



Tastebook™ Round 3 is underway:

Good day and welcome to another year of Tastebooking.

Alert – This week (commencing 12th March) please check your post box for the Tastebook™ Round 3 sample pack, which contains 3 Extra Virgin Olive Oil (EVOO) samples and 2 Table Olive (TO) samples for your consideration and assessment.

The focus of Round 3 is on positively describing tastes, flavours and aromas in exhibits and writing well-crafted descriptors for EVOO and TO.

It's a task some people find difficult, and something that I believe can be improved via Tastebook's collaborative learning opportunity.

The Tastebook™ program is about understanding EVOO and TO taste and usage, influences [positive and negative], thinking about appreciation as a guide rather than comparison. [Yes they are all different and often magnificent in their variances]. Generally this is a process of considering and exploring product potential.

For this round a dream has come true - all 5 samples are Gold Award winners at the inaugural 2017 Australian International Olive Awards (AIOA); your challenge is to find the best words and phrases that describe the magic of the genie in the jars and bottles.

Whilst fruit bitterness and pungency are critical components in formal panel assessments, in show judging there are other important considerations.

Oils can be unripe, near ripe, ripe, overripe and any combination of all of these.

My thoughts are the strength of bitterness & pungency is generally more pronounced in cold climate oils and also in earlier season oils, and tends to diminish with ripeness. So it would be a mistake to mark down a soft, delicate lingering late season oil because it lacks bitterness and pungency.

If a consumer asks what your EVOO or TO tastes like – what would you tell them? We need to put our taste experiences into words, and we need to make these words work for consumers.

Tastebook™ participants will need to refer to the following information package which includes notes on judging EVOO and table olives, as well as Judges score sheets and instructions for assessing the samples and on completing the on-line Survey Monkey form.

In this round we will also address some of the questions and issues raised by participants during the previous 2 rounds.

A copy of the Round 3 Survey is attached for your reference only.

Tastebook™ participants are requested to complete the Round 3 survey now available on Survey Monkey® asap but no later than 16th April 2018.

Expert guidance provided:

As with earlier Tastebook™ rounds, we have invited two highly experienced guest judges to support the Tastebook™ team in providing expert guidance to participants.

For EVOO judging we are delighted to have the services of **Pablo Canamasas** from Argentina, an experienced EVOO judge and internationally-renowned expert in the processing, blending and sensory analysis of EVOO. Pablo has prepared the following article on assessing EVOO.

Sincere appreciation also to AIOA Chief Steward Trudie Michels for providing the EVOO and TO descriptor writing examples included in the attached information package. Formal descriptors of the Round 3 oils and olives sourced from the 2017 AIOA competition results are also provided to participants (please don't look at these descriptors until after you have made your own assessment).

The other distinguished guest judge is **Professor Stan Kailis**, our very own 'living legend' and an international expert on TO production, judging and sensory analysis.

These 2 special guest judges join our regular Tastebook™ team members:

- AIOA head EVOO judge & Tastebook™ Convenor, Shane Cummins of Long Paddock Olive Rustlers;
- AIOA head TO judge, Dr Michelle Wirthensohn a Hort Innovation Australia Senior Research Fellow at the Plant Research Centre, University of Adelaide;
- Tastebook™ survey and reporting, Sensory Scientist Soumi Paul Mukhopadhyay from DPI Wagga Wagga; and
- AOA OliveCare® Code of Practice Administrator and Tastebook™ logistics Peter McFarlane.

A summary report on Tastebook™ Round 3 will be prepared by Soumi and published in the Friday Olive Extracts (FOE) industry e-newsletter during May, with a final report to be published in the June 2018 edition of AOA's Olivegrower & Processor (OGP).

Please complete the Tastebook Round 3 return on Survey Monkey® at:

<https://www.surveymonkey.com/r/HD5VVDD>

The Survey Closes: Friday 16th April 2018.

Tastebook training notes and previous reports can be downloaded from the Members Lounge at:

<http://www.australianolives.com.au/article-detail/tastebook>

Participants may share their tasting samples and experiences with family, friends and staff – simply submit a Survey Monkey return for each taster.

Subject to available funding we aim to send out samples on a quarterly basis to *confirmed participants including national, state and regional competition judges and associate judges, as well as to trainees including young judges and AOA Code of Practice Signatories (now rebranded as OliveCare®), and to other interested industry participants.

Tastebook Round 4 will be held in August 2018 will feature green olives and 'green' olive oils.

You can also experience '**Tastebook™ Live**' at the AOA National Conference Wagga Wagga NSW October 18, 19, 20, 2018.

Experience these great oils and table olives and enjoy!

Shane Cummins,

AOA Chief EVOO Judge and Tastebook Convenor

Email: wizardofolives@hotmail.com ,

Mobile: 0421 910 474 after hours

Attachment: Training Notes and sample evaluation sheets follow

What is Tastebook?

By Shane Cummins,

AOA Chief EVOO Judge and Tastebook Convenor



By way of an explanation for participants who have not previously been involved with Tastebook™, this is a sensory training initiative in appreciating, describing and understanding how to improve the quality of EVOO and table olives.

Tastebook™ includes tasting of olive oils and table olives (later on we plan to include flavoured olive oil and other olive products), assessing their characteristics, and providing feedback on the style, quality and uses of the sample products that aims to expose industry participants to regular sensory experiences and palate calibration for olive products, and to assist in gaining an understanding of how to achieve product excellence.

Tastebook™ aims to encourage a conversation on judging methodology and enables benchmarking of participant performance against senior judges. Participants are also encouraged to benchmark their own products against the samples provided.

Tastebook™ is a component of a broader professional development platform for competition judges that will include Masterclasses for EVOO and table olive judging as well as annual refresher courses, and an expansion of the National Young Judges Program.

Tastebook™ also aims to:

1. Provide regular tasting experiences and training to upskill an expanded pool of Australian evoo and table olive judges within the AOA judges training and accreditation framework.
2. Integrate training with the e-learning modules which are linked to Units of Competency from the National Training Framework (NTF). These competencies can be bundled with other units to achieve a formal qualification such as *FD30111 Certificate III in Food Processing*, or *AHC40310 Certificate IV in Production Horticulture*.
3. Improve industry awareness, knowledge, skills and capacity in sensory assessment of EVOO, table olives and other olive products.
4. Enhance a culture of continuous improvement and excellence in the Australian olive industry
5. Increase exposure of the Australian olive industry to International events and expertise.

