

# David Bruce Winery

**David Bruce (DB)** is one of the pioneers of the modern premium wine revolution in California and in the Santa Cruz Mountains. Born in 1931 in San Francisco, in the very hospital where he would train as a medical doctor, he graduated from Stanford in 1953 and received his M.D. there in 1956. He bought the land where his winery and vineyards now stand in 1961 and received his bond in 1964. Until 1985 he carried on his medical practice as a dermatologist and operated his winery. Since then he has worked full time as a winegrower.

These interviews were made shortly after the end of the 1992 vintage, Dr. Bruce's thirty-third in the Santa Cruz Mountains, going back to his home wine operation in 1960. I interviewed him several times, beginning on November 24, 1992, in his office in the ground floor of his home which stands above the winery and looks out on Monterey Bay and a vast expanse of the Santa Cruz Mountains.

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November 24, 1992

## Background in Wine

CS: Let's start by talking about your early experience with wine.

DB: I didn't have any early experiences with wine. I was brought up in a teetotaler family and had absolutely no exposure whatsoever. I probably have one of the cleanest early slates in the business. I had my first glass of beer when I was nineteen. I was working up in the Sierras, and one day after work we went and had a beer, and I thought, "Well, this is not bad."

Later I became very interested in cooking and I think that that was when my interest in wine became very real. I would buy these books, like Morrison Wood's *With a Jug of Wine*, and obviously he called for wine with cooking. I'd taste the wine and I became interested in it from then on.

CS: Is this when you were in college?

DB: Yes. In college.

So, one thing led to another and I started buying these books on wine. Early on I had a book on California wines by John Melville. Then I remember getting Frank Schoonmaker's *Wines of Germany* and Alexis Lichine's *Wines of France*. We were starting to add wines to the dinners we cooked on a regular basis. I can recall, while I was going to medical school in San Francisco, having read about all the great wines of Burgundy and going down to Johnny Walker's on 111 Montgomery Street and buying a bottle of Richebourg 1954. I recall Lichine had said something about this wine having a "noble robe," and I thought that sounded pretty good.

CS: I suppose you paid about four or five dollars for it.

DB: Well, it was probably more than that. That was a DRC wine. I suspect I paid around \$7.50 for it, while we had holes in the bottom of our shoes, which was pretty typical then among my confreres in medical school. But we'd save up for things like that.

I remember when we pulled the cork, we were all standing around, very sensitive to this, since this was a very special occasion. We had some wild ducks we had prepared. It seemed as if the aroma pervaded the room. We all noted its remarkable spicy quality. I said at the time, "I guess you get what you pay for." It wasn't a huge, heavily extracted wine, but at the time I didn't know what such a thing

was. I didn't even know that 1954 was not a particularly good year in Burgundy.

CS: I was wondering about that.

DB: But I was so impressed with that spicy nose and that particular aroma that a great Burgundy has. . . .

CS: Now, are you going to tell me that this Burgundy fanaticism you have dates from that moment in San Francisco?

DB: From that very second. From then on I could be termed a "Burgundy man."

CS: I suppose like most people you crushed a few grapes before you actually went into business.

DB: Everybody knew that I had become interested in wine when I went up for my residency training in Portland. I brought some wine up from California. We knew it was illegal there at the time, but we did it anyway. We would base all kinds of dinners around these wines.

One time I was walking through the halls there and one of the other residents, George, I forget his last name, came up to me and said, "Dave, I have all this vineyard around where I live and they always let the grapes go to waste." I asked him what kind of grapes they were and he told me they were Concord, which didn't mean a whole lot to me at the time. All I heard was that they were grapes. So I asked him to talk to the owner to see if we could pick some and make some wine. No problem, he says. So we set a time, the next Saturday.

CS: Had you read anything practical about making wine yet?

DB: I did have a book that concentrated on fruit wines, and everything else. I think it had four recipes for making birch-bark wine. That's where I got my information on making wine at first.

CS: It sounds like one of those little English books. There's a mess of them.

DB: Well, we found the vineyard, and way off in the distance was the main house. We waited for about an hour and George didn't show. So we got out our buckets and started picking. We got through about half of the vineyard when I noticed a girl come out of the big house. She got on her bicycle and when she saw us she turned around and went back. But we continued to pick. Pretty soon a man came out in tennis togs and rode his bicycle past us, stopped and came back to us and asked us what we were doing. I told him we were picking grapes and I wondered if George hadn't told him. "Oh, you mean my tenant," he says, "why, he hasn't even been here for a week." I told him of my interest in wine, but he told us about his aunt who made jelly from these grapes, apparently a special thing in his family. But he says, that we could go ahead and pick up to a point about four or five rows on from where we were. So we did and then we went home to make our wine.

CS: How did the first David Bruce wine turn out?

DB: I hadn't made any wine in that part of the world, but I had been busy making beer. So we had a big vat and crushed our grapes by hand, better by foot, and we put it into this vat to ferment. We had some yeast that we had used for the beer. Then we had to figure out how to press this stuff. The book didn't explain that. So we came up with a plank and we put all our unpressed grapes on it and we put another plank on top of that and we ran a car wheel over the top while people held up the skirts of the plastic underneath to control the juice. It did a very nice job of pressing out those grapes.

CS: What year was that?

DB: That was in 1959. We collected several one gallon jugs and we made some fermentation check valves. There were eleven of those jugs and half of them went along at an amazing rate. The other half didn't seem to do a thing. This went on for several weeks. So we put it under the microscope and found that we had these long chains of malo-lactic bacilli, so we decided it must be going through a malo-lactic fermentation. It took until Christmas time until it was done. So we filtered it and put it into bottles and corked them up with good used corks. As it sat around this cloudiness settled in it, so that when we decanted it we only got about a half a bottle. The stuff that sat there was horrible, but the other became pretty good, because the acidity had been cut back. We decided to take some to San Francisco. I remember pouring this stuff out to the people at this tasting, Robert Knudsen<sup>1</sup> was there; it was going to be a big Burgundy tasting. Knudsen picked it up, smelled it, and said, "Well, this is a strange Pinot noir." I didn't hear him say "strange." All I heard was "Pinot noir." So that was nothing but fuel to my fire.

The other five gallons was the most vile stuff. I probably still have a bottle of it.

CS: So, you come back to the Bay Area and buy this land. Did you have the idea of doing grapes from the start?

### First California Wine

DB: Oh, yes. When I came back to this area my first interest was to make wine.

CS: You mean as a home winemaker.

DB: Right. I'd make my 200 gallons and then find an office and set up a practice. I realized if I didn't do it right away I'd have to wait a whole year to get started.

CS: This was in 1960.

DB: Correct. We got grapes from Schermerhorn at Vine Hill and from Joseph Locatelli. The Vine Hill grapes were Chardonnay and Sylvaner. The Locatelli grapes were Zinfandel.

CS: Did your approach to winemaking now have a little more literary background than the Concord?

DB: I'd been doing a lot of reading. Now I was using wine yeast and I had got myself a real crusher. I don't remember how we stemmed those grapes.

CS: So where did this happen, the 1960 crush.

DB: This was on my mother's property, about three miles up from Sequel.

CS: So, that's your hook to the Santa Cruz Mountains.

DB: Well, we knew about these vineyards around here. It was the same thing with Dave Bennion. It was all happening at the same time.

CS: That's right. 1959 was when he first produced grapes after buying the Monte Bello property.<sup>2</sup> So this wine was a home winemaking venture. Then what happened?

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<sup>1</sup> A San Francisco physician, well-known in Bay Area wine circles.

<sup>2</sup> See Gemello interview and chart for 1959.

DB: I started looking for property. It took me a year to find it.

CS: When did you run into Dan Wheeler around here?<sup>3</sup>

DB: The first time I met Dan Wheeler I was going to medical school, it was during the summer. I was working down at my mother's place. Something had happened to our water supply, which was right below where his place was. It was about two miles away. I remember taking my first son Karli and we walked up there with him on my shoulders. He was always a kind of a hyper-active child and he began to cry and wanted to get down and help me. I recall that the water was spouting out of this two-inch line up there and all of a sudden these people came out of nowhere looking for what they thought was a lost child, it was Dan and Bette Wheeler. So that evening I went back to their cave up there and we tasted their wines.

CS: You didn't know they existed up there?

DB: No, not at all. That was the first time we met them. We drank Chardonnay, Cabernet and Zinfandel.

CS: What did you think of his wine?

DB: I didn't know what to think. It was my absolutely first exposure to this kind of wine. I didn't know whether it was good or not. But I certainly was intrigued by it. I really enjoyed it. We were in the cave for I don't know how many hours tasting all through his different barrels. And when we came out I asked him what that strange smell was and he said he said it was fresh air. I remember that Bette made some little omelets and we had loads of wine with them.

CS: While we're talking about connections, how about Martin Ray?

DB: The first thing I remember was up in San Francisco when I went to a wine tasting. At that point some of the wineries were actually getting out and conducting wine tastings. It was a tasting in a home by BV. We tasted these Beaulieu wines and I was getting very interested cooking and using wines. Then I found these, for then, fairly expensive wines. A two dollar wine was fairly expensive. A four dollar wine was really expensive. So I came across these Martin Ray wines. They were in a handsome package, in Champagne bottles, actually with agrafes<sup>4</sup> on them. I would have loved to have bought some of these wines, but they were \$4.00 a bottle. But he had made this 1952 Pinot noir Rosé, which only cost \$2.00. So I tried it and I was very impressed by it. It was a hell of a wine. Later he made another rosé that wasn't very good.

I went out and bought every bottle of that 1952 wine that I could find. We had more good dinners based on that wine.

CS: And I suppose that this was enforcing this Pinot noir thing in your head.

