

## Santa Cruz Mountain Vineyard

The little winery and the vines planted at Santa Cruz Mountain Vineyard rest on land that has been devoted to viticulture for about 130 years. Located just off Jarvis Road to the west of Vine Hill, the thirteen acres of Pinot noir here are part of the original Jarvis wine operation which pioneered commercial winegrowing in Santa Cruz County in the 1860s.<sup>1</sup> The owner of the modern wine operation here (BW 4697) is *Ken D. Burnap (KB)*, who bought the land in 1974. He received his bond and made his first wine here in 1975.

Burnap was born in 1931 in Emporia, Kansas, his family settling there in the 1890s. As a young man he moved around a lot and served for four years in the Air Force during the Korean Conflict. Later he went to the University of Southern California, afterwards settling into the Southern California construction industry. In 1972 he and a partner opened the now historic Hobbitt Restaurant in Orange. To pursue his interest in winegrowing he was forced to sell his interest in the restaurant. Since 1975 Burnap has produced a series of critically acclaimed vintages and has been a consistent spokesman for the maintenance of high quality in California wine and for the unique winegrowing environment of the Santa Cruz Mountains.

I interviewed him in the large common room on the second floor of his winery, surrounded by the winegrowing mementos of two decades.

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October 12, 1993

CS: Tell me about your passion for good food and wine. This obviously predates your getting into the winegrowing business.

KB: It begins in San Antonio, Texas, very early in my life; I was around nineteen. I knew nothing about wine then and very little about food except fried potatoes and fried steak. There was this girl then who I was passionately in love with and I finally talked her into going out on a date and I took her to the fanciest restaurant in San Antonio; I really wanted to impress her. I was trying to be a Cary Grant type guy, which I wasn't. I tried to order a bottle of French wine and I really butchered it. I don't remember what it was, but it might have been something like "Chateau Lunch Bags." The waiter, who was bored by this teenager, and was probably a graduate of the Chicago School of Intimidation, did a real number on me and really embarrassed me over my lack of wine knowledge. I was devastated.

Within a matter of a couple of days thereafter I went to the library and got every book I could find on wine. It was my intention to become an expert on wine and to go back to that restaurant and embarrass that waiter. But in reading about the wine I soon forgot about the waiter and the girl and I became absolutely fascinated by this incredible food product. Back in those days just about all the wine books were written by those English writers, with that great and flowery prose.

CS: Did you actually start drinking wine then?

KB: Yes, and I went through the standard evolution of consumption. I started out with the cheap German sweet white wines. They'd be in the bins by the door of the liquor store.

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<sup>1</sup> See my *Like Modern Edens*, 34-35, 67-68 and Michael Holland's *Late Harvest*, 4-6.

CS: I did the same thing in the fifties-- Liebfraumilch, Niersteiner Domtal. . . .

KB: Right. And back then you could get them for, like 49 cents. My monthly pay check then was about \$84 a month and you could get good French claret for about \$1.50. So I went through several years of that and made a transition into rosés, like the Portuguese Mateus, then French Tavel. I switched to reds at first because from all the books I was reading I decided that a true connoisseur liked red wine. I didn't like it so much at the time, but I thought I had to make myself like it.

CS: I know you're a Burgundy fanatic now. Is that the direction you went?

KB: No, I started out with clarets. That was the wine for most of those writers I was reading. But I had decided by the time I was thirty that the greatest achievement in wine was a well-aged red Bordeaux. My cellar was full of fourth and fifth growth wines, and every now and then, when I could afford it, I would buy some Ch. Latour. I tried the other first growths, but I needed something with a lot of power. I couldn't really appreciate Lafite yet. Not long ago I opened a bottle of Latour I bought in the early fifties and it still had the price tag on it-- \$1.45. Texas in those days was called a "dump state." I didn't learn this until later. There would be these really good wines that would show up in San Antonio at exceptionally cheap prices. What happened these wines with great reputations would come in to the East Coast, but when they didn't sell out they had to find some place to dump them where the word wouldn't get back to the guy who had paid a lot more money for them in New York.

In my early thirties I began drinking a few cheap Burgundies. Now to me clarets have this great promise in the nose, but I like rich food, like a rack of lamb or prime rib, and for me the Bordeaux didn't quite cleanse the palate as I was eating. They became part of the overload. I discovered that each sip of a good Burgundy made me want the next bite of lamb.

CS: Don't get me wrong, I do know that this happens to some people.

How did your growing love of wine and food lead to starting up a restaurant?

KB: My best buddy back in those days was a fellow by the name of Howard Philippi. His passion was food. He was a chef. He would give these wonderful dinner parties at his house where everything was perfect. When he'd serve escargots, he'd collect snails in his yard two weeks prior to the party and they would live on corn meal the whole time. My responsibility was to pick the wines. We really got into this, as did our wives.

We had a friend in the restaurant business and we went out to a lot of restaurants with him. The six of us had quite a time. But as two guys will do, Howard and I, after we'd had several glasses of wine, would tell Ron Stag what was wrong with his restaurant. He had a steak house, what we called in the style of Chuck's of Hawaii. (That place started the steak house rage in those years. There would be a show broiler out in the middle of the restaurant and a salad bar. It was a popular and successful formula.) Finally he'd say to us that "if you guys know so much why don't you start your own restaurant?" And we talked about doing that, where everything was made from scratch from the best ingredients. I think this predates Alice Waters at Chez Panisse in Berkeley.<sup>2</sup> And there would have to be a wonderful selection of wines. At that time in Southern California the restaurant business wasn't much.

CS: Right. It was almost impossible to eat well there then.

KB: We decided that people had sacrificed quality for convenience for so many years that there had to be a group of people willing to pay for quality. So we decided to do a restaurant that would have the most fabulous selection of wines anywhere in Southern California. And all the food would be made from scratch. When we made consommé Madrilène it started as a crate of tomatoes in the produce

<sup>2</sup> Chez Panisse opened in August 1971.

market in Los Angeles at three o'clock in the morning. We did this out of a love for food and I wanted to show people what wine could be at a reasonable price. The food concept was *prix fixe*.

We looked for a special building. I had to have a complete cellar below for my wines. And we wanted people to feel that they had come to our home for dinner. We wound up with a pseudo-Spanish style building that had been built in the twenties, by a contractor for himself. It was perhaps the most solidly built building I had ever seen. We remodeled it; I was in the construction business at the time. We worked on it for about six or seven months and opened it with a list of about 200 still wines and twenty Champagnes. And there were about thirty-five ports and sherries.

CS: I want to stop here for a second. There has to be some more story here. The fact that I was able to walk in there and buy a bottle of 1968 Woodside La Questa Cabernet Sauvignon, from the smallest winery in California, tells me that you were out hustling around looking for premium California wines.

KB: That is absolutely correct. I have always been a strong advocate of the public library. All my life I have been a heavy reader, and I would research everything I got involved with. So I had decided to find out about California wine. And up to then there weren't a whole lot of top California wines. We're talking late sixties and early seventies now. I discovered that there were a few very small producers and writers were saying that they were making excellent wines.

CS: Did you read John Melville?

KB: Yes. And one of the people I discovered through these books, in addition to people like Joe Heitz, was Bob Mullen, and Polly, at Woodside Vineyards. I was fascinated by the fact that they had the smallest bonded winery in the United States. And then I'd heard that they made a fine Cabernet Sauvignon from historic vines right there in Woodside.<sup>3</sup> I called him and told him what we were trying to do, that we were trying to do in the restaurant business what he was doing in the wine business. We were going after quality only. He was very gracious. I don't think they had a single wholesale account, except perhaps the Roberts store there in Woodside.

Later Howard and I were on a trip to Northern California looking for wines from small producers-- we would spend weeks doing this.

CS: It was fun back then. You hardly ever saw anyone else and the wine people just loved to talk to anyone who actually knew something about wine. I recall spending the better part of an afternoon with Joe Heitz; he didn't know who I was. We just talked.

KB: At that time there were sixteen wineries in Napa Valley. I would know the wife's name, the kids' names, the dog's. I'll never forget the first time I went up to Joe Heitz's place. By then he had already received quite a bit of publicity. His gate was locked and he was yelling at me from the other side.

CS: This was the winery up on Taplin Road.

KB: Yes. I was trying to tell him that we were trying to do with food what he wanted to do with his wines. We were going to have the finest food in Orange County and if he didn't want to talk to me he could go to hell.

At that moment he changed his attitude. And he asked me in. He is a wonderful man, but I'm sure he was just fed up with people coming up there to the winery when it wasn't open to the public. He let us have his wines for the restaurant, which was almost impossible in those days.

CS: Did you buy from any other Santa Cruz Mountain wineries?

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<sup>3</sup> The E. H. Rixford vines. See Woodside interviews.

KB: Martin Ray. Ridge. David Bruce. I had read about this incredible 1969 Chardonnay from David.

CS: Right, at \$22 per bottle. That was almost \$90 in today's money. My wife gave me three bottles of that. I thought she'd lost her mind. I still have one bottle.

KB: Howard had given me carte blanche to buy wine. He loved wine, but he had a more responsible business head than I had. That was the one time he hissed at me, when I bought a case of that Chardonnay for the restaurant.

I also bought wine from Dan Wheeler, just down the road here. Can you imagine a restaurant in Orange County with a Dan Wheeler wine with its funky little ribbon wrapped around the top. And we had Martin Ray Cabernet Sauvignons in those Champagne bottles.

These people were impressed that anyone with a restaurant would go to the trouble to search them out. Nichelini was certainly like that. Just to find Dan Wheeler was a task.

CS: Every time I go there I have to check my directions.

KB: The wonderful thing was that those people, perhaps with one or two exceptions, were doing what they were doing because of a passion for quality.

CS: That's certainly true of everyone in the Santa Cruz Mountains. They all had something else going and they did the wine for love. People don't believe that places like Ridge and Bruce started the way they did.

Back then you didn't see people going in with their established fortunes and creating a winery life style. That was very rare. But today you hear some of these people talk and they describe their enterprise as if they had done and had gone through what the pioneers of the sixties and the early seventies had done. There was only one of those people down here then and that was Chaffee Hall. But he got his hands dirty too. He really liked to swing back and forth between being a farmer and all the other things he was.

