

Cronin Vineyards

Duane M. Cronin (DC) was born in Berwyn, Illinois in 1945. He went to school in that state and then received his degree in electrical engineering at Iowa State University. In 1968 he went to work for IBM, first in Washington DC and then in Southern California. He came to northern California in 1975 and bought the six acre property where his home, vineyard, and winery are located in 1975. In 1980 he bonded his cellar and began commercial winegrowing. The winery was actually the garage which was cut into the hill. In 1988 he married his wife, Nancy, and since then they have had two children. He worked at IBM steadily until 1992, and still works from time to time on a consulting basis.

I interviewed Cronin at his kitchen table. Around us were all the signs of a young family. Across from the table was the door to steps leading down to the cellar. On it was a small plaque which reads "Wine Cellar."

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February 12, 1994

CS: Tell me about you and wine, the incidents in your life that led you to become a successful winegrower.

DC: It started very early. As long as I can remember I have liked the taste of wine. This probably goes back to age four. Our family was not a big wine consuming or wine appreciation family, but occasionally they would have wine at dinners when they knew the people there would enjoy it. They would give me little sips and I loved it.

Another influence early on was my mother who had a very good sense of smell. She wasn't a great cook at that time, but she taught me a lot in the kitchen. I liked being in the kitchen and I helped her cook.

CS: That sounds like a couple of my sons.

DC: Yes, indeed. While I was in high school I had a 1935 Ford coupe, a car my father described, before Ralph Nader said it, "unsafe at any speed." One time he went to a contractors' bankruptcy auction, he was a paving contractor, and saw a sports car that attracted him. He asked me if he bought this car if I would get rid of my clunker. He knew he could get this car at a good price, and I was all for it. It was an A. C. Bristol. (It's still sitting out front here under tarps. I haven't the time to fix it up but I can't bare to sell it.)

We got it home and discovered that we knew nothing about this car. We didn't know how to get parts or how to work on it. Dad was very mechanically inclined and he did get it going, and it was fast. But we needed parts.

One day I was helping him work on a job and an A. C. Bristol drove by. I ran after that car -- believe me, this *does* have to do with wine-- and the guy finally pulled into a driveway. I had chased him about a mile. He was a dentist. He was very helpful about the car. But the point here is that he was a real connoisseur of wine. He had a great collection of old Bordeaux and Burgundies. For some reason he took a liking to me. Maybe because of the car, and partly because I really liked wine.

CS: So this is in the early sixties.

DC: That's right. I was a senior in high school.

CS: There has got to be some sub-deity looking down on this combination of events. Illinois and a dentist with a wine collection thirty years ago. This is too much.

DC: I had some wonderful wines with him. When he would have a wine dinner with his friends who were into wine he'd invite this high school kid over to dinner. His wife was French, which helps explain things.

CS: What was the dentist's name?

DC: Ron Mulacek. I think he was Czech. He took me to some Czech restaurants in Chicago. He introduced me to a whole new world. I can still remember some of those old Bordeaux and Burgundies. They made a lasting impression. I thought that if I ever could afford it, I would buy fine wines.

Then I went to college in Iowa. That was a real waste land for wine. But that all changed when I got my first job in Washington DC.

CS: You arrived there when the wine market in that city was going crazy. I started getting catalogues from places like Plain Old Pearson's. You fell into the national center of the wine world right then. When I was there in 1970 I went to several of them. I couldn't believe it. They all had Ridge wines.

DC: It was really a wine-savvy town then, particularly for French wine. Taxes were really low and prices were great.

CS: Washington was really selling wine to the whole Virginia and Maryland countryside.

DC: Finally they were setting up road blocks leading out of the city and checking to see if you were carrying out wine in the trunk of your car.

CS: Then, in 1968, were you paying any kind of attention to California wine?

DC: Not much. I hadn't had anything really spectacular yet. It wasn't until I came to Southern California in 1972 that I really started to get into California wine. Back east, I was a Francophile.

CS: What were the first California wines that impressed you and you think California could make really good wine.

DC: Ridge was one of the first. And I liked some of the Mirassou "Harvest" wines from the late sixties. I remember a Zinfandel in particular that I really liked. There was also the old Souverain.

CS: Lee Stewart. That was one of my discoveries too. He taught me how good Zinfandel could be in the early sixties.

DC: I was also impressed by Mt. Eden wines. Knocked my socks off the first time I had one of those wines, Pinot noir.

CS: Are your wine tastes fairly eclectic? You make Cabernets and Chardonnays and Pinot noir. Where do your tastes lie, your real love?

DC: Mostly my main love is Burgundy. But I'm adventurous. I don't like to restrict myself. If I had to restrict myself, I would pick the Burgundy varieties. I really like different kinds of wines. I like Zinfandel. I like an occasional dry Riesling. I love sparkling wine. And I always try to make

something different every year. I'll make a little batch of something I've never made before.

CS: You still do that?

DC: I try to.

CS: When you moved up here in 1975 did anything intensify your interest in wine? You moved right to this spot here in the Santa Cruz Mountains. Were you relating this spot to wine then?

DC: No, except that I did notice its subterranean garage, which I thought would be very suitable for storing wine.

CS: Had you started collecting wine by then?

DC: Yes, but I drank most of it up before I moved up here. I only brought up about four or five cases. I hadn't become a real collector yet.

CS: Well, something did happen between 1975 and 1980. Tell me about it.

Winegrowing and Winemaking

DC: I bought this place and it suddenly occurred to me that I had access to some good grapes. I like to try my hand at whatever I get into. If I ever got serious about music I'd want to play an instrument. Art I want to draw. So I thought I could better appreciate wine if I made some myself, so I did some serious reading about how it's made. And about three months after I moved in here it occurred to me that I could probably grow some of my own grapes. And that is certainly part of winemaking. I decided to plant some vines and to buy some grapes and make some wine.

I planted a small part of the vineyard in the winter of 1975-76. I planted some Chardonnay and Cabernet Sauvignon. It ended up about two-thirds Cabernet. There is one vine out there I don't know what it is. It may be a table grape. I keep it because it ripens before the other two varieties and the birds start eating them and that tells me it's time to put up the nets.

CS: Where did you get your vines?

DC: I got the Cabernet from Caymus and the Chardonnay from Ridge. I knew Caymus was making wonderful Cabs, so that was on purpose.

CS: Caymus really hadn't taken off then. How did you know to go there?

DC: I had tasted the 1974 Cab at the winery from the barrel. And I had talked to Nathan Fay in the Stags Leap area.

CS: What was the connection there? How are you talking to Charlie Wagner at Caymus and to Nathan Fay, the father of Stags Leap Cabernet, at this early date?

DC: I knew about them from others I had met.

CS: How do you find out about Nathan Fay back then? You don't see his name on bottles of wine yet.

DC: I made it a point to go to small wineries in Napa, even when I was living in Southern

California. I just talked to people. And when I was getting more serious about making wine I made a lot more trips. I had talked to Wagner and Randy Dunn, the new winemaker there.

CS: He had just started there in 1975.

DC: I made it a point to visit small wineries, where I could talk to the owner and the winemaker.

CS: So Wagner gave you cuttings. How did you get them from Ridge?

DC: I knew Bennion. I had visited Ridge and Mt. Eden. And when I told Dave I was thinking about planting grapes he told me that I would be able to be part of the Santa Cruz Mountain appellation. It didn't exist yet, but it was coming.

CS: In 1981.