Outputs from the Tastebook™ program are compiled for publication by Dr. Soumi Paul Mukhopadhyay, and serve as a future training reference for olive oil producers, marketers, food service and competition judges.

Previous reports and training materials from Tastebook™ Rounds 1 and 2 can be found on the AOA website under Members Lounge at: <http://www.australianolives.com.au/article-detail/tastebook>

Happy Tastebooking!

Introducing Pablo Canamasas:

From Buenos Aires, Argentina



Pablo Canamasas is an agriculture scientist, olive oil production and quality consultant, EVOO sensory panel member and international EVOO competition judge

Pablo is regarded as one of the most influential olive processing experts in the world.

The 44-year old Argentinian has become a well-known name in olive oil circles around the globe.

Educated in his native country and in Spain.

In his roughly two decades in the industry, he's worked with a slew of the best-known brands in the new world, including those of Boundary Bend and California Olive Ranch, and he's lectured in Japan, Italy, Australia, New Zealand and elsewhere.

Pablo was for 12 years oil production technical manager at Boundary Bend Ltd, the largest olive oil processor in Australia - owner of the well-known Cobram Estate and Red Island brands. He has helped guide BBL to top awards at international olive oil competitions.

At Boundary Bend, Pablo was responsible for all matters related to olive oil's natural chemistry and organoleptic quality. He controlled the production of oil as well as the quality of oil post-harvest, and was on the tasting panel of the company, ensuring that only the best oils from the grove were used and that the flavours were consistent and at their peak from year to year.

Even though Pablo continues to work with Boundary Bend both in Australia and USA, he is now based back in Argentina and provides consultancy services to private companies and olive Associations in countries such as USA, Australia, New Zealand, Japan, China, Chile, Brazil, Argentina, Mexico, etc.

His skills also involve the sensory evaluation of olive oils and he has been invited as a judge to National and International olive oil competitions, including the inaugural 2017 Australian International Olive Awards EVOO competition held in Adelaide.

Pablo has also been invited as a lecturer at AOA national conferences in Australia, as well as in other countries such as Italy, USA, Argentina, Chile, China and Japan.

Before commencing his role as Oil Production Technical Manager at Boundary Bend in Australia, Pablo spent 6 years working in the Argentinean olive industry. After graduating as an Agricultural Engineer specializing in olive oil production and oil quality, He went on to pursue a Post Graduate Superior Course of Specialization in Oil Production and Table Olives in Jaen, Spain. During this course, he extensively studied and researched oil production techniques, oil quality (chemical and organoleptic) and table olives production, establishing and maintaining strong ties with the most important olive researchers in Spain and Italy. Today, Pablo continues to liaise with his Spanish and Italian colleagues, constantly updating his technical knowledge.

Pablo's expertise and depth of knowledge in olive oil tasting, blending and processing have seen him gain recognition in the Australian olive industry for this work. Since 2007, he has been regularly invited to speak at the Australian Olive Association National Convention on diverse subjects such as the management of olive by-products, the impact of the use of processing aids on the olive oil process, and oil quality.

His involvement in research projects related to oil quality and oil processing has reinforced his position as an authority on the olive industry. Pablo was a member of the research team in the RIRDC-funded project PRJ-000385: "Technological and biological factors affecting sterols in Australian olive oils", as well as in the HAL-funded project "Use of ultrasound technology for olive oil processing". He was also the main researcher in the RIRDC-funded project PRJ-003422: "Evaluation of processing aids for olive oil extraction and quality improvement" (RIRDC publication No. 11/091) and "Evaluation of second extraction of olive oil in Australia" (RIRDC publication No. 12/109).

The Man Behind China's Unlikely Gold at NYIOOC: <https://www.oliveoiltimes.com/olive-oil-business/man-behind-chinas-unlikely-gold-nyiooc/56842>

An agronomic engineer from Argentina convinces a Chinese company to improve product quality and strikes gold at the New York International Olive Oil Competition.

Judging and describing EVOO:

By Pablo Canamasas, Buenos Aires, Argentina

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I guess I should start noting that the job of olive oil taster may be different depending on the context. As part of a taste panel that forms part of a laboratory process reporting results to clients, our job is to report primarily on: Presence/Absence of defects, levels of fruitiness, bitterness and pungency. Many colleagues in Australia who have done this very same job at Modern Olives and DPI Wagga Wagga, know that scoring intensities of these attributes/defects is part of a tight adjustment of your palate that comes with lots of work and time together with the same people and same panel leaders. You may or may not describe the oils in depth as you taste, but you are certainly requested to be extremely precise on these 4 parameters. In other words, when you carry out this job you do it within a team-framework, and being consistent is perhaps the most crucial aspect of your goals.

On the other hand, as a member of a competition panel, your tasks are significantly more complex. You are expected to score all those same 4 attributes/defects, but also you need to provide descriptors on nose and palate that do justice to the oils you are tasting. The way it works for me is more or less as follows:

- When I do the assessment on the nose, I try to determine the **intensity of the fruity flavour**, whatever that flavour/descriptor might be. I mean, how much aroma hits your nose, how generous the oil is on that front. Based on my personal experience, I believe it is difficult to award Gold to an oil that does not have, at least, **a medium to high intensity of fruitiness on the nose**. So to sum it up, my first assessment is purely **quantitative**.
- **Freshness** is also one of the first things I look for. The AOA always rightly pushed for the logo "The Fresher, The Better", which is a great message to consumers, and I believe, also to tasters. An olive oil missing freshness is pretty much missing the most important thing an EVOO can offer, so no chance for high scores if this attribute is not in there.
- At the same time, the second thing I try to get out of the way is the possible **presence of defects**. You usually feel relieved when you realize the oil is clean for that means you can

continue with your evaluation. If I find a defect then giving it its proper name is very important, as this feedback will help the producer understanding what could have gone wrong with the oil. In this case the first thing I try to solve is: is this an **oxidative** or a **fermentative defect**? It sometimes happens that I may be unsure that what I am perceiving is a defect or not, so in this case I make a side note about this and then I confirm the point when I get to the palate evaluation. With defects, it is common that they appear on both nose and palate, so I would say that if there is any doubt about the presence of any given defect on the nose then a clean palate may indicate that the oil is simply tired or borderline. In any case, reporting a faulty oil in this context is quite a delicate matter, so this is something I would surely want to discuss in depth with my table colleagues, and it is never a bad idea to invoke the presence of the chairman of the competition to make a final decision on it.