KB: I was reading an article just the other day about the Landmark Winery in Sonoma.<sup>4</sup>

CS: Yes, the John Deere fortune. Give me \$20,000,000 and I too shall do some wonderful things. I've met her, and she is a very nice lady. But you never hear people like that say, "Well, I inherited \$20,000,000, and that's made it possible for me to do this and that."

KB: But back then you didn't see that among the new wine people. I remember Dan Wheeler flying up there to Palo Alto, commuting from his vineyard here, on that air strip he hacked out of the forest, partly on his land and partly on mine. I recall John Kenworthy-- he eventually started his own winery in Amador County--<sup>5</sup> was working for the Federal Aviation Administration back then. He is the straightest straight-shooter in the world. I took him down to Dan's place one time and we were sitting out on his deck. Dan asked John, when he found out John was with the FAA, if he knew some way he could get this wooden propeller he had been carving certified for a plane he was going to rebuild. John says he'd like to see the plane and Dan says, "It's right up there." Dan pointed up to the fuselage sitting up in this huge redwood.

CS: He says it's still up there.<sup>6</sup>

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<sup>4</sup> *San Jose Mercury*, 10/9/93.

<sup>5</sup> BW 4900, 1979.

<sup>6</sup> See Wheeler interviews.

KB: It seems to me that this whole winegrowing thing was so much more fun back then. I'm sure it was due to the number of crazy people who were into it for the passion and idealism.

CS: How did you get into the idea of actually owning vineyard land and becoming a winegrower?

KB: My passion at this point was Burgundy, mostly for red, but also white. And I became fascinated by how California Pinot noirs were so different from those of Burgundy. This was in the late sixties, and most of the California Pinot noir back then was absolute garbage. This was probably due to the fact that so many of the grapes were grown in too warm a climate.

CS: And picked too ripe.

KB: And made as if they were Cabernets of Zinfandels. So I started reading on the growing conditions and vinification practices in Burgundy. The French, of course, said it was the soil, but I figured it had to be the others too. Thanks to the stacks at UC Davis I was able to get my hands on a tremendous amount of material. (In the process I found a hand-written manuscript by Martin Ray on Champagne making, with all his little additions and comments.) This research also involved my going to Burgundy.

So from all this I came up with a set of criteria for a vineyard site for Pinot noir, based on the growing conditions of my favorite Burgundies. I think there were about thirteen items on the list. Many of the items overlapped on all those vineyards, but some of the soil conditions did not. One could have clay, another limestone. But you really couldn't tell what was most important from this. Now I thought I knew what it would take to produce great Pinot noir, and I started looking in California for vineyard sites that would match this set of conditions. At this point I had no interest in growing grapes or making wine. I was a connoisseur advocate; I was a consumer. It was pure curiosity. At least that's what I thought. I spent about three years doing this and in going around California and talking to people who grew grapes and made wine. I would tell them what was wrong with their vineyard site. Again, as had been the case with the restaurant business, some of these guys would suggest that, if I knew so much about making Pinot noir, why didn't I do it myself.

One of those, who I really came to love, was David Bruce. I loved what he was doing. I thought his 1968 Zinfandel was the best red wine I'd ever tasted from California. Those grapes, incidentally, came off this vineyard.<sup>7</sup> One night at David's house, after having far too much to drink, he asked me how I was coming on my search for the perfect Pinot noir vineyard site in California. I told him I had settled on an area in the Russian River region. It was the closest I had found, even though it wasn't exactly right. So he told me that he had a vineyard site that he was probably going to have to sell. And he wondered if I'd like to take a look at it. That was this place.

CS: It seems to me that you were thinking about buying something, back in your mind.

KB: They assumed I was looking for a place to buy, but I really wasn't, then. All I wanted to do was just find the place, and I wanted to be able to tell people that I knew where the perfect place was.

So, I finally found the place. I dug some holes and took some soil samples. I went back home and got weather and rainfall records for this area back into the last century. And after I had gone through the entire evaluation process, sure enough, it was the perfect spot.

CS: This is what would be classified a region 1 in the UC Davis classification system?

KB: Yes, a coolish region 1. But above the fog line, most of the time. Not always. The summation

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<sup>7</sup> See David Bruce interviews of the history of the Joe Locatelli vineyard.

averaged 2200-2225.<sup>8</sup> There is also a good exposure, the vineyard falling off to the south and west. It is on a severe slope that has nothing higher in back of it to stop or stall air. This means no frost problems. The rainfall was perfect. The poor soil was perfect. I intended to dry farm and there was plenty of water.

CS: Is the soil pretty friable?

KB: Yes. It's fractured sandstone in the Hugo series.<sup>9</sup> At first I was disappointed that there was no limestone in the area. But there is a lot of it in the Santa Cruz Mountains. That was one of the first industries here. But eventually I found some prehistoric marine shell deposits here. So I had a lot of lime; it just wasn't limestone. So I knew this was the perfect spot.

CS: And now you're thinking about doing it.

KB: No. Not really. But I stopped at a liquor store in Santa Cruz and I bought a bottle of Veuve Cliquot Champagne, and some plastic cups. And I came up here to say goodbye to the vineyard. It was a Sunday morning and I was going to drive back to Southern California that afternoon. I sat down there and was drinking a toast to this perfect spot, and it was so beautiful, and I thought, David says he has to sell this place. I've done all this work, and if I really believe in my research then I should prove the point. It all came on me in a matter of maybe fifteen minutes. I decided to buy the place, grow grapes, and make wine. It occurred to me that subconsciously that is what I wanted to do all along. But up to then I had never admitted it to myself. As far as I am consciously aware, I made that decision up there on a sunny Sunday morning, sitting up there for fifteen minutes.

CS: That's similar to this wine history thing I've been on for the last 25 years. For years it was nothing more than a hobby; I just wanted to know more and collect information for that purpose. Then, I guess in 1976, Dave Bennion said to me, "Do something with all this." So I agreed and did the Zinfandel research, much of which I had already done and didn't realize it. And here I am. My tennis partner today, I coached with him from 1966 to 1980, says he always knew. Otherwise what was I spending all that time in those old newspapers. But I never consciously ever saw scores of articles and books in the future. I think it may have been the same kind of thing.

But, were you surprised that you came to that conclusion?

KB: Yes, I was. I went home and told my wife, and she was surprised too. She was incredibly nurturing through all my strange meanderings through the business world. She always backed me up. She thought that no matter what I did, it would turn out all right. This called for a complete change in my life. And it was a very high risk. We had a very nice life style in Southern California. I was still in construction and the restaurant was making money.

CS: So what is this thing that you were going to buy?

## The Vineyard

KB: I found a vineyard, very young, about three years old, all Pinot noir on its own roots, the Wente clone, which I thought was authentic. There were thirteen acres. I did find some old grapestakes on a little piece of land I later planted. They might have gone back before 1916 when this place was replanted. There was also this old shack where Locatelli lived. He must have had a bad stomach because I found a huge mound of Philip's milk of magnesia bottles back there. There were hundreds of

<sup>8</sup> For a complete discussion of this system of climate classification for viticulture see A. J. Winkler et al. *General Viticulture* (Berkeley, 1974): 61-71. Professor Winkler specifically evaluated the heat summation for nearby Wrights Station at 2220. Bonny Doon had 2140 and Ben Lomond 2390. By comparison Napa's St. Helena had 3170, Santa Rosa 2950.

<sup>9</sup> The Hugo series is common in the Napa Valley in the western foothills south of Yountville.

them.

In the winter 1969 and spring 1970 David had pulled the Zinfandel vines here that were planted in 1916. These were the vines that first made him famous. So he really believed in this spot for Pinot noir. And then he needed money. You probably know what he was going through. If he didn't raise cash he would lose his winery due to the divorce. So it was very fortunate for me and very sad for him. We reached an agreement on price and I bought the property. He has only been up here one time to visit since then. It was truly moving. It was after I had gotten some good publicity for the 1975 Pinot noir. He came up and we tasted the wine and we went up to the ridge and looked over the vineyard, and he had tears in his eyes. He said, "I always knew this would be a great place to grow Pinot."

At that time David told me about Joe Swan, who was doing something like what I was doing. He said I had to meet him. So I went up to Santa Rosa and called him and told him I was a friend of David's so he invited me over. Joe and I immediately hit it off. He had a tremendous influence on my philosophy of making wine.

CS: They broke the mold after that man was born. And he was like David; he made all these great Zinfandels and all the time he had his eye on the goal of great Pinot noir. Excelsior!

KB: Some of my greatest time was spent traveling through Burgundy with Joe. But I guess we should get back to this vineyard.

CS: Had there been anything here other than Zinfandel?

KB: I don't think so. This vineyard here was originally established in 1863 by John Jarvis. It's my sense that John Jarvis was really a farmer, wanted to grow grapes and make wine, and his brother, George, was really more of a real estate developer and promoter. Between the two of them they cleared about 1,000 acres of this area. They clear cut it and left one big redwood tree, the tallest in the county. There were several vineyards in the area. I'm not sure what was planted here in 1863. I did find a record in Sacramento on the grapes produced in the area on what land, numbers of acres, etc.<sup>10</sup>

In the late seventies a young lady brought up her grandfather. He had helped to replant this vineyard. I talked to him on three occasions and he gave me three different dates, 1914, 1916 and 1917.

CS: Those are good dates for this area because the phylloxera had swept through here late. There was a lot of planting here before the war.

KB: He told me that it was all planted to Zinfandel. And those Zinfandel grapes were still here when David Bruce brought the property.

CS: I wonder when the Locatellis bought it.

KB: They had it in the late thirties into the fifties. They sold it to some other people, but I don't recall the name. I do know that the place was continuously farmed.

When I first saw the place these Pinot noir vines were about three years old and had not yet had their first crop. David really couldn't get over here and take care of the vineyard the way he wanted to. He had to put a tractor on a flat bed truck and his workers would come over. I found a spot where they would kill a deer and barbecue it. The place was pretty well overrun with weeds. It was all planted, but he just couldn't take care of it.

