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of Wine Packaging **Coopers React** to Consumer.



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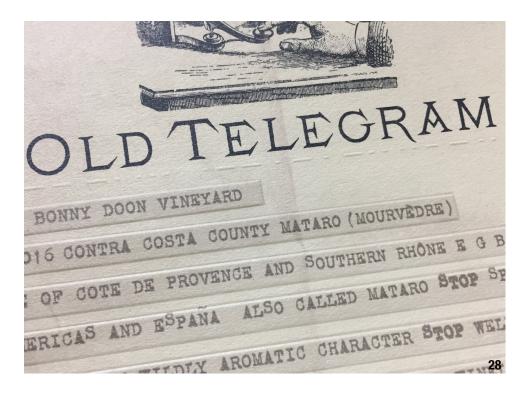


Wish you were here. Right now is a really great time to visit us, because we've never had more to show and tell. From new cutting edge high tech at our toasting facility, to in-depth seminars on Barrel Profiling conducted by our staff scientists—time always seems to fly for those welcome visitors who do stop by. Everyone goes home a bit wiser to state-of-the-moment alternative oaking techniques. Horizon-broadening stuff. Or winemaking

reconnaissance, if you prefer. Not everybody opens their doors to the public like we do. But then, not everybody does what we do, either.

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How Cooper's Hawk found success through direct-to-consumer and on-premise sales. *By Stacy Briscoe*

CONTRIBUTORS

Dr. Caroline Merrell recently joined Santa Rosa, Califbased Jackson Family Wines as a research and development chemist and collaborated with Melissa Hansen to write the feature in this month's Practical Winery & Vineyard section on improving color and mouthfeel in red wines (page 70). Prior to joining Jackson Family Wines, Merrell was a post-doctorate research associate in the Viticulture and Enology Program of Washington State University. Hansen is the research program manager for the Washington State Wine Commission.

Staff writer **Stacy Briscoe's** reporting for this month's issue covered the barrel room to the tasting room and beyond. Briscoe explored the latest trends in barrels for a feature on page 54, covered the remarkable direct-to-consumer success of the winery and restaurant chain Cooper's Hawk on page 66, recounts the insights shared at the Wines & Vines Packaging Conference on page 32 and continues her ongoing coverage of tasting rooms with the latest installment of Tasting Room Focus on page 62. Briscoe is a San Francisco native and graduate of the University of California, Santa Cruz.

Veteran wine writer **Laurie Daniel** covered packaging strategy, private labels and more in her in-depth interview on page 58. Daniel has been writing about wine for more than 20 years and her work has appeared in numerous magazines and California newspapers. Daniel has contributed to *Wines & Vines* since 2006 and continues to maintain a blog on wine at lauriedanielonwine.com





ON THE COVER

This month's cover is a composite of images by photographer Cody Gehret of gold-medal winning entries from the third annual Wine Packaging Design Awards. Read more about the winners in an article on page. 36.

Beautiful design speaks for itself.









QUESTION FOR OCTOBER:

What's the most underrated piece of equipment at a winery?



Charles McKahn Owner/Winemaker **McKahn Family Cellars** Livermore, Calif.

THERE ARE TWO PIECES OF **EQUIPMENT** that are invaluable to winegrowing and winemaking: a winery estate's well and the winery's refrigeration system. These two pieces of equipment are equally important and without them the winery and/or vineyard estate would not function. Access to water is critical for every aspect of making wine. It is necessary for vineyard irrigation, water additions, yeast preparation and, most importantly, equipment sanitation. We use water every day and when the well goes down, we all go down. If you're making wine with less than 20% alcohol, as

most of us are, a winery's refrigeration system is just as critical. Keeping our wines at 55° F protects them from spoilage organisms, especially Brettanomyces, and slows the oxidative and aging processes. When tours are given at wineries they are undoubtedly shown the fancy optical sorting table, concrete fermentation tanks with automatic pumpover devices - and probably even the vineyard manager's new drone if they are lucky enough to have one — but without a functioning well or refrigeration system, you simply do not have a winery or estate vineyard.



Brad Ford Owner/Winemaker **Illahe Vineyards** Dallas, Ore.

THE TOOLS WE USE AT IL-LAHE VINEYARDS are not the same ones used in most wineries.

We focus on historical winemaking techniques and we make a Pinot Noir called the 1899. For this, we use Percheron draft

horses to bring the fruit in to the winery and use no electricity or modern winemaking equipment to actually craft the wine. Our most underappreciated tool at harvest is the bicycle-powered destemmer. Though we do have one that works on electricity, for our 1899 Pinot Noir, the electric destemmer is off limits. We can destem a ton of grapes with no



electricity in under an hour. Plus,





Bob and Maggie Tillman Owners/Winemakers Alta Colina Winery Paso Robles, Calif.

STEAM! Our Swash steamer, by Electro-Steam, is one of our favorite pieces of equipment and we're not sure why we didn't embrace it sooner. As we all know, winemaking is 95% cleaning and 5% everything else and the steamer is great at cleaning: It conserves water, sanitizes thoroughly, doesn't require chemicals plus, it keeps you warm on cold harvest mornings — highly

recommend. If we're also calling beer "equipment," big thanks to BarrelHouse Brewing, Silva Brewing, and Firestone Walker for helping us keep the fridge stocked! Harvest is an intense time of year. It's not only highpressure, it's also tedious. We clean, then dirty, then clean again. All of our equipment. Multiple times a day. By the end of it, a beer sounds good!

WINES & VINES

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Insights From a Packaging Maverick, and Looking for Others Who Changed the Industry

THIS IS WINES & VINES' ANNUAL "BOTTLES AND LABELS" ISSUE and this year it features the words and wisdom of someone who has regularly used wine packaging as a canvas on which to express his winemaking artistry and wit.

Randall Grahm, the founder and winemaker of Bonny Doon Vineyard, details his approach to packaging over his long career in an article that is a shortened version of the keynote address he delivered at our Aug. 9 packaging conference. I'll let Grahm speak for himself in what I trust you'll find to be a thorough examination of wine packaging that is as insightful as it is entertaining.

Grahm has, without a doubt, left a lasting impact on this industry for his many achievements the least of which may be helping to raise the profile of Rhône variety grapes here in the United States. But at our conference, I was struck by the less obvious impact Grahm and others like him have had in the wine industry. Two other speakers, Nicolas Quillé, who is the head of winemaking and operations for Crimson Wine Group and recently became a Master of Wine, and Alison Crowe, director of winemaking for Plata Wine Partners, both worked for Grahm at Bonny Doon.

We want to commemorate the people, wineries, vineyards, events and technology that have left an impact on this industry. There are many people like Grahm who, in addition to their winemaking expertise, have left a lasting, personal impact on the people who work in this industry. André Tchelistcheff and Robert Mondavi are other such names that spring to mind, but the same could be said for wineries like Beaulieu Vineyard where dozens of winemakers worked in the early years of their careers and vineyards such as Bien Nacido and To Kalon that have produced hundreds of classic wines.

As we announced in last month's magazine, *Wines & Vines* will evolve into a digital publication focused on industry analytics powered by our proprietary databases at the end of the year. To celebrate *Wines & Vines*' history as a publication we're planning a special edition and we want to commemorate the

people, wineries, vineyards, events and technology that have left an impact on this industry.

While myself, the magazine staff and our contributors are kicking around who and what makes the list of the top 100 people, technology and events that changed our industry, I also want to hear from you who should be on the list. Feel free to email me suggestions at edit@winesandvines.com about individuals, wineries, vineyards and specific events or cultural phenomena such as the 60 Minutes' report "The French Paradox" or the movie Sideways that had a lasting effect.

We're also considering key innovations or advancements such as the discovery of malolactic bacteria, inert gas barrel racking wands, agglomerated cork closures guaranteed free of TCA or vertical shoot positioning.

The past century has witnessed the remarkable growth and development of North America's wine industry and *Wines & Vines* has been there to cover each and every major change. While the future will bring some changes to how we do things, our commitment to the wine business will remain the same.

—Andrew Adams



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U.S. Wine Sales

MONTH		
August 2018	\$3,630M	20/ 🛧
August 2017	\$2,521M	3%1

12 MONTHS

August 2018 \$46,678M 4%1 \$44,773M August 2017

Off-Premise Sales IRI Channels

MONTH

August 2018 \$641M **1%** \$634M August 2017

12 MONTHS

August 2018 \$8,960M August 2017 \$8,772M

Direct-to-Consumer Shipments

MONTH

August 2018 \$136M 5%1 \$130M August 2017

12 MONTHS

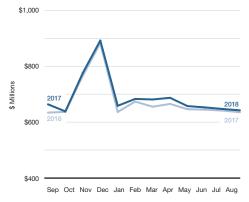
August 2018 \$2.546M August 2017

MONTHLY SALES



Source: bw166.com, Wines Vines Analytics. Domestic table and sparkling wine sales on-premise and off-premise

MONTHLY SALES



Source: Nines Vines Analytics. Domestic table and sparkling wine sales in multiple-outlet and convenience stores, four weeks ended Aug. 12, 2018.

MONTHLY SHIPMENTS



Source: Wines Vines Analytics/ShipCompliant by Sovos

Winery Job Index

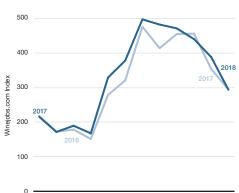
MONTH

August 2018 294 <1% August 2017 295 12 MONTHS August 2018 335 **7%**↑

314

MONTHLY INDEX

August 2017



Source: winejobs.com

U.S. Wine Sales

U.S. Wine Sales Rise 3% in August

.S. wine sales totaled \$3.6 billion in August, market research firm bw166 reported, up 3% from a year ago. Domestic table and sparkling wine sales each increased 3% in the month. The latest 12 months saw domestic wine sales rise 4% to \$46.7 billion, with table wines up 3% and sparkling wines growing 2%. Sales of packaged imports increased 8% to \$23.5 billion. All told, wine sales in the U.S. totaled \$70 billion in the latest 12 months, an increase of 6% from a year ago. Domestic wines, including bulk imports, led the growth, adding \$1.9 billion in sales over the period versus an

additional \$1.8 billion in sales of packaged imports. The growth of packaged imports continues to outpace that of domestic wines at 9% but August was the first month since October 2017 that the increase in domestic wine sales — by far the larger segment of U.S. wine sales — also saw stronger growth in real dollar terms. Jon Moramarco, managing partner of bw166, attributed the shift to slowing growth for French rosé and imported sparkling wines, as well as consumers opting for more expensive domestic wines as a strong economy continues.

-Peter Mitham

TOTAL WINE SALES

	\$ Millions			
	2017	2018	Change	% Change
Domestic Table, Sparkling & Imported Bulk	\$44,773	\$46,678	\$1,905	4%
Packaged Imports & All Other Wines	\$21,735	\$23,490	\$1,755	8%
Total Wines	\$66,508	\$70,168	\$3,660	6%

Source: bw166.com. Wines Vines Analytics. Consumer expenditures for all wines on-premise and off-premise. 12 months through August 2018, Excludes cider.

Off Premise

Cabernet Up as Off-Premise Sales Rise 1%

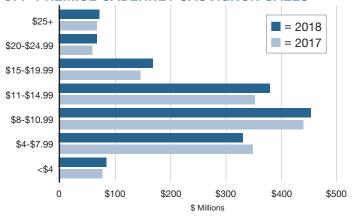
ff-premise sales through multiple-outlet and convenience stores in the four weeks ended Aug. 12 totaled \$641 million, market research firm IRI reported. This was up 1% versus a year ago, even as case volumes declined 1% to 8.1 million. The shift pointed to the

movement of higher-priced wines and helped support a 2% increase in sales during the latest 52 weeks to nearly \$9 billion. Domestic sparking wine sales posted consistent growth in both the latest four weeks as well as the past year, rising 2%. This was double the growth rate for table wines in the latest four weeks, but even with table wines in the latest 52 weeks.

Cabernet Sauvignon was a good example of consumers' shift toward more expensive wines. A year ago, all price segments less than \$25 a bottle saw average bottle prices drop. This year, all price segments \$15 and up saw bottle price growth. Wines under \$4 also gained three cents per bottle. Cabernet Sauvignon sales totaled \$1.6 billion in the latest 52 weeks, with 56% in price segments less than \$11. The single biggest slice of sales occurs at \$8-\$10.99 at \$469 million.

—Peter Mitham

OFF-PREMISE CABERNET SAUVIGNON SALES



Source: 📢 IRi, Wines Vines Analytics. Domestic table wine sales in multiple-outlet and convenience stores; 52 weeks ended Aug. 12, 2018.

OFF-PREMISE CABERNET SAUVIGNON BOTTLE PRICE CHANGE

	2017	2018	\$ Change
<\$4	\$3.40	\$3.43	\$0.03
\$4-\$7.99	\$5.61	\$5.56	-\$0.05
\$8-\$10.99	\$10.03	\$10.02	-\$0.01
\$11-\$14.99	\$13.88	\$13.82	-\$0.06
\$15-\$19.99	\$18.63	\$18.65	\$0.02
\$20-\$24.99	\$23.70	\$24.09	\$0.39
\$25+	\$45.37	\$46.99	\$1.62

Source: (i IRi, Wines Vines Analytics. Domestic table wine sales in multiple-outlet and convenience stores; 52 weeks ended Aug. 12, 2018.

Direct to Consumer

Cabernet's Strength Lifts DtC 5% in August

irect-to-consumer (DtC) shipments gained 5% in value in August versus a year earlier while volumes rose 7%, Wines Vines Analytics/Ship-Compliant by Sovos reported. Shipments totaled more than \$136 million on a volume of 343,189 cases. Average price per bottle was \$33.14, down 2% versus a year ago but well above this year's summer average. Cabernet Sauvignon remains king of the channel, which has a total value of \$2.9 billion. The varietal accounted for 28% of shipment value in the past 12 months, well ahead of Pinot Noir and red blends, which are neck-and-neck in second place with 16% share each. In terms of case volumes, Cabernet accounts for 16% of the channel, only slightly ahead of Pinot Noir and red blends, which

are tied with 14% each.

Cabernet shipments were worth nearly \$814 million in the period, up 9% from last year. Bottles priced \$100 and up represented 54% of the value, at \$443 million. Growth in the segment was on par with the varietal as a whole at 9%. Cabernet's strongest growth occurred in the \$20-\$39.99 price band, with shipments rising 24% to \$61 million. Shipments in the \$80-\$99.99 price band ranked second, increasing 19% to \$95 million. Shipments of bottles less than \$20 also showed well, rising 16% to \$32 million and notching the largest volume of any segment at 231,909 cases.

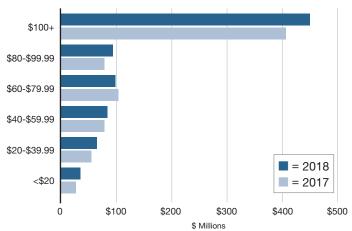
The one segment to lose ground was bottles priced \$60-\$79.99, which fell 9% to \$98 million. The segment remained

the second-biggest by value, however, and the overall growth of DtC shipments ensured a comfortable gain versus the \$78 million shipped two years ago.

Indeed, total Cabernet Sauvignon shipment value was up 28% from two years ago, with all segments showing growth.

-Peter Mitham

DTC CABERNET SAUVIGNON SHIPMENTS BY PRICE



Source: Wines Vines Analytics/ShipCompliant by Sovos: 12 months through August 2018

Top Stories

The month in perspective



Premium West Coast properties continue to sell

Significant merger and acquisition activity among premium and luxurypriced properties continued in the West Coast wine industry in late summer. Napa Valley's Long Meadow Ranch announced it was acquiring Napa icon Stony Hill Vineyard on Spring Mountain, which makes 5,000 cases averaging \$42 per bottle. The Huneeus family, owners of California wineries Quintessa Vineyards, Faust, Flowers Vineyards & Winery and Oregon's Benton-Lane Winery, bought 86 acres of W. Clark Swanson's vineyard property in the Oakville AVA of Napa Valley for approximately \$38 million. The Swanson Vineyards property and winery, now owned by Vintage Wine Estates, was not included in the deal. In Oregon The Great Oregon Wine Co., a division of Denver-based Integrated Beverage Group, announced it had purchased 70,000-case Duck Pond Cellars for an undisclosed sum. (See page 15.)

Cooper's Hawk winery and restaurant chain expands

With grapes sourced from around the world, modestly priced wines and more than 30 restaurants focused on the experience of pairing wine with food, Cooper's Hawk Winery & Restaurant has gathered a dedicated following of wine consumers — and piqued the interest of the American wine industry. Founder Tim McEnery has experienced rapid success since opening the company's first location in 2005 in Orland Park, III. Now, the dual winery-restaurant boasts 32 locations spread across nine states and a wine club with 300,000 members that continues to grow at a rapid 25% every year. (See page 66.)

Early urban winemaker Kent Rosenblum dies

The founder of Rosenblum Cellars and Rock Wall Wine Company died on Sept. 5 at age 74. Kent Rosenblum was a veterinarian with a passion for home winemaking, especially Zinfandel winemaking, when he founded Rosenblum Cellars, an urban winery in Alameda, Calif., in 1978. His full-bodied, ripe style of Zinfandel and other reds from old-vine vineyards throughout California soon caught on with consumers and the winery grew rapidly. Rosenblum was one of the few Zinfandel-focused brands that grew big enough to attract corporate interest, and he and his wife Kathy, along with numerous shareholders, sold the winery to Diageo in 2008 for a reported \$105 million. Rosenblum then founded Rock Wall Winery, also in Alameda, with daughter Shauna Rosenblum, who became the winemaker.

Ruling could mean air quality controls for winery tanks

A settlement in a Santa Barbara County dispute may lead to more jurisdictions requiring small and

medium-size California wineries to install ethanol emission controls on indoor, closed-top tanks. A determination affecting such tanks in sizes up to 30,000 gallons is now posted on the California Air Resource Board's clearinghouse. This means other air districts may use it as a basis to require wineries of a similar type to install ethanol emission controls, according to an article on winebusiness.com. Wine Institute settled the case out of concern for the operational needs of a Wine Institute member but is seeking to prevent the requirement from being adopted in other jurisdictions until further research can be done.

Mendocino-Lake fires char 410,000 Acres

The Mendocino Complex wildfires in Northern California were 93% contained at press time, after burning 641 square miles since they ignited on July 27. The complex was originally identified as two fires. The Ranch Fire spread from Mendocino County quickly east into Lake County where it threatened the towns of Upper Lake and Nice but did not destroy any wineries or significant numbers of grapevines. The Ranch Fire then fanned out into the Mendocino National Forest and became the most widespread wild-



fire in recorded California history. The River Fire started a few hundred yards from vineyards near Hopland in Mendocino County and spread to Lake County where firefighters kept it from entering the towns, orchards and vineyards on the west and south sides of Clear Lake.

Washington auction raises \$4.2 million

The Auction of Washington Wines

held its 31st annual charitable wine events at Chateau Ste. Michelle winery in Woodinville, Wash., Aug. 16 to 18. The event raised more than \$4.2 million, surpassing the original goal to raise \$3.6 million this year. Events included a private barrel auction, a winemaker picnic and barrel auction, winemaker dinners, a charity walk and run and a gala with live and silent auctions. Proceeds from the events benefits Seattle Children's Hospital and Washington State University's viticulture and enology program.

Napa growers auction reaches \$2.04 million

The Napa Valley Grapegrowers celebrated its 11th annual Harvest Stomp on Aug. 25, with a soldout crowd of 575 quests, raising more than \$2.04 million. Proceeds from the event directly support the organization's ongoing efforts to preserve and promote Napa Valley's vineyards and the professional development and education of Napa Valley farm workers. This year's event featured five, 1-ton lots of grapes as auction lots, and was hosted by Frog's Leap owners Tori and John Williams at their Galleron Vineyard.

Fetzer celebrates 50th and launches brands

Fetzer Vineyards of Mendocino County, Calif., marked its 50th anniversary Sept. 13 with the theme of 'Cultivating Change' that highlights the company's many achievements in sustainability and brand innovations. The 2.8 million-case winery is introducing a new label, Fringe Collective, that will include a luxury Pinot Noir and Chardonnay from Bien Nacido and Sonoma Coast vineyards, and Fetzer Flatbed Red, the first line extension for Fetzer since the 1990s. Fetzer is promoting its certified zero waste and carbon neutral production facility that operates on 100% green power, featuring a new state-of-the-art bottling line and recycling and composting program.

LATEST NEWS

More detail on the news at winesandvines.com.

TOP STORY

Acquisitions Continue With Stony Hill and Duck Pond

inery and vineyard acquisitions continued at a steady pace in late summer, as companies seeking to expand their production capacities and create diversity in their portfolios bought prime Napa vineyards, an iconic, collectible Chardonnay estate and one of Oregon's largest Pinot Noir brands.

Family-to-family sales included the August acquisition of Napa Valley's Stony Hill Vineyard by the owners of Long Meadow Ranch Winery. Stony Hill's first commercial vintage was 1952 and founders Fred and Eleanor McCrea soon developed one of the very first directto-consumer successes in the U.S. wine industry by selling to a mailing

list. Stony Hill's estate-grown Chardonnay has been bought and hoarded in the cellars of California wine collectors ever since.

"Specifically with Stony Hill, historic properties like that only become available once in a lifetime," said Chris Hall, executive vice president and COO of Long Meadow Ranch Wine Estates (LMR), the buyer. "Any time is a good time to acquire an iconic brand and vineyard like Stony Hill."

He told Wines & Vines that on another level of logic, securing a long-term grape supply is a priority for many companies right now. "Besides values not getting any lower, this purchase is part of our long-term vision." The acquisition included 40 acres of vineyard on

Spring Mountain and a winery with annual case production averaging 5,000. Hall declined to reveal the purchase price.

Synergy in Chardonnay

Stony Hill produces small amounts of Cabernet Sauvignon, Riesling and other varietals, but its Chardonnay was a big draw for LMR, Hall said. "Long Meadow Ranch has no estate Chardonnay vineyards in Napa Valley, so that's an obvious synergy."

The current generation of McCreas will maintain an equity stake in the combined business and will play an active role in the leadership of LMR, according to a press release announcing the purchase.

LMR properties include the Mayacamas Estate home ranch and the 90-acre LMR Rutherford Estate, both in Napa Valley, and a 145-acre Anderson Valley property in Mendocino County. LMR also operates a general store and wine tasting bar, an outdoor cafe, a farmer's market and a farm-totable restaurant called Farmstead on St. Helena's Main Street.

The company is also in the process of getting building permits to construct a new 100,000-gallon winery on the Rutherford property that will feature a number of environmentally sustainable innovations, according to Hall.

Cabernet deals

That deal came on the heels of another announced in April when the Heitz family sold equally iconic Heitz Wine Cellars of Napa Valley, famed for its age-worthy Cabernet Sauvignons since its founding in 1961. The buyer was billionaire Gaylon Lawrence Jr., a major agriculture investor and banker.

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The Great Oregon Wine Co., owned by Integrated Beverage Group, bought Duck Pond Cellars.

A pure vineyard deal was also recently concluded in Napa Valley when the Huneeus family bought approximately 86 acres in the prime Cabernet Sauvignon AVA of Oakville from W. Clarke Swanson Jr. for \$38 million, confirmed Augustin Francisco Huneeus, president of the family company. Huneeus Vintners owns wine brands and properties including Quintessa Vineyards, Faust and Flowers Vineyards & Winery.

At an average of \$442,000 per acre it didn't reflect the highest valuation of Oakville grape-growing land but approached the \$500,000 level that only the "super-duper, uber premium" locations exceed, according to Tony Correia, an experienced vineyard appraiser, consultant and owner of The Correia Co.

