taste components in wine interact. Peynaud stated that the main taste components effecting balance in white wines were sour (or acidity) and sweetness, while those affecting red wine balance are acidity, sweetness, and astringency. Wines that contain higher amounts of acid without sugar or the perception of sweetness may be described as tart, acidic, or green, while those containing too little acid or too much sugar may seem flabby, flat, or rich (sometimes called cloying in wine reviews). Wines with too much astringency can be described as severe, harsh, rough, and tannic. Wines with “balance” are described as well structured, round, mellow, or harmonious. Let’s explore the interaction of these components in more detail.

### Sweet and Sour

The major factor in white wine balance is the interaction between acidity and perceived sweetness. The tastes of acidity and sweetness counteract each other. A simple example of this is lemon juice, a product so tart that few taste it alone, may be transformed into pleasantly refreshing lemonade by the addition of large quantities of sugar. Some wines, most commonly whites, contain some amount of sugar to counteract the acidity. A complicating factor in wine is that alcohol and chemical compounds derived from oak barrels can give us the impression of sweetness without sugar. Thus, higher alcohol wines and those exposed to new barrels, or oak alternatives, during aging can seem slightly sweet without actually containing any sugar. Polysaccharides from yeast autolysis, if yeast lees are left for a long period of time with wine, may also give the impression of fuller body and can lessen the impression of acidity.

To make an adjustment in sweetness or acidity, benchtop trials are recommended. Sugar additions are easy to calculate and will definitely improve the balance and pleasure of an acidic white (for example, off-dry Riesling). However, bottling with residual sugar can be difficult for many home winemakers due the potential for refermentation in bottle if yeast are not eliminated or inhibited.

Wines with residual sugar must be sterile filtered or sorbate must be added (sulfite levels drop over time, so sulfite alone will not inhibit yeast long-term). Home winemakers may prefer to de-acidify in order to achieve balance. If you do decide to add sugar before sterile bottling, wait until just before bottling, thus mitigating the chance of refermentation during cellar storage and filtration.

Acid additions are also relatively straightforward. An acid addition should have a direct effect on titratable acidity, but the pH impact will depend on the other ionic species in the wine (other acids, but also potassium ions). Most winemakers add tartaric acid to increase acidity because it is often the most abundant acid in wine and because it is stable (tartaric acid will not be degraded by lactic acid bacteria). A malic acid addition is also an option preferred by some white wine producers, and citric is occasionally added to whites. Both malic and citric acids may be metabolized by lactic acid bacteria, so their use should be considered in terms of whether malolactic fermentation will be utilized. Commercial winemakers are comfortable making acid additions up to about 2 g/L; but they get nervous about the impact of additions above this level to the final wine composition.

On the other end of the acidity spectrum, there are two common methods for de-acidification of wine: Chemical de-acidification using carbonates (potassium carbonate or bicarbonate) or microbial de-acidification using malolactic bacteria. For chemical de-acidification, there are online calculators that can help determine how much carbonate to add to obtain a desired drop in titratable acidity. My advice on de-acidification would be to go slow. Due to additional reactions not calculated in the standard equation, the actual drop in acidity can be much greater than the

calculation. Therefore adding a quarter to half of the calculated amount and testing acidity before proceeding is the prudent approach.

Microbial de-acidification is a traditional method of removing excess acidity in cool climate whites and in most styles of red wine production. The amount of de-acidification depends on the malic acid content of the wine. This can be difficult to measure for home winemakers, so if microbial de-acidification is preferred the best method would be to complete the conversion and then measure pH and titratable acidity (TA) to decide if further de-acidification or acidification is necessary. Always taste the wine before making further adjustments; the numbers don't always tell the whole story.

### Astringency

Balance in red wines is more complicated than whites because reds contain a group of chemicals called tannins that give wines astringency. Astringency is not strictly a taste, instead it is the feeling of roughness or dryness inside the mouth caused by tannins, which are derived from the skins and seeds of grapes. Astringency levels in red wines vary significantly among grape varieties and wine styles. For instance, generally a Pinot Noir will be less astringent than a Cabernet Sauvignon. The feeling of astringency is increased when wine acidity is increased, so tart red wines are generally made to be less astringent in tannins in order to maintain a pleasing balance in taste. Astringency is also affected by sweetness, with increasing sweetness decreasing the feeling of astringency. Until recently, most red wines did not have residual sugar, but the perception of sweetness can be increased by increasing both the alcohol content and new oak influence.