I now have fourteen acres planted. I put in one more acre. The property is twenty-five acres, but the rest is pretty much straight up and down and is not plantable.

<sup>10</sup> *Directory of the Grape Growers, Wine Makers and Distillers of California*. . . Sacramento, 1891, 149-152 lists John Jarvis's vines as Zinfandel, Riesling, Semillon, Mataro (Mourvèdre), Petite Pinot, Sauvignon blanc, Malvoisie, and Balaret (?), totaling 63 acres, five of which were planted to table grapes.

CS: How do you get up here and get away from the restaurant?

KB: I still had my contracting business and the restaurant, which was very successful. I decided that somehow or other I could do all three things. I was flying up here 104 flights a year, twice a week. I was up here three days a week. I flew so much on PSA that I was invited to the company picnic one year.

So I started working to get the place bonded. I made out all the papers, because it looked as if I was going to have a crop in 1975. That was an incredible hassle. I had an agent in San Jose who told me in July or August that everything was just fine. Then, all of a sudden, in the middle of August I was informed that the California State ABC was in the way. The federal people had told me that all I had to do was to get the ABC license, which is called a winegrower's permit. Suddenly the ABC told me that a winegrower's permit should not be issued to the holder of any other alcoholic beverage license, and, of course, I had a beer and wine license for my restaurant in Orange County. I would have to get rid of it, but it wouldn't be my restaurant if I couldn't sell wine there. And I certainly didn't want to sell my interest in the restaurant. So I hired Nathan Chroman to represent me.<sup>11</sup> He was going to take it to the Supreme Court, if we had to, but I soon ran out of money. And the grapes were getting ripe. So, at the eleventh hour, actually after we had picked the grapes, I sold my interest in the Hobbitt to Howard. And I went with that bill of sale to the ABC and the permit finally came in the mail as the grapes were fermenting. I hadn't done anything illegal, since I actually hadn't produced any wine until I'd taken it out of the fermentation tank. And since I wanted long skin contact time in true Burgundian fashion. . . .

CS: You did really sell it; it wasn't an arrangement.

KB: It actually was an arrangement until 1977. At that point I realized I that I could not do what I was trying to do. I actually had what appeared to be later a sort of a nervous breakdown. I really had spread myself too thin. As it turned out my having to sell the restaurant was the best thing that could have happened to me. At that point I still had my contracting business, and I sold my interest in that in the spring of 1977.

CS: So, is this new winery the result.

### The New Winery

KB: Yes. I took that money and built this building. Until then I had been making wine in that concrete block building down below, which we now use for storing cases of wine.

CS: Let's go back to the first vintage. Did you take over the vineyard for the 1975 season?

KB: Yes.

CS: How did you prepare for that? Did you prune the vines that year?

KB: Yes. And somewhere I have a marvelous picture of me getting ready to prune the first vine. I have pruning shears in my right hand and Winkler's book in my left.

I have a lot of friends who are wine enthusiasts, and they were and interested in what I was doing. They came up and helped me.

CS: Were these all Southern California people?

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<sup>11</sup> In addition to his legal work, Chroman also gave classes in wine appreciation at UCLA and wrote a wine column for the *Los Angeles Times*.



KB: Mostly, but one was the sales manager for the Robert Mondavi Winery. And there were several others from up here. And there was Jim Prager, of Prager Wine Works today in Napa County. Then he was an insurance salesman in Orange County.

I think he had only one account then, but it was Disneyland.

We had great times then. We would work in the vineyard all day. Then we'd wash out the sink and make fettucine in the sink and we'd barbecue steaks. The first year I bought the property, in the spring of 1975 I built that other building down there. And we had water from a mutual water company up here.

CS: So tell me about the vintage. I suspect you were fairly nervous about when to pick Pinot noir.

KB: I was very nervous, and I was here only three days per week. And I had to make a decision about when I was going to take two weeks off to make wine. And I had to make that decision a month before the fact. In August I made my projections, based on how the grapes would be ripening, but it was a real crap shoot. I wanted to pick the grapes at 25° Balling. I wanted to get the maximum intensity, long skin contact, high sugars, high extract. There would be constant punching of the cap. We had sensors in the tank to monitor the temperature. One of the things I was firm about was that we were going to ferment on the wild yeast. I was not going to use any SO<sub>2</sub>.

CS: You don't get this from Winkler or Amerine.

KB: No, this is in direct contrast to what they would be saying.

CS: It sounds like Martin Ray.

KB: And it's really Burgundian. I'm talking then to winemakers in Burgundy who don't really know what the word yeast means. They know nothing about adding cultured yeast to the fermentation. And it's about then that I am really moving away from the Bordeaux attitude. To them the Burgundy operations were backyard grape gardens. But they were the people who I was identifying with.

CS: So, the projection on the vintage worked out pretty well. When did you bring the grapes in?

KB: On September 27. We had all volunteer pickers. There were about ten people. And it took us two and a half days to pick four tons of grapes.

CS: So you got about a third of a ton per acre. Was this the fourth leaf?

KB: The fifth, on own roots and without irrigation.

CS: Did you make any other wine?

KB: No. At that moment I had total disdain for any other variety.

CS: What kind of equipment did you bring onto the property to get the job done?

KB: I purchased from Joe Swan a horizontal basket press. And from the Complete Wine Shop in St. Helena, Bob Ellsworth, a Sipi crusher-stemmer. And I had a press, which I also got from Joe. And I also bought from Joe a Sipi two inch piston must pump. I am in love with it. It is so wonderfully Italian, with a little handle on it, like a wagon handle. And it's on wheels and they have cast-iron flared skirts on them, apple red. Joe was using a lot of hole clusters in his fermentations and he found that he couldn't pump the stems through this pump, so he decided he needed a three inch pump. He sold me a two inch and bought what he thought was a three inch, but when it arrived he discovered

that it was the two inch pump with a three inch fitting on it. I bought stainless steel tanks for fermentation. I looked at these old redwood tanks, and you could see they were full of pockets to fill up with bacteria. They were impossible to clean. From there the wine went into Limousin oak barrels. Later I found out that Limousin was better for making Cognac than wine.

I had a four-door Lincoln Continental Town Car. It was totally forgiving. One time I ran up to Napa Valley, bought four barrels and two cases of wine and that all went into the car. Three barrels went into the trunk. I would drive that thing up and down the rows trying to scare birds, blowing the horn. My neighbors must have thought I was crazy.

Because of the pitch I made to the people who were helping me, we had an absolutely unshakeable belief that we were making the first great Pinot noir ever made in California. For all of us it was a given fact. We may have willed that wine to be so good. But it did get great reviews. And people who wouldn't talk to me a few years before were begging me to carry their wines at the Hobbitt. That helped. Through John Sausen I met the Mondavis; he was their sales manager. I was a frequent participant in their Monday morning evaluation tastings at their winery. And John was taking these stories back to Napa Valley about how this guy Burnap was making this incredible Pinot noir in the Santa Cruz Mountains.

CS: I'm surprised you were so sure it would be so good at the first vintage when it was coming from such young vines.

## Joe Swan

KB: And I also knew that it was going to get better each year. But Jerry Mead, the wine writer, is convinced that I have never made as good a Pinot noir as the first one. And Joe Swan never made as good a wine as his first Pinot noir. June Swan would stick the needle to us when we'd get together, saying that the first Burgundy we ever made was the best and that we'd never do it again.

CS: I think that was true, to a certain extent with his Zinfandels. They were great up through 1975, but I don't think they ever reached those heights again.

KB: Joe changed his philosophy and he went to the lighter wines.

CS: That's true, but you know I have those wines in my cellar and I have never drunk one of them after 1976. He swore to me, "Charles, I promise you that when those wines are fifteen and twenty years old they will be better than the 1973-74-75." But I am going to give a couple of them a try soon. In the early eighties there were two or three years I didn't buy Swan Zinfandel. In blind tastings at the Vintners Club I just didn't think they were up to it. And then I started again in 1985. God knows when I'll try them.

KB: Remember how hard it was to get those wines.

CS: It was a joke. People were on a list waiting to get on the list. His daughter Sandy used to keep them and we would joke about it.

KB: We had some great parties up there. I can remember going down into the cellar and pulling out the bottles and then waking up on one of those little day beds in the big room next to the living room. One Sunday morning I remember being awakened by someone on the front porch dropping by to see if they could buy some wine.

CS: He had stuff down there he didn't even know about. Kermit Lynch supplied him with stuff

that just piled up down there.<sup>12</sup>

KB: I recall buying a case of Zinfandel from Joe, rich and loaded with raspberry flavors. He told me the same thing. "Ken, this wine should not be touched for ten years." I drank the entire case in the first thirty days. Later I was up there for a cassoulet dinner and I asked him for another case. "But you've got a case." And I said, "No, I don't have a case." He was so upset with me. But thanks to June I was able to pry another case out of him.

And there were those Super Bowl parties he'd have up there every year.

CS: Everybody was there. We used to go. I remember one year that Alice Waters (Chez Panisse) won the pool and she didn't even get there until after the game was over.

KB: I'll never forget the first time I met Joe. He decided I was all right since I had said the right things about a Burgundy he liked.

CS: I first met Joe July 4, 1973, at a Fourth of July party at David Bruce's. We became thick as thieves. We rarely talked wine. It was always music. We went to the Opera together Sunday afternoons for years. We still do with June. And we played tennis for years. I never beat him until he was seventy years old.

KB: You know I first met you and Roz because Joe was coming to the area was was staying with you and he wanted me to meet you and he got you guys to invite us over for dinner. And all you guys did all night was listen to obscure pieces of music and guess what it was.

CS: He introduced me to a lot of music I didn't know, particularly piano music. I remember one time I had taped Schumann's Toccata, which is a pretty rare item, and I played it for him, asked if he knew what it was, and he says, "Charles, my mother used to play that for me." I understand she was quite a piano player.

I think we have strayed a bit, but you can't do much better than remember Joe Swan. In the commemorative article I wrote for *Connoisseur's Guide* after his death I said that when he was in a room with group there was a certain presence about him, like George Washington, he was the boss.