DC: I said that I'd be San Mateo County, and he said that someday Santa Cruz Mountains would be a big deal. Anyway, one day I came up when I knew they were pruning. I asked if Dave was there, but he wasn't, and I asked if I could pick up some cuttings. They said to help myself. Dave told me later that it probably wasn't the best choice of cultivars. It's very shy bearing. Dave thought it was the old Wente clone. But he wasn't sure since it seemed to be shier bearing than the Wente clone. Straggly bunches, variable berry size. . . .

CS: Outstanding wine. A lot better than those beautiful Davis bunches.

DC: It makes very good wine, but you only get about half a ton per acre. But we made some spectacular estate Chardonnays a few years here.

CS: How many years did it take to plant the vineyard?

DC: I got the first half done the first year. The second half took another three years. There was a lot more clearing to do and I did it all by hand.

CS: You didn't just set out cuttings, did you?

DC: I set up a little nursery, a sort of a sand box. I buried them and pulled them out of the sand and checked the roots. If it looked good I stuck it in the dirt.

CS: Come on, what did you get, 40% take?

DC: More like 80%.

CS: I'm telling you there is some special deity looking down on you. You have collected a lot of karma someplace.

How did you protect them?

DC: I didn't. The first problem was rabbits. So I put these little fences of mesh around each vine. So they got past that problem. Then the deer came in, and that's when I threw up the fence. I was really naive; I didn't know anything about grape growing. I didn't do my homework on that at all. I did it on winemaking, but I made every mistake you can make with grape growing. Then came the gophers, but I have a couple of cats that love to hunt them.

It took me five or six years before I got my first grape.

CS: I remember when I first came up here you didn't have anything much to say about this

vineyard. Nothing much more than, "Yeh, those are my vines."

DC: I didn't think much of them at first. I wasn't getting anything from them. I was getting hit by something every year.

Now I have about three-quarters of an acre. We get very little Chardonnay. If we're lucky we get half a barrel of Chardonnay. We get a barrel, sometimes a barrel and a half, of the Cab. I'd say the Cab production is about 1.5 tons per acre.

CS: You don't really do estate wines from those, do you?

DC: We have done an estate Chardonnay. Very hefty price. We sell half of our twelve cases. . . .

CS: And drink the other half.

DC: Right. The Cabernet is not all that great. We are very cool here.

CS: But I should think it would be very good for blending. It would almost be like putting a little Petite Verdot in your cuvée.

DC: I like it a lot, but people don't appreciate it much. It really doesn't smell or taste like Cabernet. It's almost pure cherry. Wonderful acidity. It does kick up some of our other sources that are more herbaceous.

CS: So it's more like putting in Cabernet franc than Petite Verdot.

DC: Yes, although the franc we get from Stags Leap has more a raspberry flavor than cherry. Ours tastes almost like a very intense Pinot noir. It's nice for blending, but I think we'll probably graft it over to Chardonnay.

We have almost two acres cleared behind the house. We're trying to stabilize the ground right now; we've had a couple of slides. I wouldn't want to drop a vineyard onto our neighbor's property. I want to plant Pinot noir there. It's the hardest high quality grape to get your hands on, except maybe some esoteric ones like Viognier. I want to put up at least four different clones. But I hope to plant the whole thing at once.

CS: Let's talk about winemaking before you get your bond. You said you were well read in this area; what did you read?

Home Winemaking

DC: I read *Table Wines* by Amerine and Singleton. And a couple of others, Philip Wagner's book, also.

CS: Everybody did in those days. It seems so practical. It's the first viticulture book I ever read, even before Winkler.

DC: Even though it's slanted towards the East Coast, there's a lot of good information in it. Very practical.

CS: How about from the cultural side, what did you read? How did you keep the Bordeaux and Burgundy areas straight? You must have needed to be up on that. I surely did.

DC: I used Alexis Lichine's encyclopaedia. I'd go into a wine shop and tell them what I was interested in. I'd take it home, read the label, look it up in Lichine, and drink it. And I got a lot of help

from Tony Wood at Beltramo's in those early days. I'd go back and tell him what I thought and then he'd suggest some others that would complement or round out what I'd just drunk.

CS: I've heard this from a lot of people, that he helped a lot of folks in this area in that way.

DC: All this reading taught me some basics and it taught me terminology, and what questions to ask of other people who were doing a good job. I asked a lot of questions at these small wineries I visited. I'd try to talk with the winemaker, trying to get their views on how to do this or that. How hard do you press, how long on the skins?

CS: Does anyone stand out in this respect?

DC: It was a little after the beginning but Joe Swan was very helpful. He gave me a lot of ideas. So did Charlie Wagner, and his son, Chuck.

CS: Well, that gives you a Cab and Burgundy connection.

DC: By then I knew how to make wine but I didn't have the fine points. The first one I made was a Zinfandel; I got the grapes through Charlie Wagner in 1976. When I picked them up he told me they weren't quite as ripe as he'd hoped. But they were all right and I made a thirty gallon barrel of it. I recall that he had the grapes lying around in the sun, trying to get the sugar up, and I couldn't believe what I was seeing.

CS: They do that in Spain and some places of Southern France. Vin de paille, for the straw mats they put the grapes on. I guess that might work with Zinfandel.

DC: Sure enough, he made a much better wine than I did. But mine was pretty good. I put it in a new French oak, thirty gallon barrel. I brought the grapes home and some of my buddies came over. I had an old hand crusher at the time, but it didn't de-stem. So we spent the evening dipping our arms in and taking out the stems.

The second year I did something Nathan Fay taught me. You drill holes in a board and rub them through it. The stems don't go through. The third year I got a crusher-stemmer.

CS: So you did four years of home made wine until you went commercial.

DC: Yes. Later I made Sauvignon blanc, Chardonnay, Cabernet Sauvignon. But in 1979 two things happened. One, I had ordered grapes that would make more than 200 gallons. And really, I wasn't married and didn't qualify as a head of family to make wine at home anyway. Second, I was hit really hard by taxes; I ended up owing the government about \$5,000. Taxes aren't too bad when you don't see the money, but when you have to take out a loan to pay them, that's another matter. So I realized that if I went commercial my costs would be deductible. Little did I know all the paperwork involved, but it did work out OK. So in 1980 I made a lot more wine and each year it's gotten bigger.

Before then I had been getting Cabernet from Nathan Fay. And in 1978 I made Zinfandel from the Torquato vineyard in Los Gatos. That was really a good wine. Next year I got Chardonnay from Ventana.

CS: You and Bob Mullen at Woodside, you were both getting Fay grapes in those years. I mean, how many wineries are there in Woodside? And you didn't know the other was doing it?

DC: Yes, it's true.

Vintage 1980

CS: So let's talk about that 1980 vintage here.

DC: I had a small basket press, maybe twenty gallons. I had a hand cranked crusher-stemmer. I had it mounted on a rack, and the rack on a pickup truck. My theory was that must would travel better than grapes, and I didn't have containers for the grapes. So I crushed the grapes into garbage cans in the pickup truck. I had a few friends who helped me a lot on that. All together we made about 500 cases. About 1,000 gallons.

CS: That's one hell of a job with a twenty gallon press.

DC: But a lot of that was Alexander Valley Chardonnay, and I just brought the juice back in stainless steel drums. I got it from Alexander Valley Vineyards. I did have a good pump to move it around. That 1980 Chardonnay is still spectacular. Hank Wetzel there allowed me to go through the vineyard and pick out the plot I wanted. I picked out a plot right near the winery on a hillside that didn't have so much leaf canopy on it. They happened to be their oldest vines. I made wine from them through 1987.