DB: Oh, yes. And we'd get French wines to compare with them. In those days you could get a good bottle of Meursault for \$3.00. We also bought Bordeaux, but you had to pay six or seven dollars for the first growths.

CS: Tough life. But you could get great second-growth in San Francisco for \$2.50. That's when I was getting started.

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<sup>3</sup> See Wheeler interview.

<sup>4</sup> This is a method of bottling sparkling wines with a metal clamp over the Champagne cork, an old traditional method in France, now out of use, but one which Martin Ray employed until the government made him stop because, it was contended that, the wine could fool the consumer into thinking that a still wine thus bottled was a sparkling wine.

DB: You sure could. We were having a great time with these dinners, with these great wines, comparing the good ones of California with their French counterparts. But it was the Pinot noirs that really turned me on. I eventually did pay \$4.00 for one. That would have been a 1950 or 1951 Martin Ray. I remember buying a Martin Ray wine up at a place off Union Square in San Francisco and asking about the winery and telling the fellow that I wanted to find out more about this winery down here. I think that that retailer told Martin about me and then I got this invitation from Martin Ray to a pre-vintage dinner up at the winery. We went with a friend, Carol and I, and that's when we were first exposed to Martin Ray. That was in 1958, at the winery.

We got there about three o'clock and he was still out on his tractor.

### Dinner at Martin Ray's -- 1958

CS: What was a pre-vintage dinner?

DB: He'd invite people to a dinner the night before he started the vintage.

CS: He did that regularly?

DB: Yes.

CS: I see. So you got invited, as a young doctor, as a result of your expressing this interest to a San Francisco retailer. That makes sense, since he would have had a personal relationship with anyone who was selling his wines.

DB: So at three o'clock he got off his tractor and went in to change and put on a coat. Then he started passing around his Champagne. I thought it was really lovely. He had his Madame Pinot and his Sang de Pinot, blood of the Pinot. After we finished each one of these bottles he'd take it and put it on this long table out there. That was where we were going to have dinner that night.

I remember we had water cress and later an enormous salmon, which he had poached. That was the first course. We may have had a bottle or two of white wine, probably Chardonnay with that. He got angry at several people for not eating their water cress. "Don't you know that I personally went down to Los Angeles to pick that water cress?"

CS: Did you have to pay for this banquet?

DB: Nothing. It was the pre-vintage dinner, for the people who would be helping to pick the grapes the next day.

Eleanor Ray did all the cooking. And there was a young neighbor's boy there who helped out. His name was Chuck.

I recall going into the front room and saw these great, beautiful glasses. I asked him what they were and he said they were the Baccarat Loving Cup. "That's the finest glass you can have," he said. They cost \$25 each. Over to the side there was one that was smashed and I asked him why he kept it there. He said, "To remind myself not to break another."

CS: You mentioned that Robert Knudsen was there. Anyone else well-known?

DB: Well, there was Dr. Ed Waszkiewich<sup>5</sup> but I don't recall any others of note. But there was one fellow there, who obviously had a great cellar, and not much older than I was. And he brought a couple

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<sup>5</sup> Waszkiewicz was active early in the formation of the Mt. Eden wine operation. He also gave a series of wine programs on Bay Area KPFA-FM in 1960-61.

of half bottles of Chateau d' Yquem 1929. Martin made the comment that, "We don't drink candy at our house." But who could complain about a '29 Yquem?

I recall walking around the house and trying to be carefully alert to everything there. I saw this whole case of Chablis, Les Clos. It was probably a 1953. I said to Martin that I'd never tasted a grand cru Chablis. That came the next day.

So we all went outside to the table and it got quite cold. Martin kept calling for Chuck. "Chuck, bring another bottle of red." Chuck was a neighbor boy who worked for him there. This was his 1947 Cabernet Sauvignon, which he really loved. He brought out bottle after bottle. And the "dead soldiers" started lining up on the table, bottle after bottle.

CS: How many people would you say were there?

DB: Sixteen, perhaps eighteen.

CS: Did you see Eleanor's children up there? Barbara or Peter?

DB: I didn't even know about Barbara. But Peter was not there then. The other son was not there either, the one that married Linus Pauling's daughter. Barclay.

As the evening progressed I think that they brought out a ham, after the salmon, and that went well with the red wine. Actually, I would have rather been drinking his Pinot noir than the Cabernet.

Later in the evening I remember an event vividly. Eleanor brought out a large pitcher of cream. I remember wondering about this, since I just knew we weren't going to be drinking coffee. It was bizarre. She put the pitcher right next to Martin. Then later on in the evening when he was really getting into his cups, and my friend Jack Smith was sitting to one side, with his girlfriend and my wife, Carol and me, and everyone else was spread on down to the other end of the table. Martin started mumbling about various things and then took this pitcher of cream and filled and his Loving Cup, which had some Cabernet in the bottom of it, and he filled the glass almost to the top. And he struggled to his feet and looked right at Jack Smith and says, "Damn you, Linus Pauling." And he threw the glass of cream all over the front of Jack's coat. Well, Jack had gotten cold and and got a coat from Martin, so it was his own coat he doused. Somehow, the fact that Eleanor's son Barclay had married Pauling's daughter had enraged him. He was well-oiled and acting out some frustration and he thought Jack was Pauling.

CS: Keep going; don't stop now.

DB: Well, we didn't really know what to do. It was really startling. But he kept right on drinking. And at one point my wife Carol was walking behind him, and he was starting to slump on the bench he was sitting on. This was a picnic table and we were sitting on benches. Now they had this large concrete slab, after the original house had burned down. So that from where we were eating it was probably a twelve or fifteen foot drop. And it became clear that he was going to roll off and down that cliff. So Carol just happened to grab him just before he went over.

So then four of us carried him to bed. The last thing that we heard, as we were all sitting there, musing over the events of the day and evening, we hear, "Chuck, another bottle of red."

In relationship to Martin's attitude toward this sort of event, he would talk about when he was a youth and became interested in wine because of the things he used to see up at Paul Masson's. He once said that he used to sneak up and watch these people having their feasts at the old winery in the hills behind Saratoga. This really fascinated him.

CS: I've heard that story. Martin lived in Saratoga as a boy and he came from a teetotaler family; his father was a Methodist minister, I think. Paul Masson would have these huge annual feasts up there, particularly the Sainte Claire Club.

DB: And he'd always use the phrase, "The good life." To him this kind of dinner was "The good life." And he'd carry on all night long to the people at these parties. It was a one way affair. This winery, that winemaker, wine politics. . . . He'd have what he called a three bottle dinner. He'd line up all the soldiers and count their number and divide by the number of people at the table. The result should be at least three. We'd start in the afternoon, and we didn't finish until 3:00 AM in the morning.

CS: Did you stay up there that night?

DB: Yes, we stayed up there. The idea was to pick grapes the next morning. We had my little Willys and we drove down to a place down the road to stay. We were driving along and I was pretty bleary-eyed, and we got off the road and into some sand. And we looked over and saw this goat tethered to a tree. The next day I brought that up to Martin. He says, "Oh that nanny! I forgot all about that critter. We heard that there was a mountain lion around so we stuck nanny out to see if he'd take her, and I forgot all about her." He just wanted to see if there was really a mountain lion up there.

CS: So tell me about the next day, the vintage.

DB: We got back and cooked breakfast and then met Martin later on the mountain. We got up there about seven o'clock, and mind you, he'd drunk more than anyone else, had gone down at three in the morning, and when we got up there he was up like a bear. "Good morning, you sleep well. . . ." I couldn't believe it; how could this man do this? He acted as if he hadn't had a drop.

Well, they had brought up some workers from below. So we went out to pick grapes, and we did so during the day, picking first for the Champagne. We picked all day, but we took a luncheon break and sat down around the big table again and Eleanor brought out a potato salad and perhaps some more ham. And then the bottles of that grand cru Chablis started arriving at the table. He'd open every bottle, taste it and then pour it around. He'd comment on the fact that there were little specks of something in the bottle to show that it hadn't been filtered. After a few of these he opened one and tasted it and looked up and said, "This one is especially good. I'm going to drink it all myself." We thought he was serious, but he passed it around.

We went back to the vineyard and worked until late at night. I think we eventually got in about ten o'clock. When we were leaving he came out and gave me a bottle of his 1953 Pinot noir. It was a fond memory.

And then about six months later I get this letter. He wrote that, "you should know about your friends. . . . You are never more to set foot on my mountain. I cannot tolerate a person who has friends of that sort." Apparently one of the people I knew had tried to entice Chuck.

CS: Do you still have that letter? Bob Mullen got one like that, too, and he'd kept it.

DB: I might. I'll check it out.

CS: Well, let's get back to your history. You made some homemade wine from Santa Cruz grapes in 1960 and then you bought this land in 1961. Why did you buy this place?

DB: I'd tasted wines from all over California and I decided that far and away the finest wine at that time, with some rare exceptions, like the Beaulieu 1951 Private Reserve Cabernet, was being made in the Santa Cruz Mountains. We'd get some of these Martin Ray Pinot noirs and put them up against up against DRC<sup>6</sup> wines and they'd beat them. They were darker in color with better extract.

I spent a year finding this place and my intention was to do Pinot noir here.

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<sup>6</sup> Domaine de la Romanée Conti, a great wine house in Burgundy with the reputation of making the very best red Burgundy wines year in and year out.

## Land and Winery

CS: How big is the property?

DB: About 40 acres.

CS: Were there any vines on it when you bought it?

DB: Yes, some old vines. There were some old Missions across the street. And there were some white vines here that no one could ever identify.

CS: I'll bet Grey Riesling or Burger. That would be a good historic guess for this area.

What had the land been used for before?

DB: There were German plums planted all over. They had been pretty badly torn down by the deer. Up on top it looked as if someone had tried to start a Christmas tree plot.

There was a single frame house, with square nails in it. And there was a beautiful old barn. And there were a lot of little shacks.