We have about three minutes left on the tape. Tell me about the 1975 Pinot noir after it got to the fermenter.

## Vintage 1975

KB: The fruit came in very cold. It was so foggy when we picked that you could lose track of other pickers. You couldn't see more than three vines away. It was a mystical thing that helped know how great a thing we were doing.

I wanted to rely on the wild yeast and this must just sat there in that tank for two days. We're listening to the outside of the tank with stethoscopes. The temperature didn't go anywhere and there was no bubbling at all.

So I decided that my bullheadedness was going to destroy these grapes. On the morning of the third day I left John Kenworthy, who had taken two weeks off his job, and I jumped in that Continental and drove off for Napa. It was the only place you could buy yeast. And as a treat for John I dropped by Louis Martini's and sweet talked them out of a case of Moscato Amabile. I got back about four in the afternoon and came skidding down that dirt road, dust flying, and John is standing there yelling, "It started, it started!"

From that point on we made it as Burgundian as we could. Well, actually we didn't get in and trod the bunches down. But we did do it a few years later. The vinification became a nightmare,

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<sup>12</sup>Lynch is a noted Berkeley wine merchant. For tales of his buying trips to the French wine country, often accompanied by Joe Swan, see his *Adventures on the Wine Route* (New York, 1988).

worrying about the temperature. It rose all the way to 92° F. Then it fell off and went down.

CS: Now we know that's not so bad.

KB: It's perfect now. But then there was concern about stuck fermentations and killing off the yeast. We tasted and tested that poor wine to death. We got about 300 gallons, five barrels. But I had to go out and get some French barrels. I got five, one from Al Baxter in Berkeley<sup>13</sup> and four elsewhere.

CS: We'll get the wine in the barrels next session.

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December 14, 1993 We were joined in this session by the cellar master at Santa Cruz Mountain Vineyard, *Jeff Emery (JE)*.

CS: Let's finish up the 1975 vintage.

KB: It was just under 300 gallons, and we wound up with about 110 cases of finished wine. There were five barrels.

CS: What kind of regime did you want to give this wine?

KB: At the time everyone was making very intense wines. Late harvest wines were all the thing then. I wanted to pick the fruit very ripe, and we did, about 25° Brix. We crushed the fruit and then added back stems, about 50%. We worried that wine to death. We had several sensors in the fermenter to monitor the temperature. We punched it almost continuously. We had it in an open stainless steel fermenter. We started out punching from the side of the tank on a step ladder and that was terrible. So I went down and bought some 2x12 planks to place across the top, so we could walk on them.

We also started out with a redwood puncher on a 2x2 post, and a one foot square piece of redwood on the bottom. That didn't even last the first day. We went down to Bargetto to see what they were using, but they just punched holes in the cap and didn't push them down. So finally I went to town and had a stainless puncher made. Solid as a rock, and I'm still using it. I wanted long skin contact time, about two weeks. We blanketed the tank with CO<sub>2</sub> gas after the tank sank.

CS: So at this early date you actually performed an extended maceration after you'd reached zero Brix.

KB: We didn't press until about five days after the cap had sunk. I had an old horizontal Vaslin press, which I bought from Joe Swan. And I'm still using it. We're doing about 60 tons now and we can get about ten tons through that little press in a full working day. So it takes a long time.

CS: Do you think it's better to use a smaller press?

KB: Yes, because we cannot exert a whole lot of pressure with this one. I suppose that a tank press might do a better job, but we like the way the wines turn out so we keep doing it the same way.

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<sup>13</sup> Later Veedercrest Winery, which lasted until 1982.

We've changed a lot over the years, but the basic equipment we use is still the same. We did everything by gravity for a long time. I didn't even have a pump the first years. And we still do a lot by gravity.

It went straight into barrels, and it wasn't racked until the malo-lactic was complete.

CS: How did you insure that? Prayer or inoculation?

KB: Pinot noir is very susceptible to malo-lactic fermentation.

CS: But being the first year at your facility, you couldn't really be sure, particularly with new barrels.

KB: That's true. But I had this philosophy of not wanting to be unnatural. I didn't want a cultured yeast, either. We just used the wild yeast. We just put it in the barrel and hoped that the natural thing that was supposed to happen would happen.

CS: So, no SO<sub>2</sub> at first.

KB: Right, not until after the malo-lactic was complete. At that time I didn't have the knowledge or the capability to run my own malo-lactic test, so the people down at Bargetto helped me. Dawnine Sample, in the lab there, did it for me.<sup>14</sup> She was a really good friend over the years. The first one I took her, in the late spring, had gone all the way through.

CS: In making these decisions you weren't exactly following Julius Fessler's little guide to winemaking.

KB: I was trying to make wine as closely as I could to the way it was made in Burgundy. Most of the research I had done came from the twenties and thirties, when they didn't have so much science and technology. For them it all just happened, and I decided that was the best way to do it.

CS: Your approach sounds like Martin Ray, somewhat.

KB: I had talked to Martin a lot. I know I got a lot of useful information from him. But the most important things I learned from him was what not to do. He would bottle out of a barrel, if you wanted to buy a case of wine. He'd bottle it while you were standing around watching. And that barrel wasn't topped. It would sit there until he sold the next case. Things like that I learned not to do.

CS: It certainly was common to hear about the bad cases he'd put out right along with the great ones.

KB: I had Amerine's book, *Table Wines*, and I knew what the modern approach was. But I followed the *methode ancienne* of Burgundy. But I did spot things in that method which were dangerous, from my knowledge of Amerine, and then, particularly with such things that might promote oxidation of bacterial spoilage, then I would clean it up.

We evaluated that 1975 to death. We'd sit there almost every week, and smell, and swirl, and sip and spit.

CS: Did the wine come through with a character that related to what you did to it. Sometimes Pinot is pretty ornery.

KB: Yes, it was intense and concentrated. I thought it would be a great wine. That's unusual with Pinot that young; you can't be sure what it's going to do.

<sup>14</sup> Dawnine Sample Dyer is now the winemaker at Domaine Chandon, in the Napa Valley.

CS: And the vines were young.

KB: Yes, they were planted in 1970. This was their first real crop.

CS: How much of the vineyard had been planted then?

KB: About 12 acres. It was almost as big as it would get. Later I put in another acre.

CS: So as we go through the years, the estate wines are pretty much the product of the same vineyard, just that the vines were getting older.

KB: Exactly. This year we'll get some Pinot noir from that other acre, but that will be the first year. It was originally planted to Pinot noir and I got to thinking about what Chardonnay might do there, so I pulled them the following year and put in Chardonnay.

CS: When had you planted it first?

KB: I think in 1976. Then I pulled it out, and this went on continuously. The following year I decided that that was stupid; the Pinot noir was turning out to be very good and I didn't have enough vines, so I pulled the Chardonnay and put in Pinot noir. And I did it one more time. I decided that if I didn't leave the Chardonnay I'd always wonder how it would be up here, so I pulled the Pinot again and put in Chardonnay.

I got about four years of Chardonnay crop and I was not impressed. So a year ago we chip-budded all the Chardonnay to Pinot noir. I am not going anything more to it. I had gotten Chardonnay cuttings from Mt. Eden. Now I have Pinot noir on Chardonnay fruit wood from Mt. Eden.

CS: The whole vineyard was own-root then?

KB: Yes. But we're in the process of changing it over. We have some phylloxera. Ten years ago there was a 20 foot diameter circle, and now it's about 60 foot. It hasn't grown very fast.

CS: So you have a real phylloxera spot. I'm really sick of being shown rundown, unpruned, uncultivated vineyards and being told that this is phylloxera "devastation," when it's really nothing more than perhaps a little phylloxera and a lot of neglect before pulling it up to replant.

KB: It's the real thing. But I couldn't believe it for the first couple of years. I got down and dug big holes and used my magnifying glass and I couldn't see any. Finally, Diane Kenworthy, a UC Davis graduate, got down and with her better and younger eyes identified it for me. We've replaced about 2,000 vines so far.

CS: Well, you're way ahead of the spot.

KB: Yes. There has been other attrition. Gophers are the single biggest problem. And occasionally we'll lose one to a tractor. So we're replacing all these.

CS: How about the scourge of the mountains here, Pierce disease.

KB: So far no evidence. We have the traps out for the sharpshooters and haven't got any yet.

CS: It's terrible over there in the Bonny Doon area. But let's get back to the 1975 vintage.

KB: It stayed in the barrel a little over a year. We fined it with egg white, but it wasn't filtered. We

gave it 18 ppm SO<sub>2</sub> in the spring of 1976 after the malo-lactic was through, and we didn't have to do anything more to it. It was 14.5% alcohol with a very low pH. It was as stable as it could be. You could have disinfected the instruments for brain surgery with it.

CS: How did you bottle it?

KB: I wanted to have French bottles, but at that time I just couldn't find any French glass. So I started to call around to people who used French glass and I found that Chalone had about 100 cases of French dead-leaf Burgundy bottles. I went up to the winery and got them. They were loose in a big crate. I went up with a flat-bed truck with stake sides and a steel bed. I put that crate in the middle of it and rattled all the way home. I didn't have ropes to tie it down. It's a wonder that I got back.

They were just filthy. So I sat down and read Amerine on bottling. We washed all the bottles with a high metabisulphite solution. Then I washed them three times and put distilled water in a few to test them. I let it stand over night and tasted them to be sure.

We got a four-spout gravity bottle filler from the Compleat Winemaker, Bob Ellsworth.

CS: Did you make an *assemblage* or go barrel by barrel.

KB: One barrel at a time.

CS: You must have had interesting bottle variation.

KB: We sure did. I didn't have a pump so to get the gravity feed we put a block and tackle up in the rafters, put ropes around the barrel, and lifted them about eight feet in the air. Then we siphoned the wine down into the filler.

We numbered the barrels. One was French, Limousin, and the other four were American. My volunteer helpers and I could tell, four or five months later, when we'd be sitting around tasting the wines, which barrels they came from. We got so we'd just identify them by barrel number. They were easy then, especially the French.

