The Australian Wine Label, an analysis of the impact of
graphic design and visual communication strategies
in the wine industry.

Allan Morse
Doctor of Philosophy (Design)

School of Design, Communication and IT
Faculty of Science and Information Technology
The University of Newcastle
I hereby certify that the work embodied in this thesis is the result of original research and has not been submitted for a higher degree to any other institution or university.

(signed) …………………………………………………
Acknowledgements

The journey from the first conceptual idea to the completion of a research higher degree thesis is, in hindsight, a journey like no other, and without quality supervision that incorporates patience, perseverance, guidance and encouragement, that journey might never end. That my journey has come this far is testament to the quality of support and the patient, even tolerant supervision I have had the privilege to encounter. I am grateful to Michael Ostwald who, as a supervisor, has been both generous and collegiate, smoothing the ripples and providing a coherent and logical pathway to completion that gave both encouragement and confidence when it was needed. From Geoff Caban I have learned about the necessity of grasping and holding a diligent focus and writing practice, with an ability to review, write and rewrite until the final shape is both scholarly and enjoyably informative; I remain indebted to his patience and ever thankful for his support.

I am similarly indebted to my parents, to whom I primarily dedicate this journey in research and higher learning, Margaret and Kevin Morse, who collected, scraped and invented methods of removal for those most difficult self-adhesive (pressure sensitive labels) and provided my label collection with a bountiful richness of label variety and style and as always, even in the most trying of circumstances, encouraged me to complete this work. There have been numerous friends who turned up with some rare gems, such as Cynthia Boyle who provided the beautiful Haselgrove (wet glue) label of the 1993 vintage. Shannon Murdoch, technical assistant/photo studio assistant worked with me over two very intense weeks to digitally capture a label sample for this study and Kyle Furhmann for his expertise with Flash8. I am grateful to the staff at the State Library South Australia (SLSA), and to Graham Thomas at the National Archive who responded to a first ever request for the Australian Customs label books of the 1940s–1960s, and duly provided photographs in digital form on the National Archives website.

A special thank you to the late Alan Wattman from the Hunter Valley Vineyard Association (HVVA), who bequeathed to me, a large cardboard box that turned out to be a treasure trove of Australian labels from the 1960s to the ‘self adhesive era’.

Thank you to the Hunter Valley winemakers and vigneron’s who offered labels on request and to those gentlemen of Australian wine, the inestimable Max Drayton and my first ‘wine educator’ Neil McGuigan, who allowed me the privilege of spending an afternoon or two with them to ‘talk wine’ and wine label design.

Most important of all in the journey have been my family, who must have felt at times a sense of misplacement to a consuming passion for the ‘estiquer’ on the glass bottle. There were times when I felt I would never complete what loomed as a Herculean task amidst an already busy life, of shared passions for cricket including coaching/managing and netball, high school and growing and accepting change, the opportunity to fulfil their dreams.

Why does one would take on a research higher degree, when so many other choices for a less stressful lifestyle beckon? Firstly it was about choice; my choice to embrace this challenge and test my mettle against the benchmark of accomplishment in academic scholarship. This journey has matched and balanced my career as a design practitioner and teacher of design practice. The journey was neither without trepidation nor hurdles— as the years roll by, snatched moments of dedication are preciously guarded so progress can be made. Upon reflection it has been a most fruitful journey; the value of the search for, and finding of self within a recognised model of scholarly tradition is not to be underestimated. To all who helped me on this journey, my heartfelt thank you.

Allan Morse
January 2010
The Australian Wine Label, an analysis of the impact of graphic design and visual communication strategies in the wine industry.

Declaration
Acknowledgments
Abstract

CONTENTS

CHAPTER 1
Preface 1
1.1 Overview of the research and its component parts 2
1.2 Background 3
1.3 Framing the Research hypothesis 5
1.4 Methodology for investigation and analysis 6
1.5 Development of Taxonomy 10
1.6 Method: Data collection 14
1.7 Limitations and Boundaries 17
1.8 Dissertation Summary 24
1.9 eBook DVD Summary 28
1.10 Exhibition Summary 32

CHAPTER 2
THE HISTORY OF THE WINE INDUSTRY: THE FIRST WINE LABELS
2.1 The Wine Grape 36
2.2 Wine and Wine Labelling in Ancient Society
   2.2.1 A Post-Roman Context: Wine in Western Civilisation 42
2.3 Oenology: Scientific Winemaking 43
CHAPTER 3
WINE MAKING IN AUSTRALIA, SOME EARLY LABELS

3.1 The Origins of winemaking in Australia, first wines, first labels 45
3.2 The Hunter Valley, Australia’s first wine growing region 51
  3.2.1 Early legislation for the Hunter wine industry 56
  3.2.2 The first professional association of Hunter winegrowers 58
  3.2.3 The consolidation of the Hunter wine industry, 1860–1900 59
  3.2.4 The Hunter after Federation, 1901–1950 62
  3.2.5 The emergence of the syndicates and ‘boutique’ wineries; the 1960s and 1970s 65
  3.2.6 Giants and Heroes 69
  3.2.7 The Hunter in the late 20th Century: the third boom 72
3.3 The Historical Significance of Other Australian Wine Regions 76
3.4 Wine and graphic design, Australia 78

CHAPTER 4
TECHNOLOGICAL DEVELOPMENTS IN THE WINE INDUSTRY and THEIR IMPLICATIONS FOR DESIGN

4.1 The wine label 82
4.2 Wine labels and technology 91
4.3 Glass bottles and containerisation 112

CHAPTER 5
MODELLING THE VISUAL LANGUAGE OF WINE LABEL DESIGN, THE CONTRIBUTION OF GRAPHIC DESIGN

5.1 Semiotics and wine labels 122
5.2 Visual communication and wine label design: theory and variables 131
5.3 Visual languages and the aesthetic of label design 134
5.4 Wine label design and effective marketing 145
  5.4.1 Label design, brand personality, and marketing 161
CHAPTER 6
A CRITICAL TAXONOMY OF WINE LABELS

6.1 The Taxonomic Tree of wine labels 181
6.2 The Visual Database used to inform and construct the taxonomy 194
6.3 Defining classification modes recognised as influential upon the description of the wine label taxonomy 195
6.4 The elements of a visual language and their function in the use and interpretation of the taxonomy model 200
6.5 Variables that occur and have affect on the taxonomy 208
   6.5.1 Key Variables: The two semiotic categories: wine, the label (package) and interpretation keys 209
6.6 Interpretation: reading the taxonomy, graphic and visual language elements on wine labels 210
   6.6.1 The place, function, recognition and use of names in the taxonomy 212
   6.6.2 Heraldry, images, symbols and marks on wine labels 215
   6.6.3 Trademarks, logos and brands on wine labels 218
      7.6.3.1 The function of trademarks and logos in the taxonomy 219
   6.6.4 Decorative motifs, decorative elements and borders, printers’ rules 223
   6.6.5 Typography and the protocols of the Australian Label Integrity Program, Australian Wine Making and Labelling Law 224

CHAPTER 7
CONCLUSIONS AND FUTURE RESEARCH 230

BIBLIOGRAPHY 238
FIGURES and TABLES 251
APPENDICES 259
A, B, C, D, E, F,

GLOSSARY 316
WORKING DEFINITIONS 319
Abstract

To enable a better understanding of the relationship between visual communication design or graphic design strategies and the creation of brand identity, embodied in the wine label/package, for Australian Table wines the researcher has created a critical taxonomy of the wine label/package form. The catalyst for the research is the observation that the wine industry is making a considerable investment in the design of labelling and packaging. In response to this situation, this research tests the hypothesis that, the design of wine labelling and packaging plays a significant role in the communication of complex and diverse information about brand values and customer attitudes. As part of the process of testing this hypothesis the research sets out to answer three related questions. The first, what are the dominant elements used in the graphic design of labelling and packaging for the wine industry? The second, what key design strategies are used to develop brand identity? Finally, how have these strategies changed over time?

In order to investigate these three questions, the study constructs a critical taxonomy of wine labels/packages, that is then the subject of a semiotic analysis. This analysis makes reference to representational theory, including the recognition and use of a visual language that manifests in the 'conversation', a concept borrowed from second order cybernetics, between the label/package and the consumer. The research is also informed by the professional knowledge and expertise of the author as 'participant observer' a methodology of practitioner-led research or as (Sullivan 2004, 84) refers to it as Practice-based research that is utilised in the study and is justified by the author's experiences as graphic designer and design academic for a period of more than 25 years.

The study and the critical taxonomy is focussed broadly on Australian wine regions and on the Hunter Valley region in particular. The labels that form the major visual element of the taxonometric investigation, span a period in Australian wine history from the late 1940s to 2008.