The Swanson family founded nearby Swanson Vineyards in

1985, but this sale did not affect the winery, which had been purchased from the family by Vintage Wine Estates in 2015.

Oregon ducks

The most recent major deal in Oregon was the sale of Duck Pond Cellars to The Great Oregon Wine Company, announced Sept. 5. The sale included Duck Pond's Willamette Valley brand, winery, tasting

room and what is a large vineyard holding for Oregon: 300 vineyard acres in the Dundee Hills, Willamette Valley and Umpqua Valley. Duck Pond, founded in 1991 by Doug and Jo Ann Fries, is known for its Willamette Valley Pinot Noir and Pinot Gris.

Duck Pond Cellars will swell Great Oregon's production capacity to more than 300,000 cases, and help establish it as a leader in Oregon, where only 17 wineries produce more than 50,000 cases annually, according to Wines Vines Analytics. Great Oregon is owned by Denver, Colo., based Integrated Beverage Group, whose other wine brands include Chime, Replica and Rascal.

"There's a lot on the market right now," said Mario Zepponi of Santa Rosa, Calif.-based Zepponi & Co., who advised on the sale of Duck Pond. "There is a lot to like about the direction the industry is going in right now and a lot to choose from in terms of properties."

—Jim Gordon

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Ste. Michelle CEO retires after more than 30 years with company

background in marketing and a focus on respecting and investing in the potential of individual brands may be the biggest elements to the transformation wrought at Ste. Michelle Wine Estates under president and CEO Ted Baseler, who left the company at the end of September after 34 years.

Baseler, who succeeded Allen Shoup as head of Washington's biggest vintner in 2001, was originally hired in 1984 as marketing director. Prior to becoming president and CEO, he was COO. The roles provided him with the background and insight to see that volume alone wouldn't save wineries in an increasingly competitive marketplace. What was needed was the kind of value that comes from both quality and a compelling story.

Baseler developed what he calls the "string of pearls" approach to guide Ste. Michelle's growth. The company defines this as an approach as: "Winemakers have independent control over vineyard and winemaking decisions for their estate (or 'pearl'), while decisions for consolidated functions, such as marketing, sales or accounting, are managed corporately (the 'string')."

The approach led to aggressive growth beyond the state, including development of a national distribution business anchored by a major rail facility in eastern Washington, but it didn't come without cuts.

"I would observe other high-end wineries acquiring businesses at high multiples and then they would get buyer's regret and strip them down," he said. "They would fire the winemaking team that got the winery famous, then they would eliminate the vineyards, and then they would go to a new AVA and lower prices to make up volume and never really regain the success and the reason that they were a trophy."

Ste. Michelle first acquired Walla Walla's Spring Valley Vineyard in 2005, and Oregon's Erath Winery the following year, adding to its own stable of table and sparkling wine brands. Erath is now its fastest-growing brand, notwithstanding other high-profile ventures such as Col Solare on Red Mountain in partnership with the Antinori family, which also partnered with Ste. Michelle on the 2007 purchase of Stag's Leap Wine Cellars in Napa Valley.

Today, sales are \$698 million on a case volume of 8.5 million, up from \$188.9 million on 2.8 million cases in 2001.

The same approach also informed Ste. Michelle's relationship with the rest of the industry.

While it has long been the state's largest vintner, its brands absorbing approximately two-thirds of Washington's wine grapes, it's



Ted Baselor joined Ste. Michelle Wine Estates in 1984 and became president and CEO in 2001.

made a point of not just growing its own sales but reinvesting in the industry as a whole.

Baseler says all wineries are facing a competitive environment — a key factor Ste. Michelle gave for the 8.6% decline in case sales it recorded last year — but the industry is larger than even the biggest winery.

Winemakers have independent control over vineyard and winemaking decisions for their estate, while decisions for consolidated functions, such as marketing, sales or accounting, are managed corporately.

Seattle Business magazine dubbed Baseler "the man who saved Washington wine" for offering Ste. Michelle grapes to Walla Walla wineries hit by the hard fall frost of 2004, and more recently he led industry fundraising for the wine science center at Washington State University in Richland with contributions from Ste. Michelle's coffers totaling \$1.5 million.

The center bears the Ste. Michelle name, but Baseler said it benefits everyone.

"Ted was instrumental to the long-term health and sustainability of the Washington

wine industry in ways we will enjoy and appreciate for decades," said Washington Winegrowers executive director Vicky Scharlau.

Those decades promise plenty of growth, with Baseler maintaining the industry has room to grow beyond its current acreage of 58,208 to as much as 200,000 acres within 30 years. "There's just really great land available, and it's a lot more inexpensive than Napa or Sonoma," he said.

But with his 65th birthday approaching next April, Baseler said he is happy to hand the reins to Jim Mortensen, currently senior vice-president, human resources, with Philip Morris International, another division of Ste. Michelle's parent company, Altria Group Inc.

Mortensen joins Ste. Michelle at the beginning of September, allowing for a month's preparation before Baseler steps down Oct.

1. While a stranger to the wine business, his management experience with tobacco and beer (he was formerly senior vice-president, sales and distribution, with Miller Brewing Co., another Altria holding) should stand him in good stead.

"I'm very impressed with him and I think he'll fit right into the culture," said Baseler, who first met Mortensen a month ago.

Baseler, for his own part, will continue to consult for Ste. Michelle for "a couple of years."

While he has ideas for new ventures in retirement, he plans to take time for himself before pursuing them.

—Peter Mitham

Monterey Growers Combat Red Leaf Viruses

ith assistance from the Monterey County Vintners and Growers Association (MCVGA), winegrape growers across Monterey County are addressing red leaf viruses and vine mealybug through a collective effort and implementation of a co-created management plan.

"Red leaf disease and vine mealybug don't know vineyard boundaries," said Kim Stemler, executive director of the MCVGA. "We can't treat the problem on a vineyard-byvineyard, company-by-company basis. It has to be collective."

She added that, without a group effort, even growers who tear out their vines will need to replant soon again, anyway, if neighboring vineyards go untreated. "We want to save folks that money. The more attentive we are, the less they'll have to replace vineyards."

Beginning in February, a small group of member growers met to discuss the possibility of working together to combat red leaf viruses. Since then, the MCVGA has stewarded regular meetings, open to include all Monterey County growers, not just MCVGA members. Stemler estimates that, among growers who attend the meetings, 80% of all vineyards in Monterey County are represented. (She added that certain AVAs like Santa Lucia Highlands and Carmel Valley don't suffer much from red leaf disease, which might explain why vineyard representation remains below 100%.)

Throughout the spring and early summer, participants developed the bones of a management plan with the goal to reduce the impact of red leaf viruses in Monterey County vinevards through collective effort.

Core values of the plan include an all-hands-on-deck approach, a reliance on local resources and technology rather than federal or state intervention, and a commitment to meeting sustainability standards as set out by Sustainability in Practice (SIP), the California Sustainable Winegrowing Alliance (CSWA) and European Council and Commission Wine Regulations.

Meetings are currently on hiatus to accommodate harvest but will resume in December to begin gathering baseline data on where red leaf virus persists and to what degree, including mapping, surveying growers and spectral imaging. From there, growers will be grouped into "neighborhoods" to collect disease/pest data through HeavyConnect, a Salinas-based technology that tracks and aggregates complex data points in the field via mobile

phone. The results will then be shared via Slack, a cloud-based file-sharing app.

"The disconnect between agtech companies and farmers can be huge," said Stemler, who added that HeavyConnect came highly recommended by Scheid Vineyards, one of Monterey County's largest growers.

As for trapping vine mealybug, the red leaf virus management group has developed a draft protocol to place traps every 40 acres beginning in March through mid-April, and to count and record males in traps every two weeks through October. Lures are to be replaced every month and traps are removed in late fall/early winter until the following season.

"It all comes down to the data," Stemler said. "Once we get the centralized data system up, we will know so much more about which vineyards are infected, and how those growers need to get involved."

—Jaime Lewis

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By SEGUIN MOREAU



International Partnerships for Wine Education

wo Pacific Northwest universities have developed creative offerings to provide workers to staff wineries and manage vineyards.

Linfield College in McMinnville, Ore., continues to transform its wine studies program under the leadership of director Greg Jones, who joined the college last year from Ashland's Southern Oregon University. In early September, Linfield announced the launch of a five-year wine studies program in partnership with École Supérieure d'Agricultures (ESA) in Angers, France. The initiative establishes a track that students can follow from undergraduate to graduate studies, while gaining international work experience and connections along the way.

"It gives the students an opportunity that is more than a study abroad, it's really being able to have a full-blown degree-seeking experience abroad," said Greg Jones, director of the Grace and Ken Evenstad Center for Wine Education at Linfield.

Jones said the partnership sprouted from his long-standing relationships with colleagues in Europe and dovetailed with plans ESA was developing for a European exchange program. It also builds on ESA's partnerships with institutions in Chile, South Africa, Switzerland and England.

"They'd been putting together this European exchange program and had finally started wanting to reach out to specific places that they thought would provide the type of student that would really benefit from this," Jones told Wines & Vines. "I just saw it as a natural way to offer a pathway for a student to do something that was unique that they wouldn't be able to do otherwise."

The partnership will see stu-

dents study three years at Linfield, followed by two years at ESA. All classes are taught in English, but students are encouraged to study the language of the country in which they will complete their internship.

The program in Angers will give students a chance to study in either Spain or Hungary during the first semester and Portugal or Italy during the second semester. A semester in France follows, and the program concludes with a professional thesis project undertaken in one of the countries where students previously studied or at one of ESA's partner institutions. Opportunities also exist for internships during academic breaks during the final two years in Angers.

Students who complete the program will receive a bachelor's degree in wine studies from Linfield and an international vintage master's degree from ESA.

Okanagan College in Penticton, British Columbia, has also reached an agreement that's set to be finalized shortly. It could see students in its four-year bachelor of business administration program head to Angers in their fourth year, which would double as the first year of their ESA master's program, with either a vintage or food identity major.

"One of the reasons we want to get our students into Europe is to get that historical perspective on the industry," said Jonathan Rouse, associate dean and director of Okanagan College's food, wine and tourism program. "It allows our students to work in a global environment."

The partnerships with ESA could see the first Northwest students arrive in 2019. Three students from Linfield have expressed interest in the program, but Jones said just one will be eligible in 2019 once course equivalencies are established.

— Peter Mitham



Catch up on the Trends in the Global Bulk Wine Market

rganizers of the annual World Bulk Wine Exhibition say they will have exhibitors pouring wines from all of the major wine producing regions of the world, covering 80% of the more than \$4 billion global bulk wine market.

Now in its 10th year, the show continues to draw the world's largest producers, brokers and buyers of bulk wine but representatives of smaller wineries looking to join the global market account for a growing share of the more than 6,000 attendees expected at the show that will take place Nov. 26-27 in Amsterdam.

Both bulk and packaged wine imports have bolstered total U.S. sales recently. According to the latest Wine Industry Metrics report, imports grew 7% in the past 52 weeks and drove a 5% increase in total U.S. sales to more

than \$69 billion. Gomberg Fredrikson & Associates also recently reported that imported bulk wine shipped by U.S. wineries grew 23% and packaged wine imports rose 4% in the first nine months of 2017.

The World Bulk Wine Exhibition has grown beyond being a forum for players in the bulk wine market to strike deals to include various panel discussions, market reports and workshops on such topics as wine blending and the use of oak barrel alternative products, said the event's communications manager Cristina Villar Miranda.

Jean-Marie Aurand, director general of the International Organization of Vine and Wine, will deliver a keynote speech on Nov. 26 about the current bulk market. Aurand's remarks will be followed by several other sessions including a presentation on the

wine market in Southeast Asia and round table discussions on the growth of bag-in-box wine packaging and changes in U.S. wine consumption habits.

On Nov. 27, Hans Reiner Schultz, Ph.D. of Geisenheim University, José Ramón Lissarrague, Ph.D. in viticulture from Universidad Politecnica de Madrid and Gregory Jones, director of the Evenstad Center for Wine Education at Linfield College in Oregon will discuss the effects of climate change on the world's vineyards.

Miranda said the expo will also feature extensive information on the logistics and equipment of shipping wine to and from the world's wine markets. "It is an exciting and complex topic that we can summarize as we always do: by upholding and promoting the quality of wine," she said.

The expo will also explore ways to sell and market wine including private label brands and various options for packaging. "We will once again pay close attention to private labels and how brands are created, as well as to the trends that are successful in the new importing markets," Miranda said.

The main goal of the expo, however, remains to be the best place for members of the global wine trade to catch up on the latest trends in bulk wine as well as get some deals put together. "These two days of expanding business networks are enriching for everyone interested in the wine industry, whatever their occupation might be."

The event takes place at the Amsterdam RAI conference center. For more information and to register visit: worldbulkwine.com

— Wines & Vines staff



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Regional News

CALIFORNIA

Nickel & Nickel hires new winemaker

Nickel & Nickel winery of Oakville hired Joe Harden as its new winemaker. Harden came to Nickel & Nickel from Robert Mondavi Winery where he was the winemaker for Bordeaux varietals and oversaw production for the To Kalon Cabernet Sauvignon wines. In his new position, Harden will produce Nickel & Nickel's portfolio of single-vineyard Cabernets.

Alma Rosa Winery hires new GM

Alma Rosa Winery & Vineyards of Lompoc hired Debra Eagle as the company's new general manager. Eagle has 24 years of wine industry experience, most recently as senior director of business development at Vintage Wine Estates, where she was the general

manager of B. R. Cohn Winery in Sonoma Valley and represented



the parent company's extensive portfolio in Asia and Europe.

Napa Farm Bureau promotes Klobas to CEO

The Napa County Farm Bureau promoted Ryan Klobas from policy director to CEO. The group's

board of directors voted to approve the promotion Aug. 15. "It is an honor to have the trust and support from our board of directors to further the Farm Bureau's policy goals and community outreach efforts," Klobas said in a statement.

Vineyard manager **Ulises Valdez dies**

Ulises Valdez, who came to the United States from Mexico as a teenager to pick grapes and would go on to build a successful vineyard management company and winery, died Sept. 12 at the age of 49. After working in vineyards for several years, the federal Immigration and Reform and Control Act of 1986 enabled Valdez to obtain legal residency and he used the opportunity to form a vineyard management company. Valdez was able to buy out his partner as his meticulous work earned him clients such as Mark Aubert, Jeff Cohn, Paul Hobbs and Jayson Pahlmeyer. Valdez and Sons Vinevard Management now oversees

more than 1,000 acres of vines. In 2004, Valdez released the first vintage of his eponymous wine and opened a winery in 2010 and a tasting room in Healdsburg in 2013. In May, 2010, Valdez' Russian River "Silver Eagle" Chardonnay was served to President Felipe Calderon of Mexico at a state dinner at the White House. Valdez is survived by his wife, two sons and two daughters.

Terravant promotes Padilla

Terravant Wine Co. in Buellton promoted Joe Padilla to the newly created role of senior vice president of sales and operations planning. Padilla has more than 25 years of management experience, including seven years at Terravant where he performed various sales and operations functions, most recently as vice president of winery sales and business development.

U.S.-based winemakers earn MWs

Napa-based Crimson Wine Group's chief winemaking and

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operations officer, Nicolas Quillé, earned his Master of Wine credential from the Institute of Masters of Wine. In earning the qualification, Quillé joins a group of 370 other MWs around the globe. "Achieving my Master of Wine is the culmination of all my education and experience," said Quillé in a statement. Winemaker and Greek national Olga Karapanou Crawford also earned the MW. She is a wine consultant and winemaker based in Napa, currently leading



the winemaking team for negociant Penrose Hill Limited.

EDWA honors MacCready

John MacCready, founder of Sierra Vista Winery in Placerville, died June 24 at the age of 86. As one of a very few modern-era grape growers and winemakers in El Dorado County in the early 1970s, MacCready was a promoter of the county as a promising wine growing region. The El Dorado Winery Association acknowledged his contributions to the region's wine industry with a celebration of life service, held Aug. 18. Along with fellow visionaries, Greg Boeger of Boeger Vineyards and Dick Bush of Madroña Vineyards, MacCready worked with county and state ag commissions and the University of California, Davis, to define growing regions and experiment to find suitable grape varieties.

Martini to restore historic winery

Louis M. Martini Winery announced plans to restore its historic winery in St. Helena. Howard Backen of Backen, Gillam & Koreger Architects is the lead architect on the restoration that will include a 30-foot-high glass wall providing views into the barrel cellar, demonstration dining room and an underground cellar with private wine libraries. The project is expected to be complete by March 2019.

Donum breaks ground on new winery

Donum Estate, which currently produces wine at a custom crush facility, began construction of an estate winery in Carneros scheduled to open just in time for the 2019 harvest. The new facility will also include a hospitality pavilion.

Tolosa names estate manager, assistant winemaker

Tolosa Winery in San Luis Obispo hired Michael Giese as its new estate manager. In his new role, Giese is responsible for overseeing Tolosa's 25-person on-site sales and hospitality team, reporting directly to Tolosa's general manager,

June McIvor. Tolosa also hired Nicole Morris as the winery's new assistant winemaker, replacing Jason Fullmer who recently left to launch a mobile canning business for beer, wine and spirits.

NORTHWEST

Walla Walla acreage increases 4% in past two years

A recent survey by the Walla Walla Valley Wine Alliance found a 4.3% increase in the region's vineyard acreage in the past years to 2,933. Cabernet Sauvignon remains the leading grape variety, accounting for 36% of all acreage followed by Syrah at 18% and Merlot at 16%. According to the survey, the Walla Walla region is the fifth largest in Washington by planted vineyard acreage.

CENTRAL

Integrated Beverage Group hires Ed Killian

Integrated Beverage Group in Denver, Colo., hired winemaker Ed



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Killian as part of its winemaking team. Killian will join an executive team that includes Ari Walker, chief executive officer, and Brett Zimmerman, Master Sommelier and the company's chief wine officer. Killian is the former master winemaker at Chateau Souverain. In addition to managing Souverain for the last 26 years, Killian worked with other notable brands such as Beringer Vineyards, Chateau St. Jean, Etude, Lambert Bridge Winery and others. In his new role, Killian will help bring new varieties and labels to market for the company.

EAST

Finger Lakes named top wine region

The Finger Lakes Wine Alliance announced the Finger Lakes wine region was named the "Best Wine Region" by voters in the USA Today 10 Best Readers' Choice 2018 Contest. Regions were selected by a panel of wine industry experts with the Finger Lakes topping a list of 20 regions including

the Willamette Valley in Oregon, Santa Barbara County in California and the Walla Walla Valley in Washington state.

ASEV metes out \$100,000 in scholarships

This year, at the American Society for Enology and Viticulture's 69th annual conference, 37 students throughout North America received a total of \$107,500 to help support their academic pursuits and provide an introduction into the grape and wine industry. Two students received the Presidents' Award for Scholarship in Enology



and Viticulture, the top scholarship award: the enology award winner was Jennifer Kelly of Brock University in Canada, and the viticulture award winner was Andrej Svyantek of North Dakota State University, Fargo.

Study concludes wine in can is no fad

Robert Williams Jr., assistant professor of marketing in Susquehanna University's Sigmund Weis School of Business in Selinsgrove, Pa., analyzed the wine-in-a-can market in his marketing classes at the university for the past two years. Research on the drivers and motivations of consumers of wine-in-a-can concluded that "wine-in-a-can is not a fad, rather it represents a significant new wine category that is finding a permanent, positive place in the overall wine market." The study utilized a mixed methods approach: secondary data collection and analysis and primary data collected with two surveys, and actual respondents totaling nearly 1,000.

CannTrust and Breakthru partner in cannabis market

Ontario, Canada-based medical cannabis producer CannTrust and Breakthru Beverage Group executed a letter of intent for an exclusive partnership to represent CannTrust's specialty products to Canadian consumers for recreational use. Breakthru will invest in the establishment of a cannabis-focused sales brokerage company and develop a route-tomarket platform for CannTrust in Canada, effective when the adultuse recreational market opens on Oct. 17. In addition, Breakthru is aligning as a strategic partner with CannTrust through a company investment, as it sees the organization as a long-term market share leader, according to a statement released by Breakthru.

VENDOR

Resource Label acquires Paragon

Resource Label Group announced its acquisition of Paragon Label.



Terms of the deal, announced Aug. 20, were not disclosed. Petaluma, Calif.-based Paragon primarily provides labels to wine industry clients in Sonoma and Napa counties. Resource Label is a part of the portfolio of companies owned by the investment firms First Atlantic Capital and TPG Growth. "I am excited to partner with Resource Label to leverage its operational expertise and technical support that will fuel our next phase of growth," said Paragon founder Jason Grossman in a statement.

SVB opens Napa office

Silicon Valley Bank opened an office in downtown Napa, Calif., the bank's third office in the North Bay wine country. The new office is located at 1300 First St. Suite 466 and includes client entertainment areas, an outdoor patio and is part of First Street Napa, a mixed-use development with retail shops, hotels, wine tasting rooms and restaurants.

Real estate firm adds to team

New York-based Newmark Knight Frank, a commercial real estate advisory firm, announced senior vice president, John C. Vaughan will lead its valuation and advisory practice focused on vineyards and wineries. The firm also hired James Masuda, Chris Deline and Joe Gigantino as analysts. The company now has five offices located throughout Northern California.

Last Bottle Wines hires senior wine buyer

Blake Van Treese joined Napa, Calif.-based Last Bottle Wines as the company's new senior wine buyer. He will be working closely with owners Cory Wagner, Stefan Blicker and Brent Pierce with wine acquisitions and in the development and management of a new website launching in September called First Bottle. Previous to this role, Van Treese spent seven years at Napa-based Bounty Hunter Rare Wine and Spirits as the company's director of wine.

UPM Raflatac acquires Seattle label firm

UPM Raflatac, supplier of selfadhesive label materials, has

completed its acquisition of the label vendor Converters Express, Inc. in Seattle, Wash. According to the company, this acquisition allows UPM Raflatac to expand its customer reach and improve its service capabilities to the Northwestern U.S. label market by offering local label converters in the area and an expanded range of innovative and sustainable paper, film and specials products - particularly in the wine and craft beverage segments.

New market for Wilson **Daniels Wholesale**

Wilson Daniels Wholesale entered its fourth market in Connecticut this October. The wholesale unit, which launched in 2015, is targeting revenues of about \$45 million this year, up from \$20 million in 2016. Wilson Daniels and Wilson Daniels Wholesale are subsidiaries of California-based Young's Holdings, Inc., owned by the Underwood family.

VPS expands to Santa Barbara

Vineyard Professional Services (VPS), a Paso-Robles, Calif .based vineyard management company expanded into Santa Barbara County with the promotion and hiring of vineyard managers. Ivan Gonzales, who has been with VPS since February 2018, has been promoted to manage several of the company's Paso Robles ranches and winery estates. Vic Guerro joined VPS this



month and will oversee Coastal Vineyard Services in Arroyo Grande, Calif., and Coastal Vineyard Care in Buellton, Calif.