To this day some people can tell what barrel they're from. But as they have gotten older, the wine is getting on to twenty years old, the difference between them is less pronounced. The French is still my favorite. But the wood influence from the French barrel, which was so obvious, has now faded off so that you don't really get any kind of impression of wood flavor. But there is still a bit of mint and dill flavor in the American barrels.

CS: Had you been aware of the hazards of leaving the wine too long in the new oak? New people to winemaking often err in that direction.

KB: Yes. I was careful about that.

## Selling Wine

CS: How long until you start selling the wine?

KB: I had the hardest time parting with that wine. By this point, about six months after it's in the bottle, I'm getting calls from people. The word is starting to get around.

CS: Did you put the label on it right away?

KB: The first label stayed about the same for several years. I was so idealistic and hard-headed I just wanted to make one wine. I never thought I'd make anything else. So I didn't want to call it Pinot noir. I wanted to call it Red Table Wine, and for people eventually to realize that if it came from here

and it was red it was Pinot noir. Happily wiser heads prevailed. Everyone said I had to put the varietal on it. I got some good advice from Robert Mondavi, who was very sympathetic to what I was doing, and his son, Tim. They had tasted it and wanted to know what I was doing. Back in those days they were very supportive of people like me. They are wonderful assets to the industry.

CS: Who actually designed the label?

KB: My wife did the sketch of the vineyard. Jerry Mead's wife, Linda, did the calligraphy for the label. (The Meads had been a part of the same wine group we were in down in Orange County.)<sup>16</sup> I took it to show a guy who published automobile magazines. He loved the Hobbit Restaurant and he had told me that when I was ready to do a label he'd be happy to do it for me. I showed him and he helped me pick out the paper and the inks. But he told me that the sketch of the vineyard would not reproduce. But he said he had a guy there who can sketch like that. So he took a big piece of paper and a soft graphite pencil and just whipped it out. In 50 seconds it was all done, and they reduced it down and that was the label. He copied my wife's sketch, but he did it much looser.

CS: Was this ready when you did the bottling.

KB: Oh, no. We bottled and corked it and then they were stacked just the way they do it in France. And they sat that way for a couple of years. And we still do that. The labeling process, and putting on the lead foil, was sort of a second quality control step. It meant that each bottle had to be picked up and inspected. So if there was anything wrong that you could see we'd catch it then. We label now about a year after the wine has been in the bottle.

CS: Who got to taste this wine before it was released.

KB: The Mondavis, Jerry Mead, and John Sausen (with the Mondavi Winery). He talked to people, including wine writers, about this great Pinot noir being made in the Santa Cruz Mountains. Eventually people were tracking me down. Back then it was a lot of fun to write about the new guys and their wines.

CS: There were so many as a few years later. You were at the tail end of the second wave. The third wave was the big one. That's when I started losing track.

Did you have a marketing plan at first?

KB: I had come up from Southern California and all my wine oriented friends were from down there. Oh, Nate Chroman also fell in love with the wine. He wrote a wonderful article about my idealism and what I was trying to do. I got a lot more requests for the wine than I had wine. But I really had difficulty finally deciding to let go of that wine. One time David Bruce said to me that I'd learned everything I needed to know except how to sell the wine. I told him I had more people wanting to buy it than I had wine. And he said that he meant I had to learn to sell it, and not keep it. Shortly after that I decided to release it.

One retailer who was a good friend was Chuck Hanson, High Time Liquors in Costa Mesa. He wanted some of the wine. Another one was Darrell Corti in Sacramento. Back in those days we used to make pilgrimages to Sacramento to buy wine from him. I decided that they were the only ones I'd sell to then who were retailers. The rest went to people on the mailing list. I was going to let Chuck Hanson have five cases and he told me he'd be willing to pay regular retail. He just wanted to have it. So I gave it to him for retail less 10%. He didn't mark it up very much. Darrell called me and asked me about the wine and I told him that I was selling it to Chuck, and that they were the only two who were going to be able to carry that wine. I told him about the arrangement I'd made with Chuck and he got semi-livid and proceeded to give me a half-hour lecture over the telephone about the wine

<sup>16</sup> Mead is a well known wine writer and the head of the WINO consumers group (Wine Investigation for Novices and Oenophiles).



business and how I couldn't do that. I told him to consider that the wholesale price and that I didn't care what he sold it for. He just couldn't accept that. And I was very upset by that.

CS: What was the price at the winery?

KB: \$12.00.

CS: That was in 1979 and the inflation multiplier is 2.10 for 1993, so the equivalent price today was \$25.20. Well, that is expensive, but you certainly see prices like that for new wine today.

KB: It was very expensive at the time.

CS: So you got rid of it at that price.

KB: Except for what I held back for myself. I saved plenty because I always wanted to have some. I'll be happy to give you a bottle.

CS: I've never tasted the 1975. I started with the 1977. Do you remember what I said about it in the caption of my book?<sup>16</sup>

Let's talk about the 1976 vintage.

KB: By that time I was even more iconoclastic and idealistic than ever. I was convinced I was making the only great Pinot noir in California.

CS: Did you carry that idealism into the vineyard, as well as the cellar? Fewer buds, bunch thinning, etc?

KB: Yes. And I cut off all the second crop bunches. By the time we picked the grapes in 1976 I was convinced that I knew everything. So I did some radical things.

CS: How much did you get this time?

KB: 237 cases.

CS: That's about 530 gallons.

KB: We picked them on Labor Day that year. This friend of mine had lined up twelve drug culture-meditation commune people from Bear Creek Road. There were fifteen of us. These people would stop when it got hotter, about every hour, and they'd get in a circle and chant and hum. The gals were all topless, and everyone was wearing beads and feathers. It was hysterical.

CS: By 1976 these were the tail-enders of that sort of thing around here.

KB: We got 4.2 tons off the twelve acres. About a third of a ton per acre. It cost me \$450.50 to pick those grapes. I paid them \$3.00 per hour. When we crushed them we put back about 25% stems.

Remember that the fruit we picked in 1975 was about 25' Brix. These grapes were 21.0.

CS: Did you do that on purpose?

KB: Yes, on purpose. And the first day after we picked it and it was in the tank I decided that I had done something really stupid. I didn't like the taste of the juice at all. That was when I decided

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<sup>16</sup> Like *Modern Edens*, 178.

that I hated the 1976 crop. I told everyone that it was going to be a terrible wine.

CS: But why did you pick it at that low a sugar when you thought the 1975 had been such a success?

KB: I just thought it would be more Burgundian.

CS: Well sure, not because that's the way they want it, but it's the way they so often get it.

KB: It was a case of not letting the vineyard or the fruit tell me what to do. I had a bunch of ideas in my mind. The first vintage was over ripe because I wanted to make an intense, powerful wine. This year I decided to go for fruit that was more Burgundian.

CS: Did you think that you'd maybe chaptalize a bit?

KB: Yes. But it was a dumb thing to do. I thought I knew a lot more than I did.

CS: Burgundian Pinot noir can come at that sugar level and be pretty ripe. Your grapes weren't ripe.

KB: I didn't pay attention to the fruit. I was forcing things. And then I hated that wine. I hated it so much that in the spring, when I had it in two settling tanks, I actually opened the valve on one tank and let it run down the drain.

CS: Well, that accounts for the anomaly in the stats. Those tons don't make that much wine.

KB: About that time Howard Phillipi came up and saw what I was doing and he almost had a stroke. And he made me promise I wouldn't destroy the other tank. And what is ironic is that the wine turned out to be a great wine. It was probably the most Burgundian wine I ever made. But I didn't realize it until years later. Everyone had kept telling me the wine was just fine and I kept hating it. Finally, in the early eighties, at a blind tasting, I identified it as a Joe Swan Pinot noir and said how wonderful I thought it was. Then they took the sack off the bottle and it was my 1976.

## Duriff

But in 1977 I got some Duriff (Petite Sirah) from Jones Ranch down by San Miguel. The 1976 was really washed out, very low color. The Duriff was over-ripe and I blended it with the 1976. The label doesn't have a year on it. We always refer to that as the 1976 non-vintage Pinot noir. David Bruce had sent me down there to see this grower he had gotten Petite Sirah from. But he had just finished pruning and he had canes with 17 and 20 buds. So I left and I was driving back to the highway and I saw this vineyard behind some walnut trees. And it was Petite Sirah and it was pruned properly. So I bought some in 1977 and blended it with the 1976 Pinot noir, 20%.

CS: And then the next year you became the first person to sell Petite Sirah under the name Duriff. I can see the timing on this because it was in 1976 that Harold Olmo and Wade Wolfe at UC Davis announced that Petite Sirah was Duriff.

KB: Yes, and I had read Alexis Lichine on it. I wanted the label to be honest and I checked with Davis about it, I think it was Olmo. I took some leaves and fruit and sent them to Davis and they said it was Duriff.

So I decided to call it Duriff on the 1978 label, because it was Duriff.

CS: And you have Duriff on the back label of the non-vintage 1976 Pinot noir.

KB: Getting the Duriff label approval for the 1978 was also hysterical.

CS: Tell me about it. We can get back to vintages in a minute.

KB: I sent a mockup of the label and sent it directly to the BATF. I didn't go through the Wine Institute. But after I sent it in a month went by and I didn't hear a thing. The wine was in the bottle and I was ready to go. In fact, I think that I already had the label printed.

So I called the BATF and they moved me around through a few people, and finally I got this guy and he says, "Oh, yes. The Duriff label. I have it sitting right here on my desk." I expected him to say, "What the hell is Duriff?" But he said, "It sure is nice to see somebody labeling this wine the way it is supposed to be." Obviously the guy had done a ton of research. I had gone to the trouble of finding out about Australian Duriff, that is labeled as such there, in case the BATF gave me a problem. There is really an excellent story attached to that Duriff that I wrote out once. Maybe I could read it in here.

CS: Yes. This would be a good place.