CS: You picked out the spot and they'd pick the grapes, crush them, press it, and put the juice in the drums. That was a pretty good deal.

DC: That's the way to do it if you don't have a lot of equipment. And it's better for the wine. And we get a lot more juice that way than we would with our own equipment. So it actually pays for itself. They would be using a sophisticated bladder press, against a very unsophisticated ratchet-basket press. I could get perhaps 130 gallons per ton. They easily get 150 gallons. So this way I get higher quality juice and more of it. And it's a lot less work for me. And they like it because it gives them up-front money. I try to do it that way with any white grapes that are a long way away. We'll get a local winery to press it for us if it's a large batch of grapes.

CS: I don't think you should ever buy a piece of capital equipment until it's stupid not to. I just don't understand these places that have their own bottling lines and are doing 5,000 cases, unless they're doing it for everyone else in the valley. By the way, how do you bottle?

DC: We did it all ourselves until 1991. Then we got a bottling line truck up here. That takes care of all but the very small batches. We still hand bottle those. We can hand bottle about 150 cases a day.

CS: That's good, but boring.

DC: Actually a bottling line is more boring. It's so noisy so you can't really talk, and you can't hear music. Hand bottling is quiet, you can talk away and play music.

CS: When your bottling line comes up, do you get in there and work with them?

DC: They need five people on the truck to put on capsules, check fill, and such. They ask us to supply six to eight bodies. I like to have about twelve to fifteen. These are all volunteers and they like breaks, and they aren't as fast as a guy who's getting paid. There has to be a quality control person, and someone to put bottles in the cases. Someone seals the case; another slaps on the label. Their guys keep the thing running. The label machine takes constant care and checking. And they're feeding corks into the corking machine.

CS: Can you get them when you want them? I understand this is a problem for people like you who actually have jobs during the week.

DC: You have to go by their schedule. They're very busy, particularly when you want them, like everybody, in late summer. It has worked out OK for us.

CS: Now let's go back to the 1980 vintage. This is serious business. For a person like you to start with 500 cases, that's a lot of wine.

DC: Fay didn't have enough Cabernet for me that year, so it was a blend of Nathan Fay's and Völker Eisele's grapes, from Chiles Valley. It was about 50-50 and turned out to be a really nice blend. That came to about 150 cases. And we made another 150 cases of Chardonnay from Ventana. And we had something more than 150 again of the Alexander Valley Chardonnay. And I also made some Ventana Pinot noir.

CS: The Cabernet will be around for a while. How long is a while?

DC: It's in the barrel for two years and then we like to keep it in the bottle for another year. So we were selling the 1980 in 1983-84.

Chardonnay we released in the spring of 1982.

CS: So now you have to sell the stuff. How?

Selling Wine

DC: We had already had the Santa Cruz Mountain storm relief tasting over in Santa Cruz. So we poured there even though we didn't have anything to sell yet. A lot of people signed up for our mailing list. We sold maybe 150 cases that way. Our prices were a bit high, about \$12, but the wines were good and pretty popular.

CS: A \$12 bottle in 1982 is \$17.25 in today's constant dollars, so that isn't really high, just high.

DC: I had to do some selling, so I went to see my old buddy Jim Barr at Ernie's Wine Warehouse in Redwood City. And he said he'd buy all that I'd sell him. But I didn't want to sell it all through him. I also went up to Chez Panisse in Berkeley and Alice Waters really liked the wines. It was lucky that she was tasting.

CS: How did you know Alice?

DC: I used to eat up there, but that's not how I met her. I became friends with a fellow who worked at IBM named Michael Carlitz. He and his wife Barbara were original partners at Chez Panisse.

CS: Small world. We also knew them pretty well, but that was because my two sons were working there, Steven since 1975. We started eating there in 1973, when we could afford it.

Well, if Alice liked your wine, that was all you needed.

DC: She wanted it all, an exclusive. I told her I'd like to give it to her, but I didn't want to put all my eggs in one basket. But they bought a lot, an awful lot for a restaurant.

CS: When did the Pinot noir come out?

DC: It spent two years in oak and six months in the bottle. It came out about the same time as the Cabernet.

CS: You were using all brand new French oak barrels, right?

DC: All brand new. I didn't want to pick up any nasties from someone's used barrels. So the first wines were pretty oaky.

CS: That really takes fine tuning. You can really blow it if you leave them in too long.

DC: People liked it. I don't think I had a problem. I think by my taste today it would be too oaky for me, but back then. . . They were good barrels, and I had soaked them with cool water for a while. Also, I was using Sirugue barrels, that's a French cooperage house. They're one of the more subtle barrels you can buy. But I just talked to other winemakers to see what they did, and that's about it.

CS: Sounds a bit like that A. C. Bristol thing again. You didn't have a paid consultant?

DC: No. I never have. Doug Fletcher came by after he was through at Martin Ray and he looked at our bottling line.

CS: That was before he went to be winemaker at Chimney Rock (Napa).

How do you sell the Cabernet?

DC: We were selling then at Beltramo's. And Robert's Market in Woodside. I never sold much at K & L. I think I overworked this area. And we try to avoid people who advertise themselves as discounters, since we have always tried to sell a lot of our wine to our mailing list. And if customers can get a better price elsewhere, we would be fighting ourselves, particularly if the discounters are in our area.

CS: Have you been able to keep up the mailing list sales in the last few years? These have been tough times.

DC: It's down some. We are selling as much total as we were three years ago, but the mailing list is a slightly smaller percentage of the total. As compensation we have been selling some wine out of state. New York, Chicago and Seattle. That's new.

CS: You certainly have been getting good reviews, particularly from *Connoisseur's Guide*.¹ And these people all over the country can't get that wine.

DC: It was frustrating to many people, and eventually the writers may stop writing about you. *Wine Spectator* was very frustrating at first. I wanted them to review my wines and they told me I was too small. I asked them what their case production limit was and there was no response. So I kept hammering at them and they finally told me that they'd love to taste my wines.² We're up to 5,000 gallons, but that's the limit placed on us by the Town of Woodside.

CS: Next time we'll go through the process of quadrupling your production.

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¹ *Connoisseur's Guide to California Wine* first reviewed a Cronin wine 8/3/82, the 1980 Alexander Valley Chardonnay, which got a very good one "puff" rating.

² *Wine Spectator* first reviewed the Cronin 1987 Santa Cruz Mountains Chardonnay and gave it a 90.

March 4, 1994

CS: I forgot to ask you about the history of grape growing around your place here.

DC: There was a fellow named Preston, a lawyer in San Francisco. He had a big mansion on the other side of Portola Road, and off of Old La Honda Road there are still some steps that went up to a winery. He had vines all over the place here. This property I have belonged to him, so there is a good chance that there were vines planted here. There are still some vines growing wild around here. You can see them off Preston Road as you drive up. But I don't recognize the leaf. They might be rootstock. They don't look like any vinifera that I'm aware of. They're generally in thickets of poison oak so I haven't gone in looking for any grapes.

The Preston operation was done before Prohibition. The property was sold to August Schilling. He turned the winery into a guest house. Tony Schilling was up here a couple of weekends ago, August's great-grandson, he said that he had built it for his son who was going to school at Stanford. This was perhaps in the 1920s. It was a place where he and his buddies could drink beer and get wild and not bother anybody.

When you see pictures inside the place it doesn't look like a guest house for distinguished guests. They're made from tree stumps.

CS: Have you seen anything of other vineyards around here that might have been planted later?