CS: Who owned the land before?

DB: It was Ted Balgoyan. He only had it for three years. His son was interested in zoology and later got in trouble bringing in exotic animals from outside the country.

CS: Right. He was at San Jose State, and got into big trouble.

DB: Before that it was known as the Stars Ranch. That went back to when the Bergazi family owned it. That would have been in the 1940s. Before that it was owned by the Brown family. Someone had scratched the name "Brown" with a diamond ring on a window in the old home. That goes back to the turn of the century. The old Brown School was up there where Highway 35 takes off.

CS: Let's get the vines planted.

DB: We cleared the place. It was pretty much a hand process back then. Then we got in and terraced it and divided it into plots. We had our Pinot noir Slope. We had Chardonnay Hill. And we had Cabernet Point.

CS: I recall a little White Riesling.

DB: Yes, that was a little later, maybe 1968.

CS: But I remember a very early Riesling. Maybe the grapes were from Vine Hill.

DB: Yes, we got Chardonnay, Sylvaner and White Riesling. That's right, we made a 1964 White Riesling off the Schermerhorn vineyard at Vine Hill.

CS: How many acres of each variety did you have on the home property?



DB: There were maybe a couple of acres of Cabernet. The others were about even, covering 25 acres. About 12.5 acres of each, Pinot noir and Chardonnay. Later we pulled out all the Cabernet. We had a couple of acres of Riesling later. They're gone now too.

CS: How did you build on the property.

DB: We tore down all the structures, except for the cabin. We started to build this house in 1966; it took us twenty years to finish it. We tore down the cabin to build the winery and that was in 1968. The first winery, which is our tasting room now, we built in 1964. We built the addition to the main winery in 1975. We built that little shop on the other side of the road going up to the vineyard in 1964.

CS: You made wine in 1961?

DB: Yes, and in 1962 and 1963. It was still home winemaking, and all from Locatelli and Schermerhorn. Same grapes, except we only did the one year of Sylvaner.

CS: So you just drank it.

DB: Yes.

CS: Mullen told me that they let him put some of his home wine into bond when he was bonded. So what is your first commercial vintage?

## Early Wines

DB: 1964. We probably did about 1,000 cases. The grapes were from the same sources.

CS: How did you sell these first wines?

DB: Lot's of people came up early and bought right here. We had tastings here from the beginning. I'm a little vague on the very earliest publicity. What sticks with me is that we had lots of friends who came up and it was mostly word-of-mouth from there.

We did sell through a few wine shops. I had to be the one selling and taking the wine around, but I don't remember it very well.

CS: I think I saw it at Bosley's in Willow Glen on Lincoln Avenue, in maybe 1965 or 1966. That's where I first saw the Ridge label.

DB: Right, Bosley's.

CS: And there was a place out on Steven's Creek that carried your wine.

DB: Right, but I can't remember the name. And he carried a lot of Martin Ray wine.

But we sold most of the wine here. And I do remember sending out a letter, with a cartoon with me sitting on a barrel.

CS: I first met you in 1966, and that was word-of-mouth too. A girl my wife taught with knew you, Judy Peterson, and we met you at her house, and you asked us to come over to the winery.

Let's stop here and we'll pick up in the late 1960s when you start increasing production some.

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December 3, 1992

## Winemaking and Doctoring

CS: Let's start this session by talking about the two hats you wore in these early years as a physician and as a winegrower. Why did you keep it up?

DB: It took us a while to get the vineyard planted because there was a lot of steep area. I was doing it all myself. I was out there with a transit and ran the lines for the terracing. It really took me four or five years to get that all finished. And it took a while for the grapes to start coming in. We did get a few in 1966, a little Pinot noir and Chardonnay. We were making a total of less than 1,000 cases and that's hardly enough to make a living from. So I continued in my doctoring pursuit until 1985.

But it was more than strictly economics involved. It was a matter of two loves and how to distribute one's efforts and activities between them. I really did enjoy the dermatology practice and it was a very difficult decision to let it go. But I was obviously doing way more than I really could do properly.

CS: In those early years how did this double life affect winegrowing?

DB: My medical practice was full time. So obviously I worked at nights and on weekends up here. I would say that I easily put in a forty hour week up here then.

CS: I guess the boys weren't really big enough to do much of the work.

DB: Karli was born in 1952, so he was old enough to do some things. They did help out, but they didn't always necessarily enjoy it.

CS: Did being a doctor in these early years do anything to boost you image as a winegrower?

DB: From the standpoint of my own medical practice I downplayed the winery aspect of my life. I never talked about it to my patients. I never made much of it, but people would seek you out because you were in these two worlds.

CS: It is an interesting phenomenon how physicians have been attracted to the wine world in the years since Prohibition. It wasn't that way 100 years ago. We don't have a Civil Engineers Friends of Wine, but the Medical Friends of Wine is over half a century and flourishing.

DB: The medical profession is one where you tend to work longer hours, certainly in the educational period. But I also think that doctors tend to be on the sensual side of life; the art of medicine is very real. It's scientific but not pure science. Wine its utterly sensual; it appeals to one's senses on almost every level. I can't help but think that that has something to do with doctors being attracted to it.

CS: Along with the fact that a rigorous scientific understanding of things helps in understanding wine.

DB: And doctors work hard and wine is something they can go to and simply enjoy. Here the doctor is cut away from the intensity and pressure that is an ordinary part of life.

CS: But you have these pressures in other professions too, but I don't see the numbers in them so devoted to wine as I see in the medical profession. In the 1880s and 1890s there was a flood of lawyers into who did what you did; rarely did you see a physician.

DB: Do you have an idea on that one?

CS: Not one I'm comfortable with. I wrote an article on it once and presented a paper to the Medical Friends of Wine, but they posed the question. I didn't answer it.

Let's get back to the winery. When did you start paying people to work here?

DB: In 1966, our first harvest, we gathered in our neighbors and friends to help out. It was a small scale thing. But even back then I was using hired help in the vineyard, particularly pruning and some cultivation. When the vineyard started getting bigger it was easier to go ahead and use hired help to harvest. Just about all the vineyard work over the years has been done by hired workers.

CS: But you did have people help at vintage in later years.

DB: I only recall 1966.

CS: But we all came up one year, and Roz would have just had the baby a few days before the 1966 harvest. Eric remembers coming up and picking grapes in the fog. We were up there all day and she wasn't nursing Ann in the vineyard.

DB: Well, maybe we did it in 1967 also. Maybe for a couple of years.

CS: How about in the winery?

DB: I think that Ron Hendry was the first person. But at first I was doing it all myself, with some field hand help from time to time. And there was Les Russell. Les was here from 1967-70. He lived on the property, and in return for living here he helped out. But Ron was an employee. I think he came on in about 1970. He worked with me in the winery.

CS: When was the winery built?

DB: The small building, that we use now as the tasting room, was built in 1964. The large winery was built in 1968.

CS: Let's talk about wines.

## **Santa Cruz Mountain Wines**

DB: I call the 1960s the "Santa Cruz Mountains" period. It was interesting from the standpoint that these wines tended to have high acidities, which is probably more European than Californian. This taught me how to deal with high acids. I was not forcing malo-lactic fermentations back then; I didn't really know a whole lot about it then. Sometimes it would just happen and other times it wouldn't. They became a natural thing for the estate eventually. That includes the Chardonnays. But the Zinfandels that came out of the Locatelli vineyard didn't want to go through malo-lactic. It was interesting to watch them as they developed because they would have a fair amount of fruit when they were young; they would be very sturdy wines with good acidity. Then they would readily go into what I call the "teen-age" stage, where the fruit drops off and the bottle bouquet hasn't started to develop as

yet. And all the acids and tannins, what I call the “nut and bolts” are sticking out like a sore thumb. People will say that the wine may be going over the hill, when in reality it really hasn’t begun to develop yet.

It seemed that those wines really required about a ten year period to get the bottle bouquet going and to develop into interesting bottles. I’ll never forget, I sent some wines to an old professor who I admired very much. A couple of years later he commented that, “those wines of yours are really no great shakes.” Then a few years later he said, “Dave, I want to tell you something about those Zinfandels. They are great. I couldn’t believe it. Now they are just loaded with flavor.” Even today those wines seem vastly younger than they have a right to be, wines from 1964-67. Then 1968 was probably the only truly ripe year we ever got off the Joseph Locatelli vineyard. The tannins and acids didn’t take so long to come around in that wine.

CS: I think that was the first vintage I bought a full case of.

DB: Then we pulled out those grapes and planted it to Pinot noir. We bought that property at about that time.

CS: Ah, so that’s the Locatelli property where Ken Burnap is today, in the Jarvis Road area.<sup>7</sup> So when you say Locatelli grapes, you’re not talking about grapes from over on the Empire Grade, above Boulder Creek.

DB: Not at all. That was Vincent Locatelli.<sup>8</sup> You can stand on the Schermerhorn Vineyard<sup>9</sup> and see the Joe Locatelli place today.

CS: Did you have any other Santa Cruz Mountain source for Zinfandel?

DB: No. Locatelli and Schermerhorn were our two sources here. From the latter we got Chardonnay and some Sylvaner, at one point.

CS: So the rest in these early years was from the estate itself.

DB: Correct. Our first vintage was 1966. But we also got a little bit of Mission and Mataro out of the Locatelli vineyard. We blended that in.

CS: Didn’t you tell me once you made a little batch of Mission?

DB: We did make a little batch separately. We didn’t like it as a red wine but it was all right as a rosé. It was a lovely rosé. And I later recall tasting Randall Graham’s Mourvedré and thinking that it tasted familiar, and it was because of that early Mataro I made, which is the same grape.<sup>10</sup>

CS: When did you buy that Locatelli property?