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Latest offerings and announcements

Bulk juice for wine production

Welch's Global Ingredients Group embarked on a foray into the wine industry with the launch of a Niagara grape juice solution designed to be a cost-effective and high-quality filler or base wine for a broad variety of wine styles. According to the vendor, research and development specialists at Welch's developed a "de-characterized" Niagara juice as an option for "winemakers looking to reduce raw material costs without impacting quality." The com-



pany reports it can supply ingredients from multiple regions in the U.S. from plants in New York, Pennsylvania, Michigan and Washington state with more than 40 million gallons of bulk storage. Welch's can also provide Concord grape juice. welchs.com

Flash product for boosting wine color

WineSecrets released a new product to boost the color of wines. UX-520 High Color Wine is produced by putting Cabernet Sauvignon or another red wine through flash détente and then running the treated wine through ultrafiltration. The vendor reports the resulting product adds intense color with more red notes rather than brown. UX-520 is wholly derived from vinifera varieties and, according to WineSecrets, adds color without adding residual sugar or alcohol and without the potential to cause problems during additional filtrations, winesecrets.com

Fence for deer deterrence

Deerbusters announced a new addition to its line of steel hex web fence called Hexa-Gone. The new fence is designed to last up to a decade longer than previous fencing materials, is built with a thicker PVC coating to protect the steel, and has a stronger breaking strength of 1,250 pounds. The fence is designed for ground contact and in-ground use with a life expectancy of 30 years.

deerbusters.com

Wholesale software

ATD Solutions launched Grapevine,

a new software system to assist wine wholesalers with managing and automating key back-office functions and to provide an online order portal for customers. Wholesalers can also use the system to keep all product information, such as tasting notes, vineyard images and pricing details. Depletions are tracked in real time and the software is designed to interface with most major accounting software. atdsol.com

Labels for cans

G3 Enterprises expanded its portfolio of pressure-sensitive labels (PSL) to better serve the fastgrowing wine-in-a-can segment. The company offers PSL materials specifically for cans and can provide small-volume or largescale production runs with flexographic, offset and digital printing. g3enterprises.com

Label-ready, bag-in-box packaging

AstraPouch is now offering labelready, 1.5-liter bag-in-box packaging. The boxes feature EVOH co-extruded bags with a one-way tap set in the center of the boxes, which are available in brown or with pre-printed, label-ready designs specific to red, white or rosé wines. The vendor reports

the boxes can be filled with an AstroFill machine but may require an adapter kit. astrapouch.com

Premium folding cartons

MCC Napa introduced premium folding cartons for high-end packaging. The vendor reports its sheet-fed printing platform at its Napa, Calif., facility can produce cartons embellished with

hot-foil stamping, multilevel embossing and spot varnishes. Graphics can also be printed on both the inside and outside of the cartons. The vendor



reports the cartons are intended for wineries seeking to "elevate and differentiate" their brand's packaging. mcclabelnapa.com

Vines OS partners with Revel

Vines OS, a wine club and e-commerce platform, announced its partnership with Revel Systems, a point-of-sale and business-management platform, to provide what the companies are calling a "fully integrated, direct-to-consumer solution for wineries, restaurants, breweries and distilleries." The new system can provide a full suite of club and e-commerce tools including club batch processing, e-commerce, credit card decline minimizer, gift clubs, customer choice clubs, and event ticketing and reservations. vinesos.com, revelsystems.com

Winemaking enzymes

Gusmer Enterprises is now offering the pectolytic enzymes BioSelect and Pektozyme. BioSelect enzymes can be used for red, white and rosé wines for a variety of tasks, including settling solids, improved press efficiency and to help free polysaccharides, tannins and anthocyanins. Pektozyme can be used for the clarification of red, white and rosé wines or enhanced maceration.

gusmerenterprises.com

App for streaming music

Nextune introduced what it's describing as the first iOS app that offers small business owners a way to play music without having to obtain separate public performance licenses. The app, called Channel Maker, comes with more than 150 music channels that target specific business environments such as winery tasting rooms, restaurants, spas, retail stores and hotels. The company claims its patented process for creating playlists provides appropriate music for the venue, and all songs have been reviewed for lyrics, content, mood, style and tempo. nextune.com

Digital floor scale

Mettler Toledo unveiled a floor scale featuring the company's Powercell digital load cell technology and a "rugged" platform design. The company reports the scale's design and features are intended to solve issues that can lead to weighing errors and disruptions to production. According to Mettler Toledo, the enhanced scale can detect and alert operators to when the scale is improperly loaded and features a durable and accurate platform that costs less to maintain. Selfdiagnostic features help identify when debris or other issues could affect accuracy. mt.com

Under-counter wine chiller

Vinotemp added a smaller, underthe-counter wine chiller that can accommodate 41 bottles to its Private Reserve Series. The new model is equipped with the company's patented features, including back-lit interior lighting and



stainless-steel racks. Vinotemp also upgraded its back-lit color options to include the vivid, violet color of heliotrope. vinotemp.com





Give This Person a Cigare: The Doon and Dirty of Wine **Packaging**

Lessons learned on wine packaging from an eventful and impactful career in winemaking



t is a pleasure to discuss wine packaging and labeling, a subject I never imagined I would be qualified to talk about, but something about which, like it or not, as an entrepreneurial winery owner, I have been compelled to try to master.

By Randall Grahm

I began in the wine business with the relatively ambitious intent to make The Great American Pinot Noir, which is to say, a wine more or less thoroughly Burgundian in style, as I understood that to be. I felt it important to signal my intense and sincere Francophilia in this earliest effort, so I more or less copied the style of the Louis Latour and Hubert de Montille labels. This was, for me, my very introductory course, Wine Labeling 101, if you will. The label was so simple and elegant. In fact, in the beginning I just wanted to make simple, elegant wines and wine labels and, of course, naively believed I could just let the wine itself do the relevant salesmanship. (Boy, did I have a lot to learn!)

Some of the very earliest labels included "Vin Rouge," which was a blend of Grenache

EDITOR'S NOTE

The following is a shortened version of the keynote speech by the author at the Wines & Vines Packaging Conference.

and Cabernet Sauvignon, and "Claret," which was a Bordelais blend - a pretty austere design. Same basic concept as the Pinot Noir, but without the benefit of varietal designation. Thank goodness that in the 1980s selling wine was a lot easier to do than today. These bottlings, as you might imagine, did not exactly set the wine world on fire.

Unless one is faced with something like an existential threat, one generally does not have the disposition to venture too far out of one's comfort zone, and probably if the Pinot Noir had been a runaway success (it wasn't) I may never have had the occasion to think up vivid, memorable and oh-so-clever labels. But as they say about the prospect of one's imminent demise having the tendency to focus the mind, there are certainly comparable dynamics at work in the world of very challenging wine selling and packaging.

While my original intent in getting into the wine business was to produce The Great American Pinot Noir, I soon discovered that my Pinot project was not working so well, and I needed to pivot in a very significant way and find a different focus for the winery if I wanted to stay in business.

I spent some time with a fairly obscure Albanian wine merchant called Kermit Lynch, who had a little store in Albany, Calif. Kermit was, and is, a great fan of the wines of southern France. I had a simple idea that maybe the

grape varieties of southern France would be well-suited to the Central Coast of California, a hypothesis that has in fact luckily been borne out. In the interest of staking out some welldifferentiated territory with essentially no competitors, "blue ocean" as they say, I set out to produce a sort of homage to Châteauneufdu-Pape. But what to call it? My first thought was that I needed to somehow clue customers into the fact that it was a wine made in the style of a Châteauneuf. But how could I do it in a way that was not totally lame and forced?

My own pretentions notwithstanding, I had always thought that domestic wine labels pretending to be quasi-French were more than a little pretentious, if not just doonright silly. Still, I wanted to give customers a context for understanding the wine — remember that no one then knew anything at all about Rhône varieties — as well as to signal that my wine was très French in inspiration, if not in style. Of course, at the same time I did not want to be seen as a copycat. What I needed to do was make a sly and witty reference to Châteauneuf and to show the world how cool and witty and non-copycat a New World copycat could be.

I came up with the name "Old Telegram," which was of course a reference to one of Kermit's Châteauneufs, Vieux Télégraphe. In all my years in the wine business, people always ask me, how do I come up with all of these label ideas?

I usually reply, "Drugs," and they laugh and wink, but honestly, I don't really know where the ideas come from, but often they just come from some strange place; maybe the same place that gives forth verbal puns also produces visual puns. But remember, it can be a two-edged sword; he who lives by the yucks, can also die by yucks, as I was subsequently to learn at great cost.

Once the wine was named "Old Telegram," I knew in a flash that the label just had to look like a real old telegram, with the ticker tape pasted on the paper and the use of the word "STOP" breaking up sentences. (Figure 1) (That's an old vaudeville shtick, by the way.) We managed to get some Morse code dots and dashes embossed on the label. (It's my conceit that someone somewhere out there appreciates this extra level of fanatical detail; maybe just maybe that is why some of our labels have made such an impression over the years.) Plan A was to call the wine "Old Telegram," but just as the Grenache grapes were about to arrive at the door, I thought it wouldn't hurt to do a bit more research on the whole subject of Châteauneuf-du-Pape.

I found a copy of the Livingstone-Learmonth book, "The Wines of the Rhône," and came across an interesting passage about how, in 1954, the mayor of one of the towns of Châteauneufdu-Pape was quite concerned about flying saucers and flying cigares landing in the vineyards, and he persuaded the town council to adopt legislation prohibiting such landings. When I read this, I immediately thought that this would make a better label for a faux Châteauneuf, because it was funnier and a more all-encompassing joke, i.e. you didn't need special knowledge to appreciate it. (Figure 2) (We did, of course, later recycle the Old Telegram concept for our 100% Mourvèdre.)

The idea was to reference the context (in this case, Châteauneuf), take a classic look, but do something slightly subversive with it, with the idea of letting the knowledgeable wine-drinking insider in on a private joke. It's hard for

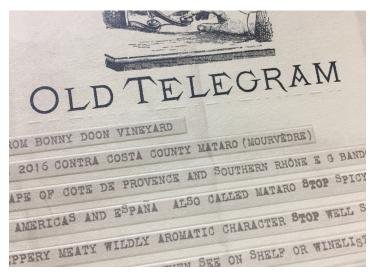


Figure 1: The original "Old Telegram" labels, a nod to the winery Vieux Télégraphe in Châteauneuf-du-Pape.

people to always remember names of things, but the fact that there was a UFO on the label would certainly make the package memorable. But the real salient point is that I was trying to introduce a new, unknown style of wine to the American public and needed to overcome the customer's inherent reticence about asking about some-

thing they didn't know.

When you ask, "Why is the wine called 'Le Cigare Volant," this allows a restaurant server to overcome his or her own shyness and feel free to tell a story about this crazy law in southern France. You're thus using humor as a means to lower the barrier to entry to the sometimes formidable, mysterious



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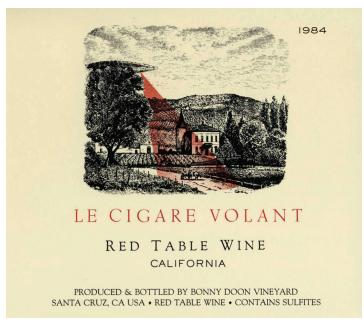


Figure 2: Le Cigare Volant label, referencing Châteauneuf's flying-saucer legislation.

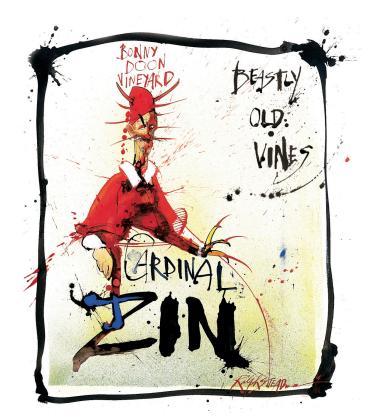


Figure 3 Cardinal Zin label, designed by Ralph Steadman.

world of wine. The "Cigare Volant" meme has actually been quite powerful, even infiltrating popular culture, showing up as the name of a snooty French restaurant for which the character Frasier Crane could never obtain a reservation.

We've riffed endlessly on the whole "Cigare" theme and for a while even packed the bottles in a sort of oversize Cigare box, replete with faux-governmental warnings ("Will lead to disinhibitory behavior") and a citation that it was bottled in La Republica Doonimicana.

A brilliant label designer, Chuck House (responsible for the Cigare label), taught me that a wine label is your opportunity to tell your customers what they can likely expect from what's inside the bottle, set their expectations as far as style, quality, price, etc. You don't want to create a situation of cognitive dissonance where the package promises something that the wine can't deliver. Maybe I'm overstating it a bit, but your wine label is something like a real opportunity to potentially bond with your customer, to create a sort of mini-affinity group. The customer identifies with the person who he or she imagines appreciates this sort of wine.

I don't know which particular label or labels earned me the reputation as a contrarian "rebel" or anti-authoritarian, but for whatever reason, for quite some time, at the conclusion of winemaker dinners I would often be approached by fans of our wine who would either proffer me the secret Libertarian handshake, imagining that I had to be one of them, or alternately, lay a joint on me, imagining that I likewise shared a common interest in weed. "So, I understand that you're crazy," I would sometimes be told.

Here is the utterly iconic "Cardinal Zin" label (Figure 3) designed by Ralph Steadman, which is quite brilliant, and there's no question at all that it was the label that really made this wine successful. The essence of the label is of course the visual pun on the dual meanings of the word "Cardinal." I believe that somehow Ralph accidentally (or not) hit on a resonant chord with Zinfandel drinkers, at least the ones that I've had occasion to meet attending ZAP tastings for many years. Definitely a more disinhibited wine consumer than, say, your buttoned-down Bordeaux drinker. Definitely like to party, if you will; this label spoke to them. Obviously, Ralph is a genius illustrator, but working with him has had its challenges. Ralph does not take direction well. If you tell him, "Ralph, please do X," the only certain result will be that he will do Not-X. I would just tell him the dimensions of the label and perhaps the name of the wine.

On the subject of critters, we've had just a few on our labels in the past — a dog and a cat on the Ca' del Solo labels — but in general, I've tried to make a pretty conscious effort to avoid critter labels whenever possible. They have become rather clichéd, to say the least. It is therefore a bit ironic that one of our most recent packages,

La Bulle-Moose de Cigare, features, well, a moose, which seems to be, in fact, a critter. But, the reality is that when we lined it up side by side with a bunch of other potential label designs, the darn pink moose really stood out on the shelf. This would seem to not necessarily be a terrible thing, but we shall see.

Now I think of myself not as the Rhône Ranger anymore, but rather as Tonto - I, who truly know nothing about the wine business. The number of factors that bear on the success of a particular brand is now nothing short of staggering. I am sorry to say that sometimes the greatest label design in the world won't help at all if the market, in its infinite perversity, just doesn't want your magnificent wine. I'd like to share with you some of what I think of as the most interesting labels we've done, some of which have worked well, others less well. This is a series of labels designed by the very talented, mononomial Bascove. This was for a series of oddball Italian wines we imported called "Il Circo." A sort of night at the circus, each one of these labels represented a slightly circus-freaky, or at least largely unknown, Italian grape variety. (Here, I was trying to use the label to get out in front of the problem of the non-recognition of these somewhat obscure varieties, to help facilitate the beginning of a conversation.) Attempting to sell wines made from these sort of oddball varieties years ago was in fact a sort of death-defying kind of feat in and of itself.

My favorite is "La Violetta," the tattooed lady. (Figure 4) This was a gesture to try to represent or exteriorize the essence of the wine itself on the label. Uva di Troia, a grape grown in Puglia, has the most particular perfume of violets, sometimes said to be a bit obvious or even tawdry, but that's Violetta.

My very favorite Bonny Doon label, done for us by the Canadian illustrator Gary Taxali, was created for a wine we made for our wine club from the very obscure grape Freisa. (Figure 5) We juxtaposed these two striking images side by side, definitely creating a bit of dramatic tension. Somewhere we had tracked down quotes from Robert Parker and Jancis Robinson, writing about how they really felt about the Freisa grape. "Immensely appetizing!" said



Figure 4 "La Violetta," part of the "Il Circo" series of Italian wines; label designed by Bascove.

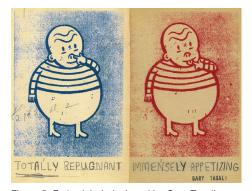
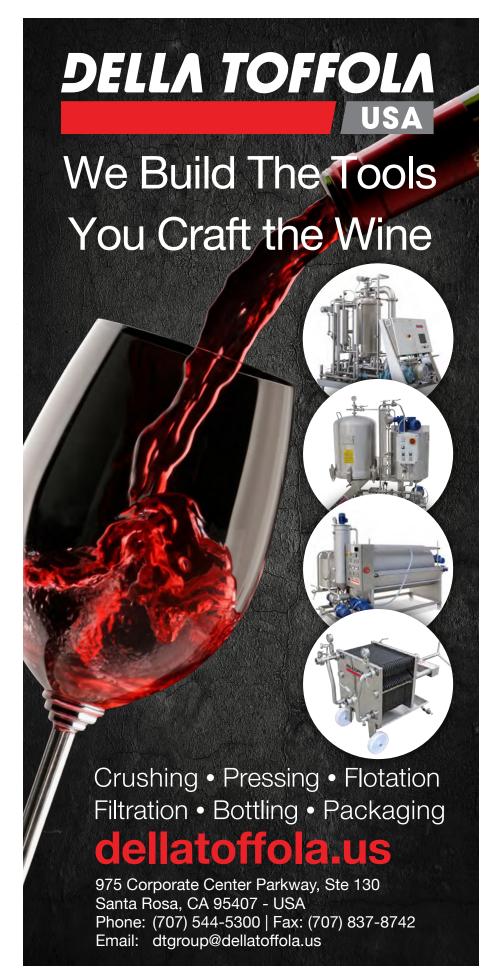


Figure 5: Freisa label, designed by Gary Taxali referencing Robinson and Parker critiques.

Jancis, and "Totally repugnant!" opined Robert. I'm not sure how many converts we made to the Freisa cause with this label, but I have to imagine that somebody out there saw this label and smiled.

Obviously, not all of the wine labels we've done over the years have been played for laughs. We do, after all, attempt to make some reasonably serious wines from time to time.

It is my belief that sometimes labels just try too hard — that's certainly been the case with some of ours — and of course that is the very last thing you want to convey to your customer; you don't want them to ever see you sweat. For wine bottles are magical vessels assembled by magical elves who toil joyfully without complaint for the benefit of the discriminating, gentle consumer. But it is important to remember that creating a memorable and successful package is a collaborative process between the label designer and the consumer. I believe that a perfect label leads the consumer three-quarters of the way, but also allows enough room for the individual to make that last final leap themselves and, at least for a moment or two, invest a little skin in the game through the engagement of their imagination.





Connecting to Consumers **Through Packaging**

Conference features insights from Nielsen, alternative packaging and managing vendor consolidation

By Stacy Briscoe

t was a day packed full of packaging Aug. 9, as some of the leading innovators exhibited their products and services surrounding wine packaging, branding and marketing to nearly 500 wine industry professionals at the Lincoln Theater in Yountville, Calif.

During the course of the daylong conference, guests were invited to attend panel discussions addressing specific issues wineries face when developing a new brand or rebranding an existing product.

Developing packaging that sells

Jessica Gaedeke, vice president of the Nielsen Co.'s Innovation Practice, spoke alongside Brad Mayer, senior vice president of marketing for Seattle, Wash.-based Precept Wines, about data-driven design successes.

According to Nielsen Innovation's latest research, 4,289 new wine items have been launched to market within the past year. This, Gaedeke said, makes decisions surrounding packaging all the more important. "Only packaging reaches 100% of potential buyers at the first moment of truth," said Gaedeke, explaining that most average wine consumers don't know what they're going to buy when they walk into the store. Between 50% and 80% of purchasing decisions are made at the shelf - and those decisions are highly influenced by packaging and design.

"The label informs the consumer but also connects them to a brand," Gaedeke said. "Consumers will ask themselves, 'Does this bottle personify what I want it to personify?' and 'How will this wine interact with those around me?""

These are the kinds of connections consumers want to make with their products, connections that increase the likelihood of repeat business with a brand, she said.

In 2016, Nielsen launched a new program to help beverage alcohol brands maximize their return on label design. Through its Opt-In Design Category Audit program, an onlinebased market-research program, the company aims to provide cost-effective evaluations of a brand's current label design. The program can assess whether a brand needs to be redesigned and, if so, how best to make those changes.

Key questions the audit will address include how well a label is grabbing and holding consumers' attention among a competitive set; what personality traits or key messages a label conveys; whether or not a label is enhancing or detracting from core brand equities; and which design elements are performing well with consumers and which need improvement.

Using wine labels owned under the Precept Wine umbrella, the 13th largest wine company in the U.S., according to Wine Business Monthly,

and the fourth fastest-growing among the top 40, according to Nielsen Scan Data, Gaedeke presented the top six data-driven design lessons Nielsen has learned thus far from its market-research data.

- Don't fix what isn't broken. Design changes can be costly and even harmful to a brand. Test with consumers first to understand if a design change is actually needed.
- · Even slight evolutions can have a big impact. Understand which elements are working and which aren't. Enhancing small details doesn't necessarily require a total overhaul.
- Validate a bold move. Explore broadly and don't be afraid to make significant changes, but validate these changes before going to market.
- Ensure your package speaks up and says the right things. Stand out with eye-catching design elements and by owning distinct personality traits true to the brand.
- Bring a meaningful story to life. A label isn't a brand's only platform: Tell a cohesive story with advertising, POS materials and in-person experiences.
- · Target through alternative packaging. A different package form, feature or



aesthetic can be highly incremental by opening up new usage occasions or attracting new buyers.

And now for something completely different

The packaging conference included a panel discussion surrounding alternative packaging such as bag-in-box, PET bottles, Tetra Prisma, stainless-steel keg, PET keg, aluminum cans and Astrapouch.

"The glass bottle has to die at some point," said Nicolas Quillé, chief winemaking and operations officer for Crimson Wine Group. "It's not sustainable. ... It may take another 100 years, but it will die."

Jordan Kivelstadt, CEO and co-founder of the wine-on-tap provider Free Flow Wines, agreed.

"Somehow, when we get rid of the bottle, people just want to experiment," he said, speaking both about wineries experimenting with what to make as well as consumers experimenting with what to drink.

Quillé provided a comprehensive checklist of what to consider regarding the choice of alternative packaging, including size, materials, weight, cost of container, logistics of filling, shelf life, sulfur dioxide requirements and CO₃ limitations, cleanliness, recyclability and, arguably the most important, a market need served by that packaging.

According to Nielsen's data, while alternative packaging, in general, is gaining momentum in the mass market, it's the aluminum can that's taken the industry by storm. The company reported that within the last five years, annual retail sales of canned wine have increased from less than \$1 million to more than \$50 million, with the greatest increase seen in the sales of 375-ml cans.

Kivelstadt spoke about where cans fit in the alternative packaging hierarchy. With bag-inbox wine and Tetra packages taking up the "low end" of the spectrum, ranging from \$3 to \$9, and traditional glass bottles dominating the \$15-and-above marketplace, Kivelstadt pointed out that there's a large gap between \$9 and \$15 where cans fit right in.

Accounting for consolidation

According to the Wines & Vines Buyer's Guide directory of wine industry vendors, the number of companies serving the North American wine industry in the categories of capsules, closures and labels has dropped by 85, from 462 in 2008 to 377 today, an 18% decrease in the span of 10 years. The decline stemmed from acquisitions and companies that closed or left the wine industry altogether.



Free Flow Wines founder Jordan Kivelstadt, with microphone, said new types of packaging have helped consumers experiment with wine.

In the wine industry, purchasing decisions are often spread across multiple departments: winemaking, finance, marketing and, of course, packaging. Best practices regarding organizing and aligning these purchasing decisions can ultimately affect a winery's business. With the consolidation of several packaging companies over the years, are those decisions getting easier with the limitation of options or getting harder due to the lack of vendor variety?

Lisa Ehrlich, proprietor of the wine and spirits consulting firm Lisa Ehrlich Consulting, led a panel discussion on the consolidation of wine industry vendors and what



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Consultant Lisa Ehrlich moderated a panel on how wineries can deal with consolidation among wine industry equipment and packaging vendors.

wineries can do to help organize and align their purchasing decisions.