DC: There is an old vineyard up off Old La Honda Road, old Zinfandel. It's terraced. They are older vines. The owners of the property told me that they were told that they were planted in the thirties.

CS: We talked last time about your early vintages, and I want to start with the growth of your reputation for really excellent wines. When did you become aware that the wines you're producing are really superior in quality, at least people think so.

DC: We had very good luck with our 1980s. Each year we're doing some experimentation and trying to define our style. I'm working on the methods I want to use to get the wine to taste the way I want it to taste. The key thing is how good a year was it for the grapes. There was a lot of variation in the early eighties. 1980 was a very good year, 1981 wasn't so good, 1982 was pretty good, 1983 wasn't very good at all, 1984 was very good.

CS: But *Connoisseur's Guide* gave you three puffs for your 1983 Ventana Chardonnay, their highest rating.

DC: It was a nice wine, but I wasn't totally happy with it. I was much happier with our 1984 from Ventana.

CS: Which also got three puffs.

DC: By 1984 I was done with experimentation and I knew pretty much what I wanted to do. We've done some fine tuning since then, of course. But by 1984 I had the basics down, so far as how to treat grapes from certain vineyards to get the wine to taste like what I had in mind to start with. This is a very different concept than what they teach at U.C. Davis.

CS: How do you get this taste concept? Is it from tasting wines already produced from that vineyard?

DC: I'll have tasted other wines from that area and from various producers from that area. I think about what combination of tastes I want in my wine. There is rarely one of the others that I say is exactly what I want in my wine.

CS: So you're going to try and move a wine in a certain direction, like giving a tennis lesson.

DC: That's right. You can't create exactly what you want out of a particular batch of grapes, but you can move it and guide it, and accentuate the things you think are positive. So when we're talking about Ventana, the positive are the tropical flavors in the fruit and the negative is sometimes an herbal, vegetal component.

Alexander Valley grapes can have vegetal component. The Wetzels keep such a big leaf canopy on their vines you get that character. I don't notice it so much anymore; they have gotten a lot more savvy on matters of canopy management. But in the eighties it cropped up a lot there. The soil in a lot of the vineyards there is rather rich and Chardonnay vines tend to be vigorous, and you can get a huge canopy and not enough sun on the grapes. And in that situation you can get too much spraying from trying to take care of mildew problems.

As I say, by 1984 I had got all this together to get the wines to taste the way I wanted them to taste.

CS: So, by the 1984 vintage where were you getting your Chardonnay grapes?

DC: We had Ventana, and in Napa we had St. Andrew and Robinson, from Stags Leap. And we had the Alexander Valley. We also had our estate grapes, but our little vineyard didn't always give us a thirty gallon barrel. But that would have been our only Chardonnay source from the Santa Cruz Mountains back then.

CS: Talk me through some of the variables now that get the wines where you want them.

DC: Time of picking is important. I try to get down to Ventana at least a couple of days before picking. But I have to be there the day of the picking to be sure I get what I think I'm getting. I try to be there when they pick. It's difficult to tell what you're getting by tasting the Chardonnay grapes. It's much easier with Cabernet and Zinfandel. And we try to get up to the northern sources as well, a day or two before harvest, and on harvest day. But we can't always do it. In 1993 we had two and three batches of grapes coming in on the same day.

We have also experimented with whole-cluster pressing, as opposed to crushing with stems, as opposed to de-stemming and pressing. We found that with whole-cluster pressing we lost too much juice without getting much increase in quality.

On skin contact we do just a bit with Santa Cruz Mountain grapes. That's the only wine that seems to improve. But we're only talking maybe six hours contact.

Another variable is deciding how much to settle the juice before fermenting it. We have come to like some of those grape solids in there during fermentation. We hardly settle Santa Cruz Mountain juice at all. Ventana and Alexander Valley are better with some settling.

CS: How about yeasts? Is there a Ventana yeast and a North Coast yeast?

DC: We've settled on the same yeast for all the Chardonnays. But we experimented with all the yeasts we could get our hands on. And we've tried natural yeast as well, with mixed results. Sometimes great, sometimes awful. That works better with red wines for us.

CS: Do you hold the SO₂ down?

DC: Right, always. With red wines we'll use some if there are rot problems. But it is much better to sort through the grapes and get the rot out.

We've settled on Chanson yeast for the Chardonnay. It ferments slowly, and I like that. And since we're doing the fermentation in barrels, we have no temperature control. And there is no temperature control in the cellar. It will ferment really vigorously if it gets above 80° F. Of course that sort of thing doesn't upset the Burgundians.

CS: Will you open the place up at night to cool the cellar down?

DC: Yes, and with the changes we've made in the cellar, now that we have the second door we get a U-shape situation that makes it easier to air the place out. We can blow the cool air in one end and suck it out the other.

CS: How about lees contact for the Chardonnay?

DC: We have experimented there too. We started off with no lees at all, with pretty good results. Then we tried three months. Then next year we tried six months. Now we're up to nine months. But that's as far as we can go to bottle it when we want to. We stir every month for the first three or four months, a sort of a compromise. Then we do a bentonite fining, almost always, maybe 95%. That takes out the excess protein. But it's fairly mild. Some wineries want their wines to be stable up to 120°. If that wine gets up that high I want to know it. I want it to turn cloudy. It's not going to taste good anyway. So we fine it so it will be heat stable up to about 85°. Then we put it through a polish filter, just to make it look good. Restaurants don't go for snow scenes in their Chardonnays.

Most of the Chardonnays go through malo-lactic. But we don't like a complete ML on the Ventana. It gets too soft and that vegetal thing starts creeping in. And it tends to mask the fruit component.

Another variable is the oak, what kind and how much new oak. We started out thinking that all new oak was better than anything. But I don't believe that now. I think something between a third and a half is about right. And we selected our coopers by playing around with about all the different barrels available in the United States. We've done a lot of experimentation there. You do a small part of a batch to find out what you like.

CS: So the experimentation is in the midst of the process, not with the finished product. Otherwise you could take twenty years to find out what you wanted.

DC: That's right. And we prescribe the toast levels for the barrels. We tell them light, medium, or heavy. It's not very precise, but it gives them an idea of what we want. And it does affect the wine; the flavors are different.

CS: Back to sources, I see a 1986 Santa Cruz. What's in that?

DC: That has to be the estate.

CS: 425 pounds of grapes?

DC: That's it. That was the first year we got Chardonnay from Vanumanutagi and Dreyer, but we bottled those separately.

CS: You don't get Vanumanutagi any more?

DC: They are difficult to deal with. And the fruit never really excited me. The best we got was when we got up into the upper vineyards. Until 1992 we had always gotten lower vineyard grapes, and it was pretty neutral stuff. Ken Burnap said that the upper vineyards were much better, but he had them locked up, until he decided that he was going to do all red wine. So we got grapes from "Kidnapped," one of the upper vineyards. We were lined up to get grapes last year and when I called

them up they said they had picked them the day before. "Sorry, we forgot to call you."

CS: What is this Stuhlmuller place in Alexander Valley? I see them starting in 1987.

DC: It has worked out well for us. Stuhlmuller is a friend of a friend who lives in Palo Alto. In 1987 we blended his grapes with the Wetzel grapes. I thought they were in the Russian River Valley, so we put Sonoma County on our 1987 label. Then we found out he was in the Alexander Valley. And after the 1987 harvest Wetzel decided to keep all his Chardonnay for himself.

CS: The border on that appellation makes no sense at all. They've got it going all the way up to the county line above Cloverdale.

Any new sources in the Santa Cruz Mountains in the last few years?