- **Complexity** is what comes immediately after for me. In other words, how many different flavours, aromas or descriptors I find in the oil. It takes most of my time as I find it the most challenging part of the whole exercise. The way my brain triggers this evaluation process is by trying to answer the following: Is this an **early, medium or late harvest oil**? Is this a **fruity style** oil or a **grassy style** oil, or a combination of both? And more importantly: are there unique flavours, notes of elegance and vibrancy that justify the high medal ranks? A side note: Late harvest oils can sometimes be a bit difficult to assess, since oils coming from riper fruit tend to lose a bit of the potential complexity that the same fruit would have delivered if picked earlier. However, it is possible to obtain at the processing plant, and eventually to come across in competitions, late harvest oils displaying great tropical notes.
- On the palate, my first impression on the **mouthfeel** is usually what I trust to understand if the oil is still “alive”, or it is on its way down. Sometimes you realize that an oil that is a bit tired was in fact a very good oil not long before (we all know that even the best oils will eventually go flat with time), but I believe that you must only carry out an assessment on the current quality. This is a point that highlights the importance of placing an oil into a competition at the peak of its vibrancy or freshness. It also underlines the importance of producing not just great oils, but also long lasting great oils that can keep their attributes for months. So when putting the oil in my mouth I ask myself: is this oil clean? is it a bit dirty? What flavours I find in here?
- It is now time to score **bitterness and pungency**, which combined will define the **style** of the oil. In other words: is this a **delicate, medium or robust oil**? I think this is a very important assessment that in some cases helps relocating an oil to the correct panel table in the competition. Oils in competitions are usually categorised in style classes based on their Total Polyphenols count. However, as we all know, not all phenols and phenol groups have the same impact on bitterness and pungency and as a consequence the Total Polyphenols parameter just becomes indicative of the style of the oil. So it is the taster’s duty to confirm that the oil in question belongs to the category previously assigned to it. Back to the bitterness and pungency, my evaluation is put into understanding their intensity levels and the **balance** between them and the aroma on the nose. After all, does the intensity of the palate go along with the nose? Is this a balanced oil?
- Once the palate has been assessed, there are still a few questions to answer to make a complete evaluation of an oil: What’s the **aftertaste** like? Does it leave a good, pleasant flavour in my palate? And: How long it lingers for in my palate? Is it an oil with lots of character that leaves a hot feel in my mouth, or it just has a short, clean finish leaving no traces after tasting? There is also enjoyment in the way an oil fades away in your palate and as a consequence there is an opportunity to score its quality based on this.

- So...what score then? Usually the Chairman of the competition suggests guidelines on how to award medals. I usually help myself using the points break down suggested by the tasting sheet to come up with a final score. However, I tend to go beyond mathematical equations to decide myself on awarding a Gold medal. If the oil shows unique flavours, a generous nose intensity and complexity, and the palate is well balanced then why not considering the awarding of Gold, no matter what scoring summatory you came up with? Somehow, and with no technical reasoning behind it, you just know when you have a Gold medal oil in hands. So when this is the case I review my scoring sheet so as to ensure that the oil gets its deserved award.
- You would think that this is it, job's done. And yet, we are expected to give one more step forward, often a challenging one: sharing our notes on the oil with everyone else at the tasting table. Giving your honest, un-influenced view about the oil in question to your fellow tasters at the table is key to the team effort. Agreeing with everyone else on notes and awards is sometimes difficult, but can always be sorted out. If we are requested to be head of the table then we are responsible for ensuring that everyone's views are considered for a final decision. It is important to understand that the head of a table is not someone with a heavier weight on decisions, but just someone that is required to **politely moderate everyone's views** so as to find the best descriptors for an oil and its fair award. The head of the table may need to invoke the competition chairman when an external view is needed to make a final decision on an oil, and ultimately the head is the person responsible for accurately writing the agreed scores and evaluations for submission. In my view, having a polite, un-imposing and inclusive head in each table is paramount to the competition success.

What about country and regional differences in South America?

Regarding the industry in Argentina, Chile, Brazil, Uruguay and Perú, I should say oils are quite diverse. I mean, there are no common factors to these 5 producing countries as agroecological conditions and challenges are very different for all of them. Argentina and Chile are by far the largest producers, while Brazil, Uruguay and Perú are rather small EVOO industries.

- Argentina is dominated by the cultivar Arbequina. This is not a minor fact since most of the olive plantations in the country are located in hot and warm, continental production areas by the Andes mountain chain. As a consequence of this combination of factors Argentina is a large producer of mild oils. Colder areas from center south (Mendoza, famous Malbec wine country area) and south (Rio Negro) are giving way to interesting oils from a more diverse pool of varieties. One very positive aspect of their industry is that cultivar Arauco, their trademark cultivar, is an incredible double purpose fruit that produces big, robust oils of strong fruity character. One Arauco oil from Argentina obtained Gold in last year's AIOA competition.
- Chile is an interesting case. A narrow and long country extending from south to north means that there is a strong oceanic influence in most of the production areas. The main variety in the country is also Arbequina due to the adoption of the super high density as plantation system. Areas far too south of Santiago Chile tend to have problems with oil accumulation, fruit development (small size) and early rains during harvest, but oils are truly magnificent. I have tasted intense Arbequina oils of medium style from these areas, and most of the oil varieties tend to be more robust than average. Moving center (Metropolitan Region) and north (La Serena), the oil accumulation becomes a strength rather than a weakness, though