The research is structured in three parts; the present dissertation, an interactive database recording the process (eBook, DVD) featuring a selection from a collected 7000 classified wine labels and detailing the research journey, and a public exhibition (itself an example of graphic design) of significant elements of the collection and the key findings of the work.

Allan Morse
‘...the Australian graphic arts industry has made giant strides overall in the country's comparatively short history, during which it has developed world-competitive products, using sophisticated equipment and—above all—highly innovative design and technological talent, arguably quite out of proportion to the size of its market and the size of its industry.’

...Mendelson

A Note On Authorship

The author of this dissertation has, for more than 25 years, been a senior academic in the graphic design field and he has also been an active designer in commercial practice. Not only does he have personal experience designing labels for Australian table wines, but also he has extensive experience being briefed by vigneronns about the value of graphic design to the wine industry. As part of this process, and during the almost seven years part-time he has been involved in this research, he has become a 'participant-observer'; a role acknowledged in practice-led research as being a valuable means of investigating a complex process (Sullivan 2004). Finally, because he has taken on this role, parts of the dissertation are written in first person prose; as both a reminder to the reader of the author’s role in the industry, and as a means of acknowledging the practice-based nature of the work.
CHAPTER 1

Preface

Have you ever wondered, when on the all-important mission to purchase that bottle of wine to accompany a fine dining experience or romantic interlude, why, after consideration of budget— the how expensive should my wine choice be, question— and an acknowledgement of wine type,— a matter of personal preference and a choice of three, a red, a white or a rosé— you choose one wine in preference to another from the hundreds displayed upon the liquor store shelf? This research does not set out to provide a definitive answer for this question, but rather it seeks to shed some light upon the design issues which influence that person’s choice. This research is concerned with understanding the way in which the colour, shape, tone, texture, words (typography) and form of a wine label and package communicate to the consumer. The research also critically frames the label itself in terms of a series of conversations that transpire between the purchaser and the bottle/label package as product and between the graphic designer and his or her client. By developing an understanding of these conversations, it is possible to offer a detailed analysis of the visual language of the wine label. Through this process a person’s ability to choose can be better understood. This knowledge may not necessarily lead to better choices or an ability to know which wine is likely to be the ‘nectar of the gods’, but it will significantly add to our understanding of the nature of visual communication in the Australian wine industry. It may also change the way in which a person makes that vital selection in the liquor store.
1.1 Overview of the research and its component parts

This research project designs, tests and exhibits a critical taxonomy for wine label design. Through this three-part process, the research questions the extent to which conventional semiotic, representational, and visual communication theory is useful in delineating this taxonomy. More specifically, the research sets out to test the proposition that, ‘the design of wine labelling and packaging appears to play a significant role in the communication of complex and diverse information about brand values and customer attitudes.

This research comprises three major, interconnected, components; the Dissertation, the eBook DVD and the Exhibition (which will also be represented after the exhibition is complete in the form of a small catalogue). While each of these can operate independently, when combined together they illuminate a range of significant issues relating to the role played by graphic design and visual communication in the wine industry.

The first of the parts, the dissertation, describes the construction, development and testing of a critical taxonomy for the wine label/package. The primary motivation for such a construction is to seek a new means of being able to review and evaluate the design of the wine label/package. The dissertation also contains a review of the principles of two-dimensional design, and of the formative expressive tools that are the grammar of a visual language used by the graphic designer to establish the form of conversation (design outcome) that is a recognisable and significant contribution for the wine industry. While some previous studies (Hall & Lockshin 2003; Lockshin 2004) have looked at issues of marketing effectiveness in the Australian wine industry, and in particular ‘consumer purchasing behaviour’ or the way in which the consumer reads the label when making a choice of purchase, there has been little effective evaluation of the contribution of visual identity to the industry. The second element in this research, the eBook DVD, contains a digitised database of over 2 000 wine labels that have been collected and photographed as part of the process for the study.
The content of the eBook is both rich and varied; it also is explicit in the use of the visual language that is significant and intrinsic to the work practices of the graphic designer. Such content reveals a depth of investigation that by itself forms a significant signpost for the appropriateness of constructing a critical taxonomy. Furthermore, from this taxonomy of wine labels, the sense of history, function of the label and level of communication, meaning and interpretation of the wine label/package form are enabled. The eBook can also be used to freely explore various facets of the research’s conceptual approach, the process taken and its application in wine label design.

Finally the exhibition is a visual summary, and conceptual corollary, to the dissertation and the eBook. It provides a snapshot of the complete work, but this time presented for the edification of the community and the wine industry.

1.2 Background

In wine we have ‘an essential part of civilized life or of “the gracious way of life”’ as Robert Mondavi refers to it on his wine label’ (McGovern 1996 xviii) Wine as a beverage has been made by the industry of humankind and consumed for millennia. And further, it can be seen that ‘[i]n modern western culture, wine is still viewed as a high-end status symbol, yet enters into our daily life, whether a wine-and-cheese party or the mystery of the Eucharist or Passover’ (McGovern 1996, xix). Within this framework, with an increasing demand, wine became a commodity, a commercial product that could be stored and traded. Australia, reported in the Market Insight Report, Global Wine Supply Monitor, January 2009 ABS and Wine Australia, as the world’s sixth largest wine producer in 2008, the importance of wine as a commodity for both domestic consumption and the export market is easily recognised from the data/graphs published. Wine is a global commodity with more than 100 countries world wide participating in wine export, Australia was listed as the world’s fourth largest exporter of wine, in value terms, after France, Italy and Spain, Market Analysis— Competition in Global Wine Market (2006, 9).
In 2004, global wine production was reported as 2,946,000 hl (294,600,000 litres) a figure that nearly corresponds to the 30 billion litres reported in the Market Insight Report, Global Wine Supply Monitor (2009, 2), by the year 2008 following a slump after the peak of 2004 that figure is reported as 27 billion litres. In rudimentary terms and for the benefit of hypothesising a relative dollar value, if each litre is given a US dollar value of $5.00 (an estimate inclusive of production, bottling, packaging and design branding and marketing) then on a global scale for 2008 we can describe an industry valued at $135 billion US ($149,262,697,958,238.44 AUD). In this same year the Australian production of 1.3 billion litres (3), with 5% of global share or approximately $7 billion AUD as an estimated value, places the Australian wine industry as an important participant and generator of gross domestic product (GDP) and export markets. International Wine Industry trends reported in 2008 and the reflection of those trends in the Australian industry, point to increased growth for plantings and wine production (although current wisdom in Australia suggests that we have, with some varietals, a glut).

The branding of wine in Australia is an essential element in that quest and the aesthetic of the wine is not only residual in the content of the bottle—it resides also in the image, the look and memorable qualities of the packaged product. From brand name, to grape variety and place of origin the design and visual/tactile power of the identity created by the graphic designer has significance for the industry.

Table 1. Major wine producing countries (2008, 2), Global Wine Supply Monitor, AWBC
The value of wine is more than the statistical snapshot of hectares planted, production, and consumption (domestic/export), any complete story of the wine industry must include, the farmers (vignerons), who contract supply the large wineries and those who grow and make the wine on the estate, their families and the labour and machinery involved in viticulture, pruners to pickers, bin laden trucks and the investment in ‘the crush’— where the grapes begin their journey from ripened fruit into wine. Wine companies, Winemakers, Vineyards with cellar door sales, Internet sales and subscriber clubs, collaborate with Marketers and Advertising Agencies to identify, brand and market the wine. The brand created and fashioned as graphic design on a label/bottle package printed (Collotype, AQ Labels, Aasta Label House) by the thousands and matched with glass containers shaped burgundy or bordeaux? With chosen colour— French Green, Antique or Flint and manufactured/recycled with unit value of around 13¢ by the hundreds of thousands and finally the retail industry, from transport and storage logistics to the journey home and a place in the wine cupboard or cellar.

1.3 Framing the Research hypothesis

The field of research for the present project is graphic design and visual communication. The research is undertaken using a combination of scholarly and creative processes that are relevant in these fields.

This research study itself is concerned with the relationship between visual communication design or graphic design strategies and the creation of brand identity for Australian Table wines. This relationship, critical for the wine industry reliant upon product brand identity to create market share for the wine product, is investigated in the construction of a critical taxonomy that will address the history, function and communication of the wine label/package. The catalyst for this research is the observation that the wine industry is making a considerable investment in the design of labelling and packaging. Given this context, the following hypothesis has been formulated for testing.

That the design of wine labelling and packaging appears to play a significant role in the communication of complex and diverse information about brand values and customer attitudes.
In order to test this hypothesis the research asks the following specific questions:

1. What are the dominant elements used in the graphic design of labelling and packaging?
2. What are the key design strategies used to develop brand identity?
3. How have these strategies changed over time?