DB: 1968. We pulled out the vines after the 1968 vintage and sold it to Ken Burnap in the mid-1970s.

CS: So after 1968 you didn’t really have a source for red wine grapes in the Santa Cruz Mountains.

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<sup>7</sup> Santa Cruz Mountain Vineyard (BW 4697) founded in 1975.

<sup>8</sup> The original site of Sunrise Winery (BW 3682), founded in 1976 but since 1982 located on Montebello Road in the old Picchetti Winery.

<sup>9</sup> Vine Hill.

<sup>10</sup> Mataro is the Spanish word for the French Mourvedré.

DB: In 1968 we started going down into that part of the Santa Cruz Mountains that was the Hecker Pass area. We started getting grapes from John Rafanelli. We also got some Zinfandel out of there in 1968; I think it was from the Mary Carter Ranch, but I'm not sure, since I bought the grapes from John. He never would tell me. I think in 1969 we were buying through Rafanelli still, but in 1970 we contracted to buy the entire Carter vineyard.

CS: Tell me about the Carter place.

DB: On Hecker Pass Road, right after you pass the Fortino places going west<sup>11</sup> there was a Zinfandel vineyard and there are several little patches of grapes going west. And you go off Redwood Retreat Road there was the Carter vineyards, between these two roads. The bulk of her vines were Zinfandel, but we also got Grey Riesling, Black Muscat, Grenache, Carignane and some Sauvignon vert. I don't think there was anything else. So we contracted for the entire crop we took everything and we got into a legal hassle with her because she wanted to get \$400 per ton for everything. We actually went to court on this. It took about a year to resolve. We got about 50 tons, and at that time I don't think I could have handled that much money. It would have been \$20,000. I was forced to pay \$400 for Black Muscat, probably the highest price ever paid for that variety up to that point.<sup>12</sup>

CS: How many acres of grapes did she have?

DB: It's hard to say. I'd guess that there was something between thirty and fifty acres. That vineyard had a lot of problems, but we certainly got a lot of good grapes from it.

## The Late Harvest Period

I call that the "late harvest" period, after the "Santa Cruz" period. That was 1969-71. These were really mature grapes we got out of the Hecker Pass area. They would make wines up to 15.5% alcohol, even 17.5%. In fact the record was 18.8%.

CS: That's the highest I've ever heard by natural fermentation. I've never heard higher than 17.75%.

This is when you made that 1969 late harvest Zinfandel. I remember the label.

DB: It was the old label. We put something on the back saying that it might throw a sediment.

CS: There was something else.

DB: "This Wine is Sweet." We glued a little slip on the front.

CS: I had a bottle of that a couple of years ago with goopy chocolate cake and it was perfect. I don't think it would have tasted very good by itself.

DB: No. You definitely need to have it with something. But one thing that came out of the late harvest period, was that, if you make a high alcohol wine completely dry and the fruit drops off, you've got a very uncomfortable wine, and bottle bouquet never makes up for it. The alcohol hits you between the eyes and makes the acids and tannin stand out in a very uncomfortable way. You absolutely need sugar in those wines to make them agreeable. Then they become port-like in style and very pleasant. But dry ones are not.

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<sup>11</sup> Fortino Winery and Hecker Pass Winery.

<sup>12</sup> In 1970 the average price for standard black varieties in the Central Coast was \$195-225.

CS: But you know, there was a brief moment when we didn't think it was so bad.

DB: It took three years to figure out that this was not what I wanted to do. We made a Petite Sirah in that period that was the blackest, inkiest thing you could conceive of. It would probably be ready in 2010. We made a 15.5% Carignane. The Grenache was something else. It was completely dry, but the alcohol was not as high; it is such a late ripener. We made the 1969 Grenache as a white wine, pink, of course. A few years ago I was up in Portland and I drank a bottle and it was still super. I didn't have any more. In 1970 and 1971 we made a higher alcohol red wine from Grenache. They are still going strong today.

CS: I regret drinking those up. They were excellent.

DB: One wine writer called them "little wines" which were pleasant. What a joke. He should taste them today, twenty years later.

CS: I remember a White Zinfandel among your early wines.

### Technical Matters

DB: My first one was off the Locatelli property in 1964. I also made some in 1967, 1968 and 1971. The first year I called it a Blanc de noir and then a Zinfandel White.

CS: That was the first commercial White Zinfandel made in California since before Prohibition. In the 19th century it was used in many of the good California sparkling wines, particularly Arpad Haraszthy's "Eclipse."

DB: I can believe that. We made all our White Zinfandel off the Locatelli place except for the 1971 which came from Mary Carter's vineyard.

CS: Did you make a commercial wine on the estate in 1966?

DB: Yes, we made Chardonnay and Pinot noir. I began to learn about malo-lactic fermentation with the Pinot noir. It came out with an extremely medicinal character. I never did sell it.

CS: How would the lacto-bacillus get into the building? In a barrel?

DB: Possibly. We did buy three barrels from Walt Richert.<sup>13</sup> And we got brettanomyces in our 1968 Cabernet Sauvignon and you stick your nose in the barrel and there was this bad odor. I couldn't get anyone to tell me what it was. And when we went into these late harvest wines we had no brettanomyces problems at all. And then it started coming back as we got into the seventies.

CS: Did you sell a 1966 Chardonnay?

DB: Yes, but I didn't keep any. People tell me from time to time how it's doing. The 1967 Pinot noir and Chardonnay came out quite good. In 1968 we started using new wood. French oak.

CS: This is just after we are starting to see people get interested in French oak. How did you get started on it?

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<sup>13</sup> He made sweet wine at his Morgan Hill winery in the sixties and seventies.

DB: I'm pretty sure it was Dick Graff.<sup>14</sup> In fact, I think we got barrels together.

CS: Most of your wines were in American oak in these early years weren't they?

DB: Yes, generally speaking.

CS: I remember the 1968 Chardonnay.

DB: That year I went out and bunch-thinned at least 50% of the Chardonnay onto the ground. And we made the wine with an old-fashioned press that you had to break up physically and put back into the basket. And I let it have skin contact over-night. I remember pressing last at about three o'clock in the morning and then we got up early and went out and pressed it again. We got about two or three gallons of this dark stuff. We fermented it at about 65 degrees; we had a coolant coil that went around the inside of the tank. It made one of the better Chardonnays we've ever made.

CS: I recall you priced that at a normal level, and then came the 1969.

DB: That's the one we priced at \$22.00. We made it in the same fashion except that I don't think we bunch-thinned the crop so drastically. We kept it in a new barrel for 18 months. It came out a quite golden color. Mind you, none of the wine I was making then had any sulfur dioxide at all. We did that through about 1975.

When you left that wine in a glass over night it seemed that it actually got a little lighter.

CS: That wine came out at the equivalent in constant dollars today of almost \$70. That was the most expensive California wine on the market then. Unless Martin Ray had something out at some fantastic price I don't know about.

DB: Montrachets were going for about \$35.00 at that time.

CS: Was that the rationale behind the high price?

DB: We had a big tasting with the Montrachets and we based it on the relevant results. We thought it was bigger and richer than the Montrachets.

I got a letter from a lawyer in Florida who bought a couple of cases. He sent me back some of the bitartrate crystals from the bottle that had developed after a period of time and he wanted to know whether it was glass.

CS: In those years you developed a reputation for making wines that made people mad or made them love you. Let's talk about this "taking chances" aspects of your approach, particularly in regards to sulfur dioxide.

DB: I was taking my clues at the time from Martin Ray. He wasn't using any sulfur dioxide at that time. An advantage of doing something like that is that it teaches you to be very careful. I never could find any aldehyde qualities in the 1968 Chardonnay, although I had a friend who said he could. I think that sherrying was held to a minimum. The wines were golden in color, and they were not fined and filtered, so they did throw a sediment. It didn't seem to be a problem with most people at that time.

CS: What about SO<sub>2</sub> in the Pinot noir then?

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<sup>14</sup> Richard H. Graff was the founder of Chalone Vineyard in 1960. He also imported French oak barrels in these years.

DB: I didn't use it then. I didn't view this as taking chances. I was just trying to make the best wine possible. Taking chances was doing something like making that Black Muscat absolutely dry and selling it. That was a big mistake. It did make an interesting wine. In fact, I had a call from a guy in Texas who wanted to know if I had any more. He said it was the best duck basting wine there is. But it didn't appeal to everyone, since it had this great Muscat nose, and everyone expected it to be sweet and it wasn't. The tannins were really powerful. It wasn't what I would call a user-friendly wine.

The biggest thing that gave us a problem was the *brettanomyces* situation. I wouldn't be surprised if it has spoiled more wine than any other single organism in the world.

That 1969 Pinot noir was made from what was probably some of the best grapes we'd ever had. Six months after we put it in the bottle it went active. I took these wines to UC Davis and they'd check it out and they would assure me that the wine was perfectly sound. This was before the days of Lisa Van de Water.<sup>15</sup> Well, I wondered if they had bothered to smell it.

CS: I recall Ridge was having *brettanomyces* problems at the same time.

DB: That caused a lot of those questions about quality here. We went through almost a decade and nobody could help us.

CS: When did you start using SO<sub>2</sub>?

DB: Probably about 1975. We used it in a very modest way, and still do today. We try to keep it somewhere between 15 and 30 parts per million.

CS: That's not very high.

How did you fight the *brettanomyces* problem?

DB: You go into the winery and culture every barrel you have, and any one that has it, you destroy the barrel. That's it, unless you want to do some heavy filtering.

CS: So your approach was to clean up the winery rather than get a tighter filter pad. But you do filter some now, don't you?

DB: If a wine needs to be filtered, we do it.

CS: Do you take a culture on every barrel?

DB: Just about.

## Selling Wine

CS: Let's go to marketing now. When we last talked of it you were driving cases down to Bosley's and selling at the winery. When do you jump above the thousand case level?