KB: The 1977 was the first Duriff that I made. In fact it was the first time that I went a distance away to get fruit from someplace other than the Santa Cruz Mountains. The grower seemed like a nice guy; his vines were well-tended and the fruit looked great. He said he would only have a couple of tons and I had a two-ton truck, so I made the three hour drive down to his ranch. I got there about mid-afternoon; it was hot and they were still picking. He offered me a cool drink and a place in the shade to enjoy it. Meanwhile the workers would load my truck. Naive error #1. When the truck was finally loaded at eight that evening, the boxes were stacked higher than an elephant's eye, so to speak. It later turned out that I had six tons in my two-ton truck. Full of the cool drink, I decided to go for it rather than having them unload part of the truck. Stupid error #2. After tip-toeing the truck through the vineyard, I finally got to the highway and slowly built up my speed to about 40 mph, only to discover on the first curve that I had steering, since the front would lift off the ground at that speed. After some terrifying trial and error I found that I could influence the direction of the truck at about 22 mph.

After incredible luck in timing the Highway Patrolmen's coffee breaks and an ingenious detour around a weigh station, I arrived back at the winery at 3AM. I was home, alive and all I had to do was creep up the very steep driveway to the winery. Naive and stupid mistake #3. About halfway up the hill the front end of the truck rose slowly to the black sky like an overweight albatross trying to take off with a 30 lb. salmon. It tipped backward until the bed hit the ground and then started sliding sideways back down the hill, finally coming to rest, wedged into the cliff on the side of the driveway.

Miraculously, all but about six boxes of grapes remained tied to the truck and the next morning we got them to the fermentation tank. The wine turned out to be a good one, but around here it will always be known as the Duriff from hell.

CS: You should have put all that on the back label. Why had you been down there/

KB: I was looking for something to boost the color of that Pinot noir. I had told the guy that I would buy all his Petite Sirah, and I ended up with a lot more than I needed. So I decided to produce a varietal Duriff. That was the year that I finished this winery building and it was the year when I started branching out. For the first two years I had made the wine down below in the other building, which was not much bigger than a garage. But now I had this place finished with just the design I wanted. I had made the 1977 Pinot noir and it was in barrels and it only took up one corner of this cellar. So I thought that I ought to make more wine. It was fun.

CS: How much 1977 Pinot noir did you make?

KB: There were seven tons.

CS: Production is soaring to over half a ton per acre. What did you get this year?

KB: Four tons. In 1979 and 1984 we hit our peak. Those years we got sixteen tons.

CS: Have you settled on that level of production? Do you accept it?

KB: I doubt if I'll ever get back to a ton an acre.

CS: What are the chief factors? Low number of buds and bud-thinning?

KB: Mostly the result of dry-farming. Without irrigation the vines are not vigorous. But that's fine. That's why I came here in the first place. I think that if I drip-irrigated I could get three tons per acre.

CS: How do you know you'd like the quality of the wine less?

KB: I don't know. But what we know about cropping Pinot noir suggests that this is the way it should be done. But I'm pretty much stuck in my belief dry-farming produces a more intense grape. At my age I don't have time to do a lot of experimenting. I have modified some things I do about making Pinot noir. But sometime on toward 1980 I realized I was not the genius I thought I was and that it was time for me to learn more about what kind of fruit my vineyard was producing. I think it began with the 1978 vintage. In 1977 I decided to go back to what I had done in 1975. But I didn't want to have overripe fruit. In 1977 I made a wine with fruit halfway between 1975 and 1976. And it came out very well. But back in those days the sugar content was the tail that was wagging the dog. In 1978 and 1979 I had two vintages I was really upset with. And in 1980 the vineyard was overcropped. In 1981 and 1982, after talking to Joe Swan and some others in Burgundy about the importance of the taste of the fruit.

CS: I've heard Joe say that so many times, but how do you train yourself to be able to do that.

KB: Exactly. Back then that sounded so esoteric to me. What was I supposed to do, wander through the vineyard munching on grapes and there's supposed to be some kind of revelation?

CS: Some people really think they can do it, but I don't get it.

KB: I didn't understand it either. But back then I decided that I should start trying understand the fruit and stop trying to force things with these numbers for sugar and acid. So I did start tasting the fruit. I made a deal with Jeff that if I am walking around without a hint as to what's happening and it gets to 25° Brix he was to go ahead.

JE: 1979.

KB: He's keeping the numbers to himself and I was tasting fruit. Finally there came a day when a kind of bitter, alum feel in the back of the throat, that had been there, suddenly wasn't there. I noticed that they still tasted good after I had swallowed. It became obvious when the taste suddenly tastes a lot better. Well, we've modified things since then. Now he takes samples and we taste the juice after he crushes it. Now it makes a lot of sense. In the last few years we've almost totally by the taste of the fruit.

JE: We picked that Petite Sirah at 20.4.

KB: Fifteen years ago I wouldn't have done a thing with those grapes. I would have let it dehydrate on the vines until it got to 24 by raisining. And it has turned out to be beautiful wine.

## The New Hand

CS: Tell me about Jeff's coming on board here 14 years ago.

KB: Until 1979 I was doing about everything myself, but it was exhausting. I had a friend who had been a waitress and she had a kid brother who needed a job. But I really didn't want to hire anyone because I didn't want anybody around whom I would have to explain things to. Even worse, I didn't want anyone who was already trained who would tell me what I was doing wrong.

I had a big picnic up here some time in the spring and Gina brought Billy, her brother. I found out later that they wanted me to hire Billy. And he seemed pretty enthusiastic about what was going on up here. He wanted to know if he could just hang around for a few days and see what was going on. So I hired him temporarily, just for a few weeks, until I got out from under. At that time Jeff was working for me, coming out after school and on weekends. He was going to UC Santa Cruz. He had been working before this at a Christmas tree farm that a friend was managing. And when I needed help getting rid weeds and such I'd get him to come up and work here.

After getting some help, and seeing how wonderful it was to have it, I gradually started to see them as sort of regular employees. Jeff has devoted a huge piece of his life to this place. Eventually he graduated from UC as a geologist. He should be working for Chevron or Arco, making \$70,000 a year.

CS: He's full-time.

KB: Absolutely. He's the general manager. I go off to Mexico for a month and he takes care of the whole thing.

CS: How about Billy.

KB: He fell in love and followed a girl back to the East Coast. But now he's working in construction in Southern California. But he was here almost ten years, and he comes up a couple of time a year. But Jeff hangs on. I sometimes wonder if his mother isn't exasperated with me for taking this promising young man and turning him into a wine freak.

CS: Did he go back to Davis?

KB: He's learned on the job.

CS: And as a geologist he knows how to read a science book.

KB: He has become an expert winemaker. I don't think I've ever in my life worked with anyone I trust as completely as I do Jeff. And this has been good for him. He's not a shirt and tie guy. I don't think he would have been comfortable in the corporate world.

CS: Did any other changes of importance take place from the late seventies to the early eighties?

KB: I started building up production. I went from making 600-700 cases to 4,000 cases. It started in 1977 when I made something other than my own Pinot noir. I made the Besson Cabernet from the Hecker Pass area, and that Duriff.

CS: Was this a financial thing also?

KB: No. It was due to the fact that I was enjoying making wine immensely. Pinot noir was so early ripening. I could pick it in mid-September and have it in barrels by October 1, and I'd be done. But the season was just getting going.

CS: But you have the capacity in this building for a lot more than 6-10 tons from the home vineyard.

KB: But when I built this place I scaled it for production just from that vineyard. Then I thought I could get more grapes. Maybe up to 20 tons. I have three six ton fermenters out there because I thought that I might get that much fruit from this vineyard, at one time. I did not know the limitations of production on this vineyard at that time. Production had been increasing, those were drought years, and we thought that after the drought we were going to get a lot more fruit. And in 1979 all those fermenters were full of Pinot noir.

## Cabernet Sauvignon

So, by the first of October I was done. I decided to find some Cabernet Sauvignon. Actually, I had been looking for Cabernet before I found the Petite Sirah. The Pinot noir had been the only really important thing for me. But I thought that a late ripening variety like Cabernet would never conflict with the Pinot. And anyway I like Cabernet.

I went out looking for a dry farmed Cabernet in a cool climate, grown on a hillside. I found a spot that was great, except I couldn't find the owner. The guy who ran the ranch told me essentially to get lost and that the fruit was sold to somebody else. That was Bates Ranch, their first year of production, and they didn't know how much fruit they were going to have. So I kept looking in that area and I found this guy who had a vineyard. It was George Besson, almost across the street from Tom Kruse on Hecker Pass Road. He's on the same side as Fortino, only closer to town. His vines were standing in stones. It looked like Graves or Châteauneuf-du-Pape. It had been the flood plain of the old river bed. The vines were about four years old. And he didn't have the fruit sold to anyone yet. So we got that fruit, and I have three wines.

Unfortunately the wine from Besson's vines didn't taste like Cabernet Sauvignon. It was more like Welsh's grape juice. So I still was thinking about the fruit at Bates Ranch next year. I finally got hold of Jack Bates in the spring of 1978. I told him what I was doing. (He is an attorney in San Francisco.) He knew my former boss, before I started my own company, Dick Walberg, and Dick told him what a great guy I was. So I signed up for some grapes. I had tasted an Ahlgren wine, a 1977 Cabernet, at one of our meetings that spring, and I asked Valerie where the grapes were from. And of course she didn't want to tell me. So I gave it a guess and said that I bet it was from Bates Ranch and that I was getting grapes from him this year. She had a fit.

CS: That's interesting, because I know they got Besson's Cabernet in 1978. I still have a bottle.

KB: But they continue to buy grapes from Bates Ranch to this day. It is a big vineyard, about 24 acres, actually two vineyards. He gets up to about 2.5 tons per acre.

So that's a turning point for us, because we were soon producing a lot of Cabernet Sauvignon. In 1978 I got about 12 tons. It was field crushed, but hand-picked.

CS: How?

KB: It was really a Rube Goldberg operation. I had a stainless steel tank strapped and bolted to

my flatbed truck and we put the crusher-stemmer up on top on a platform over the top of the tank. We had to lift the grapes up from the ground to dump them into the crusher-stemmer, which crushed them into the tank. Then we drove it back to the vineyard and dumped it into the fermentation tanks.