- the limiting factor is now the water availability. I personally like some of the Picual and Coratina oils a few companies from Chile produce and put into competitions.
- Brazil has a marginal climate for olive growing, and most of the plantations are located in the south (Rio Grande do Sul), in the bordering area with Uruguay. Arbequina and Coratina are the most planted cultivars over there. A small production pocket is located in the Sierras de Mantiqueira area (Minas Gerais) about 1,000 meters above sea level. The Brazilian growers adopted an Italian variety called Grappolo, which is Brazil's trademark cultivar, which gives an interesting oil of robust character. The most important factor limiting production in Brazil is excessive rain (over 1400mm/year).
 - Uruguay also has a problem with excessive rain (over 1000mm/year) and humidity. Due to the high fungal disease incidence they are forced to harvest early before the fruit ripens. This means that production volumes are never high, but quality can be very good. I have tasted great Frantoio, Coratina and Leccino oils there.
 - The Peruvian EVOO industry is located in the Ica area (south of Lima), close to the Pacific ocean. I have tasted oils of different cultivars from that area and I was pleasantly surprised at their good quality. Some of their oils have won Gold Medals in competitions in Los Angeles and New York. A producer even got a Gold with a Barnea oil, how rare is that!

**ADVANCE NOTICE: 2018 AUSTRALIAN INTERNATIONAL OLIVE AWARDS
EVOO, Flavoured Olive Oil and Table Olive Competitions:**

<https://internationaloliveawardsaustralia.com.au/>

Entries Open: 16 July 2018

Closing date: 21 September 2018

Judging: 4-6 October 2018

Presentation dinner: Friday 19 October 2018 at the Wagga Rules Club

Results Posted on AIOA Website: Monday 22 Oct 2018

For further details please contact:

Trudie Michels

Chief Steward

The Australian International Olive Awards 2018

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EVOO Descriptor Training 2018

Extra Virgin Olive Oil Assessment Sheet

Each description should include information from each of the sections below.

	Things to look for	Comments
Aroma	First impression (Clean or possible fault), Fresh or not fresh?	
	Intensity (Pronounced or low - lots of or little aroma, powerful, good/bad, hard to smell, closed)	
	What does it smell like? Green, tropical, tomato, dried herb? Need at least 3 descriptors.	
Flavour	Intensity (lots or little flavour, powerful, good/bad, hard to taste?)	
	Flavour transfer: Does the taste reflect the aroma?	
	What does it taste like? Note flavours. Need at least 1 extra descriptor if possible.	
	Quality (fresh, balanced, complex, interesting, lots going on, simple, boring). Note possible faults here.	
Mouthfeel	Mouthfeel (light, heavy, oily, astringent, pepper, bitterness, dry mouth), short or long aftertaste	
Final tasting comment:		

A description example:

	Things to look for	Comments (an example)
Aroma	First impression (Clean or possible fault), Fresh or not fresh?	<i>Clean, fresh.</i>
	Intensity (Pronounced or low - lots of or little aroma, powerful, good/bad, hard to smell, closed)	<i>Pronounced intensity.</i>
	What does it smell like? Green, tropical, tomato, dried herb? Need at least 3 descriptors.	<i>Ripe tomato flesh, passionfruit, green herb.</i>
Flavour	Intensity (lots or little flavour, powerful, good/bad, hard to taste?)	<i>Intense/strong flavours on palate</i>
	Flavour transfer: Does the taste reflect the aroma?	<i>Good flavour transfer.</i>
	What does it taste like? Note flavours. Need at least 1 extra descriptor if possible.	<i>Same as nose with mango notes.</i>
	Quality (fresh, balanced, complex, interesting, lots going on, simple, boring). Note possible faults here.	<i>Complex, many layers,</i>
Mouthfeel	Mouthfeel (light, heavy, oily, astringent, pepper, bitterness, dry mouth), short or long aftertaste	<i>Light mouthfeel. Mild pepper, touch of bitterness. Long flavourful length.</i>
Final tasting comment would read:		
<i>A fresh clean oil with pronounced fruit intensity. Strong aromas of ripe tomato flesh, passionfruit and green herb on the nose follow onto the palate with the addition of mango notes. A complex oil with a light mouthfeel, mild pepper and a touch of bitterness. Long flavourful length.</i>		

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EVOO 100 Point Scoring Sheet

Name of judge:

Panel No:

Class:

Exhibit No.	Individual Points			Total	Other Judges		Agreed Points	Award	Comments
	Aroma	Flavour	Harmony Complex						
	/35	/45	/20		/100	/100	/100		
1: 1									
1: 2									
1: 3									
1: 4									
1: 5									
1: 6									

Defective: <50, No Medal: 50-64, Bronze: 65-75, Silver: 76-85, Gold 86-100 ©Australian Olive Association Ltd.

Introducing Professor Stanley Kailis:

From Perth, Australia.



Professor Stanley Kailis is a past honorary staff member and has held the position of Professorial Fellow at the School of Plant Biology, University of Western Australia, and a Fellow of Curtin University of Technology, WA. He holds qualifications in science, pharmacy and teaching and holds a PhD in science. He is now in the process of establishing the Australian Mediterranean Olive Research Institute (AMORI) that will focus on table olive cultivars, their physical characteristics and chemical composition as influenced by growing conditions, processing and storage as well as organoleptic properties of final products.

His family heritage originates from the Greek Island Megisti and at an early age, Stanley was introduced to the table olive by his grandmother Konstantinia. His activities focus on the quality aspects of olives and he is particularly interested in the propagation of the olive varieties Kalamata, Leccino, Manzanillo and Konservolia.

Stanley has made presentations on olive growing, olive oil and table olives at national and international forums and industry groups. He has published numerous research papers in national and international journals. He has conducted many courses and workshops in Australia on olive growing, olive oil and table olive production, flavoured oils, organoleptic evaluation of olive products and olive propagation.

Stanley co-authored the RIRDC report '*Establishing Protocols and Guidelines for Table Olives processing in Australia*', <https://rirdc.infoservices.com.au/downloads/04-136.pdf> and the companion book – '*Producing Table Olives 2007*', <http://www.publish.csiro.au/book/5466> by Professor Stan Kailis and David Harris providing Australian olive growers and processors with internationally based guidelines for ensuring the quality and safety of processed table olives.