DB: By the end of the sixties we were getting up into the 2,500 case level. By the early seventies we were over 5,000 cases.

CS: It's the Carter grapes that are pushing up your volume.

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<sup>15</sup> Enologist and founder of an enology lab in St. Helena servicing wineries needing advice on matters of wine chemistry.



DB: That's right. As far as marketing goes, Rick Sajbel was probably the first person I hired to market the wines. He went down to Los Angeles and all over California selling the wines.

CS: I knew him when he was a student at Stanford in 1963.

DB: He was with me in the early seventies. He sold that 1971 late harvest Zinfandel to Dennis Overstreet.<sup>16</sup>

Back East Bonsal-Seggerman started selling my wines about that time. Another early market was Colorado, because that's when Phil Reich was in Boulder at the Liquor Mart.

And we had Dave Ready selling for us in Minnesota. He sells Dry Creek wines now. We also had sales in Texas, New York, New Orleans, and Florida.

CS: What about wine writers. Did anybody give you the same kind of push as Roy Brady gave to Joe Swan?<sup>17</sup>

DB: Yes. Robert Balzer.<sup>18</sup> He was very helpful. But I was very busy being a doctor then and I didn't have time to spend on that kind of public relations.

CS: So, next time we'll follow you as you get grapes from all over California and continue to expand.

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January 4, 1993

### Expanding Sources of Grapes

CS: Let's start this session by talking about your expanding activities and your acquisition of grapes from sources outside the Santa Cruz Mountains. What is the new area that first comes into your mind?

DB: In 1972 I went to Amador County. That was the time when when Bob Trinchero of Sutter Home Winery in Napa had been making some interesting Zinfandels out of that area. So I decided to go and buy grapes up there. We bought some from a vineyard up near Plymouth. It seems that about every even numbered year we'd have grapes so ripe that we'd come out with a late-harvest type Zinfandel. These wines were fairly rich and slightly sweet. About that time a lot of Zinfandel was being brought out of the Central Valley. I recall Ridge made a few from the Lodi area.

CS: I recall one they called Fox Road. It think it was in 1971.

DB: We bought some from one called School Vineyard, and some others there. That was in 1973 and 1974.

CS: Did you make your connection here through Bennion?

DB: Not really. I don't even recall talking to Dave about that. I just started looking around and

<sup>16</sup> A Beverly Hills wine merchant.

<sup>17</sup> *Journal of the International Wine & Food Society*, (1:3): 31.

<sup>18</sup> See bibliography for references.

talking to some of the growers there. We made some pretty interesting wines. The School Vineyard in particular was a surprisingly good wine. I'm still getting reports every now and then on these wines. I get a call from time to time. I got one from a fellow and he said he'd just had a bottle of my 1974 Lodi from a specific vineyard, but I don't recall the name, and he said it didn't taste like a Zinfandel. He thought it tasted like a Pinot noir. I think I've had four or five reports over the last ten years from people who have had that wine and who assured me that it was not Zinfandel. It was quite Burgundian in style.

CS: How did you make the connection in Amador? Through Trinchero?

DB: No, I just went looking around. I ended up getting them from a Chris Lubenko. In those years Zinfandel simply had no snob appeal. So I was bound and determined to do something with Zinfandel that would give it the stature I thought it should have.

CS: Yes, that's exactly the moment that Bennion, Joe Swan and you who have this bug. Germans call it a *Zeitgeist*, the spirit of the time. It almost as if there's a group who caught a disease. They picked up the bug in 1966-67 and then the disease breaks out between 1968 and 1972.

DB: And then we get up to the early 1980s when you could hardly sell a bottle of Zinfandel.

CS: Any other new sources 1972-74?

DB: No. These were our new sources. And we had the estate wines. We were no longer getting grapes from Mary Carter because of that law suit over grape prices we had. She wanted Napa Valley prices, and that's what the judge gave her.

CS: Right. I looked up average Central Coast prices for that year and put them in above.<sup>19</sup>  
By the way, was this when you were phasing out the estate Cabernet Sauvignon vineyard?

DB: No. That was later. The last year I had Cabernet here was 1979. The 1978 we bottled ourselves, but the 1979 was so vegetative that we blended it out.

In 1975 we started going down into the Central Coast area. We got grapes from the Salinas Valley, and we were going down to Edna Valley.

I met Doug Meador<sup>20</sup> at that time and we bought Pinot noir, Chardonnay, and Gewürztraminer from him.

CS: That's Ventana.

DB: Yes, but he had a lot of relations with other growers at that time. So a lot of those grapes did not actually come from his Ventana vineyard. He was, in fact, a broker.

One time I asked him to get me a good Cabernet, but I didn't have the time to go down and look at it. So he personally went out and tasted all these Cabernet grapes and he got me one he thought had the best Cabernet flavor. It turned out to be the most vegetative, herbaceous Cabernet probably ever made by the hand of man.

I remember selling it for a dollar a bottle.

CS: I remember that wine. But I didn't hate it that much.

DB: It was an interesting wine. We had one that was a low sugar and one a high sugar wine from

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<sup>19</sup> See footnote #12.

<sup>20</sup> Ventana Vineyards in Soledad, BW 4847.

those grapes. The low sugar turned out to be an acceptable wine, but the high sugar had the most intense Cabernet aroma, but it had that vegetative component that could not be obscured in the background.

CS: That's really weird, because you hear that a lot of that Monterey vegetative character in Cabernet came from the grapes not getting ripe enough. But this was the high sugar wine. What kind of Brix are you talking about?

DB: 27 degrees. Doug Meador thought it was the way they watered their vineyards. He thought that if you watered them late you were much more likely to have this vegetative character.

I've always thought that flavor was a varietal characteristic of the grape. I think it has a lot to do with the temperature that the vine was exposed to during the year. If you have enough heat you'll burn out the fruit quality and get a blah grape. That's what happens in the hottest parts of the Central Valley. If it's a cooler area you preserve that character, but if it is in an even cooler area you not only preserve the good fruit qualities but you also preserve these powerful vegetative components. You may get the sugar up eventually if you let them hang long enough, but you retain the vegetable flavors. A grape is a vegetable before it becomes a fruit. At least that's my theory.

CS: That's as good as any I've heard.

DB: Also in the late seventies we got Zinfandel from the San Luis Obispo area. Also from Lodi and the Santa Clara Valley. We got Zin from a grower near Morgan Hill.

CS: Did you ever get grapes from Mrs. Gaspar up off Pierce Road behind Saratoga?

DB: No. I tried. But this year she wanted to sell me grapes in the worst way.

We got Zinfandel from Frank Alviso up in Amador. And we got good grapes in El Dorado County from Dick Bush at Madroña Vineyards.<sup>21</sup> Our 1978 Zinfandel was probably the best late harvest Zin we ever made. His vineyard is one of the highest vineyards around there. I was very impressed by his fruit.

CS: It's that extra few hundred feet of elevation above Amador that makes the difference.

DB: We also got fruit from Ron Bergstrom down near San Miguel. We got his Petite Sirah year after year. We also got his Cabernet one time, and we also got his Zinfandel.

CS: I recall the Petite Sirah. You labeled it San Luis Obispo.

DB: Right. San Miguel is the town farthest north in that county.

We also got grapes from Andy Beckstoffer in 1980, from Mendocino. Gewürztraminer.<sup>22</sup> That's the Talmadge area, south of Ukiah.

And we got Mendocino Zinfandel from John Scharffenberger. I think it was his Eagle Point Vineyard.<sup>23</sup>

We also got grapes from Chamisal Vineyard, Norm Goss, near San Luis Obispo, in Edna Valley. We got his Chardonnay for a number of years. Perhaps from 1976 to 1979.<sup>24</sup>

We got grapes from Zaca Mesa in Santa Barbara County. We got Cabernet and Pinot noir from

<sup>21</sup> Richard H. Bush bonded his Madroña Vineyards winery in 1980, BW 5005, near El Camino.

<sup>22</sup> In the last decade Beckstoffer has become one of the largest independent grape growers in the North Coast region. See *Wines & Vines*, 1/1/90; *San Francisco Chronicle* 9/21/92.

<sup>23</sup> Scharffenberger sold Zinfandel to Fetzer Vineyards for many years. He bonded his winery in 1981 and concentrated on the production of sparkling wines. BW 5027.

<sup>24</sup> Norman H. Goss bonded his Chamisal winery in 1980. BW 4996.

them. Marshall Reams.<sup>25</sup>

And there was Jack Nivens and his Santa Maria vineyard. He had three big vineyards. He also had one up in the Salinas Valley. We bought Pinot noir, Gewürztraminer, Chardonnay, Zinfandel; we got all of those from him.

Dale Hampton is also down in Santa Barbara County. From him we got Sauvignon blanc and Chardonnay.

We also bought grapes from Sangiacomo in Sonoma. He had the most beautiful Pinot noir grapes I've ever seen. That was back in 1982. It was a really cold year. And they were so expensive. But they were sure vegetative.

CS: The Sangiacomos used to get prices almost as high as Winery Lake.<sup>26</sup>

DB: We started getting grapes from Fred Wasson in about 1979. He's up in the Alexander Valley.

CS: Did you ever buy grapes from the Arata Vineyard, between Saratoga and Los Gatos, near Villa Montalvo?

DB: I think I did buy some Grenache from him one year. We also got Cabernet from Jerry Soma to the east of the old Bonesio place the Hecker Pass area. We bought them for years. They were very old vines.

(At this point Dr. Bruce consults his cellar list of wines he has made, which also gives grape sources. See later pages for this complete list.)

1973 and 1974 had an interesting situation. The government would not allow us to use "Estate Bottled" on our labels then. So we had to give it a California appellation.