While these three are the specific questions being tested, the dissertation also indirectly explores the 'significance' of graphic design in the Australian wine industry and examines how graphic design has enhanced the character, awareness and appreciation of the wine industry, as well as purchaser awareness in brand recognition and wine choices. Another reason for investigating the ‘impact’ of graphic design in the Australian wine industry is to examine whether it has made a difference to the industry in terms of awareness, appreciation, and wine sales. In other words, whether it has 'added value'. Jennings and Wood (1994) argued that the competitive advantage in the marketing of wine as a commodity could be achieved by an investment in design. They called for design-led thinking and application in the creation, function and marketing of wine products.

In order to investigate these three questions, the research constructs a critical taxonomy of wine labels, Australian Table wines from the 1950s to 2008. Intrinsic to the visual construction is the recognition of the material and referential qualities that have been interpreted through semiotic analysis. This analysis makes reference to representational theory, including the recognition and use of a visual language that manifests in the conversation between the label or package and the consumer. This is described in more detail in the following three sections that are devoted to the literature review and interviews, constructing the taxonomy and finally collecting the data (wine labels).

1.4 Methodology for investigation and analysis

The approach taken to the research methodology in this study is largely qualitative. The secondary research phase comprises a review of existing information from books, journals, magazines and newspapers. The study draws upon the work of numerous authors and researchers including Beeston, Bullied, Evans, Halliday, Lake and Phillips on the history of wine in Australia, Gago, McGovern and Johnson who describe the social context of wine as an integral part of the human experience, and Bonnici, Eco, Chandler, Hall Sean, Crow, Downton, Lester, Glanville and others who opened my eyes and mind to the language and meaning of graphic design and the conversations that are imbedded as a visual experience. It draws also on the work of Lockshin, Omand, Lubliner and Meyer who provided key insights into the world of marketing. The literature reviewed include texts on the origins of wine, the development of the wine industry internationally, and developments in Australia.
The primary research phase involves a series of interviews with graphic designers, winemakers and wine technologists from the Hunter, Coonawarra, Limestone Coast and Barossa regions. The interview approach used is the ‘broadly based interview’, where a number of issues (rather than precise questions) are identified for exploration in advance, and there is an opportunity for the interview to take its own course if appropriate. The interviews are recorded and transcribed, and the information analysed in the context of the main parameters of the investigation.

To enable the study to proceed, there needed first of all to be a significant sampling of the available labelling and packaging material to be located, brought together and collated, so that a significant and representative body of wine labels and container forms and shapes was at hand for analysis and detailing of the varied visual taxonomic elements. A number of different strategies were put in place so that a collection could be built. The serendipitous collecting of ‘empty wine bottles—label attached’ gave way to an organised and focused attention to detail; new bottles, new and old labels were collected wherever they were to be found. Strategically the first focus was upon the local Hunter region wines, but investigation soon revealed that like the varietals and styles that best represent a region as they are imbued by the terroir of the vineyard location to influence the wines, so too the regions were likely to present variation in label aesthetic. The notion of ‘family’ contributed manifestly in this part of the research, and a strong representative sample of labels from the Geelong wine region, South Australia, Orange and the Southern Tablelands as well as the Hunter was soon amassed.

During this initial stage, in order to collect samples of current labels a survey and label sample request (with stamped self addressed envelopes) was mailed out to more than 150 Australian Wine and Brandy Corporation (AWBC) listed, Lower and Upper Hunter vineyards. A 33% response rate was achieved (Appendix F and eBook DVD SECTION III, Collection Data) and the collection was boosted considerably. To meaningfully improve the quality of the collection, the researcher visited cellar door locations of many wineries, engaging staff or the winemaker and boutique vineyard owner(s) wherever possible seeking to add to the collection. This was a journey of passion for the making of the collection and the opportunity to include in the research journey the romance and traditions of wine. Primary research gets no better. Some of the wine regions visited in a little over two years included those of the Upper and Lower Hunter, Broke Fordwich, Mudgee, Cowra, Orange, Rutherglen, Bendigo, Stawell, Mildura and the Sunraysia. In South Australia the Clare and the Barossa Valleys, Adelaide Hills and the city of Adelaide were visited. In Adelaide the research focused upon the collection of the State Library of South Australia (SLSA) that had been developed by noted
wine writer and then librarian Valmai Hanckel in the late 1960s early 1970s. With appropriate permission [SLSA] and with the use of only a 35mm SLR film camera in available light, the researcher undertook a four day photographic session and recorded a significant and particular sample of late 1950s, 1960s and 1970s paper wine labels bearing the names of the most notable of South Australia’s pioneer wine families and vineyards. The film was processed and images were printed and then scanned at high resolution. These digitised images were noted as the SLSA collection. In that same period interviews (Appendix A) for the study were conducted with key personnel in Sales and Marketing from Collotype Labels, Precision Labels, AQ Labels and later in Sydney at Aasta Label House, (formal application and University of Newcastle ethical guidelines– HREC, clearance H-099-0501, Appendix A). At some of these visits the researcher was able to leave with a wine label sample bag, bearing mint editions of current and recent labels.

In total, some ten separate interviews were conducted. Included in this research process was a series of key interviews with Brian Sadgrove, Ian Kidd and Barrie Tucker, graphic designers without peer in the establishment of a design sector that specialised in the graphic design and packaging of wine for the Australian (and other New World winemakers) industry. Over the collection period, the researcher travelled some 26 000 klms, visited more than 105 vineyards and wineries, four major wine label print and production companies, and talked with renowned wine label graphic and package designers, winemakers, and members of some of Australia’s noted wine families in the Hunter and in South Australia.

As part of the research for this study I was fortunate to be able to interview Andrew Holt of the Collotype Label Plant and Don Woolmer of the Precision Labels Plant, and to be given guided tours of the plants that are both located in Adelaide. The objective of the interviews and tours was to explore the journey undertaken by the graphic designer towards the production of a successful label.

This journey begins with the development by the designer of a creative concept that is then implemented through digital artwork that utilises design software. Both Holt and Woolmer were emphatic about the impact on the labelling industry of new technologies including printing presses that can deliver at astounding speed a variety of label finishes that emerge as a large role of film carrying self-adhesive multi-die cut imagery and shapes. They demonstrated how older technologies such as LETTERPRESS print machinery have been adapted to produce specialist tactile finishes and the layering of metallic foils. The print lines can deliver upward of 10 000 labels per hour, with the ink dried, and the labels rolled and stacked ready for transport to the wine bottling plant and the label application machines.
An important realisation emanating from these interviews and visits has been that the wine label can no longer be viewed as emanating from the singular vision of the graphic designer. The contemporary print factory is a noisy, ink-perfumed environment where the true purpose and process of applied graphic design is revealed. Here for the label designer is the joy of seeing labels in multiple thousands, side by side on large sheets waiting to be trimmed in a traditional wet-glue process, or floating on quick release polymer film of seemingly endless rolls.

The graphic designer has another responsibility in this process, to ensure that the design process does not remain separate from other aspects of the successful journey from growing the grapes to the service of a fine table wine. The graphic design 'professional' who engages in mere 'decorative display', who avoids an intellectual responsibility for the shaping, naming and creation of a unique visual identity places at risk the status and importance of design as a value added process, as a branding, naming and product development process.

It is the responsibility of the graphic designer to know and identify the product, and to engage wherever possible in the research and development of the initial profile and target consumer market for the product. The designer must have a comprehensive knowledge and understanding of the technologies and materials that are used, and can be used, to enable the development of a process from the concept stage to the success of the product in the marketplace.

In the genesis of the label collecting process, the focus was upon one wine type, namely red wine, and with the front label detached and presented in 2D on the picture plane. As with other design processes, Schön’s ‘reflection-in-action’ was to have an impact upon my research and as growth in knowledge resounded, change occurred. A reflective conversation once begun would shape the outcome to result in ‘designing as a “reflective conversation with the situation” where the designer …shapes the situation, in accordance with his initial appreciation of it, the situation ‘talks back,’ and he responds to the situation's back-talk’ (Downton and Schön in Downton 2004, 49). The collection was also subject to an ongoing reflective action. The shape and form of the collection began to change; whereas the primary goal was to collect wine labels, in much the same way as the philatelist collected stamps, the situation and form of the collection beggared change. The influence and effect of graphic design as a visual communication form, involving 'talking' in a visual language, required an aesthetic sensibility that would be more profound than the mimicry of the stamp collector. The shape, form and glass colour of the bottle/container was being utilised conjunctively with the estiquer, often now a self adhesive polymer composition or shrink sleeve, to demand that the label be seen in this relationship as, holistically, the complete package. For the explicit purposes of this
research, the term **wine label** will refer to all forms of visual and decorative applications: engraving, etching, sand blasting, emboss and embedding upon a wine container/bottle to communicate the brand name, wine type, wine style, vintage, vineyard location, region or country of origin for a beverage made from varietal types of grape.