DC: We've started getting Chardonnay grapes from Peter Martin Ray. It's a vineyard that I always wanted since it's so close to Mt. Eden. The Chardonnay comes from the vineyard in front of the house. The Cabernet is off to the right as you drive up to the house. It's just beyond that big power tower. And the Pinot noir is off there to the right too. They are about seven or eight years old. The Pinot noir is not planted to the Mt. Eden clone. Peter thought it was too highly virused. So he got it from Winery Lake in the Carneros.

The first year we only got Cabernet Sauvignon. That was in 1987. Then Jeffrey Patterson at Mt. Eden called me and said they had more Pinot noir than they wanted, so I got about a ton in 1987. But I told him I wanted some kind of continuity of source. I didn't want to be tempted by this and then not be able to get it again. So he said OK. Then in 1988 the crop was short and I actually got half the Pinot noir grapes that Peter Ray had set aside for himself. It made a fabulous wine. We have a good relationship with him.

CS: I see you got a couple of puffs for that wine.

DC: Should have had three. (both laugh heartily)

There is another vineyard in Los Altos Hills about six or seven years old. It was owned by Dennis McGinn, but he just sold it. It is up Page Mill Road, on a little road opposite Arastadero. McGinn is managing it. The new owner doesn't care about the vineyard. But it produces very good grapes.

And we get Chardonnay from the Buerge Vineyard. We've gotten grapes there for three years. We also get Chardonnay from Spring Ridge, across from us in Portola Valley. You can almost see it from here. They also grow Gewürztraminer and we're going to get a little bit of that next year.

The thing we need more of is high quality Pinot noir from the Santa Cruz Mountains.

Pinot Noir

CS: The acreage is dropping the way vineyards are going under from Pierce disease on the Bonny Doon side.

Let's talk about Pinot noir now.

DC: I am pretty serious about it and I think we do a good job with this varietal. A problem is that we have not had a continuous good source of grapes. Peter Ray may become one but at most we get two tons. Some years we get almost none. 1988 and 1990 we only had one barrel of wine. And those were wonderful years. I could get even more serious if we could get more good grapes.

CS: You're going to plant Pinot noir here.

DC: Yes. We're working on it right now. If everything is OK next year we'll finish the terracing and plant it. It's really expensive to plant a vineyard up here.

We have experimented a lot with Pinot noir. Currently we are doing one third whole cluster fermentation and crushing the rest of it. We punch down by hand with open top fermenters. We leave it on the skins about two weeks. Fermentation is usually over in a week. We use Assmannshausen yeast. It's slow and adds a spicy character. Pinot can get away from you and it just blasts through the ML. You have to watch that it doesn't get too hot or you'll lose some of the fruit. I don't want it to get over 90°. We're really high tech on temperature control with the Pinot noir. If it isn't warm enough we'll take the forklift and move the fermenter into the sun. And vice versa. If it really gets too hot we take one of these big plastic buckets and fill it up with ice water and put it down in the middle of it. The key is to catch it before it takes off and not let it go when you're sleeping. 90° is where you start to lose it. We like it between 85 and 90°. And then the whole berry fermentation gives you a fruit boost. And using some whole berries makes it possible to extend the fermentation some. We place a cotton sheet over the top of the fermenter. It allows a certain amount of the alcohol to evaporate. You can pick the grapes pretty ripe, maybe 24-24.5 Brix and end up with 12.5% alcohol. I learned this by doing it and then I talked to other people who also had it happen. So we end up with moderate alcohol even though the sugar was pretty high. It also keeps the fruit flies out. I just hope that one of the raccoons around here doesn't fall in one of these days.

We leave the wine on the gross lees in the barrel for about nine months, after we have pressed. That's a bit unusual in California. We put the press together with the free-run in the Pinot noir. We just never have a problem with high tannins in these wines. If we did have the problem I'd do things differently. And we don't press very hard either.

I should add here why we use Chanson yeast. It ferments slowly, and we like the flavor that the dead yeast gives to the wine more than any other yeast we have used. And they really vary. The big problem with Chanson is that it is so slow getting going. Sometimes we'll panic it takes so long and the stuff starts to spoil. Then we may kick in a more vigorous yeast strain like Prise de Mousse.

Cabernet Sauvignon

CS: Talk about Cabernet Sauvignon. This is a kind of tangential activity for you, isn't it?

DC: Yes. My first loves are Pinot noir and Chardonnay.

CS: And this has nothing to do with the fact that you've had this great critical success with the Chardonnay. So if you got some three puffs and some 93s for several years for Cabernets, you'd still think the same way, right?

DC: Well, I'm not so sure. But I have to taste these wines, and I'm not all that in love with young Cabernets, so that certainly is a factor. If you are making Cabernets the early work just isn't as pleasurable. But I love old Cabernets.

CS: How do you decide how much to make. There are always Cabernet grapes around.

DC: We took all of the Dreyer vineyard in Woodside, and ours, and we used to take all the Shaw vineyard's in Redwood City. Shaw isn't really inside the Santa Cruz Mountain appellation, so we had to call that San Mateo County. His vineyard has been wiped out by oak root fungus. Now, without that we can call it Santa Cruz Mountains.

And in the early eighties we got Robinson in Stags Leap and from Völker Eisele in Chiles Valley. We still get it from Robinson.

CS: Just offhand, what percentage of your production is Cabernet?

DC: It's around 20-25%. And that includes other Bordeaux varieties. We get Merlot and Cabernet franc from Robinson. And we are getting significant quantities these days. Our future blends will probably be equal blends of all three. Maybe even a Merlot-Cab franc, whatever seems most interesting.

CS: Do you sell you Cabernets fairly easily?

DC: It's a harder sell. And we sell more on the East Coast than we do in California. That's one of the reasons we've decided to go outside California on distribution. We do fairly well in restaurants there with the Cabernets.

CS: Can you see the Cabernet thing growing?

DC: It's shrinking. At least in California. Overall it's holding about the same. I need to keep my good sources. Robinson is a terrific source. But if we do expand I think it will be in Chardonnay and Pinot noir.

CS: What about your special things in the last few years.

DC: Some dry Riesling, Gewürztraminer, some sparkling wine.

CS: You're selling this?

DC: A little bit, to the mailing list. And we're making a little Zinfandel again. We made one last year from Sonoma Valley, and for the last two years we've been getting grapes from the Morgan Hill area. It's an old vineyard.³

CS: Let's talk about your label. Where does it come from?

DC: The original label was created by a friend of mine, Elena Bettoli. Her assignment was there should be grapes or grape vine, and/or a woman, and/or a lion. So she got a rampant lion and some grapes inside the C in Cronin. We got rid of the grapes there after the first year because people couldn't read the name. They were seeing it as Ronin Wine.

CS: That's funny. Ronin is Japanese for mercenary.

DC: We kept the leaves at the corners, which I think is very distinctive. I also asked her to look at other labels as examples of what I don't want to see. It didn't have to be pretty but I wanted it to be unique. And it should be distinctive and easy to read.

Now we just have the head of the lion. And he's not snarling.

CS: What's the lion thing with you.

DC: I like lions and I'm a Leo. Then after the fact, when Nancy and I were in Ireland we were talking to people in County Cork about where the name came from and they said it came from Scandinavian invaders who conquered the Celtic peoples and they had to honor the king and his crown, Cronin is crown. So it all fits, crown, king of the beasts.

CS: But it just started out that you liked lions. It's like Ken Burnap and that funny looking

³ For more data on this source and others see below at the end of the interview.

mountain lion, that looks like a bobcat, on his label.