CS: This was when they were getting all the noise about the abuse of the term, particularly from Inglenook.

DB: In 1975 they allowed me to use "Home" on the label.

CS: You told me that 1979 was a kind of break point in the winery's history.

DB: That was probably because we were coming into our own with the estate wines. It had been my long term dream eventually to concentrate on the Santa Cruz Mountains. We were moving to have three levels of wines. There would be the table wines, such as the Old Dog Red. And then the Vintner Select, then the Santa Cruz Mountains.

CS: Were there any changes in personnel? Were you still the winemaker?

DB: I had Steve Millier running the show at that point. That was about 1975 to 1981. And then Keith Holdfeldt came along in 1982.

## Advanced Technology

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<sup>25</sup> Zaca Mesa Winery is located near Los Olivos. They received their bond in 1978, BW 4849.

<sup>26</sup> Both these vineyards are in the Carneros. Sangiacomo in on the Sonoma side. Winery Lake, on the Napa side, was later sold to Seagram.

CS: How did you guys work on style and goals for a given wine?

DB: We'd get together and taste a whole bunch of Chardonnays that we thought were relevant to the type of wine we were trying to produce. Based on what we wanted to do we'd make our decisions on how to go on our wine. Of course we always knew how we'd made the wines before. There would have been a fair amount of skin contact. They'd always go through malo-lactic fermentation. There would always be a fair amount of *sur lee* contact in the barrel.

CS: Did you mix the lees up in those days?

DB: No, not the mix-up approach. We'd just let the wine sit on the lees.

CS: Do you mix now.

DB: Yes, we've done a certain amount of that. It does seem to help, but it also sometimes cuts down on a certain amount of fruit.

CS: So you have your technical scheme for the varieties well worked out in advance.

DB: And we'd look at the wines we'd already made, and at others, and work on it from there.

CS: How long would you have skin contact on the Chardonnay?

DB: About twenty-four hours. We still do it.

CS: Your doing *sur lee* contact back then is pretty early.

DB: I was doing some in the sixties.

CS: What made you try it back then?

DB: I knew what Martin Ray had done. I just wanted to try and see what the effect was.

CS: Any H<sub>2</sub>S problems?

DB: You pull it off when you start getting any.

CS: What about yeast with this approach?

DB: In those days we used two yeasts, Champagne and Montrachet.

CS: Montrachet can be dangerous.

DB: Right, more apt to have the hydrogen sulfide.

CS: We were talking about your taking risks in the early years. This sounds like risk-taking.

DB: Well, there's a certain amount. But if you're careful in the vineyard with sulfur it's not going to be a problem.

CS: How about fermentation temperatures? I recall your saying that you didn't much care for the "grapefruit juice" result one got from those long, low temperature fermentations.

DB: I think that "grapefruit" also comes from sulfuring (SO<sub>2</sub>) the must fairly heavily, more so than low temperature. When you dose a must with SO<sub>2</sub> before it's wine, the effect is totally different than when you do it after it's wine. SO<sub>2</sub> tends to keep things in solution. And there are a lot of oxidized components in the must. So what you're doing there is to keep a lot of that oxidizing material in solution when it ought to be falling out.

CS: So you hold down on the SO<sub>2</sub> until the fermentation is over and then hit it some.

DB: After the malo-lactic is finished.

CS: Did you ever play around leaving a little residual sugar in a Chardonnay?

DB: No. (Hearty laughter.)

CS: What about the technical variables in the Pinot noir?

DB: Well there is extended maceration. I did both a pre and post maceration period. It was an experiment to see just what would happen.

CS: You mean letting it all sit together before you start fermentation, or letting it all sit together after you've got the sugar to zero.

DB:

Yes. We still use some pre-maceration if the grapes are good and ripe. I like that. With post-maceration it really depends on what the tannins are doing. You dip into the tank every day and taste it. And you decide.

DB: And we did the usual with Pinots up through the eighties where you left the stems in during fermentation. We tried fermentation on totally de-stemmed material. Starting in 1981 we started leaving the stems in. In fact, in 1981 I think it was made with 100% stems. We still leave them in.

CS: You'd have some good Pinot noirs early, but I don't remember tasting anything like the run you've had from 1989 to 1991.

DB: I think the 1992 is going to be fabulous.

CS: So what are you doing now you weren't doing back then?

DB: We're still getting good acidity to help them age longer, but we are able to disguise it in a way so that the consumer is not aware of it so much. We're being very careful about the pH of the wine, and with our wood extract. There has to be enough extract in the wine so the you don't react negatively to the acid level, so that it is not very tart. I like 3.4-3.5 pH as a good acid level.

CS: But the thing that has been winning those Vintners Club tastings has been the wines' flavor.<sup>27</sup> I think that the flavor of the estate Pinots is more consistently right-on than in the earlier years.

DB: One of the things we are doing is that instead of throwing all the grapes together and fermenting them, we're fermenting by blocks. Naturally, we're keeping blocks separate when we do our picking. And if a block doesn't come up to our standards it doesn't go into the estate wine.

CS: Is that also true of the reserve. That's a spot in the vineyard? Always the same place?

<sup>27</sup> At the San Francisco Vintners Club Bruce Pinot noirs have won two recent blind tastings against other top California and Oregon wines. The 1989 Estate Reserve won 3/26/92, and the 1990 won 12/17/92.

DB: No. Not necessarily.

CS: Do you ever send samples out to a professional enologist?

DB: Yes, we do sometimes.

CS: I know you're not interested much in them, but what about the evolution of technique in the production of Cabernets?

DB: But we are very interested in Cabernet.

CS: Well, I'm sort of kidding, speaking from my own interests and tastes.

DB: We're doing a lot of the same things we're doing with the Pinot noir. We're fermenting by blocks and keeping them separate. We use pre and post maceration, if it seems reasonable to do so. We have to be very careful with tannin on Cabernet. That's really true with all wines. We want as much extract as we can get; the great wines of the world have huge amounts of extract. But there's a balance you're looking for.

CS: Is it your view that this post-maceration gets rid of some of the harder tannins?

DB: It does get rid of the harsh bitterness. This is interesting because with post-maceration you increase your tannins. When you're measuring them you say, "My God, that's high." But you aren't so much aware of them. You don't taste them. What you're doing is your taste is belying the fact that you have more tannins. You're trading for quality.

We're learning that some of these "tannins" we're getting are really sub-molecular in size in relationship to ordinary tannins. This is what gives you the bitterness. When you have the molecular size up to the true tannin then you get this velvety texture. That's what you want to achieve.

CS: How about marketing? How many cases are you producing about 1979?

## Selling More Wine

DB: I'd guess that it was at the 12-15,000 case level. It was about 1982 when we doubled that. We went from the 15,000 to the 30,000 case level. Back in 1971 it was at about 5,000 cases. We held it at about 10,000 cases for a long time after that.

CS: Were you making money?

DB: Yes, after about ten years we passed the break-even mark.

CS: How do you sell this larger quantity of wine?

DB: In 1972 we started off with our national broker. He's always managed the distributors in other states. That is the San Francisco Wine Exchange.

They had Chamisal, Lytton Springs, Baldinelli, Honig, and a few others. They also had Foppiano's premium line. We two were their earliest wines.

CS: How did you sell in Southern California?

DB: San Francisco Wine Exchange handled Southern California. And we always handled Northern California ourselves through brokers.

CS: I can remember seeing David Bruce wines in restaurants in the Bay Area in the 1970s. How did they get there?

DB: We had some of our own people. Johann Erickson went out and sold our wines locally in the mid-seventies. He sold directly to retail people and restaurants.

CS: How does Beltramo's in Menlo Park get your wine?

DB: Southern Wine and Spirits. They are our distributors here. That's now.

CS: But how did Jackson's Party Service or Bolton's in Berkeley get your wine?

DB: I often handled it myself.

CS: You'd take some wines in and talk to them and sample them?

DB: Yes.

CS: You still had your practice.

DB: That's right. But eventually we did get some brokers on the East Bay side.

CS: How do you get your wine into Sacramento?

DB: We had Mike Gollick. He sold up and down the entire Central Valley, and in the Central Coast down to San Luis Obispo, Santa Barbara and Ventura Counties. He had several wineries. Now Southern handles the whole thing.

CS: Let's go into the eighties.

## The 1980s

DB: That's when Dennis Marion comes in to be my president. He borrowed a half million dollars to make the expansion from 15,000 to 30,000 cases. Later when he told me I'd have to borrow another half million, I decided not to do it, and I cut down on some staff.

CS: When did he come on?

DB: He came on in 1981 and lasted until 1984.

CS: What is his history around here?

DB: Later he was doing that negociant business out of the Novitiate under his own label. Before he came on with me he had these wine shops. One was in Los Altos. Here his function was primarily in the area of marketing. His job was to sell that extra 15,000 cases.

CS: Did it work?



DB: So-so. But we went to 20,000 cases of Chardonnay alone and 10,000 cases of red wine. These were rarely a problem to sell. But selling that 20,000 cases was another story. We had to cut back in that area. In fact, we've cut back in half since there is so much Chardonnay around.

CS: I saw one of yours in Trader Joe's not so long ago. What was the story on that?

DB: That was the 1987. The wine was corky. We pulled back 7,200 cases of that. It was the most devastating thing that ever happened to us. Trader Joe took the whole thing and sold it all in three months.<sup>28</sup>

CS: Are there a lot of new wines in this greater volume?

DB: We really focus on our marketing policy in these years. We have our mid-range wines, the Chardonnay and Cabernet. These are the California appellation wines, the Vintners Select. The estate is above that.

CS: When do we start seeing these interesting wines, such as Old Dog Red? Is that in this period of time?

DB: Yes, it would be. I think it came out first in 1981 or 1982. We were doing a table wine then, something that Dennis started. I got the notion of an Old Dog wine and it took me a year to find the dog for the label.