Stanley has also co-authored '*Olive Propagation Manual*' <http://www.publish.csiro.au/book/3794/> and has recently contributed to two major publications: *Encyclopaedia of Applied Plant Sciences (Second Edition – AP 2017) Volume 3 Horticulture Production and Quality - Olives* (author); *Olives and Olive Oil as Functional Foods, Bioactivity, Chemistry and Processing Ch15: Table Olives: processing, nutritional and health implications (Wiley 2017)* (co-author), as well as co-authoring two research paper on loosening agents and olive oil quality. He is currently working on a review paper on Natural Table Olives with associates in Spain.

Stanley was a major contributor to the development of the Voluntary Industry Standard for Table Olives in Australia, and is a current member of the National Table Olive Committee.

He has provided extensive olive oil and table olive judges training in Western Australia and has chaired and judged at numerous olive competitions including the Perth Royal Olive Awards, and the inaugural 2017 Australian International Olive Awards Table Olive Competition .

Standley is a member of the Australian Institute of Food Science and Technology and continues to undertake olive research and run industry training workshops.

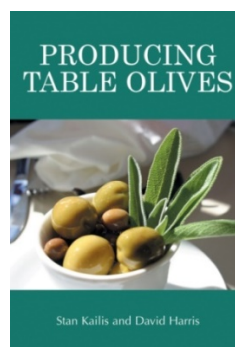
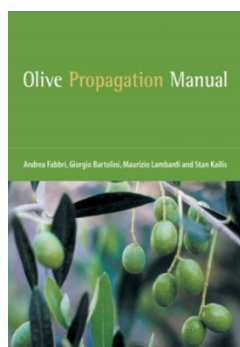


Table Olive Recipes by Stanley Kailis are also available on the AOA website under Table Olives at: <http://www.australianolives.com.au/article-detail/how-to-table-olives>

Judging and describing Table Olives:

By Prof. Stanley Kailis, Perth, Australia.

E: stan.kailis@y7mail.com

Observe the olive: is it consistent with cultivar, general condition, colour, blemishes, marks, pressure marks etc

Assess Texture: Hardness, Crunchiness, Flesh texture

Finger Test: Gently squeeze the olive between thumb and fore finger - grade soft, firm, hard. Soft olives may be due to poor quality fruit, over ripe black olives, microbiological activity.

Bite Test:

- skin thickness – tough, resistant, fine
- flesh characteristics – smooth, granular, lumpy, fibrous
- ease of flesh removal

Assess Aroma: aromatic vs malodourous (unpleasant)

Taste Test:

- olive flavour, some bitterness with/without overtones eg floral
- salt, vinegar, lemon, herbal, spicy, balance
- abnormal - rancidity due to additives – poor quality olive oil or herbs and spices; addition of food acids to adjust pH (chemical taste); contaminated water or olives

Microbiological Defects:

Defects attributable to abnormal proliferation of microorganisms are:

- **Olive softening and shrivelling:**
Naturally black ripe olives are generally softer than green ripe olives with turning colour olives intermediate. Further softening can occur during processing due to proliferation of bacteria, moulds and yeasts. This problem can be reduced by controlling initial pH.

Shrivelled olives can result from processing at high salt levels or from excessive gas production where gas collects under the skin (gas pockets burst leaving a shrivelled appearance). Acutely affected olives float towards the brine surface and are called “floaters”. Olives that are dried with salt and/or heat also have a shrivelled appearance.

- **Malodourous fermentations:**

These are associated with specific bacteria

- **Putrid** reminiscent of decomposing organic matter – faecal, urine – occurs early in fermentation due to contaminated olives, water and/or additives by Clostridium bacteria.
- **Butyric fermentations** – occurs early during fermentation due to butyric forming bacteria giving rancid characteristics of old butter.
- **Zapateria** malodour is due to generation of propionic acid during fermentation under the influence of bacteria – clostridia and propionic bacteria. Malodour is due to a mixture of propionic acid, other fermentation acids and cyclohexane carboxylic acid.
- **Winey-Vinegary** – Due to bacterial and yeast fermentation products such as food acids and alcohol
- **Nail polish solvent** – due to overproduction of alcohol that reacts with fermentation acids forming ethyl acetate
- **Mouldy** – due to moulds forming during fermentation
- **Musty** – mainly due to penicillin species together with specific fungi aspergillus and alternaria
- **Acid related** – excess lemon (citric acid), addition of lactic acid to control pH

Preservation method: For microbiological evaluation the preservation method must be specified when submitting olives, but is not relevant for organoleptic evaluation.

Note: Prior to judging all table olives exhibits are laboratory tested to ensure they are fit for human consumption and to ensure that the pH levels are within normal parameters (pH max 4.3, salt min 6.0 g/100ml, *E coli* (below level of detection < 3 cfu*); for the pasteurised products the laboratory also measure *Lactobacillus* to test effectiveness of pasteurisation (below level of detection < 10 cfu).

* cfu means colony forming unit

All exhibits are judged using a 30 point scale using characteristics such as *absence of “off flavours”*[#] and blemishes, appealing colour, good flesh texture, olive flavour, acidity, saltiness and overall flavour balance.

[#] “off flavours” - negative attributes¹ that would render the product unmarketable - abnormal fermentation (putrid, butyric, zapateria), musty, rancid, ‘cooked’, soapy, metallic, earthy, winey-vinegary.










Answers to specific Tastebook™ table olive questions:

- The specified test parameters for natural table olive products is provided under Table Olives at: <http://www.australianolives.com.au/article-detail/aoa-certified-table-olive-compliance>
- Olive Saltiness – the higher the salt level the greater the preservation effect. For natural olives at a maximum pH of 4.3, the minimum safe level of sodium chloride is 6% - unless product is pasteurized or sterilised
- Regarding ‘water activity’ - very important for food safety but not relevant if products are pasteurised
- Well processed table olives will last several years – there is no requirement for olives exhibited to be from the current season.

¹ Ref: Section 5.1 IOC Method Sensory Analysis of Table Olives COI/OT/MO No 1/Rev.2, November 2011.