CS: Why were you so concerned about oxidation with Cabernet?

KB: It was again trying to do everything to an extreme for quality.

CS: You don't do that anymore, do you?

KB: No. It became obvious after a couple of years that it was foolish. We looked like a bunch of itinerant Gypsies driving that thing down the road.

CS: I have never heard of such a thing.

KB: I went from 12 tons that year to 20 tons in 1979. Then 13 tons in 1980. In 1981 24 tons; 28 in 1982 and 1983, and that was when I decided that it was getting ridiculous. Then our totals were down to 17, 18, 18, 18, 8 in 1988, then 12, 11, 12, 8 and this year 6. This is part of our cutting back in recent years.

CS: When do you start making any money?

KB: I'd say I started showing a profit in 1983.

CS: That makes sense. You wouldn't be selling the 1979 until 1982 or 1983.

KB: In 1978 my friend John Kenwothy decided to start his winery.<sup>17</sup> He didn't get his permit in 1978 soon enough, so I agreed to let him make his Zinfandel here. I also agreed to help him crush the fruit and get it over here. And we field crushed his Zinfandel using the same kind of contraption.

In 1978 we had a big hot spell and everything got ripe at the same time. I would work all day here and get in the truck about five in the afternoon and drive to Plymouth. They had boxes of Zinfandel all stacked up and they would field crush the stuff and we'd take off back here at about midnight, drive all night long, dump it here in a fermentation tank, and back in the truck at 4 AM and drive back for another load. It was insane. I went for four days on a about six hours sleep.

On one trip I was driving back with John's Zin and if you keep going straight at one point you go on into Oakland. I drive past Livermore and pretty soon the next thing I know I was on a surface street and have no idea where I am. I had driven into Oakland. So went to a gas station and he told me how to get on 17, and I eventually passed John, who had gone the right way going up hill on 17 to the winery.

CS: I'm looking at your list of wines here and I see a Pinot blanc in 1979 from the St. Charles Vineyard on Bear Creek Road. Why just one year?

KB: I decided that it wasn't Pinot blanc after I had tasted the wine. I think it was Melon. They were extremely old vines, dry farmed, low production. It was enticing to try it, but the fruit was very dull and uninteresting.

CS: I wonder what the vines really are. The story is that those vines came from Masson's La Cresta place in the thirties, and he had actually placed on his labels in the early years the expression Pinot blanc vrai (authentic). But now we know that a lot of California Pinot blanc is actually Melon,

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<sup>17</sup> Kenwothy Vineyards (BW 4900) near Plymouth, Amador County.

the vine of Muscadet.<sup>18</sup> Actually several people have made it now and labeled it Melon.<sup>19</sup>

## Chardonnay

What about this first Chardonnay in 1980?

KB: I wanted to make some. It's the only white wine I drink, and I don't care too much for white wine anyway. But I decided it would be fun to try, and I wanted to learn as much about the variety as I could a short period of time. So I got grapes from all over. That works fine, but what didn't work well was that I am not a white wine maker. We made that Chardonnay almost as if it were a red wine. We held it in a tank on skins. Even punched the cap.

JE: On the skins for 72 hours.

KB: It was actually fermenting on the skins. After we pressed it we put it in a barrel and let it finish. As you can see I was making an extreme wine. It was a really lousy Chardonnay. From that we went to a more convention style.

JE: We don't get commercial until 1984, but we were making small lots in carboys the next few years.

KB: These experimental batches were from Vincent Buerge's vineyard. He is south of Aptos, in the hills, toward Corralitos. In 1984 I found a vineyard, and I watched them plant it, at Vanumanutagi Ranch on the east side of Mt. Madonna. We eventually bought their grapes. They don't make an exciting Chardonnay.

JE: In 1984 we got grapes from Jekyll, Hyde and Treasure Island at Vanumanutagi, and from Mike Matteson near Corralitos, and from Buerge. Matteson also has outstanding Pinot noir fruit.

JE: The 1985 was also a complex blend of several vineyards, but they were all Santa Cruz Mountain.

KB: I was never really focused on Chardonnay. I got too many grapes from too many vineyards and never gave it the proper attention. We barrel fermented everything, but I have a better feel for red wine. So need need to have Chardonnay fruit that I can treat as if we were in Burgundy. Leave it on the lees, no cold fermentation, barrel fermented, very little technology, no centrifuging. We aren't going to make a Napa-style flowery, appley, perfumed Chardonnay. If I can get the quality fruit that allows me to make a good Chardonnay in a Burgundian manner, then we'll do it. And Stu Miller's fruit works. I think it is going to be an outstanding wine.

CS: You also said something about trying to make all Santa Cruz Mountain wines after 1984, except for the Merlot. Does that hold up?

## Merlot

KB: It's still an ambition. But the fact of the matter is that there is no Santa Cruz Mountain appellation Merlot, except Bates, and he's dividing about six tons of Merlot among five or six wineries. We can't get enough from him. But we really like it. It goes well with the Cabernet, but even more

<sup>18</sup> For a discussion of the controversy see: *Wines & Vines* (October 1982):12; (March 1983): 33; *Wine Spectator*, 3/1/82, 5/16/82.

<sup>19</sup> Dan Gehrs (*Los Angeles Times*, 8/12/93); Fritz (*Wines & Vines*, 7/93:10); Beaulieu (*Wines & Vines*, 10/83: 8).



important varietal Merlot has turned out to be our bread-and-butter wine. It is our hottest seller in restaurants; Merlot is "paying the rent," so to speak. Over the years our Merlot has bounced back between San Ysidro Vineyard (Gilroy) and Ceres Ranch, near Templeton. Now Ceres is called Jankris Ranch. We like the Jankris fruit, but the current owner has decided that he doesn't want to screw around with people like us. He wants to sell to local people down there. In fact this last season Chuck Devlin and we thought we had fruit lined up, but in the first week of September he told us he wasn't going to sell us any. So we went back to San Ysidro Vineyard hat in hand, because we had told them we weren't going to buy Merlot from them. It turned out to be excellent. So we'll be making our Merlot from their fruit in the foreseeable future. We've found that the current vineyard managers at San Ysidro are really willing to work with us.

CS: Let's talk through the 1993 vintage.

KB: We think we really know how to make Pinot noir from this vineyard. We pick on taste and use about 30% whole bunches. This makes it much more attractive when it's young. And it ages well. Fermented on the wild yeast. The wine is pressed now and in all French oak, with a high percentage new wood. It's through malo-lactic, but now we get a culture from Matanzas Creek and inoculate to be sure it goes through.

The Bates Ranch Cabernet was picked 22.8. We have also got Duriff from Vanumanutagi for two years. It's a vineyard on a hillside facing the east. Vines are about twenty years old. They are having a hard time getting ripe there. We picked at about 19.4, very low sugar, but the fruit tasted wonderful. It was totally mature. The wine has a lot of black peppercorn flavor already.

CS: This sounds like a well flavored but light wine.

JE: But it's not light. It would stain you shirt.

KB: And it's not light in taste, either. This is a textbook example of why picking purely by sugar can be the wrong thing to do. These grapes were totally mature and ripe; they were not going to get any riper, only dehydrate.

CS: So you had fruit like what you'd expect in a fairly good but cool year in the Rhone Valley. And then they'd kick up the sugar some.

KB: Absolutely. And we can bring the sugar up legally now with grape sugar.

CS: Let's talk some more about Cabernet Sauvignon.

KB: We've cut back a lot on Cabernet production. We found it was taking us forever to sell that much Cab. But we're making it better now. Over the years we discovered where the best fruit was on Bates Ranch, and I think we're getting that now. It may not be the best for everybody, but it's the best for the way we make the wine.

JE: In 1991 it was the first year that we ever did whole clusters in the Cabernet fermentation. Some of the home winemakers who used the Bates Cabernet had done it and we loved their results. We put the whole clusters right in the fermenters.

CS: How does Cinnabar fit into the Cabernet picture now?<sup>20</sup> Are you going to have two wines?

KB: We may blend or keep them separate. It depends on our taste evaluation. Jeff and I will sit down and taste the two wines as control wines, and then the two wines with various combinations of each other together, and with Cabernet franc and Merlot.

<sup>20</sup>Cinnabar Vineyard & Winery (BW 5333) above Congress Springs Road, Saratoga. Winery in 1986.

JE: In 1992 we have even more variables inside the Santa Cruz appellation.

KB: I was very excited about doing the Cinnabar Cabernet. Historically it's a great area for Cabernet Sauvignon; it's on the other side of the summit, facing the San Francisco Bay and the Santa Clara Valley. We got it again this year because I don't think you can make a rational decision from one year's crush. We're finding a problem since Tom Mudd wants all his fruit in first before we get ours. But he wants to make a different kind of wine than I do. He wants riper fruit than I want. If we can't resolve it we'll stop using that fruit.

CS: I can see the 1992 was 14.2%.

JE: The sugar was disappointingly high.

CS: I suppose the 13.6% level for the 1993 was due to the strange October weather we had.

JE: We would have picked that several days earlier.

KB: It's not so much the sugar level but the taste. We're starting to get a dehydrated taste on the Cinnabar grapes.

CS: Mudd's earlier Cabs, like the 1988, were leaner and more to my taste than the last couple of vintages.

KB: He has a problem in that his vineyard tends to be vegetative. He trying to compensate for that.

JE: We have talked about having our own block that we monitor and call the shots on.

CS: Would you like more Burnap owned vineyard than you have now?

KB: No. If we calculated what it takes to produce our few tons of Pinot noir here it would be horrendous. The other stuff subsidizes the Pinot noir, and has since Day One. It used to be my savings account. Now it's the Merlot.

There will always be estate Pinot noir here as long as I own the vineyard. But I would rather have the freedom of searching anywhere for what I consider to be the best fruit for whatever else we decide to make. If we had 20-40 acres of Cabernet Sauvignon, and that was the only wine we made, we could do it. But it's impossible to contemplate growing it and farming it, and it couldn't be here anyway, since it wouldn't ripen properly.