Because tannin is extracted from grape skins and seeds, the amount of tannin found in a finished wine depends on the amount present in the grape as well as the maceration type (punch down vs. pumpover) and frequency. In addition, tannin extraction is influenced by alcohol content and fermentation temperature (higher alcohol and temperature extract more (tannin)). Tannin level will continue increasing until the skins and seeds are pressed from the wine.

If too much tannin has been extracted for a particular wine style the wine will taste overly grippy, rough, or drying. Fining with egg white is a traditional method for reducing the tannin level in red wines. One to three egg whites per 60-gallon (227-L) barrel is a common range of addition, although there are also commercial preparations of egg albumen, which are easy to prepare and accurately dose. No matter which method is used, benchtop trials are required in order to determine optimum balance. Keep in mind that wine astringency changes over time; thus the main reason for aging red wines. Therefore a young red wine should probably seem slightly too tannic in order to achieve balance after several years of cellaring. It's also important to remember that high acid level enhances the perception of astringency, so lowering the acidity can also make tannins seem less aggressive.

If a red wine does not contain enough tannin for its style it may seem thin, flat, or boring. Use of new oak cooperage, or oak alternatives, will add oak tannins to wine. Oak addition is a bit tricky, however, because oak also adds aromas and can add body and the perception of sweetness. Therefore, oak use must be integrated with goals for the aroma, structure (tannin), and sweetness/body perception of the wine. To adjust only the tannin profile, commercial additive suppliers offer a range of tannin products. Some of these products are meant to be used during fermentation, others during cellaring and aging, and finally some products are described as "finishing" tannins, used to tweak the wine balance close to bottling. These products differ in the source of the tannin (oak or tree nut tannin vs. grape-derived tannin) and their processing, so it is important to read the technical data sheets.

### Balance Achieved?

Wines balanced between aroma and taste offer continuity and tell a unified story. If a wine smells herbal or slightly vegetal, the experienced taster might expect a somewhat tart, grippy wine that nonetheless could still be balanced. An overtly fruity wine is expected to have a more supple, fuller bodied, perhaps sweet taste. Wines that smell one way but taste another are often a

disappointment.

Wines with a balanced taste profile of sweetness, sourness, and astringency are the goal, but there is still a lot of wiggle room for winemakers to express themselves stylistically. The winemaker may make a refreshing Riesling with high acidity and low alcohol, but moderated by a noticeable amount of residual sugar. Or make a tart, lively Pinot Noir with lower tannic astringency so the wine isn't overly harsh. Or make a big, burly Cabernet with loads of astringency, but mellowed by high alcohol content and lower acidity. These wines will taste very different but each may still be considered a balanced wine if the interaction between the different tastes is harmonious.

### Benchtop Trials (sidebar)

Benchtop trials are used to dial in sugar and acid additions as well as fining agents and other additives such as tannin. The agent of interest is added in a range of addition that covers the range of sensory interest (e.g. 0–2g/L tartaric acid addition, in steps of 0.5g/L) and then assessed using sensory analysis (smell and taste) to determine the optimum level to achieve balance in the wine.

Trials are often set up directly in tasting glasses or in bottles. Additives should be mixed well. Most trials may be sampled immediately after addition, with the exception of tannins, which require several days to several weeks to integrate in the wine. Some winemakers also wait several hours to several days to allow fining agents to settle.

Determining the amount of an additive to add to a specific volume of benchtop trial solution requires an understanding of concentration units and often involves unit conversion (e.g. converting from mg to g, or from ppm to g/L).

For the mathematics averse, there are several online calculators that can help with benchtop trials. One I've found very useful is [www.wineadds.com](http://www.wineadds.com). This site not only calculates additive amounts based on the size of your wine lot, but most of the additive menus also contain a tab labeled "Bench Trials." The Bench Trials tab will calculate additive amounts for a range of add rates. The sample volume is also adjustable.

Another useful benchtop trial calculation is available from the Australian Wine Research Institute at: [https://www.awri.com.au/industry\\_support/winemaking\\_resources/calculators/](https://www.awri.com.au/industry_support/winemaking_resources/calculators/). Clicking on the "Fining Trials" link, you can input additive rates and obtain addition amounts for each trial sample.

Benchtop trials in small volumes of wine may be problematic for home winemakers due to an inability to measure the small masses or volumes of additive required (often in the microgram or microliter range). One way to mitigate this problem is to use a larger trial volume. Another way is to dilute your additive in water and add using a micropipette. Both scales and micropipettes that measure in these ranges may be found online for reasonable prices, but I've found that measuring small volumes with a micropipette is more accurate and less expensive than purchasing a precision scale. With either method you should determine how to measure the accuracy of these instruments and plan to check your accuracy and precision periodically.