There are various options for the classification and cataloguing of such a collection. These are explored in the eBook DVD, *(SECTION VI, Elements of the taxonomy)* and the modelling of taxonomy with a wine label genre will feature as a graphic interface for exhibition. Classification is about differences, and the label genre can be divided into groups according to differences as modelled. In an effort to find sensible and accessible ways to define those groups for the design of a wine label taxonomy (Morse Model), groups and divisions have been chosen that would be easily recognised by the winemaker/vigneron, the graphic designer and the marketer of the product. There are two major divisions that identify the starting point. They are the essential ingredient (wine), and the container (sub-set - bottle, label 750mL). The creation of the taxonomy is informed by the work of Mollerup (2001) into the history and taxonomy of trademarks.

### 1.5 Development of Taxonomy

The modelling of Mollerup’s work was critical to the understanding and formation of my proposition. In the development of a classification process, two typical collectors’ sites were identified and noted as reference points for the typologies for wine labels. The sites are: *Hundreds of nice labels from the whole world:* [http://www.winegirl.ch/Language/English.html](http://www.winegirl.ch/Language/English.html) and Art Stratemeyer’s *Stratsplace* [http://www.-stratsplace.com](http://www.-stratsplace.com). Following the analysis and synthesis of the information from the secondary and primary research phases, the ensuing theoretical framework is used to develop the taxonomy of wine labels.

The conceptual framework I have used for the development of taxonomy of wine labels is built upon the proposition that the construction and development of such a model would inform the graphic design process. Margaret Bruce and John Bessant in *Design in Business, Strategic Innovation Through Design* (2001) addressed the issue of managing and using a ‘design process’ in a strategic manner that will lead to product success. According to Bruce and Bessant ‘good design does not emerge by accident but as a result of a managed process’ (38) and this statement provides the central theme of their book. The idea that the creation of wine label/package taxonomy might provide such a defined pathway is a hypothesis that I wanted to test, so that I could provide an insight for the graphic designers who undertake the design of labels and product packaging for the wine industry.
The taxonomy of wine labels, created specifically for this study is shown as a tree. The Oxford English Dictionary defines taxonomy, albeit one that has grown out of Carl Linnaeus’ enlightenment and original contribution to science.

**taxonomy /təˈsɒnəmi/ n.** E19. [Irreg. f. Gk *taxis* + -o- + -NOMY.] 1 Classification, esp. in relation to its general laws or principles; the branch of science, or of a particular science or subject, that deals with classification; esp. the systematic classification of living organisms.

E19. 2 With *a* and *pl.* A classification of something.

(Brown 1993, 3230)

A list of defined taxonomic classes for wine labels sampled from the visual database for each of the listed classes and sub-classes of the taxonomy as wine label and container could include, Graphic Labels, Picture Labels, Figurative Labels, Descriptive Labels, Letter/Typographic Labels, Name Labels, Proper Names, Descriptive Names, Metaphoric Name, Found Names, Invented Name Labels, Initials invented, non-initials Invented, Artificial Names, non-Figurative Labels, Metaphoric labels, Found Images, Pseudo International and “other” The tree that the hierarchical ordering of visual elements (including type as shape and letterform) transposes from words to visual elements to become the basis of the Morse Wine Label Taxonomy (see Chapter 6 *A CRITICAL TAXONOMY OF WINE LABELS — ILLUSTRATED*).

The means used to construct the critical taxonomy centred on the creation of a visual database (SECTION IX, eBook DVD, a *Chronological Survey of wine labels*, represented as a digitised sampling). The wine label and bottle collection, undertaken between 1999–2008 includes labels designed by the researcher/graphic designer and which are represented in this study as a significant part of ‘reflection-in-action’ (Schön in Downton 2003, 38) and an emergent Practice-led Research, or research growing out of practice. The practice-led methodology has been adapted from Sullivan’s model (2004, 61). This visual database represents a significant proportion of the labels and label packages collected over the duration of the study. Proportionally the taxonomy model selection features labels from the 1940s–1970s (sourced in the main from The State Library South Australia Collection, SLSA) and those labels collected as a representative sample of labels from the 1980s through to 2008.

During the initial research stage for the study, it was necessary for the researcher/graphic designer to re-learn how to read the visual language. This involved taking design process and practice beyond the intuitive/creative that commonly defines the graphic design studio, and the finding of contemporary printed matter that facilitated seeing/reading rather than just looking at graphic design.
It was important for the researcher/graphic designer, when modelling the taxonomy for this study, to look at other models that would inform the objectives and quality of the research. During the initial investigation it was noted that the oenotyphilists (wine label collectors) had all constructed rudimentary taxonomies, or at least had a system of classification for each of the label sets and label types they had collected.

Most other typologies used to classify and categorise wine labels/packages are alphabetical and are usually arranged by authors’ preference into subject matter divisions (eBook DVD SECTION VI). For this research the objective was to develop a model (taxonomy) that was informed by communication theory. The work of a number of key communication theory thinkers and authors has been referenced to provide a substantive pathway for the comprehension and understanding of the way images, images/text communicate with an audience. In the first instance the semiology of Peirce (1931-58), in particular Peirce’s notion of signs and the way in which we see and interpret visual cues introduces us to the language of reading the visual. Kress and van Leeuwen (2001) and their thesis to describe a visual grammar supports this approach and further evidence in Lester (2006) and Crow (2003), provides corollary for key concepts to examine in the context of the conversation and will include recognition of visual communication where ‘sender, intention, message, transmission, noise, receiver, and destination’ are described (Hall Sean, 2007, 8).

![Modelling a semiology of communication - graphic design of a wine label](image-url)

**Figure 2. Variation on Hall Sean, (2007, 8) modelling the semiology of communication**
According to Crow, the hierarchy of visual language spans the full range of cultural and economic activity. As consumers of visual art we have become highly sophisticated readers of signs and signals. We decode meaning from compositions with subconscious ease. It is important for artists and designers to have an understanding of how meaning is formed and the way that readers can be led to meaning through the juxtaposition of words and images, our visual language. (2003, 8-10)

The work of Per Mollerup has provided an influential signpost for the development of the wine label taxonomy. Mollerup’s work was developed out of his PhD thesis, a taxonomy of trademarks. In the eBook (eBook DVD SECTION VI, Elements of the Taxonomy) the modelling of a taxonomy within a wine label genre is viewed as a comparative study, providing elaboration, illustration and visual representation of the journey of discovery that has been definitive of this research. There is other significance for the study to be found in the eBook (eBook DVD SECTION V), where the opportunity to explore at greater depth some of the concurrent and parallel issues that emergent from the study are located. The principles of 2D design, Typography, Semiotics, Symbolism, Heraldry and the reading and meaning of the visual language revealed as the foundation constructs of the visual language employed by the graphic designer.

The theoretical framework developed in the first stage of this research study is used to inform the creation of the taxonomy. An extensive range of wine labels from the Hunter and other Australian regions is collected and collated, and the taxonomy facilitates comparison of overall design trends and styles, as well as the use of icons, cartouches, decorative elements and colour. The taxonomy will permit further comparison of styles and antecedent design elements to be considered for labels from various regions.

The literature review of writings by Beeston (2001), Bulleid (2000), Lake (1970), Halliday (1994) and others revealed that the design of wine labels in Australia has been informed by a range of aesthetic, historical, social, political, marketing, geographical and environmental factors, and thus the potential value of the taxonomy was clarified. The taxonomy of wine labels from the selected Australian regions helps to define the nature of imagery used to assist graphic designers and others in the understanding of the history and use of the wine label as a communication art form.
1.6 Method: Data collection

The primary data used for the present research is a photographed/scanned digitised sampling of around 2000 wine labels/packages from a collection of more than 7000 wine label/bottle elements from Australian Tables wines that were sold, circa 1950 to 2009.

As previously noted, there were a number of different strategies put in place to build a collection of substantial size to enable this study. The serendipitous collecting of ‘empty wine bottles— label attached’ gave way to an organised and focused attention to detail, new bottles, new and old labels wherever they were to be found were collected. Wine lore gives much credence to the notion of *terroir* (the vineyard location) to influence the wines, so it was likely that the regions would present variation in label aesthetic. With the first focus being on the Hunter, this presented as a logical pathway that could be determined by a regional comparison. The control factor for the design and aesthetic differences, should they occur, being found in labels from outside the Hunter region, with a strong representative sample of labels from the Geelong wine region, South Australia (various regions), Orange and the Southern tablelands of NSW.