Ehrlich said the consolidation, not just among vendors but among wine producers as well, is making purchasing competition fiercer; it's harder for medium and small wineries not under a larger brand name to bargain and make profitable purchasing decisions.

The panel of experts included Rich Bouwer, COO of Free Flow Wines, who, before this role,

worked as the Pacific region's general manager for glass company Saxco International, where he was responsible for wine and beer packaging from 2006 to 2016. Before that, he managed supply chain, purchasing and operations at Beringer Wine Estates and E. & J. Gallo Winery. He is, as Ehrlich stated in her introduction, "an expert on wine glass."

Bouwer presented an overview of the consolidation of domestic glass bottle manufacturers over the past 38 years. In 1980, there were more than 30 suppliers distributing bottles out of 120 plants across the United States. Today, just three domestic glass bottle suppliers -O-I, Ardagh and Gallo Glass — own 37 of the remaining 43 plants in the U.S., controlling more than 90% of the glass containers sold in the country's market.

When asked if this kind of consolidation makes it easier or harder for wineries to purchase supplies, Bouwer said that certain elements are easier: It's easier to know who the suppliers are, where their plants are located, what products they supply and where their strengths lie as a business.

Fellow panelist Pedro Fernandes, general manager for Amorim Cork America, who has more than 15 years of experience working in sales and business development for paper and forest products, spoke about his company's part in the consolidation of cork suppliers. Amorim is the world's largest cork company, producing 5.2 billion corks each year out of forests in Portugal. Fernandes said Amorim has been acquiring other cork production companies at a rate of two to three businesses a year.

From his point of view, consolidation not only benefits his clients, but also provides better working conditions for the farmers producing the product. "Because of the scale of our business, we can now put more research and efforts into the farmers and improve the quality and output of the forests themselves," Fernandes said.

In effect, the small-business cork suppliers now have access to advanced resources they wouldn't otherwise have without the big-business consumption.

But the potential down side of consolidation in supply chains is that the ability to negotiate on a personalized, customized level has become more difficult. Ehrlich's key takeaway message and advice is for wine industry professionals to know their brand values and what that means in regard to specific needs from suppliers. Solidifying that list and being proactive, engaged and communicative about those values and needs with a specific point of contact within the supply company is the best way to ensure receiving the expected attention to detail and customer service.

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rendy wine in cans took two of the five gold medals in the annual Packaging Design Awards, but a wine from Rodney Strong Wine Estates packaged in a traditional bottle with a screwcap and paper label won a gold medal in the Classic Format category and the Best in Show honors. Upshot is the name of the Best in Show winner, and it impressed the panel of independent judges, largely with its intricate and detailed label that told the whole story of the wine from the 2015 harvest to the 2017 release date via a circular calendar.

The other gold medal-winning wineries selected by the judges in the fifth annual awards competition created by *Wines & Vines* were Wine by Joe for Alternative Format, Hedgeline Vineyards for Package Redesign, Nomadica Wine for Package Series Design and Liquid Farm Winery for Luxury Package Design.

Attendees at the Wines & Vines Packaging Conference Aug. 9 chose the People's Choice award winner by viewing a display of 50 finalists and voting for their favorites. The winner was the Final Cut wine by Francis Ford Coppola, which has a dramatically unusual wraparound "label" that becomes animated when a consumer spins the plastic sleeve that covers it. It mimics the look of early motion pictures, which is a fitting motif for a winery founded by an Oscar award-winning movie director.



People's Choice, as decided by votes cast by conference attendees: Final Cut by Francis Ford Coppola



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· CAN: Ball

Cans are part of Wine By Joe transformation

"Wine By Joe has been bottling really good Oregon wine for 15 years - so we decided it was time to can it!" said Kristin Rice, brand manager for the company. "Introducing our Joe to Go Pinot Gris and rosé cans, our wine can now be taken places wine has never gone before. Though the wine-in-a-can concept isn't new, you'll see a fun 'stack and twist' campaign that is unique to us on our cans that show our 'little dude, Joe' at #stackjoe.

"Our newest product has sparked a lot of change here at Wine By Joe. In fact, we've named this 'sparked' change or Wine By Joe 2.0, with a new female CEO, new sustainable initiatives and a whole new future for our company."

CANNING: Tinman Canning



SIIVER-Francis Ford Coppola Winery, Geyserville, Calif.

LABEL PRINTER: RB Dwyer Group

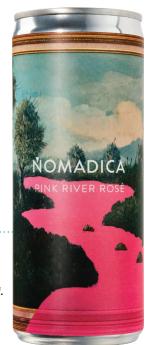
HOW THE JUDGING WORKS

Four years ago, Wines & Vines created a competition to choose the most outstanding wine package designs on the market. The annual competition is open to all wines made with grapes from North American appellations. This year, we saw a record number of entries.

Five judges representing the confluence of wine retail, wine education and design came together to determine the winners in five categories, as well as the Best in Show, which was selected from the first-place winners in each category. The judges were:

- David Glancy, founder of the San Francisco Wine School in South San Francisco
- Barbara Gelfand Summer, graphic designer and owner of bibisummer.com
- Debbie Zachareas, proprietor and managing partner at Ferry Plaza Wine Merchant in San Francisco and the Oxbow Cheese & Wine Merchant in Napa, Calif.
- Curtis Mann, wine, beer and spirits buyer at Raley's Family of Fine Stores
- Ray Johnson, executive director of the Wine Business Institute at Sonoma State University in Rohnert Park, Calif.

Check WVPack.com in early 2019 for details on how to enter next year's awards program.



BRONZE: Pink River Rose by Nomadica Wine, Los Angeles, Calif.



BEST CLASSIC FORMAT PACKAGE DESIGN WINNERS



GOLD: UPSHOT BY RODNEY STRONG WINE ESTATES, HEALDSBURG, CALIF.

····· CLOSURE AND CAPSULE: Amcor

····· DESIGNER: Tony Auston

..... BOTTLE: O-I

Upshot design helped on-premise sales

Erica Odden, director of marketing for Rodney Strong Wine Estates, said the Upshot design succeeded in attracting consumer interest and in boosting sales. "Our goals were achieved, and consumers and trade alike remark on and pick up the package so they can further understand what it means and represents. People are curious about what is on the label. and that is what we wanted.

"We have seen much higher sales in onpremise than expected as consumers trust the Rodney Strong name and are willing to try something new from us in a red blend with a unique name, label and positioning. We see this as a success," Odden said.

She explained that the label depicts the winemaking process from the 2015 harvest to the 2017 release. From harvest dates to wine facts and varietal composition, the calendar creates visual interest on shelf, draws consumers in to find out more and educates them about the winemaking process.

...... LABEL PRINTER: Multi Color Corp.



SILVER: Deep Sea by Conway Family Wines, Santa Barbara, Calif.



BRONZE: Stokes' Ghost by Scheid Family Wines, Greenfield, Calif.

L'ESSENCE DE L'ART



W

Tonnellerie Quintessence



BEST PACKAGE REDESIGN WINNERS



LABEL PRINTER: MCC Labels

GOLD: HEDGELINE VINEYARDS (ENTERED BY WX BRANDS, NOVATO, CALIF.)

> **CLOSURE AND CAPSULE: Maverick Enterprises**

DESIGNER: Cult Partners

BOTTLE: TricorBraun WinePak

Hedgeline reaches for younger consumers

"Our goal for the redesign was to broaden the appeal of the Hedgeline wine brand by appealing to a younger shopper while staying relevant to our loyal buyers," said Anne Gustafson, creative director of WX Brands, the producer of Hedgeline. "As we looked at the crowded wine shelves across the country, the competition was daunting. Rather than moving the brand closer to the competition, we decided to keep a traditional look but give it a modern twist - something restrained, elegant and fresh."

Wines)

Gustafson called on Cult Partners, her longstanding agency of choice, to help with the redesign. "The result was a concept with a large die-cut 'H,' and we knew we had something unique. We then added a soft, robin's egg blue to create further differentiation from the other brands on the shelf. Our wine buyer at Kroger was enthusiastic with the result."







BEST PACKAGE SERIES DESIGN WINNERS



GOLD: MENAGERIE BY NOMADICA WINE. LOS ANGELES, CALIF.

CAN: Ball

ARTWORK: Kareena Zerefos

· · · LABEL PRINTER: All American Label



SILVER: Bonny Doon Vineyard, Santa Cruz, Calif.

Menagerie series a hit on Instagram

Individual cans in the gold-medal-winning Menagerie series by Nomadica, when lined up together, make a strong visual impression. They featured different artworks by illustrator Kareena Zerefos that create a common thread, said Emma Toshack, founder of Nomadica Wine. "We used different logo types on the packages, which has been really controversial. This is our way of pushing the boundaries, exploring the idea of breaking the rules. Each logo type matches the style of the character in the artwork, but the set together is cohesive enough that it is clear it is the same brand and same series, even with the differences."

She measured the design's success not so much by sales as by consumer response: "The packaging stands out on the shelf and is selling through quickly. People naturally want to pick it up, touch it, and engage with the characters. It has also been a hit on Instagram, shared by the likes of Kelly Rowland, Sophia Bush, Eva Chen and Kevin Systrom, Instagram's founder & CEO."



BRONZE: Artesa/ Club Wines, Napa, Calif. (entered by Mucho)



BEST LUXURY PACKAGE DESIGN WINNERS



GOLD: LIQUID FARM WINERY, LOMPOC, CALIF.

····· CLOSURE: Diam

····· DESIGNER: Val Littlewood

BOTTLE: TricorBraun WinePak



Jeff Nelson, CEO of Liquid Farm Winery, takes a holistic approach to packaging, hoping that it helps connect consumers to the land the wine came from. "We were able to create a brand that marries both the logo and name," he said. "They synergize really well and definitely make an impact. We have met multiple people that used the root image as inspiration for tattoos and had others that frame the image to hang in their homes. It's quite flattering and reinforces that the decisions made were correct.

"I created the brand with the goal of being a boutique, luxury-focused winery, and we wanted something that would resonate with all demographics as well as fit the name of our winery, Liquid Farm - 'Liquid from Farm.' Our project is larger than all of us as individuals; it isn't about last names or grandeur estates but really about the vineyard, land and area as a whole. We wanted the image to be very organic, and really strive to work with growers that prioritize sustainable practices."

+ LABEL PRINTER: Labeltronix



SILVER: Reynolds Family Winery, Napa, Calif.



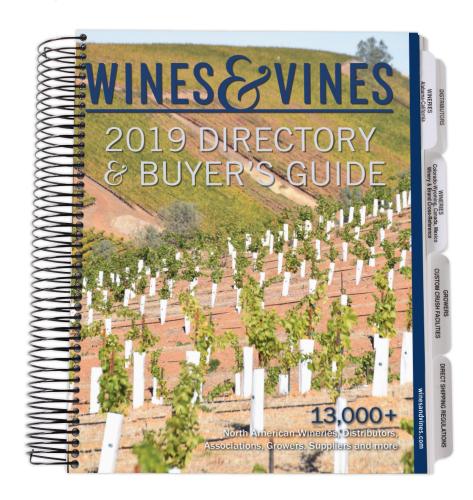
BRONZE: Dry Creek Vineyard, Healdsburg, Calif.



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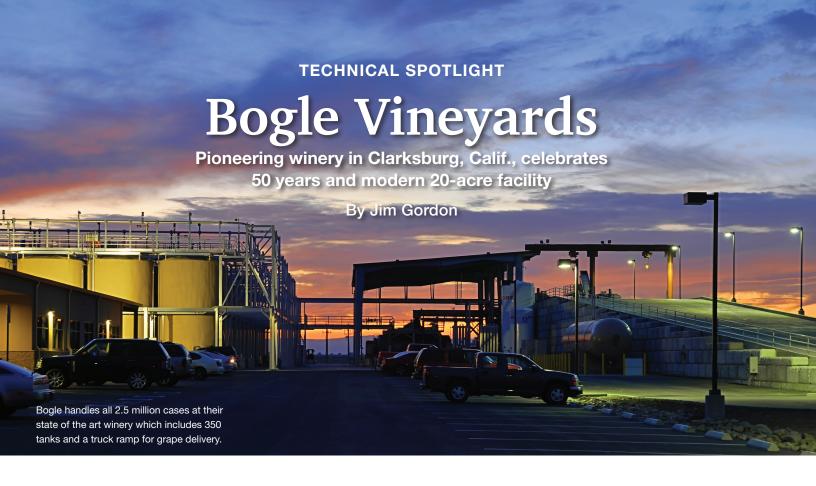
winesandvines.com/order



	B0TTI	LE AND LABEL VENDO	ORS			
Company	Phone	Website	Bottles	Custom Labeling Service	Design Services	Label Printing
3Seed Marketing/Design/Interactive	(484) 646-9300	3seedmarketing.com			~	
4Parts Design	(415) 339-0281	4partsdesign.com			~	
Adcraft Labels	(714) 776-1230	adcraftlabels.com		<i>V</i>	~	~
Affinity Creative Group	(707) 558-0744	affinitycreative.com			~	
Agajanian Vineyards & Wine Co.	(559) 448-0558	agajanian.com		~		
All American Containers - East Coast	(315) 585-6045	aacwine.com	V			
All American Containers, a Veritiv Company	(707) 838-8864	aacwine.com	V	V	~	~
All American Label	(925) 803-5709	allamericanlabel.net		✓	~	~
Amcor Rigid Plastics	(707) 637-4205	amcor.com/productsearch?s=wine	V			
APHOLOS Metal Labels & Closures	+54 11 4501-3201	metal-labels.com		V	V	
Ardagh Group, Glass - North America	(800) 428-8642	ardaghgroup.com	~			
ASL Print FX	(800) 263-2368	aslprintfx.com				v
Avery Dennison Label and Packaging Materials	(800) 944-8511	label.averydennison.com		✓		~
Bastos LLC	(707) 968-5008	bastosllc.com	V			v
Bergin Screen Printing and Etching	(707) 224-0111	berginglass.com	~	~	~	~
Berlin Packaging	(707) 389-7600	berlinpackaging.com	~		✓	
The Bottle Meister Inc.	(805) 541-8411	thebottlemeister.com		~		
Bottleprint.com	(707) 536-1630	bottleprint.com		✓		~
Brick Packaging, A Saxco Co	(866) 770-7600	brickpackaging.com	~			
Britton Design	(707) 938-8378	brittondesign.com			~	
BSG HandCraft	(800) 999-2440	bsghandcraft.com	<i>V</i>			
CanSource	(833) 228-3959	cansource.com		V		V
Castoro Bottling Co.	(805) 467-2002	castorobottling.com		✓		
CCL Label	(503) 274-9782	ccllabel.com		V	V	V
Ceramic Decorating Co	(323) 268-5135	ceramicdecoratingco.com	<i>V</i>	✓	<i>'</i>	
CF Napa Brand Design	(707) 265-1891	cfnapa.com			V	
CFP Winemakers	(412) 232-4507	cfpwinemakers.com	~			
Etched Images Inc.	(707) 252-5450	etchedimages.com	~			
Exal USA	(330) 744-2267	exal.com	~			
Fortera	(415) 890-2073	fortera.co	V			
G3 Enterprises	(800) 321-8747	g3enterprises.com	~	~		~
Gallo Glass Co.	(209) 341-4527	galloglass.com	V			
Gino Pinto Inc.	(609) 561-8199	ginopinto.com	~			
Global Package LLC	(707) 224-5670	globalpackage.net	V	~	~	~
Glopak Wine and Spirits	(844) 445-6725	glopakwineandspirits.com	~		~	
Gold Coast, Division of Steven Label	(800) 752-4968	goldcoast-inc.com				V
Government Liaison Services Inc.	(703) 524-8200	trademarkinfo.com			~	
Halsey Bottling LLC	(707) 695-1149	halseybottling.com		V		
Hauser Packaging Inc.	(888) 600-2671	hauserpack.com	V			
iC3D	(612) 870-0061	ic3dsuite.com			~	
Innovative Sourcing Inc.	(509) 452-4800	innovativesourcing.com	~	~		
Label Concepts Corp.	(925) 828-3444	labelconceptsinc.com		~		
Label Solutions	(201) 599-0909	labelsolutions.net		V		V
Labeltronix	(800) 429-4321	labeltronix.com		V		V
Lightning Labels Inc.	(303) 695-0398	lightninglabels.com		~	V	~



BOTTLE AND LABEL VENDORS						
Company	Phone	Website	Bottles	Custom Labeling Service	Design Services	Label Printing
Lorpon Labels	(416) 679-1215	lorponlabels.com			· ·	
M A Silva USA	(707) 636-2530	masilva.com	V			
MALA Closures Systems Inc.	(707) 765-6252	mala-usa.com			V	
Monvera Glass Décor	(510) 444-9463	monvera.com		~	~	V
Multi-Color Corp., Wine & Spirits	(707) 603-2574	mcclabelnapa.com		~		V
Nectar Graphics	(503) 472-1512	nectargraphics.com			~	
O-I	(469) 443-1000	o-ipackagingsolutions.com	V	~	V	V
Pacific Barcode Inc.	(800) 508-2535	pacificbarcode.com				~
Packaging Arts Inc.	(707) 562-2787	packagingarts.com			~	
Paragon Label - Resource Label Group	(800) 799-9599	paragonlabel.com		~		~
Phoenix Packaging International Corp.	(514) 487-6660	phoenixpackaging.com	V		~	
PicturesWords Inc.	(511) 759-8194	pictureswords.com			~	
Primera Technology Inc.	(763) 475-6676	primeralabel.com				V
Print3 Technologies	(913) 534-4946	print3technologies.com				~
Quest	(908) 851-9070	byquest.com	~	V	~	~
ReThink Labels	(714) 363-4190	rethinklabel.com		~		~
Ryan Mobile Bottling	(707) 258-9388	ryanmobilebottling.com		V		
Sara Nelson Design	(509) 545-4584	saranelsondesign.com			~	
Saverglass Inc.	(707) 259-2930	saverglass.com/en	V			
Saxco International	(800) 328-6035	saxco.com	~			
SICPA Securink Corp.	(703) 455-8050	sicpa.com				V
Sierra Packaging Solutions	(559) 897-0711	spssales.us	V			
Signature Mobile Bottlers Inc.	(503) 720-3579	signaturebottlers.com		✓		
Squid Ink Manufacturing	(763) 795-8856	squidink.com				~
Stanpac Ink	(905) 957-3326	stanpacnet.com				V
Tapp Label	(707) 252-8300	tapplabel.com				~
Technicote Inc.	(800) 358-4446	technicote.com		✓		V
TricorBraun	(314) 569-3633	tricorbraun.com	~		~	
TricorBraun WinePak	(707) 399-5800	tricorbraunwinepak.com	V		~	
United Bottles & Packaging	(450) 622-1600	unitedbottles.com	~			
Universal Packaging	(866) 549-1323	thinkuniversal.com	~		~	~
Verallia	(707) 419-7200	us.verallia.com	V			
Vertical	(707) 343-8582	madebyvertical.com			~	
Vintage 99 Label Manufacturing Inc.	(925) 294-5270	vintage99.com		V	~	~
The Vintner Vault	(805) 226-8100	thevintnervault.com	V			
Waterloo Container Co.	(888) 539-3922	waterloocontainer.com	V		~	
Watermark Design	(844) 544-5625	watermark.design			~	
Watermark Labels	(209) 370-1616	watermarklabels.com		~		V
West Coast Bottles LLC	(800) 282-2028	westcoastbottles.com	V			
Wine Appreciation Guild	(800) 231-9463	wineappreciation.com			~	
Wine Packaging by Naylor	(800) 292-3370	naylorwine.com			v	
World Wine Bottles & Packaging Solutions	(707) 339-2102	worldwinebottles.com	~			
WS Packaging Group Inc.	(877) 977-5177	wspackaging.com		<i>V</i>	v	V



visit to the tasting room and original winery of Bogle Vineyards gives no immediate sign of how big and how progressive the family owned winery is today. County Road 144 that reaches the Bogle ranch and winery from the tiny town of Clarksburg, Calif., two miles away runs along the top of a levee that keeps Elk Slough from flooding the rich farmland all around. This is the Sacramento Delta region, California's version of the bayou, and as if to prove this point a footlong snapping turtle inches across the road and causes a short delay as Wines & Vines approaches the family property.

Tucked between the road and large stretches of flat terrain covered by vines are the Bogle offices, tasting room and wine club reception area, housed in a vaulted two-story frame building with a second-story deck wrapping around one end to give expansive views. Nearby sits a smallish, ramshackle winery complex that has been expanded over time and includes a number of 5,000 to 20,000 gallon tanks resting outside.

Winery staff greet visitors daily, host wine club events and pour the array of \$10 to \$20 wines that have won a loyal following over time for their quality and especially for their value. The scene is familiar in every California wine region, and encourages the idea that Bogle Vineyards is a small, artisan-style winery that grows its own grapes and makes its own wine on the premises. But there's more to it than that.

The Bogle family built and expanded these facilities during the first few decades of operations, but as the brand prospered and grew, they began to outsource winemaking to custom crush outfits in places including Monterey and Sonoma counties. By the late 2000s they were well on the way to today's output of 2.5 million cases and decided to build a new winery to bring all the winemaking together in one place.

With wine distributed in 50 states and exports expanding to 38 countries, they began planning a brand-new, state of the art 20-acre facility on a 250-acre property they already owned a few miles away. Designed by Calpo, Hom & Dong and Summit Engineering and built by Rudolph and Sletten, the winery was put into partial service in 2011 and now handles all their needs with an efficient crush pad, tank farm and 200,000-squarefoot barrel cellar.

Now as the family celebrates its 50th year of farming wine grapes and its 42nd year of winemaking, the Bogles and their staff are welcoming some attention to their efforts. Warren V. Bogle and his son Chris were the first to introduce wine grapes to Clarksburg when they planted an initial 20 acres of Petite Sirah and Chenin Blanc in 1968. Today the family manages more than 10 varieties and more than 1,900 acres.

The children of Chris Bogle and his wife, Patty, are now the third-generation to make wine in Clarksburg. Of the three Bogle siblings, Warren, named after his grandfather, is in charge of farming, Ryan manages the business side and Jody Bogle oversees customer relations, direct to consumer sales and international sales. Bogle employs 135 people in the delta region.

Wine production is the responsibility of Eric Aafedt, director of winemaking, who has been with Bogle since 1994 after he graduated from Cal Poly San Luis Obispo with a degree in chemistry. Working with him is winemaker Dana Stemmler, who earned a degree in viticulture and enology from the University of California, Davis, in 2005 and joined Bogle the following year.

While ramping up production from year to year, Aafedt and his team have maintained high quality in their wines by sourcing grapes from the best vineyards that Bogle's average price point of \$10 can justify, and then making the wine as if it were going to sell for twice as much. For example, each vineyard lot, whether grown by Warren Bogle or by partner growers, is processed separately to improve quality control throughout the winemaking process. This practice helps keep quality high and is rare for a winery of Bogle's size.

Estate fruit satisfies about 40% of the winery's needs, and partner growers supply the rest from locations throughout the state. In 2017 the winery fermented 650 lots and kept them

KEY POINTS

Now marking 50 years as a grape grower, the Bogle family has built a winery big enough to bring all 2.5 million cases home.

Bogle takes unusual care of its \$10 wines, keeping vineyard lots separate, barrel fermenting half its Chardonnay and more.

In 2018 Bogle accepted the California State Fair Lifetime Achievement Award and the Green Medal for Leadership in sustainable winegrowing and winemaking.

isolated so that Aafedt and Stemmler could grade them A to F on quality and share those scores with the various growers.