## Mildew is Coming

Walter Mahaffee, USDA-ARS Hort Crops Pest and Disease Research Unit

Unfortunately, market conditions (vineyards not under contract) mean that we need to be thinking about abandoned or minimally managed vineyards. This will result in significantly higher disease pressure than in past years and require a very good management program.

How do you manage powdery mildew with huge inoculum loads coming from such vineyards both near and far? In theory, the answer is quite simple, but in practice is difficult and expensive to accomplish.

Disease management is like retirement investment – you get a better return the earlier you start and from investing more money earlier.

First, ask your neighbors what they are doing to manage powdery mildew. It is far better to know than to be surprised. We all need to recognize that sharing information on disease makes your own data more valuable and improves your decision making even if it can give your competitor a bit of an advantage.

Second, calibrate your sprayer and make sure the nozzles are aimed at the canopy. Adjust the nozzles, air velocity, and volume for the time of year and size of canopy to ensure sprays hit the target and stay on the canopy. Otherwise, it's wasted money blowing into the wind and dripping on the ground.

Once you have done these steps, be prepared to start your preventative program closer to 4 inches shoot growth and before 6 inches or immediately after the first rain event post bud break, even if it is before 4 inches of growth. Use a protectant chemistry and stay on short intervals through fruit set at least. Yes, this is going to cost money up front. However, it will not cost more than a rejected crop. If you need to save money, there are a few things to consider. You can stay with sulfur all season and only use the most expensive and efficacious products from bloom to pea size fruit (Warneke et al 2020), and/or drop applications closer to véraison since fruit is no longer susceptible to infection after 4-8 brix (Kennelly et al. 2005).

Other things to consider are increasing the application volume and slowing the tractor down. Both adjustments will help you get better coverage and better penetration into the canopy. It will also help to be prepared to spray on an even shorter interval if you get rapid shoot growth. New growth is unprotected and highly susceptible to disease, so keep an eye on your shoot growth.

The theory is easy, but bringing this together and keeping it going over a growing season is very difficult for a multitude of reasons, particularly the ever-changing weather. Just keep in mind that large inoculum loads can overwhelm the best programs and result in disease greater than expected or normal. You will likely see more disease this year regardless of your management program. However, if you are using synthetic fungicides and following proper fungicide stewardship (rotation, label rates, etc), and disease still looks like it is racing away, resistance might be an issue. If you suspect fungicide resistance - please reach out.

([walt.mahaffee@usda.gov](mailto:walt.mahaffee@usda.gov)). We will be glad to collect samples and test for fungicide resistance. Good luck this year.

To learn more about fungicide efficacy, timing, label rates, fungicide resistance stewardship, please see the Pest Management Guide for Wine Grapes in Oregon.

# Portland Winemakers Club Leadership Team – 2026

President: **Bob Hatt** [bobhatt2000@yahoo.com](mailto: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](mailto:bt.grapevine@frontier.com)

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

Secretary: **Bob Thoenen** [pwc\\_secretary@outlook.com](mailto:pwc_secretary@outlook.com)

- Communicate regularly about club activities, amateur competitions & other club issues.
- Keep an updated list of members' email, name tags, and other club information.

Chair of Education / Speakers **Paul Natale** [paulnatale6@gmail.com](mailto:paulnatale6@gmail.com)

- Arrange for speakers & educational content for our meetings.

Chairs for Tastings: **Mike Sicard / Steve Fine** [msicard@willamettehvac.com](mailto:msicard@willamettehvac.com)

- Conduct club tastings. [steve.fine@comcast.net](mailto:steve.fine@comcast.net)
- Review and improve club tasting procedures.

Chair of Winery / Vineyard Tours: **Paul Natale** [paulnatale6@gmail.com](mailto:paulnatale6@gmail.com)

- Arrange & manage tours.
- Select Wineries, Vineyards, etc. to visit.
- Cover logistics (food and money).

Chairs of Group Grape Purchases: **Mark Hernandez / Hank Armstrong**

Arrange for member group grape purchases. Distribute information to the membership.  
Manage arrangements to purchase, collect and distribute. Provide written rules.

[mark\\_hernandez14@comcast.net](mailto:mark_hernandez14@comcast.net)

[HANKARM@gmail.com](mailto:HANKARM@gmail.com)

Chair of Group Supplies Purchases (consumables). **Brian Bowles**

- TBD [bowles97229@gmail.com](mailto:bowles97229@gmail.com)

Chairs for Social Events: **Jolie & Brian Bowles / Barb Thomson**

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