The formulation of a Hunter Region collection was based on the survey and label sample request (with stamped self addressed envelopes) that was mailed out to more than 150 Lower and Upper Hunter vineyards. The response for this method attained a greater than a 33% return (*Appendix F and DVD Section III, Collection Data*) considerably boosted the collection.

An engagement in primary data collection, by visits to the cellar door locations of many wineries, conversing with staff, winemaker and boutique vineyard owner(s) where-ever possible considerably added to the collection. As previously recorded, the primary research phase involved visits to renown wine regions, in particular those which would provide comparative label design to the Hunter, Upper Hunter and Broke Fordwich. Inclusive in regions visited, labels collected were, Mudgee, Cowra, Orange, Rutherglen, Bendigo, Stawell, Mildura and the Sunraysia. The Clare and Barossa Valleys, Adelaide Hills and the city of Adelaide. In Adelaide research focused upon access to the State Library of South Australia (SLSA) and the collection housed there. Librarian and noted wine writer Valmai Hanckel began this significant collection in the late 1960s. With only the use of a 35mm SLR film camera in available light conditions, four days of photographically recording on film of a significant and particular sample of late 1950s and 1960s and 1970s paper wine labels, bearing the names of the most notable of South Australia’s pioneer wine families and vineyards was undertaken.
Appropriate permission was sought and obtained from the SLSA. The film was processed and colour prints of the labels were scanned at high resolution and digitised as the SLSA collection.

In that same period, I recorded interviews for the study (Appendix A) with Sales and Marketing key personnel from major wine label print and production houses, Collotype Labels, Precision Labels, AQ Labels and later in Sydney at Aasta Label House. From these visits and interviews I received sample packs of the labels, adding considerably to the collection.

This diverse and unique collection created for the study, labels/bottle items and the representative sampling of 2 000 label element selected and ‘digitised’ form the visual database used for testing the taxonomic model and describing the features and visual communication inherent in their graphic design. The 2 000 labels include samples from across Australia, from the early, ‘plonk in a brown paper bag’ through to designer collections for the connoisseur.

Of the data collected, two labels of significance, the iconic work of the pioneer wine label graphic designers Wyt Morro (Martin’s Stonyfell, Wolf Blass) and that of Richard Beck (Wynn’s Coonawarra Estate) whose design, the image of the owner John Riddoch’s triple gabled winery has become a brand personality without peer.

The label range also includes ‘printers’ choice’ labels assembled from a catalogue of standardised label designs, rules, decorative borders and type fonts. These ‘printers’ choice’ catalogues were described with great wit and circumspection by Adelaide designer Barrie Tucker during a 2001 interview as
being the norm in the era when he began to create labels. The range also incorporates labels from the first decade of the 21st Century, including the work of Tucker, Ian Kidd and Associates, Barbara Harkness, Roland Butcher, and other graphic designers who have defined the label as an art form that is almost indispensable to the wine makers in their efforts to be noticed, remembered and to claim market share at the point of purchase.

Not all the labels that were collected by the various means previously outlined were in perfect or near perfect condition (figure 5 COLD DUCK). In many cases multiple samples of a particular label were collected and in more than one case, in the early stages of seeking flat 2D artefacts the labels were damaged or affected by the removal processes undertaken. The older labels, in the main, were fixed to the bottle by a ‘wet glue’ method and responded in most cases to overnight soaking in water before they were carefully peeled back and flattened to dry on blotting paper. The advances in print and adhesive technology, self-adhesive labels, shrink wraps and even glass etches presented challenges and a need for change in the maintenance of a collection initially modelled as a mirror of the numerous folders typically used to house the collection in the SLSA. In the label removal technique oven baking and water filling the empty bottle with the water temperature near boiling was partially successful, but only worked with certain self-adhesive bonding agents and the increased loss of viable labels necessitated change once labels of the contemporary era were sought. The impossibility of removal for collection in 2D format of glass etched and sand blasted finishes hastened change and a reappraisal of what would be a critical element in ‘how we should view and see/read a wine label/package’.

Figure 5. McWilliams Wines, Cold Duck, digital restoration of label, 2002

Not all labels that came into the collection were pristine, some presented interesting digital restoration challenges for the researcher.
photographic recording suggested that for the purposes of the study it was not so much the actual label that would be required, but rather a digitally recorded image of that label. The collection was taken into the photographic studio and under tripod fixed camera and lights, flat labels from the pre-bottle line assembly—they usually come in large rolls, one label in width on a ‘waxed’ substrate release backing to enable relatively fast and efficient transfer to the filled and sealed (cork or Stelvin screw cap) bottle—were selected, with some emphasis on Hunter Vineyards and wines. Labels inverted and adhered to flint glass bottles, glass etched, enamelled and sand blasted finishes and increasingly self-adhesive label types were now left in situ and photographed under studio conditions. The resultant images, some 2,000 being digitised at resolution 300 dpi and catalogued as Joint Photographic Experts Group (JPEG) files on a CDRom disk format to form a sample group inclusive of the historic SLSA collection. Included were label/packages from the 1980s, 90s and from 2000 to 2008.

The studio photography stage was completed over ten working days and the further digital colour correction, faux graphic effects for repair and retouching to provide sampling was then undertaken and completed some three months later. Using digital software, significant labels, usually those of historic value and not able to be found or obtained in complete form were reassembled or recreated, with colour sampling and type font match up or freehand replication requiring patience and dexterity and more importantly a knowledge of graphic design and print processes, use of specials such as gold or silver foils and/or inks and typography. The exhibition content is drawn largely from such image sources and enhanced with the use of Fractal Image Software. Enlargements will be incorporated to enable reasonably sharp focus, and this will necessitate a further investigation and conjunctive graphic design skill set enhancement.

1.7 Limitations and Boundaries

The wine industry in Australia is a multi-layered, multi-regional industry that has grown out of a pre-federation family vineyard–cottage industry to become a major supplier of New World wines to the global marketplace.

A restraining consideration—that seeks to limit the size (quantity) and breadth of the wine label collection (Visual Database eBook DVD SECTION IX) is embedded in two factors. The first is the size, scope and changeability of the industry—in 2006 (AWBC, 2008) 22.4 litres of wine as per capita consumption, and that in total (ABS 2008, 3) domestic sales of Australian wine were valued at AUD$2 096.2 million for volume sales of 1 872.4 million litres.
The inventory of Table Wine, 30 June 2008 (ABS 2008, 6) indicates in excess of 600 million litres of white and more than 1000 million litres of red wine in stock. Domestic sales figures indicate (with a factoring in of bulk table wines, soft pack– small cask) more than 180 million litres equivalent to 240 million 750mL bottles were produced. A conservative view, based on the number of Australian wine companies, 2000+, (AWBC 2008) and the associated/embedded wine brands in Australia would realise more than 5 000 new/vintage update labels would need to be designed.
To illustrate at a glance the number of labels required, consider the top listed Australia Wine Companies each have a complexity and diversity of label/brand generation. Then there is a need to recognise the shifts that occur as an industry undergoes change with consolidation of holdings, mergers or market losses.

Table 3. Australia’s largest wine producers by branded wine label

<table>
<thead>
<tr>
<th>Wine Company</th>
<th>Rank</th>
</tr>
</thead>
<tbody>
<tr>
<td>Constellation Wines Australia</td>
<td>1</td>
</tr>
<tr>
<td>Foster’s Group</td>
<td>2</td>
</tr>
<tr>
<td>Orlando Wines (Pernod Ricard Pacific)</td>
<td>3</td>
</tr>
<tr>
<td>Casella Wines</td>
<td>4</td>
</tr>
<tr>
<td>De Bortoli Wines</td>
<td>5</td>
</tr>
<tr>
<td>Australian Vintage Ltd</td>
<td>6</td>
</tr>
<tr>
<td>McWilliams Wines</td>
<td>7</td>
</tr>
<tr>
<td>The Yalumba Wine Co</td>
<td>8</td>
</tr>
<tr>
<td>Tyrell’s Vineyards</td>
<td>19</td>
</tr>
</tbody>
</table>

source Wine Company websites; as listed in Appendices

Table 7. Domestic Sales of Table Wine, ABS and AWBC data 2007-2008
(Australian Wine and Grape Industry 2008 (RE-ISSUE 13429.0)
Each of these ‘brands’ may have varietals—type of wine grape or grapes (blended wines) and or wine style, red, white or rosé editions of a label to match the wine-makers art. Differences in price point, target audience—usually aimed at lifestyle choice have necessitated lead to changes in container, size, shape and glass colour.