"You can roughly grade the wines by how the grapes look, whether they're clean and pretty," Aafedt said, "but the way to really identify a piece of a land that either needs work or needs accolades is to keep it separate and taste it separate."

Very unusual for a winery of this size, Bogle barrel ferments 50% of its Chardonnay in small new American oak barrels and hand stirs the lees monthly to create a rich texture similar to that of wines at twice the price. The Chardonnay hall in the winery holds 12,000 barrels and another 80,000 barrels handle the reds.

Bogle's lineup includes Chardonnay, Sauvignon Blanc, Pinot Noir, Cabernet Sauvignon, Merlot, old-vine Zinfandel, Petite Sirah, Essential Red (blend), a Port-style dessert wine and two wines under the Phantom brand — a red blend and a Chardonnay.

New this year is a 50th anniversary bottling of Petite Sirah. The limited-edition silkscreened bottle is available only through the tasting room and wine club. "We are featuring our Petite Sirah as the wine has been a staple of Bogle for the last 50 years," said Jody Bogle. "It is the very first grape variety our grandfather planted in 1968 and was the first red wine we bottled under our own label in 1978." The Petite Sirah grapes are handpicked from Bogle's Quick Ranch estate vineyard.

Making all the wine "at home"

Aafedt says the new facility aids wine quality in several ways, including a gravity-assisted receiving center, six new presses, a wide variety of tank sizes that enable his team to keep each vineyard lot separate and a TankNet system to monitor and control fermentations.

"It was amazing to see such high-quality juice coming from our direct-to-press operation," Aafedt said about the 2011 crush. Having all the fermentations take place "at home" also means Aafedt can smell each tank every morning during fermentation and Stemmler can do the same each afternoon.

At harvest time, a portion of the Clarksburg Sauvignon Blanc and Chardonnay grapes are



Third generation siblings are now in charge; left to right, Warren, Jody and Ryan Bogle.

hand picked, and the rest of Bogle's supply is machine harvested at night to keep the grapes cool. Truckers drive their rigs to the top of a massive ramp which was part of the construction to deliver the grapes, which are dumped into a receiving hopper, augered to a conveyor belt that enables hand sorting and moved to one of the six Diemme Velvet presses supplied by Collopack Solutions.

The winemakers cold settle the white juice for 36 to 48 hours. They inoculate all the Chardonnay with CY3079 yeast and half goes directly into all-new 62.5-gallon American oak barrels from World Cooperage for fermentation and malolactic. It stays on the lees for 8 to 10 months and warms itself to a peak of about 65° F in the 52° F cellar. Monthly lees-stirring gives the wine more body and a richer texture. The other half of the Chardonnay goes to stainless steel tanks for fermentation with the same veast but no malolactic.

Aafedt said the oak that World Cooperage uses for their barrels is Missouri and/or Midwest grown, extra fine grain and has "the longest, deepest toast we can get without creating oak." He prefers Profile 105 as the toast level, and uses a lot of that for the Chardonnay, but also likes how it works on reds after its initial use for the Chardonnay.

The second fill wine picks up less dill flavor – which used to be a major concern with American oak for some winemakers - because the slow toasting process penetrates deep into the wood, according to Aafedt. The coopers at World Cooperage use infrared heat sensors on the staves as they toast them over an oak fire. A computer screen shows a graph that helps the cooper manipulate the barrel for the desired effect.

Fruit-forward and varietally-correct wines are the goal, with subtle oak aromas and flavors, Aafedt said. "We don't really want one thing that will smash you over the head in terms of butter or oak."

For Sauvignon Blanc the process is much more reductive, employing CO2 in dry ice form on the grapes, and as a gas in the presses and in tanks. All the Sauvignon Blanc is gentlepressed and fermented in stainless steel while kept at 55° F for about 30 days.

Red, red wine

The red wines get what Aafedt called standard treatment, but aided by technological advances in monitoring and manipulating the fermentation process. Grapes are delivered to the top of the ramp for destemming one block at a time in one of two Diemme Enologia Kappa machines from Collopack.

The must goes to tanks for fermentation that lasts about seven days and reaches average temperatures of 75° F but can get into the 90°s in the caps. Crew members run pumpovers twice a day in each tank using attached pumps on some tanks and prompted by TankNet readings of temperature. They use Toad irrigators to wet the caps, but keep a human eye on the process through 36-inch diameter manways that Aafedt specified for this reason, and making adjustments in pumping speed and duration as needed.

The winery has roughly 350 tanks made by Westec Tank & Equipment that range in size from 1,000 gallons to 129,000 gallons. The fermentation tanks were designed to accommodate trailer loads from one-half load (11 tons) to six loads (132 tons). Tanks are outfitted with temperature probes for the cap and



Bogle Winery

49762 Hamilton Road, Clarksburg, CA 95612 • (916) 744-1139 • boglewinery.com

OWNERS/PRINCIPALS

Warren Bogle Ryan Bogle Jody Bogle

DIRECTOR OF WINEMAKING Eric Aafedt

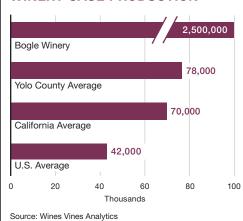
WINEMAKER Dana Stemmler

> YEAR BONDED 1978

DIRECT-TO-CONSUMER SALES: 1%

> **VINEYARD ACREAGE** 1,900

WINERY CASE PRODUCTION



WINERY AVERAGE BOTTLE PRICE



Source: Wines Vines Analytics

The Technical Spotlight is a regular feature highlighting wineries in North America that have recently opened or undergone major renovations and improvements. Wines & Vines seeks to report how facility design and winemaking equipment is used to achieve a particular winemaking style while also exploring new trends and techniques being used in the industry. If you think your winery would be a good candidate for the feature, contact us at edit@winesandvines.com.

BUILDING THE WINERY

Architect	Calpo, Hom & Dong, chdarchitects.com
Contractor	Rudolph and Sletten, rsconstruction.com
Engineering	Summit Engineering, Inc, summit-sr.com
Mechanical engineering	ACCO Engineered Systems, accoes.com
Wiring, Lighting	Bergelectric, bergelectric.com
Concrete/flooring	Concrete Services, concreteservicessac.com
Catwalks, metal fabrication	Ogletree's, ogletreecorp.com
Sustainability consultants	John Garn, ViewCraft, viewcraft.com; PG&E Savings by Design, pge.com/savingsbydesign
Wastewater	Summit Engineering, summit-sr.com
Solar	Sprig Electric, sprigelectric.com



MAKING THE WINE

Receiving hopper and vibrating sorting table	P&L Specialties, pnlspecialties.com
Destemmers	Diemme Enologia Kappa 60, Diemme Enologia Kappa 120, Collopack Solutions , collopack.com
Presses	2 Diemme Enologia Velvet T32, 4 Diemme Enologia Velvet T43, Collopack Solutions , collopack.com
Fermentation tanks	350 tanks ranging from 1,000 gallons to 129,000 gallons, Westec Tank & Equipment, westectank.com
Barrel filling, racking and washing system	Tom Beard Co., tombeard.com
Pumps	Carlsen & Associates, carlsenassociates.com
Barrels	World Cooperage, worldcooperage.com
Filters	Various
Bottling line	ColloPack Solutions, collopack.com
Winemaking man- agement system	The Winemakers Database, wmdb.com
Analytical equipment	Various

PACKAGING

Glass, Capsules, Label Printing	Various
Corks	Portocork America, portocork.com
Case goods storage	Self Storage

for the body of the wine and are integrated into the TankNet system. All of the tanks are set up for semi-automatic pumpovers and the largest ones have dedicated pumps.

At 5° Brix, they let the tanks warm to 80°. When the Brix reads zero the crew pumps the wine and skins to a press. After pressing, it returns to the same tank to settle for five to 10 days before being racked off the primary lees, inoculated with malolactic culture and moved to a full tank to finish MLF. After that, it gets racked again, dosed with sulfur dioxide and transferred into mostly neutral barrels.

When it's time to empty white or red wine barrels, Aafedt is especially happy with a Tom Beard racking and cleaning line that accepts four-barrel racks. Nitrogen pushes the wine out of the barrels to blending tanks and then the equipment completes a three-step cleaning process that uses hot, clean water from a boiler for only the final rinse. Murky third-run water does the first pass and cleaner second-run water does the second pass.

Accolades

After the 2017 harvest was completed and before the 2018 crush began, the Bogle family received some well-deserved recognition from the California wine community. For one, they accepted the California State Fair Lifetime Achievement



After pressing and cold settling, half the Bogle Chardonnay is fermented in new American oak barrels and the other half in stainless steel.

Award based on their family's multi-generation contributions to the state's wine industry.

Also in 2018 a coalition of wine and grape associations across the state honored the family with the Green Medal for Leadership in sustainable winegrowing and winemaking. It recognizes the vineyard and or winery that best demonstrates the "3 E's" of sustainability by

excelling in environmentally sound, socially equitable and economically viable practices.

It seems that the cat is out of the bag regarding the Bogle family's success and their many contributions to the wine industry. Despite keeping a low-key presence for decades, their peers and the public are now giving the Bogles some well-deserved respect.





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PRODUCT FOCUS

New glass bottles

Vendors unveil new bottle molds catering to today's upscale wine market

By Stacy Briscoe

Wines & Vines checked with bottle manufacturers and vendors to see what new designs and options are available for wine producers. From refined Burgundy and Bordeaux bottles to sparkling-specific designs, and even a bottle inspired by high fashion, this year's list is all about providing the look and feel of luxury.





The Wines & Vines Product Focus feature is not intended to provide a definitive listing of all available products in a particular segment or provide any comparative analysis, but rather serve as an overview of what's new or available and also of potential interest to readers as determined by the magazine's editorial staff.



Berlin Packaging

AMCOR

In October 2017, Amcor launched its redesigned 750-ml PET stock bottle. Amcor says that this shape provides prominence on the shelf while also being durable and shatterproof. Amcor's stock PET wine bottles are compatible with twist-off aluminum closures and utilize a barrier coating technology that protects wine from oxidation and provides a 12- to 18-month shelf life. Amcor's bottles are available in industry standard sizes including 187 ml and 750 ml. Additionally, Amcor has developed 375 ml and 500 ml options.

amcor.com

BERLIN

Berlin Packaging's Audrey bottle was designed by one of the winners at the 2017 Bruni Glass Design awards: Christine Kruse, a student at Munster University in Germany. The design was inspired by 1950s evening gowns. The manufacturer said the bottle has found the most success with winemakers crafting wines with a "feminine" quality and those looking to target a female-dominant consumer base. berlinpackaging.com

SAVERGLASS

The Aikido bottle mold is the newest addition to the Avant-Garde collection of glass by Saverglass. The bottle features "slanted shoulders punctuated by a chiseled edge" in a design that also is inspired by the "assertive lines from the world of spirits." The bottle is available in 750 ml and in antique green or clear glass.

saverglass.com

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ESTAL

A new line of bottles by Estal features the "Sommelier" mouth, which incorporates a thick groove around the upper portion of the bottle neck. This accentuated indentation is designed to provide a guided cut rail for removing foil as well as an anti-drip barrier when pouring the wine. estal.com

QUEST

"The Unstandard," a collection of 24 wine and spirits bottles, made its debut at the Wine & Spirits Wholesalers of America conference last year. The new line features bottles from a collection of manufacturers including Estal, Pavisa, Verallia, Allied, Bormioli Luigi and Piramal. The inspiration for the new collection came from popular movies, and Quest is using the collection to "showcase the transformative power of great design, technique and the latest technology."

byquest.com

GLOPAK

The Monty Burgundy bottle mold and Chancellor Bordeaux mold by Glopak are economical, lightweight options that still provide a traditional appearance, according to the manufacturer. The Monty weighs 500 grams, the Chancellor 490 g, and both feature deep punts and carre neck finishes. The company also introduced two bottle molds for fortified wines. The Balto is a 750-ml bottle, and the Oslo is 500 ml. Both bottles feature deep punts, are available in antique green or flint and have an outside diameter of 32.5 mm.

glopakusa.com

GALLO GLASS

Recognizing the growing market in the ultra-premium wine category, Gallo Glass has increased its premium and ultra-premium bottle options. The company recently launched a 30 oz. tapered Bordeaux bottle, which the manufacturer says allows customers to position its luxury and ultra-premium brands appropriately. The company also is relaunching its sparkling-wine bottle as a U.S.-produced option. The bottle can be shipped in bulk or packed directly from Gallo's glass plant.

galloglass.com



Gallo Glass



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ithin the last 10 years, modern winemaking has veered away from heavy oak influence. Perhaps this is because we, as a New World wine region, are only now beginning to embrace tradition, practicing Old World winemaking techniques. Or maybe we're finally beginning to understand our definition of *terroir*, producing fruit, and thus wines, suitable to climate and soil. Or perhaps it's America's new-found foodie culture driving this trend, as consumers begin to understand wine as an ingredient to a well-rounded meal, specifically searching for wines that complement and don't overpower the palate.

"It is the evolution of the wine consumer," said Ron Celaya, sales representative for Demptos USA in Napa, Calif., who said, for the

KEY POINTS

Less obvious toast and oak influence are more popular as consumer preferences

Forest-specific barrels provide consistency in structure, aromas and flavors.

Winemakers turn to alternative woods for additional, low-impact barrel solutions.

Coopers have developed technology to produce reliable, consistent barrels.

most part, his winemaking clients are no longer looking for the phenolic, smoky aromas that present themselves as bacon, burnt coffee and black pepper. Instead, they're looking for what Celaya refers to as "less obvious" and "more complex" aromas, including white chocolate, potpourri and baking spice.

"Those (harsher) flavors don't lend themselves well to food pairing," Celaya said, adding that he's noticed the American palate has been evolving for a while: Consumers are looking for wine that complements rather than challenges what's created in the kitchen.

Elizabeth Van Emst, general manager at Cooperages 1912 Napa, had a similar observation, stating that, especially in the super-premium wine categories and direct-to-consumer programs, requests from her winemaking clients for lighter toasts have become much more prevalent. "Barrel demand is ultimately driven by the end consumer's tastes. Balanced wines with complexity and length are what wine drinkers are demanding," she said.

Celaya has also observed that American viticulture, in general, has become more balanced. "We're getting grapes that are fresher, more vibrant with acidity. You certainly don't want to ruin what the viticultural team has done by using strongly toasted barrels," he said.

So, the "hype" of heavy or heavy-plus toast — which results in an abundance of char and caramelization in the wood — is long gone,

according to Celaya and Van Emst. A step away from this aggressive style is a medium-long toast, a process that toasts the barrel over a smaller fire for a longer time, cooking the wood slowly yet deeply as the cooper turns the barrel more frequently to ensure harsh aromas aren't absorbed. More Burgundian in style, Celaya said, this level of toast provides a smoother tannin structure, more spice than smoke notes, a midpalate softness, and a lengthy finish during trials with winemakers. He finds that his clients working with Cabernet are among the most likely to request this level of toast, but that a few working with Pinot Noir will also use a certain percentage of medium toast for a "pop of savory elements, a midpalate lift and velvety texture."

Paolo Bouchard, business development manager for Bouchard Cooperages in Napa, said many of his clients are now requesting even less toast impact: light-long toast, which he explains as the same process as medium long, but with the toast taking place on an even smaller fire. "We're seeing more and more requests for light-long toasts on delicate reds or aromatic white varietals," Bouchard said.

Location, location

The flavor profile and textural influence of a barrel starts in the forest. Just as *terroir* influences grapevines and the resulting wines, so do different forests impart specific characteristics into the trees and, thus, the barrels.

Eric Mercier, president of Premier Wine Cask in Napa, which is the exclusive North American representative for French cooperage Tonnellerie Dargaud & Jaeglé (D&J), said that he's seen a decrease in barrel suppliers offering forest-specific oak barrels to their clients. Instead, suppliers are focusing on grain tightness alone. But, according to Mercier, providing clients with forest-specific barrels is one of the few ways to deliver consistency year after year. "A tree grows for about 200 years, pumping minerals from the soil, being influenced by the weather," Mercier said. "So the 'same' tree growing in two different environments will offer vastly different flavors."

Bouchard said cooperages began steering away from distinguishing forest origin in barrels and moved toward grain-tightness specification after several scandals involving cooperages that promoted forest specificity, but in fact were making forest mixes or grain-tightness mixes. "It is possible to find tight grain in most forests, although some forests contain significantly higher percentages of tight grain," he said.

Bouchard added it's easier for boutique cooperages that have a longstanding reputation in the industry to focus more on forest origins and barrel quality. He cited Tonnellerie Billon, which produces 12,000 barrels, and Tonnellerie Damy, which makes 22,000 barrels annually, (both of which are sold by Bouchard Cooperages) among those cooperages that have continuously and reliably branded their barrels with forest-specific names. "It's easier to work with forest-origin barrels when you are not making a gargantuan amount of barrels, just like it is easier to focus on quality when making smaller quantities," Bouchard said.

Forest origin can trump grain tightness, Bouchard said. "Some forests are more impactful, such as Limousin or Châtillon. Other forests are more gentle, elegant and lower impact such as Tronçais, Jura or Jupilles," he said. He noted, too, that there's been a resurgence in

cooperages working with specific forests and branding them that way, including Tonnellerie de Mercurey, Tonnellerie Rousseau and Tonnellerie Quintessence.

Bouchard also stressed that regional nuances affect the staves during the air-drying process. He explained that while the wood dries at the mill, a process typically lasting two to three years, the staves are exposed to excessive snow and rain that ultimately help wash the tannin and organoleptic material. "But the air-drying process that takes place in Cognac and Bordeaux is different than the air-drying process that takes place in Burgundy or other countries," Bouchard said.

He cited Hungary as an example: With no bordering oceans and lack of maritime climate, Hungarian wood is aged at minimum for three years before it's coopered because the area receives less precipitation, taking more time for the wood to be considered ready from "a coopering perspective," he said. "And if you already have significantly less tannin and organoleptic material in the wood, as a result when you toast, you are toasting less matter so the barrel is less impactful," Bouchard said. Therefore, some cooperages will offer barrels made with wood aged three to five years, which will have a more neutral effect on the wine.

Comparative bending methods

How a tree's natural nuances expose themselves in the barrel and influence aging wine has to do, in part, with how staves are bent either by fire, steam or water. "The bending method alters the distribution of inherent flavor components, helping emphasize some flavors and diminish others," said Ed Schulz, international sales manager for Premier Wine Cask.

The process of fire-bending involves heating unbent staves over a fire pot, softening the fibers and allowing the staves to be bent into the proper shapes needed to create a wine barrel. Bouchard calls this method "the most popular and most traditional," but, "when you fire-bend, you break more staves and the process is

WINEMAKERS FIND **ALTERNATIVE, LOW-IMPACT** SOLUTIONS

nother tactic for deviating away from oak influence is deviating away from oak barrels altogether.

Tim Bell, winemaker for Dry Creek Vineyard in Healdsburg, Calif., uses acacia wood for the Dry Creek Valley Sauvignon Blanc blend. "That wine relies on some unique clones of Sauvignon Blanc (Musqué and Gris clones) as well as limited barrel fermentation (about 15%)," Bell said in an email to Wines & Vines. He said he turned to acacia because he didn't like the toastiness he was getting from his French oak barrels. "It seemed to diminish or mask the intensity of the beautiful aromas we get out of our Sauvignon Blanc," Bell said.

In the past, Bell had experimented with neutral, previously used oak barrels. But because the winery produces such a small amount of Chardonnay, there wasn't much new oak being used before the barrels were moved to the Sauvignon Blanc program. After tasting trial wines aged in acacia, Bell found it to be the low-impact wood solution he was looking for.

Bell uses French-coopered acacia (black locust) barrels with a light toast. "We get almost no wood flavor, so it lets the aromatics of the Sauvignon Blanc show really well," Bell said. "It also adds a subtle richness, an almost waxy character that gives the wine a little more viscosity."

Bell also mentioned he's using a limited amount (about 3%) of chestnut wood on the Sauvignon Blanc. Unlike acacia, which adds a textural quality, he said the chestnut provides additional flavor without a lot of toast. "It gives a vanilla cream character that I like as a very limited flavor enhancer in our Sauvignon Blanc - sort of like having lemon curds with cream."

Winemaker Sterling Kragten of Cass Vineyard & Winery in Paso Robles, Calif., said he uses acacia barrels in the Viognier portion of his barrel-fermented and aged white Rhone blend, Rockin' One - a blend of Viognier, Marsanne and Roussanne.

"The main advantage I have found using acacia barrels is how it will lift the aromatics of the wine and give it some structure without overpowering the fruit character or imparting a lot of tannin," Kragten said. He said Acacia complements the Viognier's natural floral character, while simultaneously bringing the fruit forward without any heaviness of oak.

While Kragten experimented with fermenting and aging the Roussanne and Marsanne portions of the blend in acacia, he wasn't as satisfied with the results. Instead, he's chosen to work with Russian oak in the Rockin' One for aging his Roussanne. Kragten said the Russian oak, which is the same genus and species as some of the French trees, comes from a cooler climate, providing a tighter grain, and thus is less impactful.

"Consumers are now looking for more fruit-driven wines, and using these alternative woods has helped me fulfill that," Kragten said.

more time-consuming and requires greater expertise and savoir faire by the cooper," he said.

Bouchard explained that the fire-bending process requires a cooper to constantly listen to the

CRAFTING A WINE BARREL FOR THE CALIFORNIAN, U.S. WINE INDUSTRY

Swiss winemaker and French cooperage have embarked on a project to create a truly American wine barrel to best match the *terroir* and winemaking styles of the U.S. industry.

Tonnellerie Radoux USA hired winemaker Jean Hoefliger to help conduct a long-term project to develop a line of barrels specifically for California and other major winemaking regions in the United States.

Radoux saw an opportunity to develop barrels to meet the specific needs of American winemakers, and Hoefliger said he was happy to join a project intended to deliver better barrels to his colleagues in the cellar.

"We have to adapt our barrel to California viticulture and climate

and to California wine," Hoefliger said in an interview about the project with Radoux USA general manager Louis Zandvliet at Radoux's office and cooperage in Santa Rosa, Calif.

The trial began in earnest in 2017 with about 30 winemakers and 100 barrels all filled with Cabernet Sauvignon. In 2018, the trial expanded to 50 winemakers with about three times the number of barrels and more varietals such as Pinot Noir, Chardonnay and Sauvignon Blanc. At the onset, the trial was focused just on French oak, but Znadvliet said a few winemakers are also using the cooperage's American oak barrels.

He said he wanted to work with Hoefliger because of his experience making wine in regions around the world and for his willingness to explore new ideas. The project also comes during a shift in consumer and winemaker preferences. "What the market is doing right now is very interesting," Zandvliet said. "We're going away from those big '90s and early 2000s wines, super oaky, super clunky. We're going to something that is more subtle."

The trial is evaluating each step of the production process to see where it could be changed or improved to meet certain characteristics that best match U.S. wines. Zandvliet said some traditional steps in barrel production, done for cost efficiencies, could be changed if it were to provide the right type of impact for a certain wine and winemaker.

What some of those new techniques and toasts could entail remain to be seen, as Zandvliet and Hoefliger were hesitant to discuss specifics. Zandvliet said he's planning to introduce the new brand as well as other findings in 2019.

In general, Hoefliger said French oak barrels built for France's best wines such as those from Bordeaux are meant to support more acidity, freshness and less ripe fruit characteristics. No one would likely be surprised by this assessment, but what he and Radoux are aiming to do is further differentiate barrels meant for the American and European markets by working with winemakers in the trial to find more ways to support specific elements of their style.