CS: And you are not being driven by a financial need to hold up production. What is your case level now?

KB: Between 2550 and 2800. In the early eighties we were up around 4000. It finally got to the point where we had barrels stacked in aisles. We got to the point where we were not making wine by design and evaluation of quality, but by responding to various crises. I deliberately scaled back until we could find that level where we can give each wine the care and devotion we want to. We can baby it. We can sit here and evaluate 18 different combinations of Cabernet Sauvignon, Merlot, and Cab franc. We're down to just a drop of Chardonnay and the Cabernet is cut in half.

We make red wine here, very good red wine. But California doesn't need any more mediocre Chardonnay. What we do best is hand craft small amounts of red wine. That's how we started out and we're back to that now.

CS: Is this a comfortable level now?

JE: Yes, it is a consciously determined level, not just happenstance.

KB: After twenty years I have finally figured out how to make good wine and how much to make.

CS: How much longer are you going to do it?

KB: That's a hard question to answer. Eventually I probably will get to a point where I can't handle it, either from emotional or physical reasons. Then I'd like to sell it to someone who will pay a really nice price and wants to continue to operate. And one of the conditions will be that if Jeff wants to stay on he'll stay on. And if he doesn't want to he'll get a simply outrageously high severance settlement. Who knows what will happen?

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## The Wines of Santa Cruz Mountain Vineyard

Vintage	Vineyard	Varietal	Cases	Alcohol	Price
1975	Estate	Pinot noir		14.5%	12.00
1976 NV	Estate	Pinot noir	237	12.1%	8.50
1977	Estate	Pinot noir		14.6%	15.00
1977	Besson <sup>21</sup>	Cabernet Sauvignon	592	12.0%	7.75
1977	Jones Ranch <sup>22</sup>	Duriff		13.6%	7.50
1978	Bates	Cabernet Sauvignon	736	13.8%	12.00
1978	Jones Ranch	Duriff	547	13.6%	7.50
1978/79	Estate	Pinot noir	642	14.6%	15.00
1979	Estate	Pinot noir	987	13.6%	15.00
1979	St. Charles <sup>23</sup>	Pinot blanc	233	13.4%	9.00
1979	Bates	Cabernet Sauvignon	1162	12.6%	12.00
1980	Estate	Pinot noir	351	15.6%	15.00
1980	Several <sup>24</sup>	Chardonnay	394	12.9%	15.00
1980	Bates	Cabernet Sauvignon	748	13.8%	12.00
1980	Gamble Ranch <sup>25</sup>	Cabernet Sauvignon	742	13.5%	14.00

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<sup>21</sup> Hecker Pass Road

<sup>22</sup> San Miguel

<sup>23</sup> Novitiate vineyard near Bear Creek Road

<sup>24</sup> Los Alamos, Santa Barbara County; Steiner, Sonoma Mt; Potter Valley.

<sup>25</sup> Oakville, Napa Valley

1981	Estate	Pinot noir	668	13.5%	15.00
1981	Bates	Cabernet Sauvignon	1546	13.3%	12.50
1982	Estate	Pinot noir	234		15.00
1982	Bates	Cabernet Sauvignon	1410		12.00
1982	Jones Ranch	Duriff	703		9.00
1983	Estate	Pinot noir	449	13.9%	15.00
1983	Bates	Cabernet Sauvignon	1519	12.8%	12.00
1983	Ceres Farms <sup>26</sup>	Merlot	1183	13.4%	10.00
1984	Estate	Pinot noir	1025	12.8%	15.00
1984	Bates	Cabernet Sauvignon	1078	13.7%	12.00
1984	Santa Cruz Mt. <sup>27</sup>	Chardonnay	367		9.75
1985	Estate	Pinot noir	374	13.0%	22.00
1985	Estate	Reserve Pinot noir	62		25.00
1985	Bates	Cabernet Sauvignon	1066	12.7%	15.00
1985	See note 27	Chardonnay	696		9.75
1985	Matteson	Pinot noir	12	14.8%	22.00
1986	Estate	Pinot noir	341	12.5%	18.00
1986	Bates	Cabernet Sauvignon	994	13.4%	15.00
1986	Treasure Island <sup>28</sup>	Chardonnay	959	13.1%	9.75
1986	Estate	Chardonnay	25	14.0%	14.00

Vintage Harvest	Vineyard	Varietal	Tons	Cases/ Gallons	Alc %	Price
<b>1987</b>						
8/27-28	Estate	Pinot Noir	6.6	407/893	12.4%	18.00
9/25	Matteson	Pinot noir	.44	24/84	13.0%	18.00
8/30	Estate	Chardonnay	.75	---/100		
9/9	Miller <sup>29</sup>	Chardonnay	.31	22/55	13.2%	12.00
9/12	Buerge	Chardonnay	1.02	69/166	14.0%	12.00
9/8-15	Vanumanutagi	Chardonnay	17.4	1105/1952		11.00
9/30-10/2	Bates	Cabernet Sauvignon <sup>30</sup>	16.4	1041/2798	13.5%	15.00
10/7	Bien Nacido <sup>31</sup>	Merlot <sup>32</sup>	5.5	227/964(?)	14.0%	12.00

<sup>26</sup> West of Templeton, San Luis Obispo County

<sup>27</sup> Vanumanutagi, Mt. Madonna area; Buerge, Corralitos area; Matteson, Corralitos area.

<sup>28</sup> Vanumanutagi Ranch has several vineyards, all named after books by Robert Louis Stevenson: Treasure Island, Kidnapped, Jekyll, and Hyde.

<sup>29</sup> This is a vineyard on Rider Ridge, nearby.

<sup>30</sup> 5% Merlot

<sup>31</sup> San Luis Obispo

<sup>32</sup> 5% Cabernet Sauvignon

**1988**

8/27	Estate	Pinot noir	3.1	192/504	13.2%	18.00
9/11	Matteson	Pinot noir	.55	38/105	12.0%	12.00
8/24	Estate	Chardonnay	.73	23/91	14.1%	8.00
8/28	Miller	Chardonnay	.61	23/98	12.9%	12.00
9/18	San Ysidro <sup>33</sup>	Merlot	3.63	25/	12.5%	15.00
9/17	Ceres Ranch <sup>34</sup>	Merlot	9.42	667/1570	11.2%	12.00
	Bates	Cabernet Sauvignon	7.9	542/1320	12.8%	14.00
9/6	Vanumanutagi <sup>35</sup>	Chardonnay	14.8	791/2475	13.0%	12.00

**1989**

8/27	Estate	Pinot noir	5.6	366/923	13.0%	18.00
	Matteson	Pinot noir	2.87	177/504	13.7%	15.00
8/28	Estate	Chardonnay	.76	126/251		12.00
	Miller <sup>36</sup>	Chardonnay	1.15			
	Vanumanutagi	Chardonnay	16.18	1003/2159	13.3%	10.00
	Ceres Ranch	Merlot	5.54	889/907 <sup>37</sup>	13.5%	12.00
	San Ysidro	Merlot	9.93			
	Bates	Cabernet Sauvignon	11.43	781/1940	13.2%	

**1990**

9/3	Estate	Pinot noir	4.7	297/775	12.0%	
	Matteson	Pinot noir	7.98	581/1358	13.2%	15.00
9/6	Estate	Chardonnay	.25			
	Miller	Chardonnay <sup>38</sup>	.75			
9/13	San Ysidro	Pinot noir	4.1	293/717	13.6%	10.00
	Vanumanutagi	Chardonnay <sup>39</sup>	8.8	518/1182		
	San Ysidro	Chardonnay	4.57	293/628	13.6%	12.00
	Bates	Cabernet Sauvignon	10.73	746/1793	12.9%	
	San Ysidro	Merlot	13.1	768/2211	12.6%	12.00

**1991**

9/22	Estate	Pinot noir	4.2	254/689		
	Matteson	Pinot noir	6.98	449/1142		
	Branciforte	Pinot noir <sup>40</sup>	.44	27/72		
	Estate	Chardonnay	.24			
	Miller	Chardonnay	2.1			
	Matteson	Chardonnay	4.12			
	San Ysidro	Chardonnay <sup>41</sup>	6.52	770/1937	14.0%	11.00
	Bates	Cabernet Sauvignon	11.25	729/1926	11/8%	
	Jankris <sup>42</sup>	Merlot	11.9	/1982	13.7%	
	Bates	Cabernet franc	1.03			

<sup>33</sup> Gilroy<sup>34</sup> Blended with San Ysidro<sup>35</sup> Treasure Island and Jekyll<sup>36</sup> With estate Chardonnay. Termed "Rider Ridge"<sup>37</sup> With San Ysidro, as in 1988<sup>38</sup> Rider Ridge, with Estate<sup>39</sup> Jekyll and Treasure Island<sup>40</sup> On Jarvis Road, nearby.<sup>41</sup> To make up a "California" Chardonnay<sup>42</sup> Formerly Ceres Ranch

**1992****Brix**

8/22	Estate	Pinot noir	1.75	/287	23.5
9/9-10	Matteson	Pinot noir	4.93	/822	24.3
8/29	Estate	Chardonnay	.24	/30	23.1
9/14	Miller	Chardonnay	2.52	/348	23.8
9/30	Vanumanutagi	Duriff	3.84	/706	22.8
	Cinnabar	Cabernet Sauvignon	5.35	/954	24.7
9/17	Bates	Merlot	1.9	/327	22.9
9/29	Bates	Cabernet Sauvignon	5.89	/985	23.9
9/24	Jankris	Merlot	5.03	/880	23.6

**1993**

9/5	Estate	Pinot noir	2.29	/404	21.6
	Matteson	Pinot noir	4.82	/859	24.6
	Bates	Cabernet franc	1.06	/178	23.9
	Miller	Chardonnay	3.84	/656	23.4
	Vanumanutagi	Duriff	3.27	/560	21.1
	Cinnabar	Cabernet Sauvignon	5.19	/926	24.5
	Bates	Cabernet Sauvignon	6.15	/1054	22.8
	San Ysidro	Merlot	12.45	/2110	22.5
	Bates	Merlot	1.11	/194	20.8