We've already talked about early marketing. Tell me about your move to outside California.

DC: We were having some difficulty selling reds, not much, but we were going to have to do some more intense marketing here. Another factor was all these people who were calling us wanting wine and talking to us about spreading brand awareness. That sounded good to me. So I decided that if you really wanted name recognition you probably should sell outside your village. And we also thought we might get more press coverage. It was a sort of hedge on the bet. Californians are a fickle bunch. Who knows what might happen? Or maybe California comes up with another stupid law like Prop 65 related to wine.

We are in New York metropolitan, including Connecticut and New Jersey, Florida, Chicago, Denver, Seattle.

CS: What percentage of your sales now are outside California?

DC: Maybe 10%.

CS: And you said the Cabernet is stronger in the east.

DC: Yes. They want the Cabernet more than the Chardonnay on the East Coast. The wholesalers talk to us about restaurants there.

One reason we don't sell more now is that we make less money out of state. And we lose control of it. They could dump it and I wouldn't have any control over it. And we don't have the budget to go back and check on it.

CS: Let's talk about the changes around here. The big one doesn't usually happen to a person in your stage of life, a new wife and a couple of kids. When did you get married?

DC: 1988.

CS: You have over ten years here in the wine business before you take that step. You have your M.O. all set in life. Are there big changes?

DC: I had to hire a person to help me. I have less time to devote to the winery. That's about it. Well, there is less place for me to work. I don't have an office anymore. The computer is on the dining room table now. I do need an office. But it hasn't changed the level of production. What has happened in recent years is that we are making more Santa Cruz mountain wines, but that isn't due to the wife and kids. That has always been a goal and there are more grapes available. And we aren't making any less of the other wines.

CS: What percentage of your 2,000 cases is from the mountains here?

DC: About 50% as of the 1993 harvest, maybe more.⁴

Vintage 1993

CS: Talk me through the 1993 season, as you lived it.

⁴ Actually it is something over 60%.

DC: The first problem was with our vineyard. We had a lot of mildew and that was preceded by a very poor berry set, with all rain in May. We decided not to put on netting since there weren't enough grapes. That was a hard thing to do.

Also the set in Napa was poor, so we got less Merlot and Cabernet Sauvignon than we wanted.

The summer was odd too. Very hot, then cool, then hot again, and cool. A roller coaster.

Between the end of August and the first week in September everything started ripening at once. In that time, in the period of a week, we got Chardonnay from Napa, Merlot from Robinson, Chardonnay from McGinn, Pinot noir from Peter Ray, Chardonnay from Gaspar vineyard above Saratoga, and a lot more, and then it cooled off. We were really hopping. The cooler weather gave us a chance to catch up. This all came in between August 29 and September 12.

CS: How does it get here?

DC: The Merlot came down in half-ton bins. I rented a flatbed truck. He calls me two or three days before hand. The Chardonnay we have crushed and pressed up there. That was at Stags' Leap Winery, Carl Doumani's place. We bring it down in stainless steel drums, and we have a 535 gallon portable tank.

CS: Did you just have yourself and the fellow who works for you?

DC: For a while I had another fellow who worked for us and later went up to work for Thomas Fogarty. Nancy helps out too, but not this year with the new baby.

It got warm and dry in October. We didn't pick the Bates Cabernet until the second week in November, just a few days before the rain.

CS: I don't think you can count on this level of anxiety every year.

DC: I should hope not.

* * * * *

Cronin Vineyards Wines, 1976 - 1993

Variety	Appellation	Vineyard	Lbs.	Brix	pH
1976					
Zinfandel	Amador County	D'Agostini	612	22.0	
		Total	612		
1977					
Cabernet S.	Napa- Stags Leap	N. Fay	700	23.0	
		Total	700		
1978					
Sauvignon blanc	Sonoma	Near Glen Ellen	800	22.3	
Zinfandel	Santa Clara Valley	Troquato	800	23.3	
		Total	1600		
1979					
Cabernet S.	Napa-Stags Leap	N. Fay	800	21.0	
Zinfandel	Santa Clara Valley	Troquato	800	18.9	
Chardonnay	Monterey	Ventana	1000	24.8	
		Total	2600		
1980					
Pinot noir	Monterey	Ventana	1100	23.8	3.25
Chardonnay	Alexander Valley	Alexander Valley	2200	24.6	3.45
Zinfandel	Dry Creek	Peterson	2220	29.0	3.35
Zinfandel	Santa Clara Valley	Troquato	1348	21.0	3.35
Cabernet S.	Napa-Chiles Valley	V. Eisele	1000	22.0	3.51
Cabernet S.	Napa-Stags Leap	N. Fay	1280	22.0	3.40
Chardonnay	Monterey	Ventana	2000	24.1	3.70
		Total	11,148		
1981					
Pinot noir (bubbly cuvée)	Monterey	Ventana	1410	19.8	3.15
Chardonnay	Alexander Valley	Alexander Valley	2200	24.2	3.43
Zinfandel	Dry Creek	Peterson	1900	22.0	3.15
Merlot	San Mateo County	Shaw-Redwood City	500	22.5	3.15
Pinot noir	Carneros	Winery Lake	2200	24.2	3.55
Pinot noir	Monterey	Ventana	2170	24.0	3.40
Chardonnay ¹	Santa Cruz Mt.	Cronin	200	23.5	3.20
Cabernet S.	Santa Cruz Mt.	Cronin	330	22.5	3.20
Chardonnay	Monterey	Ventana	2200	23.0	3.40
Cabernet S.	Napa Valley	Balfour/Sorenson	2000	20.7	3.45
		Total	13,700		
				% Santa Cruz Mt.=3.8%	

¹ Santa Cruz Mountain wines in bold.

1982

Chardonnay	Alexander Valley	Alexander Valley	2827	23.7	3.00
Pinot noir	Monterey	Ventana	1921	21.9	3.15
Merlot	San Mateo County	Shaw-Redwood City	250	23.5	3.00
Chardonnay	Napa Valley	St. Andrew's	2827	22.5	3.15
Cabernet S.	Napa-Stags Leap	N. Fay	1246	22.1	3.05
Chardonnay	Monterey	Ventana	2800	23.1	3.45
Cabernet S.	Napa-Stags Leap	N. Fay	2000	24.0	3.35
Cabernet S.	Santa Cruz Mts.	Cronin	150	22.5	3.21

Total 14,021
% Santa Cruz Mt=1.1%

1983

Chardonnay	Alexander Valley	Alexander Valley	2827	22.7	3.25
Merlot	San Mateo County	Shaw-Redwood City	197	21.3	3.20
Cabernet S.	San Mateo County	Shaw-Redwood City	760	22.3	3.10
Pinot noir	Monterey	Ventana	2310	22.1	3.25
Chardonnay	Napa Valley	St. Andrew's	3627	22.9	3.25
Chardonnay	Monterey	Ventana	2800	23.2	3.35
Cabernet S.	Napa-Stags Leap	N. Fay	3200	22.8	3.42
Chardonnay	Santa Cruz Mts.	Cronin	300	22.8	3.16
Cabernet S.	Santa Cruz Mts.	Cronin	400	20.5	3.30