They are hoping then to not just make a barrel ideally suited for California Cabernet Sauvignon but a line of barrels that could emphasize the differences between Cabs grown and vinified in Napa Valley, Paso Robles, Sonoma County and elsewhere.

"We have to be able to produce a barrel that takes that into consideration in the attention to detail and the understanding how to customize a barrel to the specific needs of any given winemaker with any given grapes is really, really important," Hoefliger said.

Andrew Adams



wood, touch the barrel and tend to the fire to effectively manipulate the staves. "There is much more touch, feeling and attentiveness ... more control," he said, "But, yes, a greater risk of nervy staves breaking."

Mercier said D&J employs fire-bending as the primary treatment at its artisan cooperage in Moras-en-Valloire, France, but water-bending as the primary treatment at the main cooperage in Romanèche-Thorins. Water-bending, Mercier explained, involves submerging staves in water for about 20 to 25 minutes, essentially cleansing wood of tannins before bending.

While Schulz said he can't say for certain whether one method is more "palatable" than the other, Mercier is of the opinion that the process of removing some of the harsher tannins from the oak staves with water soaking seems to add a weight to the midpalate not noticeable in fire-bent barrels.

Cooperages 1912 Napa's Van Emst said she believes there is some truth to the claim that water-bending creates a more minimal oak influence due to the tannin extraction during the soaking process. She noted that, when combined with a light toasting regime, it's an ideal option for those looking for a softer, rounder mouthfeel and less oaky characteristics.

Steam-bending is a less aggressive stave-bending method that involves quick exposure to extremely hot steam, opening the pores of the staves to eliminate excess tannin. But, according to Bouchard, because of those open pores, toasting tends to go deeper inside the wood. "If you take a fire-bent and steam-bent barrel and compare them side by side, the steam-bent barrel usually smells and tastes more neutral because it has been 'neutralized' one last time before toasting," he said. "However, if you cut a cross section of the stave ... the toast typically has gone a little bit deeper" in the steam-bent barrel.

Oak-specific aroma technology

At Cooperages 1912 Napa, coopers are utilizing infrared technology instead of fire-toasting for the company's World Cooperage line, Van Emst said. She said that using infrared waves to toast the barrels to the desired temperatures enhances the wood's aromas and flavors without adding smoke attributes. Van Emst said the infrared-toasted barrel line has proven hugely popular for the cooperage.

The technology also allows the coopers to create specific, consistent and repeatable barrels year after year: The "reflection" barrel is designed specifically to "reflect" fruit flavors back into the wine; the "dimension" barrel uses a wave-like surface that provides a slightly higher impact, yet remains subtle in the aromas and textures imparted on the aging wine. This, Van Emst said, plays into the current trend of winemakers demanding both complexity and subtlety in barrels, even when seeking higher impact.

"Our R&D team closely partner with winemakers to continually push our collective knowledge of oak science and develop new flavor, aroma and texture combinations that will meet each winemaker's specific goals," Van Emst said. "So we have an entire recipe library that continues to grow, giving winemakers the options they need to find the perfect match of barrel to wine and meet these market demands."

Chris Hansen, sales manager for Seguin Moreau Napa Cooperage in Napa, said the trend he's seeing is more winemakers interested in his company's research into wood chemistry and its ICÔNE series of barrels.

Hansen said that Seguin Moreau's research and development team conducts a chemical analysis of individual logs at the stave mills to help understand the wood's potential before production. The analysis, he said, isn't necessarily forest-specific, but is more about the grain sizes and chemical makeup of each individual log. "When you cut down a tree, the grains are different at different levels of the tree," Hansen said.

While he wouldn't divulge the exact technology the R&D team utilizes, Hansen explained that focusing on the wood at the molecular level has allowed them to find the specific correlation between chemical compounds, such as tannins and phenolics,

and a barrel's resulting aroma and flavor impact. This information then helps them organize specific, reproducible results in their oak barrels.

This means barrels are made with the specificity and consistency winemakers are looking for, Hansen said. Seguin Moreau's current barrel selection under the ICÔNE series includes ICÔNE Blanc, intended for high-end white wines; ICÔNE Finesse, for high-end delicate red wines; ICÔNE Elegance, for red wines with high concentration of polyphenols; and ICÔNE Low Aroma and Elevation, for high-concentration red wines.

But, Hansen said, there are often crosses between the recommended barrels. For example, while ICÔNE Finesse is technically more suitable for Pinot Noir or Gamay, he said he has clients working with Cabernet Sauvignon who use this barrel, looking for a lower, more subtle flavor profile. A few Russian River Pinot Noir producers opt for ICÔNE Elegance in an effort to subdue the fruit, which tends to be quite ripe.

Seguin Moreau has also expanded the toasting range within the ICÔNE series in the past few years, according to Hansen. He said that while the company has its suggested toast levels for each style, usually medium or medium-plus, the cooperage toasts usually



ICÔNE Blanc French oak barrel by Seguin Moreau, made specifically for white wine aging.

have a strong vanilla and toasty impact. "We developed what we call open toasting where we do not use a lid to trap heat and smoke inside the barrel during the final toasting that reduces the amount of vanillin created and toasty/smoky aromas," Hansen said. The company refers to these toast levels as long open or medium extra-long open.



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A CONVERSATION WITH

Jim Cahill

of Rutherford Wine Co.

By Laurie Daniel

im Cahill of Rutherford Wine Co. grew up in a small Wisconsin farming community, but he developed an early interest in wine, taking a cue from his wineloving father. Cahill's undergraduate degree is in English from Brown University in Providence, R.I., but he knew that wouldn't determine his career. He wanted to get into the wine business.

Cahill moved west and attended the University of California, Davis, earning his master's in fermentation science in the late 1970s. His classmates, he says, went into wine production, while he went into sales. One of his first jobs was for Ernie Van Asperen, who wanted to take his Round Hill wine brand national. Cahill set up a sales network and worked for Van Asperen for about a dozen years. He also has held sales or managerial positions with E.&J. Gallo Winery, Pernod Ricard

and Supreme Corg.

In 2011, he approached Rutherford Wine Co.'s Zaninovich family,. He had known them as grape suppliers to Van Asperen, and the family had purchased Round Hill in 2000. Cahill signed on as general manager for domestic operations for the Napa Valley company, whose portfolio includes Round Hill, Rutherford Ranch, Scott Family Estate, Rhiannon, Predator, Lander-Jenkins and Four Virtues.

Your company has acquired some brands and started others from scratch. What are the challenges of each approach in terms of building a brand identity?

Cahill: Brands that are acquired have generally developed a market niche. Customers have been habituated through purchases to expect a certain price and a certain quality. It is very hard to upgrade to a better appellation and increase price. A label refurbishment is often worthwhile, though, as it enables you to attract the attention of new consumers and give an old brand new visual appeal.

Take, for example, Round Hill wines, a brand with a long history and significant following at a premium price segment (\$7-\$10). At Rutherford Wine Co., we gave the brand an updated, more modern look but have not raised prices significantly. At this price segment, a fluctuation of even a few dollars a case FOB can kill a deal. With legacy brands, it's not in our best interests to cut off our noses to spite our faces.

In the case of developing a new brand, we are able to match up the wine source, the package and message, desired audience and suggested retail price with fewer limitations. It's a clean slate. With that freedom, however, you also have the challenge of communicating that whole package to the distribution channel. One must work very hard to create internal buy-in from sales teams and distributors and then also work externally to create demand through marketing communications and PR.

Some of your brands, such as Rutherford Ranch and Scott Family, have fairly traditional labels. Others, like Rhiannon, are more whimsical. How do you decide what's appropriate for a particular brand?

Cahill: Our belief is that a brand should reflect its appellation or character. Rutherford Ranch is a Napa Valley winery, and we

> varietals we produce here -- hence the classic white wine labels with descriptive font. Scott Family Estate wines are Pinot Noir

believe the labels should reflect the quality of the

Seco and Carneros sub-appellations, both recognized for their high-quality Pinot Noir and Chardonnay wines. While these labels have more color than those of Rutherford Ranch, they are also very classic in their design, signifying that these are serious wines for today's serious wine drinker.

and Chardonnays from the Arroyo

For the Predator and Rhiannon brands, we chose very different labels. Predator is a silk-screen bottle with a ladybug crest. The ladybug is a reference to the sustainable farming practices of the family. In the vineyard, the nymphs of the ladybugs take the place of insecticides to reduce the population of

predators that can damage the vines in their infancy. In this case, the predators are quite small: aphids and white flies. Predator is a tongue-in-cheek reference to natural predation, which is an environmentally friendly way to maintain vineyard health. It's priced at about \$15, so we were able to have a little fun with this brand, aiming to appeal to a younger wine drinker who really appreciates the sustainable approach.

Rhiannon was developed to pay homage to the family's Welsh roots. The goddess Rhiannon is a mythological figure from Welsh or Celtic mythology known for her ability to restore harmony in nature. She is associated with magical birds and horses, as well as the contrasting qualities of change and steadfastness. With this red blend, we aim to share consistency in spite of changing vintages. The label, with its rich coloration and the inkjet application, gives both a colorful design as well as a textural quality to the label that we think delivers the message of quality and unconventionality.

The label for Two Range is particularly distinctive. How did your team come up with that?

Cahill: Released in 2016, Two Range Red Wine is one of our newest brands and has been quite well-received. The idea was to present a brand that made Napa Valley accessible, both in price and image. Our winemaking team and marketing director conceived of the idea and then worked with our graphic designer to produce a label that embraced both the spirit of wine blending and the premier Napa Valley locations from which we source the grapes. The name and the imagery of the label are derived from Napa Valley's two mountain ranges -- the Vaca and the Mayacamas. Retailing for around \$20, Two Range Red Blend is a brand that is less formal than our wines from Rutherford Ranch, and priced about \$10 less than our Rutherford Ranch Cabernet. Our goal is to welcome a new wine drinker to this appellation's wines at a more accessible price point. The style of the wine balances accessibil-

ity with a slightly more structured style than our other red blends in our portfolio. I like to say it's a red blend with backbone.

With your labels, you're using alternatives to basic paper labels on some of your brands, such as texture and silk screening. How do you decide when that's appropriate, and what challenges do these approaches present for the actual mechanics of bottling and labeling the wine?

Cahill: There are several factors we consider in selecting a label and bottle. Cost is a big factor. Another is messaging. The third is appeal and shelf visibility. The fourth is product differentiation. This is too important a decision for one person. We have group meetings, which include marketing, sales and production, to review and then set up trials to try to avoid bottling-line mishaps such as blistering or scuffing.

We also do a lot of testing in advance to create labels that resist scuffing, especially for our silk-screened labels. For example, with our Predator brand from Lodi, we have a silkscreened label with a delicate background texture as well as a bold red icon. In advance, we had to do a lot of testing with the silk screener to test different inks and materials of the silk screening. What's more, we realized that what was also contributing to the scuffing problem in the case of Predator was the interior dividers of the case shipper. In response, we changed the divider to a smoother material and have been able to deliver the wines to market in good shape.

While higher-quality paper labels may avoid this problem, it may sometimes occur anyway. The best remedy is to have a bottling-line manager who keeps equipment in good shape and is always checking during the course of a run to make sure the line is operating as anticipated.

What does the bottle - its shape, weight, etc. - convey about a brand?

Cahill: For many consumers, the perceived value of a wine is at least partially related to the label design and the glass container. For whatever reason, consumers generally associate heavier bottles with higher quality. Wineries package their products in heavier glass as a way to message that the product inside is not "vin ordinaire." It says, "I can be proud to share this with friends." A lighter bottle may be cheaper and more economical to ship, but consumers want substance when it comes to their wine purchases.

Bottle shape is also an important clue for consumers. For our Scott Family Estate wines, we selected a handsome Burgundian-style bottle. Similarly, for our Rutherford Ranch Cabernet



PRIVATE AND CONTROL PROJECTS

small part of Rutherford Wine Co.'s business is developing control labels and private labels, and while Jim Cahill said he could not discuss specific clients or wines, he was able to discuss both in general terms.

Control labels, Cahill said, are designs that the company produces and registers with the government, and then offers to commercial entities, usually retailers "who desire a unique product of consistent quality that they can price without fear of commercial competition. ... We do the compliance and coordinate the bottlings for the customer. They distribute and promote the product. The catch is that we own the label. This prevents the account from sourcing from other venues.

Private labels, on the other hand, are developed primarily for on-premise accounts that have developed a niche market as a restaurant or hotel, either an individual business or a chain.

"They design their own labels and we help them with the registration," Cahill said. "They are contracted for a set number of cases or a contract of a year minimum. They come to us because of our reputation for producing consistently high-quality products, a high level of service and attention to detail."

With a few exceptions, the private-label wines are generally non-vintage California bottlings, drawn from the company's commercial production.

Sauvignons, we have a Bordeaux-style bottle with strong shoulders. But for our newly released Four Virtues Bourbon Barrel Aged Zinfandel, the marketing team wanted to break from the normal wine package constraints and create an image which signaled the wine inside

was different — a bold, bourbon-barrel-aged Zinfandel. Taking a cue from the unique barrel aging regime, we selected a heavier, high-shouldered bottle with a bulbous top reminiscent of a bourbon bottle. The response has been great on this wine, which has terrific shelf presence.

Are there some cases where the pack-✓ aging or branding didn't work out as you expected?

Cahill: Packaging is always an educated guess. Take our Lander-Jenkins brand, for example. It's named for general manager and proprietor Morgan Zaninovich's great-grandfather, and we wanted to convey the agrarian history the Zaninovich family has in both farming and ranching. Before the Zaninovich family established roots in California's wine country, their great-grandfather, Rees T. Jenkins, ranched and farmed in Lander, Nev. The label conveys a rancher motif and Old Weststyle font. We felt the silk-screen design and the font selection conveyed the substance of this message. Focus groups found the label appealing, approachable and, more importantly, they indicated a desire to buy the wine. But on the shelf, the graphic did not stand out as we had wanted it to as a silk screen. We are in the process of altering the design so the brand name, the varietal and AVA "pop" on the shelf.

A resident of the Santa Cruz Mountains, Laurie Daniel has been a journalist for more than 35 years. She has been writing about wine for publications for more than 21 years and has been a Wines & Vines contributor since 2006.







n 2015, Long Meadow Ranch purchased 69 acres of vines in Anderson Valley, planted to Pinot Noir, Chardonnay and Pinot Gris. Today the company, which also owns estate vineyards in the Mayacamas Mountains and Rutherford in Napa, a cattle ranch in Marin County, and recently acquired Stony Hill Vineyard in the Spring Mountain District of Napa, produces about 8,000 cases from its Mendocino County vineyards.

In July 2018, Long Meadow Ranch celebrated the grand opening of its new Anderson Valley tasting room, located at The Madrones in Philo, Calif.

"From the moment we acquired the estate in 2015, we knew we wanted to also have a place for visitors to taste our wines and experience Long Meadow Ranch hospitality close to our estate vineyard," said tasting room manager Mark Mendenhall. "As soon as the opportunity presented itself

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PROSPERO



at The Madrones, we knew this would be perfect."

Mendenhall said The Madrones was an "obvious choice" for the tasting room, calling it a "fun and vibrant corridor" of Philo. Plus, the winery's new estate, Tanbark Mill Vineyard, is just a few miles away from the tasting room. "Being so close to our estate makes the connection and the experience for our guests more compelling," Mendenhall said.

The Madrones, a boutique resort that includes accommodations, a restaurant (Stone & Embers), as well as two other tasting rooms (Drew Family Wines and Smith Story Wine Cellars), is already a destination for visitors to the somewhat remote Anderson Valley. Mendenhall said sharing the space with other businesses has the added benefit of building a community within the local wine, food and hospitality industries, where they can promote each other and share a common target audience.

A place for Pinot

According to Wines Vines Analytics' winery database, prior to the new tasting location, Long Meadow Ranch conducted about 30% of its business through direct-to-consumer (DtC) sales. Though the tasting room has been open for just over a month and the team can't comment on the specific metrics of its business, Mendenhall said Long Meadow Ranch has already seen a boost to its DtC sales. "A number of Anderson Valley wine enthusiasts have been coming in to check out what Long Meadow Ranch has to offer. We are very happy with the positive feedback," he said, adding that they've seen the highest interest and response to the venue's sit-down tastings, which incorporate Long Meadow Ranch's farm products and provisions.

Mendenhall said Pinot Noir is the winery's best seller across the board — both in DtC and three-tier distribution. "Anderson Valley, and in particular our Tanbark Mill Vineyard, is a special place for growing world-class Pinot Noir with its cooler climate," Mendenhall said. Guests of the new Madrones tasting room can enjoy five expressions of Pinot Noir grown on Long Meadow Ranch's newest estate: Pinot Noir blanc, Pinot Noir rosé, Pinot Noir and two specific soil selections of Pinot Noir.

Staff training

In addition to Mendenhall, Long Meadow Ranch's tasting room employs two part-time staff members. When hiring, Mendenhall says, he looks for people who embody hospitality and who understand and can provide excellent customer service. "We love to train on our fundamentals and specifics, yet that core of hospitality is key to success," he said.

Staff is rewarded financially for any sales and for signing up wine club members. Mendenhall said the key to retention and longevity

of wine club members and/or repeat customers is communicating with members in a personalized way and enhancing their experiences in the tasting room. "We encourage and train our staff to give a thoughtful, educational and professional guest experience," Mendenhall said. "We don't really have any 'tricks."

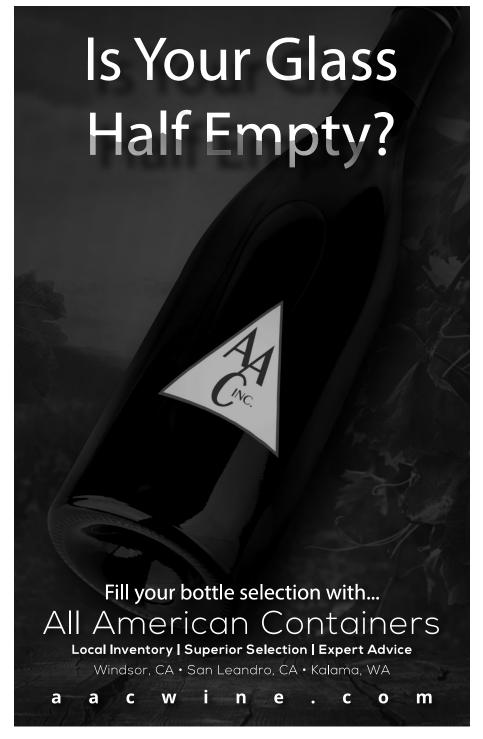
Tools of the trade

The Long Meadow Ranch tasting room uses a Perlick wine cellar to store all wines served to guests and a True Merchandiser fridge for all beverages, both wine and non-alcoholic, sold on-premise.

The tasting room serves wine in "The One" stemware by Andrea Robinson and keeps Riedel decanters on hand to use "as needed," though Mendenhall says they do not use them on a daily basis. All glassware is washed in a CMA commercial glass-washing machine.

Guests to the tasting room can also enjoy espresso drinks, featuring a custom Stumptown Roasters Organic Farmstead blend, made with a La Marzocco espresso machine.

Long Meadow Ranch uses WineDirect as its point-of-sale (POS) software and Base CRM.



WISE Academy Recommends Guest Count Best Practices

ata is king. Every marketing guru out there is shouting that from the mountaintops. But how can a small winery team with limited resources understand its data? It all starts with quality and consistency. Let's dive into a few things that wineries of every size can start employing today.

Make it easy

On the hospitality side of the wine industry, it all begins with the guest. While there are several methods to count the number of guests coming into a business, WISE has found a few best practices and considerations that make the data actionable and easy to capture. When data is easy to capture, staff will be more likely to consistently and accurately track the information. Once you have solid data, you can make decisions to drive your business efficiently.

Consistency is key

It's important to be consistent, so whichever method of counting your guests you are using, make sure it stays the same over time. You can change it; however, you need to do so strategically - end of quarter, end of year, etc., and roll it out so that everyone is on the same page for a clean transition. Some wineries install a door counter and then divide the number in half (guest walks in, guest walks out). Other wineries count the number of glasses washed at the end of the day and then use that to estimate the number of tasters. Others still will count flights or glasses sold. While these methods can be useful, we have found that the best method is to establish four \$0 SKUs in the point-of-sale (POS) system.

Four SKUs

Why four SKUs? You not only want to capture the number of all the guests, but what type of guest they are. First, we have all our "guests" (1) – these are all the guests who are potential members. Then, if we know how many guests are "returning members" or club members (2), we can remove them from the number of guests who are potential future

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members. Tracking "trade and industry comps" (3) helps us understand how much wine (and time) we spend on influencers who will help grow our brands. Guests will often will share a flight or experience, and so the "shared experience" (4) guest is still a potential wine club member and still uses resources that need to be accounted for, such as glassware, staff time, breadsticks, etc.

When data is easy to capture, staff will be more likely to consistently and accurately track the information. Once you have solid data, you can make decisions to drive your business efficiently.

When a winery uses SKUs and captures them on each transaction in the POS, that information becomes actionable. Reports are easily run by any time period (day, week, month, quarter, year) to give historical perspective.

Conversions

Conversion rates all have the common denominator of guest count. How many guests made a purchase? How many joined the wine club? What was the average order size? How many joined the mailing list? If you know the guest count and type of guest, you can start to really understand your metrics and how they compare to those of your neighbors.

- Customer conversion rate: Number of new customers divided by total tasting room visitors less trade, existing customers or club members
- · Sales conversion rate: Number of orders divided by the number of tasting room visitors, website visitors or phone calls
- Club conversion: Number of new club members divided by the number of tasting room visitors (or unique website visitors or phone calls) after removing trade and existing club members.
- Data capture rate: Number of customers or prospects for which contact information was captured divided by total tasting room visitors.
- List conversion rate: Number of new mailing list sign-ups divided by the number of tasting room visitors,

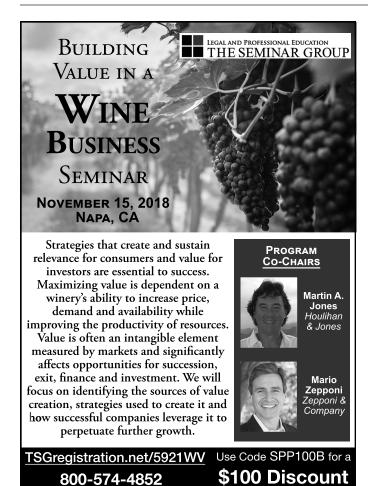
- minus visiting club members, trade and those already on the list.
- Average order value: Total dollar sales (net of shipping and tax) divided by number of orders.

Making business decisions

All of that is great to understand past performance, but how does a WISE winery use that information to drive future results? There are three levers to pull: more visitors, more wine purchase conversions and increasing the AOV (average order value). It is far easier to control what is happing within the four walls of your tasting room than it is to bring in more traffic.

After all, do you want to use more resources to see more guests and not sell to them, or do you want to have the guests who are already walking in spend more on each transaction? Use the trend information, and forecasting, to drive future results. Understanding the data is half the battle; with focus and training, you can change future results.

WISE Academy (Wine Industry Sales Education) offers a comprehensive curriculum designed specifically for wine industry professionals, and is celebrating its 10th year in 2018. Learn more at wineindustrysaleseducation.com.







A Midwestern Wine Hawk Soars

How Cooper's Hawk found success through DtC and on-premise sales

By Stacy Briscoe

ith grapes sourced from around the world, modestly priced wines and more than 30 restaurants focused on the experience of pairing wine with food, Cooper's Hawk Winery & Restaurant has gathered a dedicated following of wine consumers — and piqued the interest of the American wine industry.