CS: What went into that?

DB: That would be anything that didn't fit anywhere else. We didn't have enough of it to make it its own thing. We weren't actually going out and buying grapes for this wine.

CS: Any other in that category in the early eighties?

DB: No. But there was Old Dog White, the same kind of thing. And we had a Red and White Table wine too.

CS: Labeled as such? I don't remember it.

DB: Yes, labeled as such.

CS: We'll stop here and pick up in the years after you give up your practice and concentrate on life as a winegrower.

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January 18, 1993

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<sup>28</sup> Trader Joe is an up-scale market operation that began in Southern California in the 1950s. In recent years they have opened several stores in the San Francisco Bay Area. They are noted for their high quality wines at bargain prices.

CS: Let's start this section on the eighties by going over some of the personnel here in those years. Steve Millier left about 1980.

DB: Chris Johnson worked under Steve as an assistant winemaker for two or three years. He left about 1978 and then Janet Pagano came in. She worked under Steve for about a year and then he left and she decided she didn't want to stay.<sup>29</sup>

CS: Is there a hiatus here where you didn't have a winemaker?

DB: Later, yes, when Keith Holdfeldt left about a week before the harvest in 1991. So I had to step in and be the winemaker. That was a very fortunate thing. We've done extremely well since. I guess it boils down to the simple fact that the owner has more concern about some things than anybody else can.

CS: Actually the hiatus I thought I saw was between Millier and Holdfeldt.

DB: That's right.

CS: Were you the winemaker in 1981?

DB: Yes. And then Holdfeldt came in 1982. He was here for nine vintages. In 1982 he had a severe injury here. He was driving the forklift and he hit something and it tipped it over. It came down on him and crushed his pelvis and one of his thighs was badly hurt. I was enormously impressed by how quickly help came from Boulder Creek. Those people were up here in about 15-20 minutes. He was in the hospital for some time.

CS: Where did he come from?

DB: Keith had a long history. I think he went to UC Santa Cruz studying micro-biology. He started Sunrise Winery. I think he was one of the initiators of the Wine Line. They went around and did sterile bottling at small wineries.

CS: Was your relationship with him pretty much the same as with the previous winemakers?

DB: Yes. When he came on board I was still being a very active physician. Then I retired in 1985 and became more and more involved in the winery's operations.

CS: Did anything change after he came aboard?

DB: We tended to pull in our horns a little bit. We restricted our wine some. Our Chardonnay, besides the estate, was our California Chardonnay, or Vintner's Select. And we had a Vintner's Select Cabernet. We had our first one of those in 1979. We've continued with that program and recently we brought in a Vintner's Select Pinot noir. The grapes for that we get up in Sonoma and other areas, not Santa Cruz Mountains. There was an upsurge of Chardonnay back in the early eighties. For a while we were producing about 20,000 cases annually. And there were perhaps three to four thousand cases of Cabernet. Back then our only Pinot noir was the estate. And we had our table wine.

CS: As yet the reserves haven't come in?

DB: Not until the nineties.

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<sup>29</sup> Janet Pagano is now the winemaker at Codorniu Napa, a Champagne operation in the Carneros.

CS: You had a 1989 Pinot noir Reserve.

DB: That's right. That was the first one.

CS: Are there reserve Chardonnays?

DB: A 1990.

CS: You don't have a reserve Cabernet?

DB: We do. We came out with one in 1990. We were delighted with the quality of the grapes we were getting from Mendocino, from Dick Sherwin's vineyard. I think the vineyard is near Hopland. The Chardonnay was coming almost entirely from the Wasson vineyard in Alexander Valley. And we got some very good 1985 Cabernet from Wasson.

Our Shandon wine started as a Cotes de Shandon in 1986, San Luis Obispo County. We got Petite Sirah from there near Shandon. And we got San Benito County grapes, the Cabernet Pfeffer<sup>30</sup> and Carignane. That was the Wirz vineyard.

CS: Was the blend for the Cotes de Shandon pretty much the same as the Shandon?

DB: Yes, they were. We went on to the 1987 and 1988 and they were about the same.

CS: You quit putting Cotes de Shandon on the label. Did the government object?

DB: Yes, they didn't like the "Cotes" term because it was too French. Then we came out with Shandon, and that's when we got into trouble with Domaine Chandon because they thought the terms were too close. We got into a court battle there and I was put under a gag order so I can't tell the outcome of the case. We can still sell it for the time being.

In 1990 we brought out our Baggins wines. There was a "Mrs. Baggins" from mostly Grenache grapes, that would be quite fruity. "Mr. Baggins" had more Petite Syrah and Cabernet Pfeffer, a more sturdy wine. The fanciful name will ring a bell with anyone who has read Tolkien's *The Hobbit*. We only sell it at the tasting room. I think we'll be making it again, from time to time.

In recent years we've been doing what I've always wanted to do here. That is, to spread out and start making wines from other vineyards in the area. I've always wanted to have a sort of "little Burgundy" where we would have three or four domains and we were making Chardonnay and Pinot noir from each one of these spots.

We have the Meyley Vineyard, over on the Empire Grade, for Chardonnay. It's very close to the McHenry Vineyard. We designate it Santa Cruz Mountains and indicate the vineyard on the label. We first got those grapes in 1989.

In 1990 we started making Chardonnay from the Split Rail Vineyard of Ron Thomason. That's off Freedom Boulevard, near Corallitos. It's a very young vineyard.

CS: That must be near the new Bargetto vineyard.

DB: That wine will also be in its own bottle, with a vineyard designation.

CS: So you'll have three Santa Cruz Mountain Chardonnays, including the estate.

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<sup>30</sup> The Cabernet Pfeffer is a true mystery grape. It was developed from a seedling by William Pfeffer, the noted Cupertino grape breeder, and was planted in San Benito County by Frederic Bioletti of the University of California around 1907. It is not a hybrid, but a seedling from a variety whose name Pfeffer himself did not know. Widely planted in the Santa Clara Valley before Prohibition, it disappeared here, mostly as the result of phylloxera. Thus, the surviving vines are near Hollister in an area whose soils so far have not been infected by phylloxera.

DB: The only Santa Cruz Mountain Pinot noir is our estate. We've bought Pinot noir from San Luis Obispo, Mendocino, and from Sonoma, and we are starting to zero in on the Russian River area there, for our Vintner's Select. We get grapes from the Warnecke Vineyard there, and other places as well. We are getting a lot of interest in our Pinot noir these days. In fact, last month we sold more Pinot noir than Chardonnay.

CS: You've had a lot of good press from those two wins for the Pinot noir at the Vintners Club. The tasting on December 17 was your 1990 Estate Reserve. It really was an overwhelming win. Your wine beat the second place from Santa Barbara County by 39% in tasting points. Normally, a winner will win by less than 20%. To give you an idea, the second place wine was closer to wine number nine than it was to yours in first place.

DB: We also hope that a neighbor is going to plant a good sized vineyard in the Zayante area. And we are also getting a very small amount from a little vineyard down off Jarvis Road.

CS: Is that near Ken Burnap's place?<sup>31</sup>

DB: Very close. A new vineyard.

CS: How about the possibility of Cabernet sources around here.

DB: They haven't paid off too well, at least the vineyards on the ocean side. This is Pinot noir land. Cabernet Sauvignon really doesn't belong over here.

That 1978 we had the other night in that 1978 tasting tells the tale. I rated it 9th and the group rated it last. And yet I've always viewed it as one of our better Cabernets. But I thought it had some greenness. That was our last estate Cabernet and I'm glad we pulled that vineyard out.<sup>32</sup>

CS: I gave it a good score, but I liked all but one of the wines. I liked that little greenness. I think I gave it an 85. I wonder if we are going to live to see a lot of those 1978s come around.

DB: Now we buy Cabernet in other areas. We are buying it from the foothills of the Santa Cruz Mountains. It's the Soma Vineyard, near the Hecker Pass Road. And we got a small amount from the Wiederman vineyard which is right next to it. They aren't far from the old Bonesio Winery on the Watsonville Road.<sup>33</sup>

CS: Keith left in 1991, so you have had the 1991 and 1992 vintages yourself. Any changes?

DB: We made our first Zinfandel in the last ten years. And a Petite Syrah. They're from the Paso Robles area. We're going to continue these in our Vintner's Select program.

CS: Any additions in the whites?

DB: We added a San Ysidro Chardonnay in 1991.<sup>34</sup>

CS: Has total production gone up, then?

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<sup>31</sup> Santa Cruz Mountain Vineyard (BW 4697).

<sup>32</sup> Reference here is to a 1978 California Cabernet Sauvignon tasting held by the Vino Gatos, a Los Gatos tasting group in which both Dr. Bruce and I are members.

<sup>33</sup> Today the Kirigin Winery (BW 2908).

<sup>34</sup> The San Ysidro Vineyard is south of Gilroy with a fairly cool climate ideal for Chardonnay grapes.

DB: No, we're still in the 25,000-30,000 case range.

CS: Do you see any advance from that point.

DB: No, not really. If anything perhaps dropping back some. Especially if we can get more grapes from the Santa Cruz Mountains and produce higher quality wines.

CS: Well, that fits with what the "experts" say is the future. Drink less but drink better.