- Olives 'changing colour' are now included in the AIOA black olives class.
- Clingstone olives are best for cracked olives as the flesh does not fall off during processing
- Freestone olives are easier to eat and destone

AIOA Table Olive Classes 2018

	Class 11: GREEN OLIVES Plain, whole olives only, no added flavours. In Brine.		Class 16: DRIED OLIVES Sun, salt and heat dried olives, including spiced and pitted
	Class 12: MEDLEY of OLIVES Plain, whole olives only, no added flavours. In Brine.		Class 18: SPECIALTY OLIVES Spiced and specially treated olives with declared country of origin ingredients
	Class 13: OLIVES TURNING COLOUR & BLACK OLIVES All varieties EXCEPT KALAMATA OR California ripe processed. Plain whole olives only, no added flavours. In Brine.		Class 18(a): – flavoured WITHOUT garlic and/or chilli. Class 18(b): – flavoured WITH garlic and/or chilli.
	Class 14: KALAMATA OLIVES Plain whole olives only, no added flavours. In Brine.		Class 18(c): PITTED OR STUFFED OLIVES Olives pitted or stuffed with declared country of origin ingredients.
	Class 15: WILD OLIVES Small in size, variations in colour permitted, whole olives only. In Brine.		Class 19: TAPENADES Olive tapenades – various recipes.

ADVANCE NOTICE: 2018 AUSTRALIAN INTERNATIONAL OLIVE AWARDS

EVOO, Flavoured Olive Oil and Table Olive Competitions:

<https://internationaloliveawardsaustralia.com.au/>

Entries Open: 16 July 2018

Closing date: 21 September 2018

Judging: 4-6 October 2018

Presentation dinner: Friday 19 October 2018 at the Wagga Rules Club

Results Posted on AIOA Website: Monday 22 Oct 2018

For further details please contact:

Trudie Michels
Chief Steward

The Australian International Olive Awards 2018
Mobile: 0419 031 527, E: tmichels@global.net.au

TO Descriptor Training 2018

Table Olive Assessment Sheet Template

Each description should include information from each of the sections below.

	Things to look for	Comments
Appearance	Blemish (does the olive appear blemished?)	
	Colour (is the olive colour appealing?)	
Aroma	First impression - appealing or unappealing aroma? Aromatic, floral? Intense or subdued?	
	Malodourous - abnormal fermentation – putrid, butyric, Zapateria (rotten leather) Winey-vinegary, nail polish solvent. Note: if present this will disqualify an exhibit from competition.	
Flavour	Evidence of off flavours – rancid, musty, cooked, soapy, metallic, earthy. Note: if present this will disqualify an exhibit from competition.	
	Does the exhibit have any specific olive flavours? What are the levels of bitterness (minor to overpowering)? Evidence of other flavours including varietal, preservation (vinegar, oil), added flavourings (citrus, garlic, chili, herbs)	
	Flavour balance, Flavour transference - does the aroma match the flavour? Length of flavour (short to lingering)	
	Saltiness, slight, just right, too salty Acidity - slight, just right, high	
Texture	Hardness - finger squeeze test – soft, firm, hard? Bite test – skin thickness – tough, resistant, fine	
	Chewing test - flesh texture– smooth, mushy, granular, lumpy, fibrous Crunchiness – low, moderate, high?	
	Ease of flesh removal? Flesh-to-pip ratio, lean, fleshy?	
Final tasting comment:		

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TO Descriptor Training 2018

Table Olive Assessment Sheet

A description example

	Things to look for	Comments
Appearance	Blemish (does the olive appear blemished?)	Clean unblemished fruit characteristic of the Kalamata olive
	Colour (is the olive colour appealing?)	Appealing purple colour
Aroma	First impression - appealing or unappealing aroma? Aromatic, floral? Intense or subdued?	Appealing intense floral aroma
	Malodourous - abnormal fermentation – putrid, butyric, Zapateria (rotten leather) Winey-vinegary, nail polish solvent. Note: if present these will disqualify an exhibit from competition.	No abnormal aroma
Flavour	Evidence of off flavours – rancid, musty, cooked, soapy, metallic, earthy. Note: if present these will disqualify an exhibit from competition.	No off flavours
	Does the exhibit have any specific olive flavours? What are the levels of bitterness (minor to overpowering)? Evidence of other flavours including varietal, preservation (vinegar, oil), added flavourings (citrus, garlic, chili, herbs)	Pronounced olive flavour, with well balanced bitterness.
	Flavour balance, Flavour transference - does the aroma match the flavour? Length of flavour (short to lingering)	Well balanced flavours and aroma with lingering flavours
	Saltiness, slight, just right, too salty Acidity - slight, just right, high	Saltiness and acidity just right
Texture	Hardness - finger squeeze test – soft, firm, hard? Bite test – skin thickness – tough, resistant, fine	Firm texture, good skin thickness
	Chewing test - flesh texture– smooth, mushy, granular, lumpy, fibrous Crunchiness – low, moderate, high?	Smooth even mouthfeel with moderate crunchiness
	Ease of flesh removal? Flesh-to-pip ratio, lean, fleshy?	Generous fleshy olive that easily bites away from the pip

Final tasting comment:

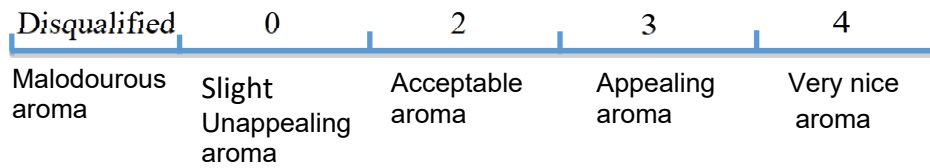
Attractive purple coloured fruit with no blemishes. Clean floral aroma flowing onto the palate with intense olive flavour and balanced saltiness. Well balanced flavours and aroma with lingering flavours. A firm texture with good skin thickness, moderately crunchiness and generous flesh. The lingering mouthfeel is smooth with balanced bitterness and acidity.

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Guide to the Table Olive Judging sheet.