"Cooper's Hawk is truly a winery lifestyle brand that can retain members and brand loyalists for the long run. This is a DtC brand to watch," said Sandra Hess, founder of DTC Wine Workshops Consulting Agency.

Privately owned by founder and CEO Tim McEnery, Cooper's Hawk Winery & Restaurants has experienced rapid success since opening its first location in 2005 in McEnery's hometown of Orland Park, Ill. Now, 13 years later, the dual winery-restaurant boasts 32 locations spread across nine states and a wine club with 300,000 members that continues to grow at a rapid 25% every year.

In 2017, Cooper's Hawk reported \$220 million in revenue and, according to *Wine Business Monthly's* February 2018 report on the 50 largest wineries in the United States, Cooper's Hawk came in at 34 with a 570,000 annual case production. The winery produces 60 wines, 48 of which are separate varietals, with an average bottle price of \$17 — all of which are sold direct-to-consumer, either in person, online or through wine club memberships.

Building a brand

The business concept is what McEnery calls a "fusion of familiar elements": winery, restau-

rant and a "Napa-style" tasting room. "You feel like you're in a real wine country setting," he said in an interview with *Wines & Vines*. "We're democratizing the good life, bringing the experiences we've been blessed to enjoy to the people who may not be able to."

It all started with an idea.

"I went to Lynfred Winery in Roselle, Ill., and had a great experience. Afterward, at dinner, I thought to myself, 'Too bad the winery didn't have food," McEnery said. At the time, in 2003, when he researched which wineries included a restaurant experience, he couldn't find any. And so the inspiration behind the business was born.

It took two years for McEnery to fully conceive the Cooper's Hawk business plan — one that included a fully functional winery, full-service restaurant and bar, and the all-important wine club. McEnery determined he needed \$1.3 million to launch the restaurant, and he raised it himself through friends, family and industry networking. "I met with each individual investor while simultaneously working full-time in a restaurant and developing the building site."

The first Cooper's Hawk location, a 13,200-square-foot venue about 20 miles south of Chicago in Orland Park, was a newly erected building that needed to be completely outfitted to fit McEnery's vision.

Worldwide winemaking

During construction, McEnery also educated himself in winemaking, taking correspondence classes from the University of California, Davis, working odd-jobs at a local winery, and making wine at home. "When I had the idea (for Cooper's Hawk), I knew it'd be critical for me to learn the winemaking process in order to get those initial investors."

For the first three years, McEnery acted as head winemaker, producing 25 wines using grapes sourced from a California grower the winery still works with today, as well as vineyards in Michigan for grapes to produce dessert-style ice wines.

Current head winemaker Rob Warren was hired in 2007 and is responsible for the winery's extensive production. He also selects the rotating wine menu for the tasting rooms, develops wine pairings for the restaurant and runs the Wine of the Month Club.

Today, Cooper's Hawk sources from a variety of vineyards, including those in California, Oregon and Washington, as well as international locations. "To have a high-volume restaurant and winery, you need to have all the varietals," McEnery said.

According to Ben Hummer, senior vice president of operations and winemaking, winemaking for Cooper's Hawk is more complicated than at many other wineries. "At Cooper's Hawk we really do believe that great wine starts in the vineyard, and a majority of our fruit grows elsewhere," said Hummer, adding that because the company is headquartered in the Midwest, the winemaking team is at a geographical disadvantage. "We have to work that much harder to be present with our partner growers and wineries," he said.

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As head winemaker, Warren is involved in every step of the winemaking process from vineyard to bottle, according to Hummer. He also oversees a team of nine, which includes fellow winemaker Ramona McSpadden, a lab manager, a lab technician and six cellar workers, who work out of the Woodridge, Ill., headquarters.

Brit Zotovich, Cooper's Hawk's Californiabased grower relations manager, handles the majority of grower and winery relationships along the West Coast.

There are a lot of scenarios in which wine, in its various stages, makes its way to Cooper's Hawk headquarters in Woodridge, which is home to a fully functioning winery, facilitating every part of the winemaking process from crush to bottling. Hummer said that some of the grapes sourced from domestic vineyards, usually those along the West Coast, arrive at the winery as whole clusters just days after harvest via refrigerated trucks. Those traveling from farther away may arrive as pressed juice. Still others may show up as fully fermented but not yet blended wine. In these cases, the wine comes from a partnering winery where Cooper's Hawk's winemaking team has established the winemaking program with the host source.

Aside from wines that need to be made at the source's location, such as Cooper's Hawk

TIPS ON DTC SUCCESS

few insights on the success of Cooper's Hawk business model, according to direct-toconsumer sales expert Sandra Hess

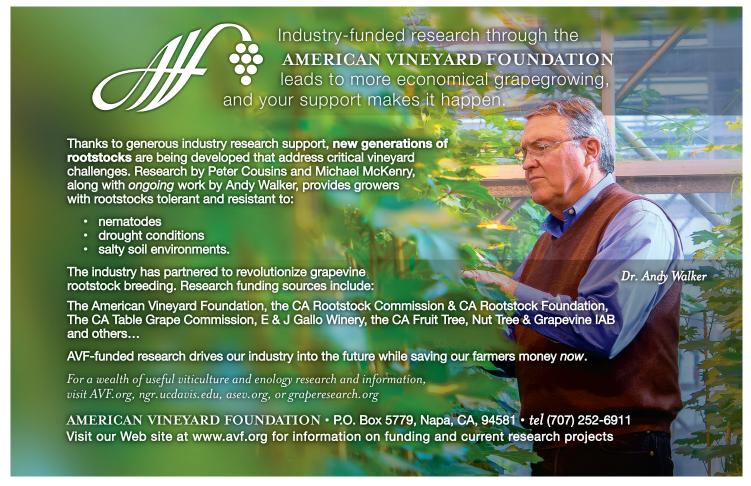
- Build a DtC sales strategy with consumer engagement activities as the first priority.
- Provide opportunities for brand loyalists to self-identify and be rewarded for time and money invested in your brand.
- Make it fun and easy for brand loyalists to convert to membership by offering a variety of wine events throughout the year. Include event tickets and registration options on the winery website three to six months in advance.
- Match the event to the type of consumer. Provide meaningful invitations to engage by analyzing consumer engagement trends by age demographics, geography, buying behaviors, product preferences and purchasing channels.

Prosecco from Italy, all final blending and bottling happens in the Woodridge headquarters, according to Hummer.

"Regardless of where the winemaking happens, we're all involved in overseeing the process every step of the way," Hummer said. "Tim has a sommelier certification and gives just as much attention to the wine program as he does to the restaurant business. ... He sets the vision and expectations for our wine program, and we do the best that we can to deliver."

When asked why the winery doesn't source more from Midwestern vineyards closer to Cooper's Hawk's home base, outside of a few ice and fruit wines, Hummer simply said that that decision is based on their customers' undeniable satisfaction. "Right now, our customers and wine club members are responding to the wine we're making from the AVAs we're sourcing from," Hummer said.

"One of the things I am proud of ... is not just the number of wines we oversee



- 48 wines on the menu and 12 wine club wines - but the broad spectrum of the kinds of wines we're making," he said. "Every single wine produced is made in a different way." This variety, he said, is in part what's responsible for Cooper's Hawk's constantly increasing popularity.

Learning from DtC success

McEnery can't pinpoint the exact moment he knew it was time to start considering expansion, but it took only two years for him to open a second location. Since 2016, Cooper's Hawk has been expanding at a rate of five new restaurants each year.

McEnery says he's able to do this using a "cluster strategy" to limit market risk. "We open five new restaurants, we only want one of those restaurants in a 'new' market," he said, explaining that the other four venues are chosen based on specific regions where the business has already seen success. This is why, for now, Cooper's Hawk locations are found predominantly in the Midwest and Florida, with a few scattered along the East Coast.

The 32 venues are leased, not owned. McEnery said he'd rather put capital into a successful restaurant than real estate. But a winery or restaurant is only as successful as its consumer base. In the case of Cooper's Hawk, the wine club plays a big part in that success.

"The wine club was always part of the original concept," McEnery said. "But it wasn't so brilliant other than we wanted to include one."

With 32 locations, one would expect the Cooper's Hawk's wine club to be large, and the company claims 300,000 members and a

"When wine brands offer white-glove treatment, members stick around longer and spend more."

> -Sandra Hess, DTC Wine Workshops Consulting Agency

growth rate of 25% each year. What's more, 99% percent of wine club members pick up their monthly wines in person.

DtC expert Hess called the Cooper's Hawk DtC sales model a well-rounded one, as it includes customer touch-points both in person and online throughout the year and extends beyond typical discounts on wine and merchandise and into more personalized acknowledgements such as monetary birthday gifts and frequent visit-based reward — all of which can be used at any of the 32 locations.

According to Hess, the average wine club member typically stays active for about 1.5 to 2.5 years and will spend 10%-25% more than the annual contracted agreement when "hightouch member management activities" are offered, including access to private events and limited release or library wines. "We see these stats play out consistently in our clients' data sets across the nation, irrespective of wine region and price points," Hess said. "We know that when wine brands offer white-glove treatment, members stick around longer and spend more."

Indeed, the incentive to join and maintain a Cooper's Hawk club membership is elevated with a loyalty program, in which members receive points for maximizing memberships with visits to the winery, money spent on food and wine, and participating in events. In 2009, the winery launched its travel program for higher-tier members to experience different wine regions throughout the world. "We've learned overtime how to make (the wine club) special and continue to make it special," McEnery said.





Improving Red Wine Color and Mouthfeel Over Time

Maximizing polymeric pigments can help winemakers improve red-wine quality

By Caroline Merrell and Melissa Hansen

ormation of polymeric pigments is important for successful cellaring of red wine as they help soften wine's astringency and provide long-lasting color. Research supported by the Washington State Wine Commission has identified factors that can maximize polymeric-pigment formation to help improve red-wine quality.

During fermentation and while red wine ages, polymeric pigments form from the reaction of anthocyanins and tannins, phenolic compounds that come mainly from the skin and seeds of the fruit. Anthocyanins contribute to the red color of grapes and wine; tannins are astringent but add flavor complexity and structure to a wine.

A study by Washington State University scientists examined the effects of fruit maturity, alcohol and wine aging on the concentration of anthocyanins, tannins and polymeric pigments in Cabernet Sauvignon and Syrah. The goal was to determine the most important factors involved in forming polymeric pigments and provide winemakers with practical guidelines to keep polymeric pigments stable in a wine environment over time.

This article summarizes the research that answers the following questions: 1) What drives polymeric pigment formation—the concentration of anthocyanins or tannins? 2) Is there a critical anthocyanin-to-tannin ratio in the fruit or wine that winemakers should target to maximize the formation of polymeric pigments?

Constant vineyard conditions

Syrah and Cabernet Sauvignon grapes were used to obtain different anthocyanin and tannin concentrations and ratios between the two compounds. Cabernet Sauvignon generally produces grapes with darker color and high levels of tannins. Syrah grapes are typically dark but lower in tannins than Cabernet Sauvignon. The two cultivars are prevalent in Washington State.

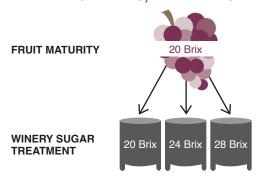
BOTTOM LINE

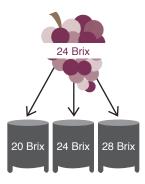
If you want more polymeric pigments in your wine, make sure your fruit is fully ripe for development of anthocyanins. If you are in a region where long hang time is problematic, for high-tannin varieties, maximize color through vineyard-management techniques that encourage open canopies and good sun exposure to the fruit zone. These include open canopy, deficit irrigation, leaf removal and low-vigor vines. For lowtannin varieties such as Syrah and Pinot Noir, maximize color development in vineyard and winery techniques to increase tannin levels (minimum of 20 days of skins -on extended maceration); ferment at higher temperatures or make higher-alcohol wines (2%-3% higher than your normal concentration).

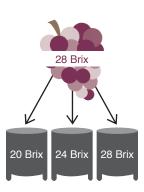
The trial was conducted in a commercial vineyard in the Columbia Valley AVA during the 2015 growing season. Fruit (1.5 tons) was harvested at three different maturity levels: 20°, 24° and 28° Brix. Harvest dates were separated by approximately three weeks between each pick.

Initial fruit-soluble solids concentration (Brix) was manipulated in the winery by removing juice (saignée) and then either sugar adjustment or water-back prior to fermentation to have three alcohol concentrations (low 11-12%, medium 14-15% and high 17%) represented at each grape maturity. (See Figure 1, Three Harvest Dates, Nine Wines.) Saignée occurred immediately after the crush to minimize anthocyanin loss while maintaining the juice-to-solids ratio across all treatments.

THREE HARVEST DATES, NINE WINES







Experiment was designed to achieve varied tannin and anthocyanin concentrations within the same vineyard.

KEY POINTS

Polymeric pigment content increases primarily from increased anthocyanin concentration; the higher the anthocyanin level in fruit and wine, the more polymeric pigments in the wine.

Tannins also increase polymeric pigment concentration, though the effect is not as strong as anthocyanins. However, in varieties with low tannin levels, such as Pinot Noir or Syrah, it is especially important to maximize tannin levels.

For both Syrah and Cabernet Sauvignon, polymeric pigment concentration increased with fruit maturity and alcohol, as increasing fruit maturity (to above 24° Brix) increased anthocyanin and increasing alcohol, due to higher sugar at crushing, increased tannin concentrations.

Wines made from very mature Syrah and Cabernet Sauvignon fruit (28° Brix) resulted in highest polymeric pigment concentration and therefore had the best color and potential mouthfeel modification in the trial.

The ratio between anthocyanin and tannin level was not important in polymeric pigment formation.

Techniques during post-fermentation storage that decrease monomeric anthocyanins will help increase polymeric pigment formation. These include such practices as warmer storage temperatures and additional cellar storage time.

Picking the fruit at different maturities and making wines with different alcohol levels created variations in the wine anthocyanin and tannin concentrations and resulted in a range of anthocyanin-to-tannin (A:T) ratios from a constant set of growing conditions and vineyard location.

Effect of fruit maturity and alcohol

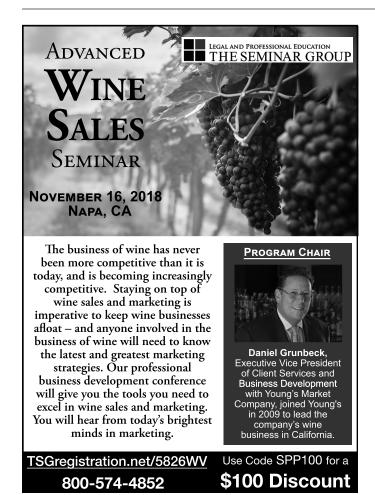
In the trial, ripe fruit in both Cabernet Sauvignon and Syrah had the highest anthocyanin levels among the three harvest treatments (unripe 20° Brix, ripe 24° and overripe 28°). However, wine made from overripe fruit had equal or greater anthocyanin content than wine made from ripe fruit. Wine alcohol treatments did not affect anthocyanin extraction but did increase tannin extraction. Tannin concentration was not always influenced by pick date, although the unripe Cabernet Sauvignon had significantly more tannin than wines made from the ripe and overripe fruit. Generally, riper fruit led to wine with more anthocyanins, while higher alcohol led to wine with higher tannin concentration.

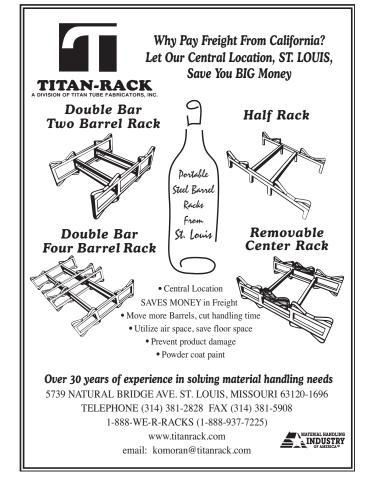
Polymeric pigment content increased with both increasing fruit maturity and wine alcohol. (See Figure 2, Effect of Fruit Maturity and Alcohol on Polymeric Pigments.)

Polymeric pigment formation: no A:T ratio

Based on previous research that examined the interaction of anthocyanins and tannins, it has been suggested that the A:T ratio plays an important role in polymeric pigment formation because both tannin and anthocyanin are needed for development of polymeric pigments.6 However, past studies were conducted in isolated systems, and few have followed the polymeric pigment formation over time due to the difficulty of manipulating treatments while keeping grape growing and winemaking factors constant.

The variation of anthocyanin concentration in the trial was





ACCELERATED DEVELOPMENT OF BOTTLED WINE

ince polymeric pigment formation occurs over time, the trial needed to include bottled wine development, which can add years and expense to the research. To accelerate the aging process, bottled research wines were held in an incubator at higher-than-normal temperatures of 30° C (86° F). Incubated wines were chemically compared to cellar-aged wines at 15° C (60° F) to determine how the accelerated aging compared to traditionally aged wines. Previous studies found that a 10° C increase in temperature increased the rate of aging reactions by a factor of 2. This study chose 30° C because it would increase the speed of aging reactions by 2.5-fold, but without risk of evaporation or chemical degradation in the bottled wine.

One month of incubator aging was determined to be the equivalent of one year in a commercial cellar for phenolic development. The incubator-aging technique of four months resulted in the equivalent of wine stored for four years at cellar temperature for polymeric pigment analysis.

This accelerated bottled-wine development was for research purposes only and is not recommended as a wine storage technique. Wine aroma evaluation was not part of the overall study nor part of the accelerated aging experiment. Temperatures this high are likely to have a negative effect on aromas.

considerable. Anthocyanin content varied up to about two-fold in the same cultivar, and tannin concentration varied up to 1.5-fold in response to ripeness or alcohol. These variations gave a two- to three-fold difference in the A:T ratio for the same variety.

This study found the A:T ratio was a very poor predictor of polymeric pigment concentration. The best single predictor for polymeric pigment formation over time was initial wine anthocyanin content, which increased with more fruit maturity. This result contradicted the importance of A:T from previous literature.

Although initial wine anthocyanin content in this study was a strong polymeric pigment predictor, fruit anthocyanin levels did not directly correlate to wine anthocyanin content. Based on findings from this study, winemakers should focus on the initial anthocyanin concentration of wines - not fruit anthocyanin concentration — because it was the strongest predictor of polymeric pigments in Cabernet Sauvignon and Syrah wines.

Maximize polymeric pigmentation

This study found that higher fruit maturity increased anthocyanin concentrations and that higher wine alcohol increased tannin levels. Both the increased ripeness and alcohol led to the highest polymeric pigment concentrations. Therefore, the easiest way to maximize polymeric pigment formation is to use ripe, mature fruit (24°-28° Brix) and make medium- to high-alcohol (14%-17%) wine.

In regions or growing seasons where it is difficult to harvest mature, ripe fruit-but tannin levels are not a problem—the focus should be to maximize fruit and wine color. Growers can use vineyard-management practices such as keeping the canopy open, growing low-vigor

vines, removing leaves in the fruit zone and implementing deficit-irrigation strategies to encourage maximum color (anthocyanin) development in the fruit.

But once grapes are picked, it is difficult for winemakers to increase color; extraction of anthocyanins in the winery is relatively quick, and concentration reaches maximum levels early in fermentation and then declines.

The trend of cold soak—holding the must at a low temperature for hours to days before fermentation—has become popular in some regions as a technique to increase color, although there is conflicting research on its effectiveness. Cold soak might extract more anthocyanin temporarily, but it does not extract additional tannins and research shows no increase in polymeric pigment formation from cold soak.1

To maximize polymeric pigment formation in low-tannin varieties such as Pinot Noir or Syrah, use vineyard and winery techniques to increase both color (see above) and tannins in the wine. Efforts to increase tannin levels are most successful at the winery level, although some research found that low-vigor vines within an individual vineyard had higher grape-tannin levels.

No relationship has been found between tannin levels of fruit and tannin concentration in the resulting wine. It is difficult to predict tannin extraction from fruit ripeness or maturity, but earlier research^{2,3,4,5} found that winemakers can manipulate tannin extraction through extended maceration (minimum of 20 days needed to see differences), increased fermentation temperature (keep as warm as conditions allow without killing yeast) and higher alcohol (an increase of 2%-3% above normal winemaking practices).

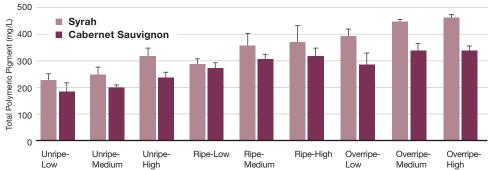
This article was condensed from the report "Effects of Berry Maturity and Wine Alcohol on Phenolic Content during Winemaking and Aging," published in the American Journal of Enology & Viticulture, January 2018.

Dr. Caroline Merrell was a post-doctorate research associate in the Viticulture and Enology Program of Washington State University, where she focused on wine chemistry and sensory research. She recently joined California's Jackson Family Wines as a research and development chemist.

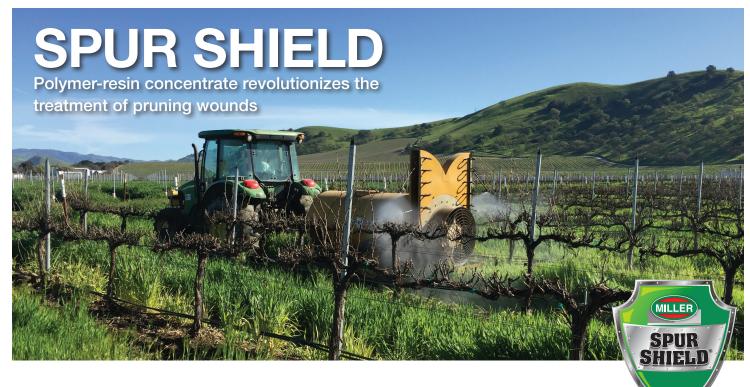
Melissa Hansen, research program manager for the Washington State Wine Commission, works to make viticulture and enology research supported by the Washington wine industry more accessible to the state's winemakers and grape growers. Hansen spent nearly 20 years as a journalist for Good Fruit Grower magazine and was involved with California's table-grape and tree-fruit industries for 15 years.

To see the bibliography for this article, go to winesandvines.com and search under Magazine > Features > October 2018

EFFECT OF FRUIT MATURITY AND ALCOHOL ON POLYMERIC PIGMENTS



Polymeric pigment formation increased with both increased alcohol and maturity. Note: Wines are represented by harvest maturity (unripe 20° Brix, ripe 24°, overripe 28°) and alcohol level (low 11-12%, medium 14-15%, high 17%).



ith more than 80 years serving growers globally for a number of crops including wine grapes, Miller Chemical & Fertilizer has a well-established reputation for quality adjuvants and fertilizers. NuFilm®, possibly its best-known product, was launched 40 years ago and serves to improve the deposit and retention of fungicides and pesticides on plants, reducing the effects of rainfall erosion, volatility and UV degradation.

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The combination of cleansing and sealing properties is especially effective in vineyards where the pruning season is cold and wet. The six-week protective barrier of the resin can inhibit invasive wood diseases such as Eutypa, *Botryosphaeria* Canker, Esca and other common trunk disorders. Recent field studies using Spur Shield were conducted in Chile by leading wood canker disease specialist, Blanca Luz Pinilla, and resulted in significant reduction in penetration by inoculum into pruning wound cuts in cherries, plums, wine and table grapes.