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The Wines of David Bruce Winery, 1960-1982

Year	Variety	Appellation	Source	Label/Style
1960	Chardonnay	Santa Cruz Mountains	Schermerhorn/Vine Hill	Home
1960	Zinfandel	Santa Cruz Mountains	J. Locatelli	Home
1961	Zinfandel	Santa Cruz Mountains	J. Locatelli	"Jug"
1961	Cabernet Sauvignon	Santa Cruz Mountains	Montebello- Ridge	not commercial
1963	Pinot blanc	Santa Cruz Mountains	Novitiate	
1964	Chardonnay	Santa Cruz Mountains	Schermerhorn/Vine Hill	
1964/1968	Cabernet Sauvignon	Santa Cruz Mountains	Novitiate and DB Estate	
1964	Zinfandel	Santa Cruz Mountains	J. Locatelli	
1965	Zinfandel	Santa Cruz Mountains	J. Locatelli	
1966	Zinfandel	Santa Cruz Mountains	J. Locatelli	
1967	Pinot noir	Santa Cruz Mountains	Estate	
1967	Zinfandel	Santa Cruz Mountains	J. Locatelli	
1968	Chardonnay	Santa Cruz Mountains	Estate	
1968	Pinot noir	Santa Cruz Mountains	Estate	
1968	Zinfandel	( )	( )	
1969	Grenache	Hecker Pass	Mary Carter	
1969	Chardonnay	Santa Cruz Mountains	Estate	
1969	Zinfandel	Hecker Pass	Mary Carter	
1970	Chardonnay	Santa Cruz Mountains	Estate	
1970	Grenache	Hecker Pass	Mary Carter	
1970	Carignan	Hecker Pass	Mary Carter	
1970	Zinfandel	Hecker Pass	Mary Carter	
1970	Zinfandel	Hecker Pass	Mary Carter	
1970	Petite Syrah	Hecker Pass	Mary Carter	
1970	Grenache	Hecker Pass	Mary Carter	
				Dry
				Sweet

1971	Black Muscat	Hecker Pass	Mary Carter	"White"
1971	Chardonnay	Santa Cruz Mountains	Estate	
1971	Petite Syrah	Hecker Pass	Mary Carter	"White"
1971	Zinfandel	Hecker Pass	Mary Carter	Dry
1971	Zinfandel	Hecker Pass	Mary Carter	Late Harvest
1971	Zinfandel	Hecker Pass	Mary Carter	Late Harvest Essence
1971	Zinfandel	Hecker Pass	Mary Carter	Lots 1 and 2
1971	Grenache	Hecker Pass	Mary Carter	
1971	Pinot noir	Santa Cruz Mountains	Estate	
1969/1971	Cabernet Sauvignon	Santa Cruz Mountains	Estate	
1972	Cabernet Sauvignon	Santa Cruz Mountains	Estate	
1972	Chardonnay	Santa Cruz Mountains	Estate	
1972	Pinot noir	Santa Cruz Mountains	Estate	
1972	Zinfandel	Amador	( )	
1973	Cabernet Sauvignon	Santa Cruz Mountains	Estate	California
1973	Chardonnay	Santa Cruz Mountains	Estate	
1973	Chardonnay	Santa Cruz Mountains	Estate	Late Harvest
1973	White Riesling	Santa Cruz Mountains	Estate	
1973	Pinot noir	Santa Cruz Mountains	Estate	Lots 1 and 2
1973	Zinfandel	Lodi	( )	
1974	Cabernet Sauvignon	Santa Cruz Mountains	Estate	California
1974	Chardonnay	Santa Cruz Mountains	Estate	
1974	Pinot noir	Santa Cruz Mountains	Estate	
1974	Chardonnay	Santa Cruz Mountains	Estate	Lots 1 and 2
1974	White Riesling	Santa Cruz Mountains	Estate	
1974	Zinfandel	Hecker Pass	( )	
1974	Zinfandel	( )	Cataldo	
1974	Zinfandel	Lodi	( )	
1974	Zinfandel	Lodi	( )	
1974	Zinfandel	Lodi	School Vineyard	Essence
1974	Zinfandel	Lodi	( )	
1975	Cabernet Sauvignon	Alexander Valley	( )	California
1975	Cabernet Sauvignon	Santa Barbara	Zaca Mesa	
1975	Cabernet Sauvignon	San Luis Obispo	Chamisal	
1975	Cabernet Sauvignon	Santa Cruz Mountains	Estate	"Home"



	Chardonnay	Santa Barbara-Santa Cruz Mountains	Los Alamos and Estate	Blend
1975	Chardonnay	Santa Barbara-Santa Cruz Mountains	Los Alamos and Estate	
1975	Chardonnay	Santa Cruz Mountains	Estate	
1975	Chardonnay	Santa Barbara	Los Alamos	
1975	Pinot noir	Santa Cruz Mountains	Estate	
1975	White Riesling	Santa Cruz Mountains	Estate	
1975	Zinfandel	San Luis Obispo	Templeton	
1976	Cabernet Sauvignon	Monterey	Meador	
1976	Cabernet Sauvignon	Santa Barbara	Zaca Mesa	
1976	Cabernet Sauvignon	San Luis Obispo	San Miguel	
1976	Cabernet Sauvignon	Santa Cruz Mountains	Estate	
1976	Chardonnay	Monterey	( )	
1976	Chardonnay	Santa Cruz Mountains	Estate	Home
1976	Petite Syrah	San Luis Obispo	San Miguel	
1976	Pinot noir	( )	Carter	"Blanc"
1971/72/76	Pinot noir	Santa Cruz Mountains	Estate	
1976	White Riesling	Santa Cruz Mountains	Estate	
1976	Zinfandel	San Luis Obispo	Templeton	
1976	Zinfandel	San Luis Obispo	Morgan Hill	
1976	Zinfandel	Santa Clara Valley	( )	
1976	Zinfandel	Monterey	Burriss	
1976	Zinfandel	Lodi		
1977	"Lodi"			
1977	Cabernet Sauvignon	San Luis Obispo	San Miguel	
1977	Cabernet Sauvignon	Alexander Valley	( )	
1977	Chardonnay	San Luis Obispo	Edna Valley	
1977	Chardonnay	San Luis Obispo	Nivens	
1977	Chardonnay	Monterey	( )	
1977	Chardonnay	Santa Cruz Mountains	Estate	
1977	White Riesling	Santa Cruz Mountains	Nivens	
1977	Zinfandel	San Luis Obispo	Estate	
1977	Pinot noir	Santa Cruz Mountains	Zaca Mesa	
1977	Pinot noir	Santa Barbara	D. Meador	
1977	Pinot noir	Monterey	Carter	"White"
1977	Pinot noir	( )		
1977	Petite Syrah	San Luis Obispo	San Miguel	
1977	Sauvignon blanc	Monterey	D. Meador	
1977	Zinfandel	Santa Clara Valley	Moniz	
1977	Gewürztraminer	Monterey	D. Meador	

1978	Cabernet Sauvignon	Santa Cruz Mountains	Estate	
1978	Cabernet Sauvignon	San Luis Obispo	San Miguel	
1978	Chardonnay	Santa Cruz Mountains	Estate	
1978	Chardonnay	San Luis Obispo	Edna Valley	
1978	Gewürztraminer	San Luis Obispo	Nivens	
1978	Petite Syrah	San Luis Obispo	San Miguel	
1978	Pinot noir	San Luis Obispo	Nivens	
1978	Pinot noir	Santa Cruz Mountains	Estate	
1978	White Riesling	Santa Cruz Mountains	Estate	
1978	Zinfandel	Santa Clara Valley	Moniz	Essence
1978	Zinfandel	El Dorado	Dick Bush	
1979	Cabernet Sauvignon	Hecker Pass	Soma	Vintner's Selection
1979	Cabernet Sauvignon	Hecker Pass-San Luis Obispo	Soma-Chamisal	California
1979	Chardonnay	Santa Cruz Mountains	Estate	
1979	Chardonnay	San Luis Obispo	Edna Valley	Lots 1 and 2
1979	Gewürztraminer	Mendocino	A. Beckstoffer	
1979	Petite Syrah	San Luis Obispo	San Miguel	
1979	Pinot noir	Santa Cruz Mountains	Estate	
1979	White Riesling	Santa Cruz Mountains	Estate	
1979	Zinfandel	El Dorado	Dick Bush	
1979	Zinfandel	Santa Clara Valley	Moniz	
1980	Cabernet Sauvignon	Santa Cruz Mountains-Hecker Pass	Estate-Soma	Vintner's Selection
1980	Chardonnay	Santa Cruz Mountains	Estate	
1980	Chardonnay	( )	Wasson	California
1980	Pinot noir	Santa Cruz Mountains	Estate	
1980	Sauvignon blanc	Santa Barbara	( )	
1980	White Riesling	Santa Cruz Mountains	Estate	
1980	Zinfandel	Amador	Frank Alviso	
1980	Gewürztraminer	Mendocino	A. Beckstoffer	
1981	Cabernet Sauvignon	Santa Cruz Mountains-Hecker Pass	Estate-Soma	Vintner's Selection
1981	Chardonnay	Central Coast	( )	California
1981	Chardonnay	Santa Cruz Mountains	Estate	
1981	Chardonnay	Alexander Valley	Wasson	"Wasson"
1981	Pinot noir	Santa Cruz Mountains	Estate	
1981	Zinfandel	Mendocino	J. Scharfenberger	

1982	Cabernet Sauvignon	Hecker Pass-Alexander Valley	Soma-Wasson	Vintner's Selection
1982	Chardonnay	Alexander Valley	Wasson	California
1982	Chardonnay	Santa Cruz Mountains	Estate	
1982	Pinot noir	Santa Cruz Mountains	Estate	

**David Bruce Wines, Vintages 1966-1974**

**Wines of Vintage**    1966    1967    1968    1969    1970    1971    1972    1973    1974

**Year**

**Inventory in gallons**

<b>1970</b>	263	1347	1832	2101	6677*				
<b>1971</b>	187	636	1690	2008	4493	9822*			
<b>1972</b>	39	26	698	1156	4115	9154	6783*		
<b>1973</b>	2	26	135	398	3102	8404	6542	10,901*	
<b>1974</b>	2	0	36	154	1644	7258	5388	9345	11,970*

\* = vintage total