The second limitation is the impost of time and travel constraint, Australia is a very large country and the premium wine growing and producing regions are widespread (eBook DVD, SECTION IV – Maps) across the rural landscape, the physical ability to visit every region and every vineyard, cellar door and/or talk to all the winemakers and marketing agents was limited and made necessary a decision to focus on three principal locations of significance, in the state of NSW— the Hunter and Hunter Winemakers, in South Australia— the location of the National Wine Centre and the State Library of South Australia (SLSA) wine label collection circa 1960s–1972.

<table>
<thead>
<tr>
<th>2008</th>
<th>2007</th>
<th>Wine Company</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>2</td>
<td>Constellation Wines Australia</td>
</tr>
<tr>
<td>2</td>
<td>1</td>
<td>Foster’s Group</td>
</tr>
<tr>
<td>3 ²</td>
<td>3 ²</td>
<td>Orlando Wines (Pernod Ricard Pacific)</td>
</tr>
<tr>
<td>4</td>
<td>4</td>
<td>Casella Wines</td>
</tr>
<tr>
<td>5</td>
<td>6</td>
<td>De Bortoli Wines</td>
</tr>
<tr>
<td>6</td>
<td>5</td>
<td>Australian Vintage Ltd</td>
</tr>
<tr>
<td>7 ²</td>
<td>7 ²</td>
<td>McWilliams Wines</td>
</tr>
<tr>
<td>8</td>
<td>8</td>
<td>The Yalumba Wine Co</td>
</tr>
<tr>
<td>19</td>
<td>19</td>
<td>Tyrell’s Vineyards</td>
</tr>
</tbody>
</table>

1 As per branded case domestic and export sales, inc brand acquisitions, mergers or joint ventures as of July 2008. 2 Winetitles data is an estimate based on news, Annual Reports and information provided to other Winetitles publications.

*source WineBiz http://www.winebiz.com.au

Table 4. Wine Co’s ranked by sales of branded wine
Additionally travel in Victoria and Tasmania from 2002 -2009 with research visits to wine regions and vineyards in those states while limited in scope to travel and time constraints provided label collection opportunity. Major wine retailers and traders, liquor outlet stores or on-line sellers limited by purchase ability constrained an almost endless sea of labels being collected.

The resultant collection, labels taken from Australian Table wines embodies the benefits of the collection of the SLSA, providing access to labels of the proto-designer period (1950s, 1960s and early 1970s) as well as revealing with those labels the affect of the progressive buy outs of the family vineyard/winemaking business to create large national wine companies where the names of pioneers transposed from viticulturist, winemaker to becoming a brand name. The second phase of collection, reflects the Hunter region as a major focus and labels of the cotemporary era, from the 1980s through to 2009 are represented. Here too, with the impact of industry change, the type, style and availability of labels collected indicate that there was the need for an increased competitive edge and focus on target market– the era of the graphic designed label had arrived.

An interesting question is whether or not the zones, regions or Geographic Indicators (GIs) can be described as typical and are therefore able to be depicted in a distinctive way by the labels. Early investigative research for this study indicated that many of the early labels, such as those designed by Morro or Beck; do have recognisable features analogous to the landscape and place of origin of the wine product. In a recorded conversation covering the label design of Wyt Morro (State Library of South Australia archive), Morro describes the first success he had as a label designer. He indicates that his talent in being able to visually describe the vineyard (Stonyfell) of H. Martin & Sons began a professional design association that was to define his early work and his contribution to the history of wine label design in Australia. Morro’s recollection, as a record of his conversation (transcribed from the SLSA sound archive, 2005) with Mr Haselgrove of Mildara is featured at the end of this chapter and illustrated by the beauty of the Mildara Osoloro Sherry label.

This formative design ‘tale’ is repeated and recognised in the design of labels from the various other wine regions represented in the collection. This ‘pictorial solution’ is manifest as the narrative that is inherent in the labels from the 1960s to the mid 1970s. Later, metaphor replaces literal narrative and the graphic design process moves from mere story telling to a sophisticated and multi-layered form of communication aimed at an increasingly discerning market in a volatile marketplace.
figure 8. Wine Regions, labels as narrative landscape

figure 9. Australia's Wine Regions ©Allan Morse 2005 *source AWBC
The need to keep a collection, representative of the scope of the Australian industry, yet able to provide key image and package material for investigation without creating an unwieldy body of label/package material and noting both the strength of sales/consumption when matched with production data (ABS and AWBC Winefacts data sheets) the decision to limit the collection to Australian Tables wines with a focus on 750mL containerisation (bottle) and label was made.

A limitation purposefully selected for the making of the wine label collection, was to recognise the overlay of geographic zones and regions created by the AWBC, Wine Australia to provide a sense of identity and place for the wines made in those regions. The notion of *terroir* given credence in much the same way as the French wine industry has created the *appellation* system. The descriptions show Australia divided into ‘wine zones’ that are, in turn further divided (sub-layered) into regions and sub-regions. The ‘umbrella’ used to describe the whole is the Geographic Indicator or GI (table 1. Zones and Regions, as GIs NSW and South Australia and eBook DVD SECTION IV Maps, Zones, Regions and GIs). As an official description it has a list of grid references, map coordinates, roads and natural landmarks that can be traced to outline the regional boundary. Its main purpose is to protect the use of the regional name under international law, limiting its use to describe wines produced from wine-grape fruit grown within that GI.

Database sources used to substantiate decisions relevant to the limitations of this study and influential upon the active collection of labels include the AWBC, Wine Australia, WineBiz, Synergyst, the wine label collection of the SLSA, the collection of labels held by, the Australian Customs Service, State Administration, South Australia.

For the purposes of this research the following definitions of the “wine label”, “wine”, “graphic design”, and the “graphic designer” are adopted. First, “wine” is considered to be a beverage made of the fermented juice of any of various kinds of grapes, usually containing from 10 to 15 percent alcohol by volume. The “wine label” is for the consumer an important source of information. If you buy a bottle of wine, you know nothing more than what is mentioned on the label. The bottle does not betray its content and does not even let escape the slightest fragrance. The wine producer considers the label as a sale element. Wine labels in this study are not limited to paper or polymer self adhesives, they include glass etching and ceramic screen print and bake processes— where the bottle becomes the label— as expressions of contemporary graphic design practice, these are inclusive of this definition.
The fields of “graphic design” and “visual communication” are the domains of practice which involve designing print or electronic forms of visual information, as an advertisement, publication, or website. These fields encompass the applied art of arranging image and text to communicate a message. The message may be applied in any media, such as print, digital media, motion pictures, animation, product decoration, packaging, and signs. Graphic design as a practice can be traced back to the origin of the written word as it first appeared in print, but only in the late 19th Century did it become identified as a separate entity. Meggs (1992) writes of William Addison Dwiggins, the American Illustrator, Book Designer and Typeface Designer saying that he was the first to use the term ‘graphic designer’ to describe his professional activities (186:187). Fundamental principles of design are alignment, balance, contrast, emphasis, movement, pattern, proportion, proximity, repetition, rhythm, unity, and white space. A “graphic designer” is a person who practices graphic design.

A list of key abbreviations is inclusive in the *Glossary of Terms* to be found with the end matter at the end of this dissertation.

1.8 Dissertation Summary

In the present chapter, the central research question and a series of supplementary questions are established. Graphic design and visual communication have a critical impact upon the sensory consumer society; they serve to invite, entreat or sometimes assail the sense of vision (what we see), touch (what we feel as tactile sensation), sound (what we hear) and smell (the olfactory). These visual devices stimulate that which is held in the ‘minds eye’— a visual language that informs, educates, sells and entertains. This chapter develops the research question, details the significance of the research, establishes a research methodology, notes issues and limitations that may occur and sets out the stages of development for the creation of a critical taxonomy. The process and means of creating a wine label/package (container, 750mL bottle and variants) collection is recorded (digital photographic record) and the three stages of the study, the dissertation, the eBook DVD and the exhibition are described.

Our perceptions of wine and its packaging/labelling we recognise as having a basis in both cultural and historic knowledge. The inclusion in this study, chapter two, of the antecedents of the label/package form we know today, is informed by a broader perspective of the cultural influence and the history of wine in the western hemisphere. The story of wine – the origins of the wine grape, the
making of wine and its labelling in ancient society from the time of the Pharaohs to a post Roman context in Mediæval Europe are revealed and the relationship between wine and civilised social interaction described. Integral to the history and an associated romance of wine, was the discovery of better storage for the preservation and keeping of wine, the development of the wine bottle, the binning of wine— bottles stacked in rows in the cellar— as clean-skins awaiting the hand fixing of a paper label. Oenology (the science of wine making) and breakthroughs in winemaking technology and storage are also integral to the identity of the wine, its vintage, variety and country/region of origin. Here too, with the industrial age, the development of printing technology was keeping pace, to meet a new age of consumerism in the 19th Century. It was used to print labels in multiples of thousands and the binned bottles from the cellar thus were named and ready for commercial distribution.