Tim Rossi, Miller Chemical's Technical Agronomist on the central coast of California, has clients working with Spur Shield already. "It's perfect for sprayer application," he explains. "You can tank-mix with fungicides if you want to co-apply it, and the resin sets in any environment. Machine-pruning splits the wood, but Spur Shield spreads and penetrates those wounds

very evenly. Some small growers use backpack hand-sprayers."

According to Rossi, Spur Shield was utilized for pruning wound protection on multiple acres of cordon-pruned vines (12 to 16 years of age) including Cabernet Sauvignon, Chardonnay Malbec, Merlot, Petit Verdot, Pinot Gris, and Syrah in San Benito County of Central California during the 2015/2016 pruning season. Spur Shield was applied to achieve reasonable-cost insurance to help protect the life of the vineyard against various trunk and canker diseases. Miller believes you should start with new plantings and make sure to treat annually, every time you prune with a Spur Shield or Spur Shield– Fungicide tank mix in order to provide a strong defense.

Spur Shield isn't organically certified but is an all-natural and non-toxic product. "It even smells good! Smells like Christmas" Rossi says, "and it has a sharpness to it, a bit like Vicks VapoRub."

For more information visit millerchemical.com, call Mike Fiery in Pennsylvania at 717.632.8921 or Tim Rossi in California at 831.229.3443.

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Stan Howell, Michigan's "Legendary" Viticulturist, Dies



tanley Howell, professor emeritus in the department of horticulture at Michigan State University, died Aug. 13 at age 77. After receiving his Ph. D. in horticulture from the University of Minnesota in 1969, Howell took a faculty position as a horticulturist at Michigan State University

In 1970, there were only seven wineries in Michigan, but the southwest region of the state had 12,000 acres of grapevines, primarily Concord and Niagara. Howell's position was 50% percent research and 50% extension work on small fruits (strawberries, blueberries and grapes). With the support of the dean of the MSU College of Agriculture and Natural Resources, Lawrence Boger, and the chair of the department of horticulture, John Carew, Howell planted a research vineyard in 1970.

Two years later, he established Spartan Cellars, an experimental campus winery that taught students all aspects of grape and wine production, from planting the grapes to doing laboratory analyses on finished wines. Within the next five years, Howell's responsibilities shifted from small fruits to full-time work on wine grape production and the research needs of the juice grape industry. His research involved evaluating grape varieties in the vineyard, including training systems and crop control for high quality grape production, and in the cellar. He became a full professor at MSU in 1980.

Howell retired in 2006, and as professor emeritus, received the American Society for Enology and Viticulture's Merit Award in 2007. In his speech at the ASEV annual meeting, Howell said, "There is no better way to determine whether viticultural science is a good personal fit than to get into the vineyard. That is where you can learn the realities of the vine's growth and productivity and can get an idea of the conditions and limits a commercial grower faces in the region of your responsibility."

In one publication, Howell said, "We always had a series of projects." I gave each student one plot as their responsibility and said, 'You're

the team leader.' It worked. Each of our master's and Ph.D. students had about a quarter of an acre with 50-150 vines. We set up to ask relevant production questions and employed statistical approaches producing analysis that yielded quality results."

Keith Striegler, one of Howell's former doctoral students, noted that he was "the first guy to say 'we're not going to have an industry based on Concords. We need to do hybrids and then vinifera." He remembered that as graduate students, "when we used to take trips to vineyards in Michigan, it was a classroom while you were going there. He kept us on our toes. He had one of the best viticultural minds I've been around." He continued, "If you look at Stan, he has students all over the place. That's a legacy that will last a long time."

Howell is survived by his wife, Nancy, two sons, Joshua and Adam, a daughter, Shannon Hibser, and one grandson.

—Linda Jones McKee

After Stan Howell (in suspenders) received a lifetime achievement award in 2012 he was surrounded by former students (front, left to right): Drew Perry, Brian Hosmer and Bill Nail; (back): Charlie Edson, Keith Striegler, Dave Johnson, Jim Wolpert, Stan Howell, Russ Smithyman, and Dave Miller.

Changes in Michigan Wine Industry Promotion

he Michigan Grape and Wine Industry Council (MGWIC) has been a source of research funding, education and promotion of the wine industry since it was established by the Michigan legislature in 1985. On May 23, Gov. Rick Snyder signed bills that changed its name to the Michigan Craft Beverage Council (MCBC).

Gordon Wenk, the director of the Michigan Department of Agriculture and Rural Development, will be the council's chair. The 10-member council appointed by the governor will include: two winemakers, a winemaker that primarily produces cider, a small distiller, a distiller that manufactures more than 60,000 gallons of spirits

per year, a large brewer, a microbrewer or brew pub license-holder, a restaurant representative who carries Michigan craft beverages, and a retail representative who sells Michigan craft beverages.

Funding for the council will continue to be from non-retail, non-wholesale liquor license fees for wineries, breweries and distilleries. Most of the revenue comes from licenses to out-ofstate companies such as Anheuser Busch and E. & J. Gallo Winery to permit them to sell their products within Michigan.

The annual budget will stay at about \$580,000. The council will award grants for research to help with the products that go into the

craft beverages such as grapes, apples, hops, and barley. Other projects will include market surveys and analysis. After administrative expenses, salaries and benefits are paid, there will probably not be much left for marketing and promotion of any of the craft beverages.

The Michigan Wine Collaborative

The Michigan wine industry had realized that the craft beer and spirits producers wanted the MGWIC to represent those industries as well as wine, since the council was funded in part by their license fees.

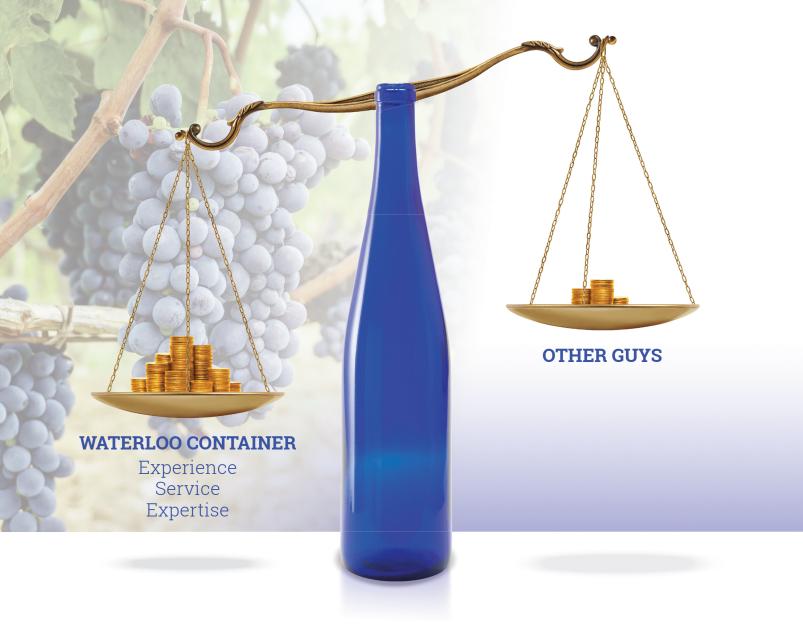
Dave Miller, owner and winemaker at White Pine Winery in St.

Joseph, and Lee Lutes, head winemaker at Black Star Farms in Suttons Bay established the Michigan Wine Collaborative (MWC) in 2016 "to give a unified voice to the needs of wineries and associated grape growers at the state and local level." The Wine Collaborative now has a board of 14 directors from all regions across the state.

An initial step was to apply for and receive a specialty crops grant from the USDA to help the organization grow its membership. Recently the MWC established an ad hoc committee to look at the Michigan Wine Competition and the various events previously run by the MGWIC to determine how those activities could be made profitable, "or at least to pay for themselves," Miller said.

—Linda Jones McKee

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Pinot Gris in the Finger Lakes

Winemakers discuss their methods and equipment for producing the aromatic white wine

By Ray Pompilio

his article is a companion to the report in the September 2018 issue of Wine East in Wines & Vines on growing Pinot Gris in New York's Finger Lakes wine region. It will present winemaking techniques used by two winemakers, Phil Arras of Damiani Wine Cellars in Burdett and Peter Becraft of Anthony Road Wine Co., just across Seneca Lake in Penn Yan. Combined, the two wineries produce about 1,600 cases of Pinot Gris annually.

Damiani Wine Cellars Pinot Grigio

Damiani Wine Cellars is co-owned by Lou Damiani, Phil Davis and Glenn Allen. Damiani originally studied food science before changing to engineering, but he maintained a serious interest in wine. He and longtime grower Davis partnered to plant their first vinifera grapes in 1997 and released their first wines in 2004, with 1,200 cases. Today, they have approximately 40 acres of vineyards and produce about 8,000 cases annually. Damiani was the winemaker from 2003 until 2012, when he handed over his duties to Phil Arras.

Arras came to the region in 2003 to study philosophy and political science at Cornell University. While there, he took the popular wine appreciation course and decided wine would become his vocation. "I was always a science nerd," he said. He began working for Cayuga Lake's Sheldrake Point Vineyards in 2008.

He intended to study winemaking at the University of California, Davis and was accepted into its program. Fate

in the name of Lou Damiani intervened, and Arras took a full-time job assisting him in January 2009. After serving as the assistant winemaker for three years, he was named head winemaker in 2012. In addition, Arras now operates a small mobile wine-bottling business for Damiani and several local wineries.

Damiani's Pinot Grigio is so named because of its style and his family heritage. Arras looks to make the wine in a lighter, crisper style, with alcohol limited to about 12%. With that in mind, he chooses to use fruit with Brix levels that are not too high (19°-20° Brix) in order to maintain a bright acidity. Whether the grapes are purchased from longtime supplier Chris Verrill or sourced from the winery's own vineyards, he said, "I want to pick on flavor, but I use numbers as a good indicator of ripeness, as well."

He did stress, however, that with Pinot Gris, acidity can drop precipitously, with pH skyrocketing if the fruit hangs too long.

When the hand-picked fruit arrives at the winery, it is put into a refrigerated tractor-trailer and stored overnight, set at 35° F, so it is at 38-40° F for processing the next morning. The grapes are removed from their 30-pound

Three juice samples of Pinot Gris grapes at Anthony Road Wine Co. The dark one (left sample) was on the skins for two to three days and will be used for a skin-fermented wine. The sample in the center was juice from machine-picked Pinot Gris that got to the press after a few hours. The light sample (right) was machinepicked fruit that arrived at the winery minutes after picking.

KEY POINTS

While Pinot Gris is not widely grown in New York, two wineries in the Finger Lakes have found there is a market for different styles of wine made from the variety.

Phil Arras, winemaker at Damiani Wine Cellars on the east side of Seneca Lake, produces approximately 750 cases of Pinot Grigio each year. His goal is a light, crisp wine with good flavor and an alcohol of about 12%.

Anthony Road Wine Co.'s winemaker, Peter Becraft, makes three wines from the west side of Seneca Lake.

lugs onto the sorting table, where gross MOG, if any, is removed before the grapes are put into half-ton MacroBins, which are dumped into a CMA Lugana 1R destemmer, sourced from Prospero Equipment.

The grapes are pressed with an older Bucher RPM 25-hectoliter press that was obtained from Dr. Konstantin Frank's Vinifera Wine Cellars about five years ago. The sidewall bladder tank press holds 5 tons of crushed and destemmed fruit and operates without a programmable logic control, utilizing timers and contacts throughout the process. The Pinot Gris is divided into two loads to process

about 9 tons of the purchased and estategrown fruit. Arras did say that he plans to press whole clusters in the future for his white wines, seeking a cleaner and finer phenolic structure in the juice. The press cycle runs about two hours, starting at 0.2 bar, roughly equivalent to 3 psi, and will gently press the fruit eight to nine times before reaching a maximum pressure of 2.5 bar.

He monitors the pressing via sight and taste, and when he determines a change in the juice quality, he separates the press fraction and possibly fines that juice before blending it back into the whole. He does not add any SO, at crushing or pressing, choosing to determine his pressed gallons of cold juice, to which he initially adds about 30 parts per million (ppm) of potassium metabisulfite (K₂S₂O₅) if the fruit is very clean and uncompromised, and up to 50 ppm if the need arises.

During the last few vintages, Arras put the Pinot Gris juice into two 1,000-gallon jacketed stainless-steel tanks, one for free-run only and the other a blend of free-run and press fractions. Prior to inoculation, he added bentonite for protein stability and to soften the phenolics. He fined the press fraction with gelatin for greater clarity.

When Arras inoculates the Pinot Gris, he chooses to use less yeast than the recommended amount, as he is leaning toward more natural yeast fermentation in his wines. In 2016, he used Alchemy II yeast from Scott Laboratories, which emphasizes ester production. "I wanted to make a tropical fruit bomb," he said.

Although he liked the results, the next vintage he changed to ELIXIR yeast, also from Scott Labs, which was developed by the yeast hybridization program at the University of Stellenbosch in South Africa. Scott recommends the yeast to enhance floral and fruity aromas and greater complexity in aromatic white wines.

The fermentation occurs at temperatures from the low to high 50s and finishes in a maximum of 40 days. The lees are stirred between once a week and every two weeks. He commented that after the wine has had one "hard settle" in the original tanks, "I like to rack early and often, as Pinot Gris tends toward reduction if left on the gross lees too long." Malolactic fermentation is not used for the Pinot Grigio, so that the fresh, crisp style Arras likes is maintained.

The young wine is tested for heat stability, and bentonite is added if necessary. He then cold-stabilizes the wine at about 28° F for up to a month. Once the wine is cold-stable, he racks once more prior to blending trials. If





any other wine is added to the Pinot Gris, it is agitated, and the filtering and bottling follow in about a month. The wine is first roughfiltered with 2.5-micron Becopads in a plate and frame, and has its final, sterile filtration with a membrane filter.

"I believe there is power in blending, and I like to have different components to play with."

-Peter Becraft, winemaker, Anthony Road Wine Co.

Arras determines his final free sulfur amount depending upon how long it will sit before release and after looking at the pH curve, and he has found the free sulfur to average 40 ppm in the Pinot Gris. He uses his mobile bottling line, which is steam-sterilized prior to bottling. The line uses a GAI 12-spout filler and corker, sourced from Prospero Equipment, which can fill about 160 cases per hour. The 750-ml bottles are stoppered with

DIAM 5 corks made by G3 Enterprises and sourced from Hauser Packaging.

Because of its fresh, crisp style and relatively low free sulfur, the Pinot Grigio doesn't get a lot of bottle age. Arras prefers no more than two months. The 2016 vintage was bottled early, in February, to fill the supply needs that followed a relatively small production from the 2015 vintage. The 2017 vintage was bottled in mid-May of this year and was scheduled for release by midsummer.

The wine retails for \$16 per bottle, and Arras said, "We're known for our dry red wines, but this is one of our biggest sellers."

He views the wine as an effective entrylevel product at Damiani and is pleased that its freshness and overall simplicity make it the perfect "summer sipper."

Winemaking at Anthony Road Wine Co.

Peter Becraft is currently the winemaker at Anthony Road Wine Co., where he oversees average annual production of approximately 16,000 cases. His education and work background were in fine arts in the New York city area. Like a number of people in the business, his wine career began with a visit to a Finger Lakes winery tasting room — in his case, at Anthony Road in 2006. There he met winemaker Johannes Reinhardt, who took a liking to Becraft and invited him to work the crush that year.

Becraft and his wife moved to the area following the crush, and he spent the next two years working April to September in the vineyards with Peter Martini, and October to March in the winery with Reinhardt. He was made assistant winemaker when Reinhardt was transitioning to establish his own winery. Reinhardt left Anthony Road in 2014, and co-owner John Martini named Becraft head winemaker.

After harvest, the grapes move into the press via a Bucher Vaslin conveyor, with no destemming, crushing or sulfur addition. The press is a Willmes WPP 6000, which can handle about 7-8 tons of grapes at one time and was sourced from Scott Labs. The press cycle is two hours, with the first hour primarily gently rolling low pressure (up to 0.2 bar), and in the second hour the pressure is eventually increased to 1.7 bar. Becraft tastes the juice during the cycles to determine "at what point is the juice losing its vibrancy, or becoming a bit stemmy," he said.

The regular bottling of Pinot Gris contains only free-run and lightly pressed juice, while the higher press fractions are separated into another tank and are used in the winery's Devonian White blend.



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The wine is put into 2,000-gallon jacketed stainless-steel tanks made by Vance Metal, in Geneva, N.Y. The juice then settles and clarifies for one to two nights. If the grapes contain any botrytis, Becraft doesn't add bentonite. He does add KS enzyme (from Scott Labs) to get a "tight clarification" and also 30 ppm of potassium metabisulfite (K₂S₂O₅) while it settles at 54° F. The settled juice is then racked into another jacketed tank(s) for fermentation.

While he does use ambient fermentation for a number of his wines, Becraft inoculates the Pinot Gris with Epernay II and/or BA11, both from Scott Labs. The Epernay II accentuates the lush, ripe fruit character and will slow down as the fermentation approaches dryness, allowing for a small amount of residual sugar, which Becraft likes in his Pinot Gris.

The BA11, however, accents a leaner mineral character, and "I find it bordering on some spice aromatics and smoke, which tends to round out the acidity," he said. "I believe there is power in blending, and I like to have different components to play with."

He aims at a fermentation temperature of 57-59° F, especially early in the fermentation, and the duration can range from 10 to 17 days. He allows the temperature to increase to ambient toward the end, usually about 65° F.

He regularly tastes the fermenting wine as it decreases in Brix, and once he determines it has reached a balanced spot, he stops the fermentation by chilling the wine to 39-43° F. "It's really balance — that's what I always shoot for," Becraft said. The residual sugar left in the wine averages 5 to 7 grams per liter. Following fermentation, the wine is racked off the gross lees into one or more smaller tanks to facilitate topping off. Once the top begins to clarify, he applies "the hammer," as he described it — 90 ppm of K₂S₂O₅, much of which will become bound, and ensures protection for the wine into the beginning of the next year.

He leaves the wine on the lees in the tank until he needs to evaluate it for blending, a bentonite addition and bottling. He likes the complexity added to the wine from the lees and added, "I would like to have it on the lees for up to six months, but I usually can't."

The 2017 vintage, however, will not be bottled before August, allowing the wine to rest on the lees for 10 months. This is because of the good supply of the 2016 vintage, when 900 cases were produced.

The blending evaluation takes place in the lab, and the quantity of the bentonite addition is determined. The amount is vintage-dependent but has averaged about 30 grams per



Peter Becraft, winemaker at Anthony Road Wine Company

hectoliter. The wine is checked for cold stability and then passed through a Becopad rough filter pad (about 2 microns), made in Germany and sourced from Aftek Filters in Roch-





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Phil Arras, winemaker at Damiani Wine Cellars

ester, N,Y. Finally, the wine is sterile-filtered at 0.45 microns, with a Padovan plate-andframe unit, also from Aftek. Becraft makes one last SO, check before bottling and, if needed, adds sulfur according to a pH-based molecular formula. Bottling is done with a Costral Comet 2000NG Monobloc filler, sourced from Vance Metal Fabricators, in Geneva, N.Y., which decided not to continue to offer such equipment shortly after selling this

unit to Anthony Road. It has an 11-spout filler, which the winery utilizes at 1,900-2,000 bottles per hour, with a maximum capacity of 2,400 bottles per hour.

The winery bottles its Pinot Gris with twistoff closures, matching colors of the cap with the specific labels. Since each supplier has its own color schemes, Becraft uses closures from several suppliers, including Amcor Stelvin from Waterloo Container, of Waterloo, N.Y., Scott Laboratories and the Guala Closures Group. "The main similarity between all of them is the liner. The ones I use have the Saranex liner. That is the most reductive. tightest cap," he noted.

Currently, Anthony Road offers three wines made with Pinot Gris. The regular estate wine, which retails for \$15.99; a barrel-fermented version for \$26.99 (available at the winery only); and as a major component of the Devonian White, a \$12.99 wine utilizing Pinot Gris press fractions and any of the other wine not included in the final estate blend. The estate wine is stainlesssteel fermented, with no malolactic fermentation, while the small quantities of barrel-fermented wine do undergo malolactic. Total Pinot Gris production has averaged 850 cases for the last two vintages.

Becraft has experimented with used French oak barrels and a puncheon for the fermentation, and for the first time, in 2017, skinfermented Pinot Gris in a one-ton bin, punched down once a day, and fermented dry on the skins. He transferred the new wine into stainless steel, and then into two older barrels for aging. The resulting rosé has not yet been released. The puncheon is a 500-liter Hungarian oak vessel made by François Frères, and the used barrels, which have only been once or twice, come from California wineries and are made by Canton Cooperage and Tonnellerie Mercier. Becraft likes to utilize the used oak both for the economy and for the more subtle oak influences on his Pinot Gris.

While he believes the 15-plus-year-old Pinot Gris vines are beginning to offer fruit of some complexity, he is not afraid to blend in small amounts of Riesling if a riper vintage requires some acidity.

When asked if he had a particular style of winemaking, he answered, "My job at Anthony Road is to express our estate site on the western shore of Seneca Lake and, conversely, that of the Finger Lakes." He describes his methods as minimal intervention — not hands off, but as a parent might guide his children. "It's worked well for me," he added.

We ended the interview with a tasting of six examples of the winery's Pinot Gris, ranging from 2012 to 2016. They included the regular stainless-steel wine as well as two of the barrel-fermented vintages, and the 2017 skin-fermented rosé, which showed a spicy texture with modest tannins, complemented by a nice acid structure. It was interesting that the oldest wine tasted (2012) was still very much fruit-driven, with good balance and great acidic finish. This was something of a surprise, since the growing season that year was long and hot and produced some of the Finger Lakes' best red wines in recent memory. I believe this is a testament to the quality of Anthony Road's Pinot Gris fruit and the winemaking techniques used to express it.

When well-sited and carefully tended to, Pinot Gris appears to have a bright future in New York's Finger Lakes. 😵

Ray Pompilio is a wine writer based in Ithaca, N.Y., and a regular contributor to the Wine East section of Wines & Vines.

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29	Watermark Labels	watermarklabels.com
27	West Coast Bottles LLC	westcoastbottles.com
77	Wine Packaging by Naylor	naylorwine.com
22	Winejobs.com	winejobs.com
34	Winery Planning & Design	practicalwinery.com
43	Wines & Vines Directory/ Buyer's Guide	winesandvines.com/order
64	Wines Vines Analytics	winesandvines.com/0MS
27	Winesecrets	winesecrets.com
23	Winetech LLC	winetech.us
26	Wonderful Nurseries	wonderfulnurseries.com

Page	Company	
67	World Bulk Wine Exhibition	worldbulkwine.com
60	World Cooperage	worldcooperage.com
9	WS Packaging Group Inc.	wspackaging.com
52	Zenport Industries	zenportindustries.com
	Zinfandel Advocates & Producers	
52	(ZAP)	zinfandel.org



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Nearly 500 people attended the fifth annual Wines & Vines Packaging Conference on Aug. 9. The event featured a keynote speech by Randall Grahm (pg. 28), the wine packaging design competition winners (pg. 36) and several seminars and panel discussions (pg. 32.) The conference returns to the Lincoln Theater in Yountville, Calif., on Aug. 8, 2019.



Andrew Rice and Brenna Glischinski of Trinchero Family Estates.



Julianna Boggs of Tabeaux Cellars.



Left to right: Louis Charton, V2 Wine Group; Sara Rowan, Sullivan Vineyards; Kristin Rice, Wine by Joe; Sarah Pearson, Wine by Joe.



Blanca Molina and Benjamin Mitarakis of Fetzer Vineyards.



Lauren Denecke and Anna Frizzell with AWDirect.



Katelin Taylor, Andrew Taylor and Heather Fattig of One Love Cellars in Rickreall, Ore.

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