© Dr Michelle Wirthensohn

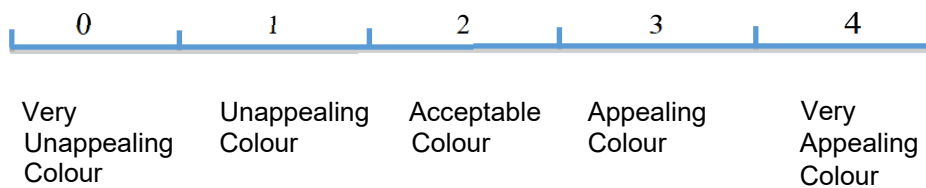
Aroma: Smell the olives and score according to the scale (0-4)



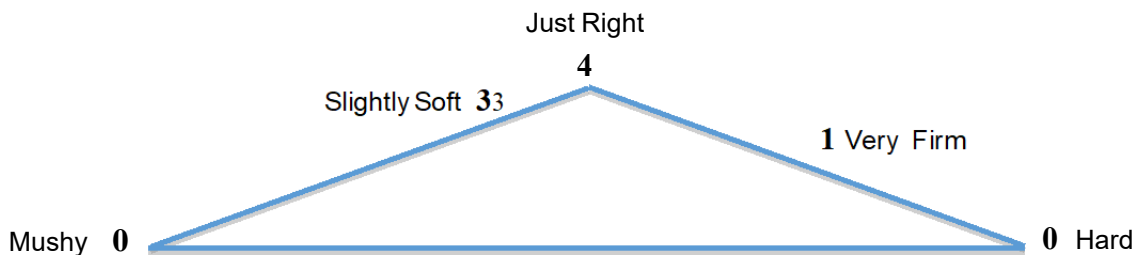
Blemishes: Look at the olives and score according to the scale (0-4)



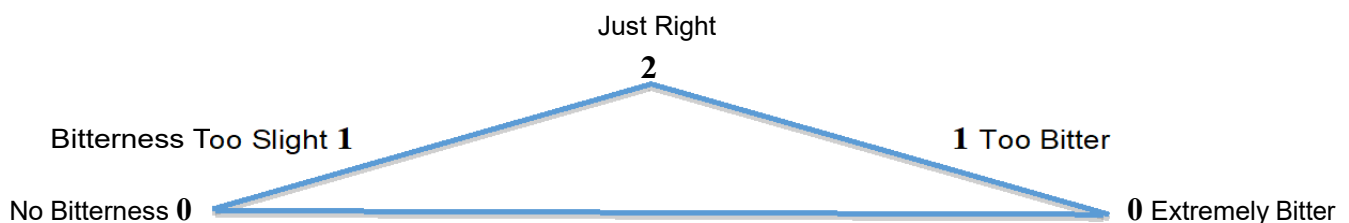
Colour: Look at the olives and score according to the scale (0-4)



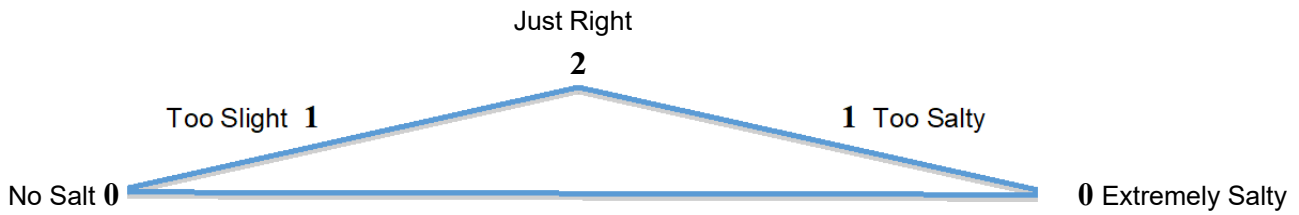
Texture: Taste the olives and score according to the scale (0-4)



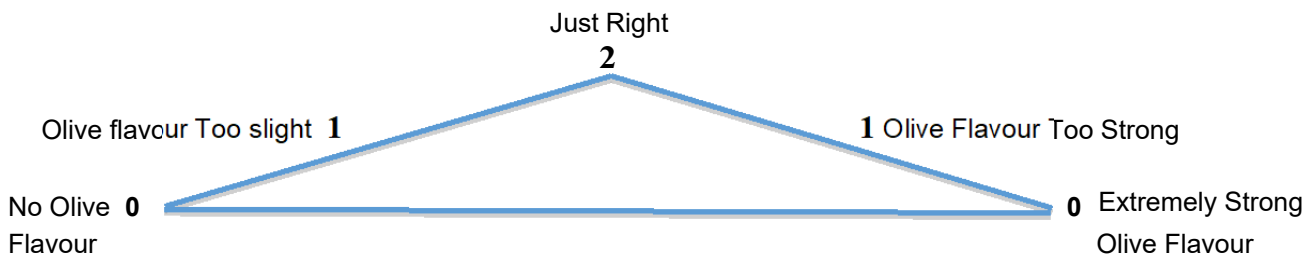
Bitterness: Taste the olives and score according to the scale (0-2)



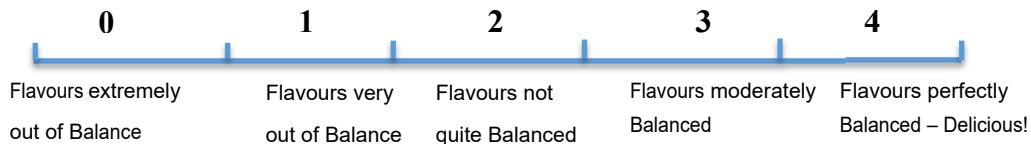
Saltiness: Taste the olives and score according to the scale (0-2)



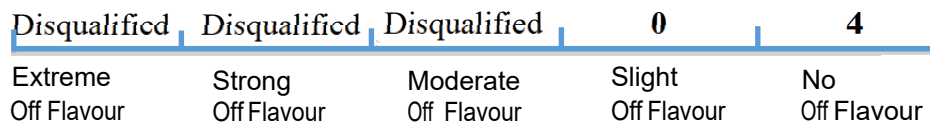
Olive Flavour: Taste the olives and score according to the scale (0-2)



Flavour Balance: Taste the olives and score according to the scale (0-4)



Off Flavours: Taste the olives and score according to the scale



Thank you for participating in this tasting



Table Olive

30 Point Scoring Sheet: **Note this score sheet is currently under review**

Name of judge:												Panel No.	Class:
Exhibit Number	Aroma	Blemishes	Colour	Texture	Bitterness	Saltiness	Olive Flavour	Flavour Balance	*Off Flavours	TOTAL SCORE	Medal Awarded	Comments	
	0-4	0-4	0-4	0-4	0-2	0-2	0-2	0-4	0-4	30		*Moderate to Extreme Off Flavour = Disqualified	
1													
2													
3													
4													
5													
6													
7													

Scoring: Defective: <15, No Medal: 16-18, Bronze: 19-21, Silver: 22-24, Gold 25-30 ©Australian Olive Association Ltd.