In chapter three, the story moves to Australia and to the origins of wine making in this country along with the establishment of our major wine regions and a summary of the history of the Hunter Valley wine industry. In the section Giants and Heroes the forebears of some of our contemporary wine industry champions provides a direct link with the shape and form of the industry we have today, as winemakers and vigneron, designers and conversationalists of eloquence and style or lending their names to brands. The use of a historical perspective has allowed the researcher to illustrate the context in which the labelling of wine has taken place, (a) from the early years of settlement, (b) the pioneers, names and families who succeeded through the drought and hardships of the hard times, (c) the influence of immigrants from Europe, (d) those of the 1840s who established South Australia’s first vineyards and built their own fortunes, large and small upon their enterprise, (e) the post WWII immigration boom that bought an urban wine culture to our shores to be another spark (f) in a renaissance of sorts embedded as it was in the boutique and small winery boom of the 1960s, (g) synonymous with the coming of the design revolution and its pioneers Morro and Beck, to the contemporary era and the evolution of a vibrant and influential arm in the making of Brand Australia and the current success of the wine industry. This historical framework provides a setting for the dissertations’ primary data gathering process; many hundreds of wine labels were collected from the Hunter Valley including those from the pre-self adhesive era and those labels that define the visual form of the wine label from the 1980s through to the 21st Century.

It can be argued that constraints on the designer, posed by technology and developments in print and substrates, come with their own pressures. That is, these constraints are inherent in every opportunity to design wine labels, containers, textures, styles and package presentations. However in Chapter 4,
the research undertaken for this study suggests that these challenges can be used to increase the likelihood of unique creative expression provided the designer is aware of the limits and possibilities of the technology. The first part of the chapter relates the story of the wine label, from its oenological foundation to the rise of the estiquer—the early 18th Century practice of placing tickets or stickers on to bottles; hence estiquer, sticker or as we name them, label. In the second part, the chapter describes change in practices, and response to change, bought about by the introduction and development of new technologies that shapes the wine label and package form of our era. Many of the features that are considered common place, intrinsic to wine and wine culture, owe their current existence to practices of bottling, storage and naming that have occurred because of technological developments. Whether by extrinsic forces, (political and social change) or by the intrinsic and the intuitive, designers continue to shape the presence of the wine package in the market place. The means by which this is accomplished, the symbiosis between glass container—the bottle and the label (naming system) is revealed and contemporary as well as historical technologies and processes are discussed to enhance an understanding of the relationship between product and market presence; a relationship which is essential to the conversation awaiting the encounter between the wine with the consumer.

The significance of graphic design to the Australian wine industry is the focus of Chapter 5 and is presented within a framework that recognises the formality of the design process and the enactment of that process, insofar as it requires a creative, imaginative participant who is visually literate. The acquisition of visual literacy’s, those things that are intrinsic to graphic design practice, and often only recognised as embedded tacit knowing, is also described as a means of giving voice to a brand. To successfully do this, there is also a need to be able to articulate the visual language in a form that is accessible and meaningful; that is, to enable the design to be read. In this chapter an investigation into the language and meaning of texts (wine labels) reveals the implications of knowing and using a visual language. A semiological inquiry provides substance in the search for meaning in the context of wine label/package form and this is elaborated upon to be inclusive of representation and the knowing of a visual grammar. How these theoretical perspectives coalesce to form the ‘visual language’ Bonnici (1998) describes, as signs, signifiers, symbols, colour, texture and letterform in the wine label reveals insight into the practice of graphic design.

In this section the argument has been for an acknowledgement of the power and place of a visual language, the manner in which that language transposes within the troika of winemaker, graphic designer and marketer, to shape the form and content of the label. What then is the significance of
wine label design? For the wine grape grower, the vigneron and vintner, it is more than the mere mark of family identity upon the bottle. It is a signature, an unequivocal statement of pride and joy in a vintage, but also passion, sweat, toil and sometimes heartbreak. The children of the vine go forth to garnish a loyal following, a fealty that is recognised in a logotype, an image, and brand identity. For the wine merchant and agent, the significance of the design is reflected in the singular and powerful language of brand performance.

The wine marketer will see the label as significant in the differentiation of the wines. Every detail, the shape of the bottle, the label finish, and feel or the touch of the package in the hand—is scrutinised and remembered. Others who contribute to this process include the wine label printer and print production house who, with new technologies in constant evaluation, strive for faster, better value labelling systems. At times they work directly with the vigneron, at others with the marketer, and more often than not with the graphic designer, seeking a brand identity that is unique, playing on the nuances of style, fashioning, colour, shape, image and type to beckon consumer purchase and leave an indelible mark that consciously recalls the pleasure of the imbibing.

The creation of the critical Morse Taxonomy is explained in Chapter 6 and it is here all the elements that describe the design, use and function of the wine label are described in both material and referential terms. These elements include our responses to the labels on historical, social, economic, aesthetic and pragmatic paradigms. In response to this need I have developed a holistic entity that is modelled by the creation of a critical taxonomy. The taxonomy describes the literal, graphic, functional and aesthetic characteristics of the design. Its purpose encourages and allows a new and significantly different view of the wine label genre, relating particularly to those labels and associated forms (the wine bottle) found in Australia.

The basis of the modelling owes its genesis to the work of Mollerup (2001), and brings together two unique wine label collections that form the visual database to inform the structure of the taxonomy. The first is the pioneering collection founded by Valmai Hankel at the SLSA in 1972, the second a contemporary collection (principally the vineyards and wines of the Hunter Valley) and additionally the collection assembled by Hunter Valley Vineyards Association member, Alan Wattman.

A taxonomy is a structure created for the classification of things into a series of hierarchical categories. In chapter six, the dissertation construct of a critical taxonomy of wine labels is presented. But before the taxonomic tree could be devised as an integral part of the critical taxonomy, discussion and reflection upon the nature of the visual language and function is considered.
The elements of a visual language including classification modes and variables that are likely to affect the taxonomy are discussed. The visual database (eBook, DVD SECTION XI) used to inform the taxonomy is then detailed. Elements that are unique or peculiar in a unique way, rather than odd are introduced and considered, The occurrence and use of Proper Names, the influence and importance of Heraldry—images, symbols and marks noted, Trademarks, Logos and Brand names inclusive of function and purpose, decorative motifs, borders and printers rules are covered in depth. Typography and type protocols, particularly those governed by Australian Wine Label Law and the Australian Label Integrity Program (AWBC) are used to critically inform the taxonomic construct. Finally the taxonomic tree is drawn.

Despite efforts of the present author, there will always be other ways to classify wine labels. While these systems of classification and organisation do not always have a fundamental basis in either communication or visual communication theory, for all intents and purpose each collector has created a taxonomy of sorts. The early work for the study dealt with the theoretical underpinnings necessary to establish the taxonomy, in particular the historical antecedence of labels, the place of wine in a socio-cultural context and the semiotic foundations that provide keys to the visual language and the context of the label. This chapter has explored the foundation of a taxonomy and linked the factors that influence the creation, interpretation, application and uses of a wine label taxonomy.

In chapter seven the starting hypothesis, and its associated research questions are considered before some conclusions are drawn. Each chapter is summarized in terms of the significance of findings and any conclusions that are either surprising or revealing. Further research directions are then suggested – the study has represented a starting point for the future rather than an end point in the search for new knowledge and ways of seeing. The potential for future work is linked to all those things that occurred during this journey of discovery and those things that neither time nor sensible defining of parameters permitted. As indicated earlier, there are many gaps in the available literature of the wine design genre. An exploration of vineyard architecture as depicted on wine labels would make a useful contribution to wine genre literature, as would a publication that focuses on the distinctively Australian characteristics of wine label design.

1.9 eBook DVD Summary

The creation of a Visual Database, which is fundamental to the research method, required the development of a formal construct as a means of organising and storing more than 2,000 individual wine label elements. The first segment (late 1940s–1975) of this collection comprises those labels which
were photographed on 35mm colour film from the SLSA, made into colour prints, then placed on a reflective flat bed scanner and scanned at 300 dpi resolution. These images were then taken into digital software and corrected for perspective, colour match attributes and fine detail. With the Hunter Valley wineries/vineyards and Wine Regions Australia collected labels, the second tier of collection activity— labels from the late 1980s through to the contemporary era— the labels, the bottle/packages that had been at times painstakingly collected were then taken into the photographic studio for digital recording (using a Canon Powershot2 digital camera with attached macro lens) and later uploaded to the Macintosh for make-ready. This involved a number of steps including cleaning up background, contour and digital clipping paths, colour matching, simulation of metallics, gold and silver foils and digital photo reconstruction techniques.