Total 16,421
% Santa Cruz Mt=4.3%

1984

Merlot	Napa-Stags Leap	Robinson	2000	24.5	3.35
Chardonnay	Alexander Valley	Alexander Valley	2860	24.2	3.31
Cabernet S.	Napa-Stags Leap	Robinson	2000	22.7	3.30
Merlot	San Mateo County	Shaw-Redwood City	250	23.7	3.35
Chardonnay	Napa Valley	St. Andrew's	2826	22.7	3.18
Chardonnay	Santa Cruz Mts.	Cronin	270	24.0	3.20
Chardonnay	San Mateo County	Shaw-Redwood City	680	24.6	3.33
Cabernet S.	Santa Cruz Mts.	Cronin	462	24.6	3.39
Chardonnay	Monterey	Ventana	2826	23.4	3.35
Pinot noir	Santa Cruz Mts.	Flood-Woodside	670	21.8	3.38
Riesling	Santa Cruz Mts.	Flood-Woodside	600	20.3	3.15

Total 15,444
% Santa Cruz Mt=13.0%

1985

Chardonnay	Napa-Stags Leap	Robinson	1960	21.5	3.14
Chardonnay	Santa Cruz Mts.	Vanumanutagi	1700	22.8	3.17
Pinot noir	Napa Valley	Madonna	2540	22.0	3.43
Chardonnay	Alexander Valley	Alexander Valley	3000	23.4	3.24
Merlot	Napa-Stags Leap	Robinson	1500	24.3	3.36
Merlot	San Mateo County	Shaw-Redwood City	920	22.6	3.18
Cabernet S.	San Mateo County	Shaw-Redwood City	1700	23.0	3.29
Chardonnay	Santa Cruz Mts.	Cronin	1100	23.2	3.37
Cabernet S.	Santa Cruz Mts.	Cronin	1000	21.0	3.25
Chardonnay	Santa Cruz Mts.	Dreyer	2000	24.6	3.25
Cabernet S.	Napa-Stags Leap	Robinson	3000	22.0	3.24
Chardonnay	Napa Valley	St. Andrews	3000	22.8	3.22
Chardonnay	Monterey	Ventana	2933	22.8	3.28
Riesling	Santa Cruz Mts.	Flood-Woodside	300	22.3	3.31

Total 23,653
% Santa Cruz Mt=25.8%

1986

Chardonnay (bubbly)	Napa Valley	St. Andrews	867	19.3	3.00
Chardonnay	Napa-Stags Leap	Robinson	1940	23.9	3.16
Sauvignon blanc	Napa-Stags Leap	Robinson	800	23.3	3.23
Merlot	Napa-Stags Leap	Robinson	1130	24.4	3.30
Chardonnay	Santa Cruz Mts	Dreyer	1815	23.0	3.16
Chardonnay	Alexander Valley	Alexander Valley	3067	23.6	3.01
Chardonnay	Santa Cruz Mts.	Vanumanutagi	1640	22.6	3.19
Chardonnay	Monterey	Ventana	3667	23.2	3.29
Cabernet S.	Napa-Stags Leap	Robinson	2020	22.4	3.31
Merlot	San Mateo County	Shaw-Redwood City	330	22.8	3.02
Chardonnay	Santa Cruz Mts.	Cronin	425	22.7	3.27
Cabernet Sauvignon	San Mateo County	Shaw-Redwood City	1330	22.0	3.23
Cabernet Sauvignon	Napa-Stags Leap	Robinson	1200	23.0	3.30
Chardonnay	Napa Valley	St. Andrews	3267	24.8	3.20
Cabernet S.	Santa Cruz Mts.	Cronin	1000	23.2	3.24

Total 24,498**% Santa Cruz Mt=19.9%****1987**

Chardonnay	Napa-Stags Leap	Robinson	2000	23.7	3.38
Chardonnay	Alexander Valley	Alexander Valley	3200	22.9	3.12
Merlot	Napa-Stags leap	Robinson	800	24.6	3.45
Pinot noir	Santa Cruz Mts.	Peter Ray	2000	22.6	3.37
Chardonnay	Alexander Valley	Stuhlmuller	2000	23.9	3.29
Chardonnay	Santa Cruz Mts.	Dreyer	1430	24.1	3.34
Chardonnay	Santa Cruz Mts.	Vanumanutagi	2000	22.5	3.27
Chardonnay	Santa Cruz Mts.	Cronin	500	24.2	3.53
Cabernet Sauvignon	Napa-Stags Leap	Robinson	3060	23.6	3.40
Chardonnay	Napa Valley	St. Andrews	4054	23.0	3.33
Merlot	San Mateo County	Shaw-Redwood City	400	23.6	3.16
Cabernet Sauvignon	San Mateo County	Shaw-Redwood City	400	23.3	3.18
Cabernet S.	Santa Cruz Mts.	Peter Ray	1000	24.1	3.42
Chardonnay	Monterey	Ventana	5094	24.2	3.33
Pinot noir	Santa Cruz Mts.	Flood-Woodside	550	19.1	3.46
Cabernet S.	Santa Cruz Mts.	Cronin	1000	22.5	3.31

Total 29,488**% Santa Cruz Mt=28.8%**

1988

Pinot noir	Santa Cruz Mts.	Peter Ray	1000	25.6	3.30
Chardonnay	Napa-Stags Leap	Robinson	4000	24.6	3.23
Semillon	Napa-Stags Leap	Robinson	1000	21.0	3.31
Sauvignon blanc	Napa-Stags Leap	Robinson	988	26.0	3.29
Cabernet Sauvignon	Napa-Stags Leap	Robinson	2000	22.0	3.34
Merlot	Napa-Stags Leap	Robinson	981	24.8	3.35
Chardonnay	Santa Cruz Mts.	Vanumanutagi	2000	22.9	3.15
Chardonnay	Alexander Valley	Stuhlmuller	5840	23.5	3.24
Chardonnay	Santa Cruz Mts.	Dreyer	1750	23.1	3.28
Cabernet Sauvignon	Napa-Stags Leap	Robinson	1589	24.5	3.32
Cabernet franc	Napa-Stags Leap	Robinson	289	26.4	3.26
Chardonnay	Santa Cruz Mts.	Cronin	500	24.0	3.40
Merlot	San Mateo County	Shaw-Redwood City	200	25.1	3.45
Cabernet Sauvignon	San Mateo County	Shaw-Redwood City	700	23.5	3.21
Cabernet S.	Santa Cruz Mts.	Peter Ray	2000	23.3	3.41
Chardonnay	Napa Valley	St. Andrews	6293	22.8	3.31
Chardonnay	Monterey	Ventana	6300	22.8	3.31
Cabernet S.	Santa Cruz Mts.	Cronin	300	22.1	3.21

Total 33,730**% Santa Cruz Mt=22.4%****1989**

Chardonnay	Napa-Stags Leap	Robinson	4200	23.0	3.23
Sauvignon blanc	Napa-Stags Leap	Robinson	2500	24.2	3.19
Pinot noir	Santa Cruz Mts.	Peter Ray	2000	24.1	3.21
Merlot	Napa-Stags Leap	Robinson	1750	24.2	3.22
Pinot noir	Santa Clara Valley	San Ysidro	2000	24.7	3.35
Chardonnay	Santa Cruz Mts.	Anderson	2360	22.8	3.07
Cabernet franc	Napa-Stags Leap	Robinson	591	24.3	3.41
Cabernet Sauvignon	Napa-Stags leap	Robinson	6045	22.9	3.37
Chardonnay	Santa Cruz Mts.	Dreyer	2000	23.4	3.29
Semillon	Napa-Stags Leap	Robinson	900	21.0	3.34
Cabernet franc	Napa-Stags Leap	Robinson	182	23.6	3.51
Chardonnay	Alexander Valley	Stuhlmuller	8910	21.9	3.28
Chardonnay	Monterey	Ventana	7080	23.0	3.32
Chardonnay	Santa Cruz Mts.	Cronin	500	23.0	3.43
Cabernet S.	Santa Cruz Mts.	Peter Ray	3000	23.3	3.46
Chardonnay	Napa Valley	St. Andrews	6293	22.3	3.34
Cabernet S.	Santa Cruz Mts.	Cronin	667	21.8	3.29
Cabernet S.	Santa Cruz Mts.	Dreyer	1000	22.7	3.38