Instructions for Tastebook™ Participants:

1. Preparation for sensory evaluation:

- No perfume, aftershave or lipstick.
- Don't taste oils and olives on an empty stomach. The salt content in the body is depleted, resulting in an inaccurate assessment of the oils and table olives.
- Don't taste after a hard day at the office or after shouting at the husband or kids. Grumpiness leads to a state of negativity, directing us to a conclusion that all the oils and table olives we are tasting are no good. Please keep an open mind. Remember that someone has nurtured this fruit from the tree to the mill, and it must be respected.
- Sit down in a comfortable chair, relax and have your glass of water and apple ready, plus a note pad and pen.

2. Read the Tastebook 3 notes and charts on EVOO by Pablo and Trudie, and refer to the earlier Round 2 advice and terminology by Isabelle Okis:

3. Procedure for sensory evaluation of EVOO:

- Ensure the mouth has been rinsed using plain or mineral water, and cleansed with a slice of green apple.
- Pour the EVOO samples into a small glass tumbler – preferably coloured blue to disguise the colour of the oil which is not relevant to judging.
- Warm the oil if the room is not at an ambient temperature of 28 deg C.
- Hold the cup to the nose. Do not allow the nose to penetrate inside the tasting cup when sniffing. What do I smell? Green grass, herbs, tropical fruits, floral bouquet, etc. Make a note. Each individual judge is different, however, more than 30 seconds can influence the decision making.
- Sip the oil through the front teeth and roll around the palate, allowing the fruit flavours and bitterness to develop. Swallow some oil. Pungency should be felt at the back of the throat. Sometimes instantaneously, sometimes delayed.
- Finally, evaluate your thoughts on the taste. Was it fruity or sweet? Herbaceous? Was a fault detected? Rancid, winey, fusty, musty, generally unpalatable. Make a decision & note it down.

4. Print and complete the AOA 100 point EVOO score sheet for the 3 samples A, B, C.

5. Print and complete Trudie's EVOO descriptor sheet for the 3 samples.

6. Complete Part 1 of the survey at: <https://www.surveymonkey.com/r/HD5VVDD>

7. Read the Tastebook 3 notes and charts on TO by Stan, Trudie and Michelle.

8. Procedure for sensory evaluation of table olives:

- Ensure the mouth has been rinsed in plain or mineral water, and cleansed with a slice of apple.
- Separate the olives from the brine – retain the olives & brine in separate glass tumblers.
- Assess the appearance, size, shape, colour and blemish
- Assess the Aroma of **both the olives and the brine** - aromatic vs malodourous
- Assess the flavor – olive, bitterness, salt and acid balance, any off flavours?
- Assess the texture of the flesh and skin – finger squeeze and bite test, crunchiness, ease of flesh removal

9. Print and complete the AOA 30 point TO score sheet for the 2 samples D & E.

10. Print and complete Trudie's TO descriptor sheet for the 2 samples.

11. Complete Part 2 of the survey at: <https://www.surveymonkey.com/r/HD5VVDD>

Spoiler Alert:

Please do not turn to the next page until after you have completed your own assessment of the 5 samples, and completed the on-line survey

Tastebook 3 - 2017 AIOA Sample Test Results and Descriptors

Sample A... Grassy Spur 'Frantoio', Peter and Helen Wright

Green spicy, bitter herbs and green tomato aromas. Good transfer with the addition [of] floral tropical notes and complexity.

Warm and peppery oil with a pleasant, lingering bitterness and pungency to finish off.

AIOA: EVOO Class 2 (Medium):

Agreed Score	Medal	PPH	FFA	PV	UV K232	UV K270
87/100	Gold	186	0.2	7.5	1.968	0.094

Sample B...Elisi Grove 'Signore, Barnea, Frantoio, Coratina', Leon Bettio

Aromas of tropical fruits, green grass mint and blossom. Good transfer to palate, with cashew nut, guava and tomato vine.

Fresh mouthfeel, textured and balanced bitterness and pungency, A [an] harmonious oil with a lingering flavourful finish.

AIOA: EVOO Class 2 (Medium):

Agreed Score	Medal	PPH	FFA	PV	UV K232	UV K270
87/100	Gold	198	0.1	5	1.57	0.08

Sample C...Rio Vista Olives 'Barnea, Frantoio, Corregiolo, Koroneike', Sarah Ascitutto

Grassy, open meadow aromas with artichoke and asparagus notes on the nose.

Creamy transfer to the palate with a well balanced bitterness and pungency giving it a pleasant finish.

AIOA: EVOO Class 2 (Medium):

Agreed Score	Medal	PPH	FFA	PV	UV K232	UV K270
86/100	Gold	237	0.2	6	1.59	0.07

Sample D...Alto Olives "WILD Koroneiki in brine", Robert Armstrong

Lifted aroma, no blemishes, even flavour long lasting and balanced, some residual bitterness, salt a little high, texture variable with ripeness.

n.b. this olive sample is food service packaged at 8% salt and may need to be washed back to taste.

AIOA: TO Class 15 Wild Olives:

Agreed Score	Medal	pH	Salt%	PV	E.coli
25/30	Gold	3.99	6.6	6	N.D.

Sample E..The Australian Olive Company ' Koroneiki naturally fermented in red vinegar', Peter Reaich

Sweet aroma, good mix of colours, good texture, attractive flavour and texture, no blemishes, salt and acid well balanced, olive flavour strong.

AIOA: TO Class 15 Wild Olives:

Agreed Score	Medal	pH	Salt%	PV	E.coli
26/30	Gold	3.68	7.0	6	N.D.

END