Total 51,978**% Santa Cruz Mt=22.2%****1990**

1990

Chardonnay	Santa Cruz Mts.	Cronin	333	22.5	3.19
Chardonnay	Napa-Stags Leap	Robinson	4360	22.9	3.06
Sauvignon blanc	Napa-Stags Leap	Robinson	2616	23.8	3.39
Pinot noir	Santa Cruz Mts.	Peter Ray	1500	24.2	3.34
Merlot	Napa-Stags Leap	Robinson	1839	24.2	3.34
Cabernet franc	Napa-Stags Leap	Robinson	2078	22.2	3.31
Chardonnay	Alexander Valley	Stuhlmuller	10,550	23.4	3.23
Cabernet Sauvignon	Napa-Stags Leap	Robinson	6266	22.9	3.38
Chardonnay	Santa Cruz Mts.	Dreyer	3000	23.2	3.28
Chardonnay	Napa Valley	St. Andrews	7080	23.7	3.25
Cabernet S.	Santa Cruz Mts.	Peter Ray	2000	23.0	3.39
Chardonnay	Monterey	Ventana	8653	22.4	3.31
Cabernet Sauvignon	San Mateo County	Shaw-Redwood City	250	23.6	3.35
Cabernet S.	Santa Cruz Mts.	Cronin	350	22.1	3.25
Cabernet S.	Santa Cruz Mts.	Dreyer	1500	23.7	3.34

Total 52,375**% Santa Cruz Mt=16.6%****1991**

Chardonnay	Napa-Stags Leap	Robinson	6430	22.6	3.29
Chardonnay	Santa Cruz Mts.	Peter Ray	2300	23.3	3.35
Pinot noir	Santa Cruz Mts.	Peter Ray	3100	23.5	3.31
Sauvignon blanc	Napa-Stags Leap	Robinson	3200	22.6	3.32
Pinot noir (Bubbly)	Santa Cruz Mts.	Flood-Woodside	950	16.6	3.18
Merlot	Napa-Stags leap	Robinson	2700	23.9	3.32
Chardonnay	Alexander Valley	Stuhlmuller	12,160	23.6	3.15
Cabernet franc	Napa-Stags Leap	Robinson	2100	23.7	3.33
Zinfandel	Santa Clara Valley	Monitz-Morgan Hill	949	24.0	3.33
Chardonnay	Santa Cruz Mts.	McGinn	3800	23.3	3.29
Cabernet Sauvignon	Napa-Stags Leap	Robinson	5000	23.9	3.42
Chardonnay	Santa Cruz Mts.	Dreyer	2600	23.4	3.28
Cabernet S.	Santa Cruz Mts.	Peter Ray	3340	25.0	3.42
Chardonnay	Santa Cruz Mts.	Spring Ridge	3200	23.2	3.21
Chardonnay	Napa Valley	St. Andrews	9333	22.6	3.30
Chardonnay	Santa Cruz Mts.	Cronin	200	25.0	3.34
Chardonnay	Monterey	Ventana	7120	22.0	3.35
Cabernet S.	Santa Cruz Mts.	Cronin	750	22.8	3.35
Cabernet S.	Santa Cruz Mts.	Dreyer	1900	21.8	3.30

Total 71,132**% Santa Cruz Mt=31.1%**

Pinot noir	Santa Cruz Mts.	Peter Ray	1200	24.8	3.25
Sauvignon blanc	Napa-Stags Leap	Robinson	3000	23.9	3.31
Merlot	Napa-Stags Leap	Robinson	2727	24.6	3.32
Chardonnay	Santa Cruz Mts.	McGinn	5500	22.7	3.21
Chardonnay	Santa Cruz Mts.	Peter Ray	1000	23.6	3.41
Chardonnay	Santa Cruz Mts.	Dreyer	3800	23.4	3.46
Cabernet franc	Napa-Stags Leap	Robinson	2888	24.3	3.34
Cabernet Sauvignon	Napa-Stags Leap	Robinson	2515	24.7	3.32
Cabernet S.	Santa Cruz Mts.	Peter Ray	2000	23.4	3.32
Chardonnay	Alexander Valley	Stuhlmuller	8960	23.9	3.18
Pinot noir	Santa Cruz Mts.	Flood-Woodside	250	21.8	3.40
Chardonnay	Santa Cruz Mts.	Buerge	3440	24.5	3.20
Zinfandel	Santa Clara Valley	Monitz-Morgan Hill	850	24.0	3.35
Cabernet S.	Santa Cruz Mts.	Luchessi	1000	23.5	3.34
Chardonnay	Monterey	Ventana	7133	23.2	3.24
Chardonnay	Napa Valley	St. Andrews	6240	24.2	3.23
Chardonnay	Santa Cruz Mts.	Vanumanutagi	6000	24.7	3.26
Pinot noir	Santa Cruz Mts.	T. Fogarty	1573	23.5	3.42
Zinfandel	Sonoma Valley	Jack's	1940	25.2	3.34
Cabernet S.	Santa Cruz Mts.	Bates Ranch	1000	24.6	3.33
Chardonnay	Santa Cruz Mts.	T. Fogarty	2360	23.0	3.24
			Total	69,896	
				% Santa Cruz Mt=41.7%	

1993

Chardonnay	Napa-Stags Leap	Robinson	2101	23.5	3.35
Merlot	Napa-Stags Leap	Robinson	1260	24.8	3.39
Chardonnay	Santa Cruz Mts.	McGinn	6570	22.6	3.28
Pinot noir	Santa Cruz Mts.	Peter Ray	1500	25.0	3.47
Chardonnay	Santa Cruz Mts.	Gaspar-Saratoga	4700	24.2	3.40
Chardonnay	Alexander Valley	Stuhlmuller	10,340	22.3	3.18
Cabernet franc	Napa-Stags Leap	Robinson	2010	23.9	3.49
Cabernet Sauvignon	Napa-Stags Leap	Robinson	3060	22.8	3.40
Chardonnay	Santa Cruz Mts.	Dreyer	3700	23.5	3.42
Chardonnay	Santa Cruz Mts.	Peter Ray	1500	25.0	3.47
Zinfandel	Santa Clara Valley	Monitz-Morgan Hill	916	24.8	3.45
Pinot noir	Santa Cruz Mts.	T. Fogarty	4100	24.3	3.43
Cabernet S.	Santa Cruz Mts.	Peter Ray	2000	24.4	3.42
Chardonnay	Santa Cruz Mts.	Spring Ridge	8000	23.7	3.22
Chardonnay	Napa Valley	St. Andrews	6720	24.7	3.32
Chardonnay	Santa Cruz Mts.	Buerge	9310	23.3	3.23
Chardonnay	Santa Cruz Mts.	T. Fogarty	6000	22.9	3.13
Cabernet S.	Santa Cruz Mts.	Dreyer	1700	23.7	3.35
Cabernet S.	Santa Cruz Mts.	Bates Ranch	3000	22.9	3.38
			Total	78,487	
				% Santa Cruz Mt=66.3%	