The results of this activity, which involved calculated research-based decisions about which labels to photograph and which label/packages to seek became the Visual Database. There are more than 2 000 elements in this SECTION and apart from the challenges involved in some of the more complex reconstructions (e.g COLD DUCK Label illustrated in fig 5) each label/package image represents the equivalent to approx 45 minutes work time (or 250 working days to process the collection).

The arrangement and placement of these elements in a chronology that ranged from the late 1940s through to 2001, was embedded in the creative concept of ‘time warp’ placement. With each decade featured, key persons, fashions, styles of art and graphic/industrial design have been portrayed, a visual language statement that allows reader/viewer reflection upon the way in which wine labels were designed and placed. Herein a juxtaposition that invites interaction and conversation about wine label graphic styles and the look and aesthetic of society of that time.

The primary purpose of the eBook is to record the research journey, the investigation location and evaluation of knowledge and ideas as the process of the research. The eBook, is not a post dissertation experience, to be viewed or read as such. The eBook is a visual and contextual record of the research journey undertaken prior to and during the constructive stages of writing the dissertation.

It is, apart from the section that details the visual database, a working journal, a place to test in a visual and written sense the various component parts of the research. It records an affirmation of knowledge both tacit and explicit; attained by the researcher, a Senior Lecturer in Design and a published graphic designer/design practitioner of some thirty years standing. It also forms the platform of integrity for the construction and consideration of new knowledge, the making and
describing of the *Morse Wine Label Taxonomy*. In every sense the dissertation is a reflection of the breadth and depth of investigation and reading that was undertaken and collated as a journal of the research journey in the form of the eBook.

There are many sections of the eBook that do not have direct and explicit signposts in the dissertation, but without the eBook as a description of the research journey such tacit knowledge and its place in the lexicon of the Visual Communication Designer could be easily overlooked. The content of the eBook is both rich and varied; it also is explicit in the use of the visual language that is significant and intrinsic to the work practices of the graphic designer. Such content reveals a depth of investigation that by itself forms a significant signpost for the appropriateness of constructing a critical taxonomy. And from this taxonomy of wine labels, the sense of history, function of the label and level of communication, meaning and interpretation of the wine label/package form are enabled. The first sections detail the relationship integral to the taxonomy, the container—the bottles and glass that have become intrinsic to function, then there is Wine Label Law as it is expounded in Australia, this is and has become significant both economically and aesthetically fundamental to the graphic design of the wine label/package. The testing sample, whereby the taxonomic model is tested is detailed in the Collection Data section and in the research that sought to find links between place of origin for a wine type/style and the Geographic Indicator (GI) system universal in Australia, each growing, production area, as zones/regions is revealed in the section Maps, Zones and GIs. ‘Two Case Study’ examples are shown here as a means of revelation for recognition and importance of the GI system as it is implemented in Australia. Section V, introduces early investigation, research and fact-finding as the impact of historical and social communication is explored. The semiology used to note and provides a bridge to understand the material and referential qualities of the wine label to provide meaning and the language of the designer in ways in which the communication of meaning takes place is located here. The Morse taxonomy would not be possible if not for the seminal work of Mollerup (2001) and in Section VI, the modelling of Mollerup is revealed as a means of providing an in depth understanding of the construction of a taxonomy in the graphic design field. Lastly and not without significance the applied nature of semiotic construction is investigated by the researcher, from the Trademarks that occur on labels, Logotypes, Decorative Borders, Ornament, Rules and other graphic devices form referential sign posts for the reading of the wine label.

The eBook DVD is also a means to demonstrate the depth, breadth and co-related aspects of the graphic design of wine labels/packages. Organised as visual data, a visual language that seeks to educate, inform, entertain and sell the validity of this research the various other sections of the eBook
reveal the complexity of the research task and the various knowledge components, the theoretical and practical understanding required to be able to analyse and read the label, to engage the conversation in a meaningful way. To achieve a ‘knowledge framework’ a significant number of associated and parallel studies were established and the results of these research investigations, reflections and documentation inform and underpin the thesis.

By section, the contents of the eBook are as follows:

SECTION I  Bottles and Glass
SECTION II Wine Label Law
SECTION III Collection Data
SECTION IV Maps, Zones and Regions, Gls Australian Wine, inc. Case Study: Early Hunter Wine and the Coonawarra GI dispute.
SECTION VI Elements of the Taxonomy (i) The development of a taxonomic model, alternatives and a systemic analysis of the Mollerup taxonomy. Modelling a taxonomy within a wine label genre. (ii) The wine label taxonomy model, the visual elements.
SECTION VII Trademarks and Logotypes.
SECTION VIII Decorative Borders, Type, Ornament and Motifs.
SECTION IX The Visual-Database; the collection. Chronological survey.

To successfully complete the eBook, new practitioner knowledge and skills were required, for this research phase application(s) for research assistance were made and an IGS grant application was successful, the eBook is a demonstration of visual communication design in Flash8 technology.
1.10 Exhibition Summary

The exhibition, ‘The Wine Label Show’ (figure 12a logotype) (figure 13 exhibition model) is designed to demonstrate the power and the importance of graphic and visual communication design as a visual medium. It is not purely about the intrinsic nature of the creative process, although it is with considerable effort and creative intelligence that such a show is made. It demonstrates that whilst visual communication design/graphic design is not art, it is, by its very nature, an art form and contains much that we might culturally consider as being artistic or creative as expression. Nor is it ‘window dressing’ or conversely a systematic arrangement in chronological and linear fashion of each of the thesis chapters.

The exhibition is of modular design and has fourteen (14) freestanding units to be placed within a 60 square metre space. The arrangement is based upon a modular system designed to be adaptable and flexible for other spaces. The display area contains space for more than 41.6 square metres of visual information which is printed on high-resolution large format digital canvas substrate and mounted in sections. Each display unit is fabricated out of MDR Craftwood, with a rich fabric coating on nine of the freestanding panels.

The purpose of the exhibition is not to replicate the dissertation, nor mirror the eBook DVD, rather it will seek to focus on a section of the visual database and provide key topical— visually graphic, examples of some of the critical elements of the research.
Placing in context the wine industry and designer relationship and detailing in graphic form the development and design of the Taxonomy. There is noticeably occurring within the collection an insight into the changes and practices of labelling Australian wine. The Australian wine industry in recent years has developed new regulations for the classification of Australian table wines; this was initially due to the successful action of French wine growers to prevent the use of French regional names and grape varieties by growers and marketers in other countries (AWBC, 2001). This has necessitated a need for members of the Australian wine industry to examine existing visual imagery and labelling and to adopt a new and more appropriate system of classification. The transitional affect of this change is illustrated in the exhibition. Two 3D display cases will be included in the exhibition and in these is collected label treasures and artefacts of interest. The intention is to also have the eBook running as a continuous loop. Of greater significance is the opportunity the creation of the exhibition material provides, it is a cornerstone in the design, use, function and arrangement of the visual language (graphic design/visual communication).

figure 13. Exhibition: Scale Model, Jon Pryer Neo Design

figure 14. (below) Drawings of the individual display units, MDR
A rare insight into the art of label design is illustrated in the work and words of label design pioneer Wyt Morro and Mildara’s Chestnut Teal Oloroso Sherry.


‘Mr Haselgrove was a great duck shooter and he created the name Chestnut Teal for one of his famous Sherries. I superimposed a drawing of the duck in colour on the label of the winery itself and I had to draw this Chestnut Teal from Gould’s book of birds - which Miss Valmai Hankel kindly put me in a little room with it with my leg chained to the table so I couldn’t steal the book.

Anyway, Mr Haselgrove being such a great duck shooter, I couldn’t capture the green teal colour under the wings. Mr Haselgrove was very unhappy about that so a week later he threw a couple of ducks on my desk.

He said there you are Morro you can get the right colour now, and that’s how it came about’.
CHAPTER 2
THE HISTORY OF THE WINE INDUSTRY: THE FIRST WINE LABELS

We continue to live out our past by drinking wine made from a plant that has its origins in the ancient Near East (McGovern 2002, np).

This chapter explores aspects of the history of the wine industry, from the ancient Egyptians to the 19th Century and the advent of scientific winemaking where pasteurisation, better storage (bottling technology) and labels printed and glued to the bottle became *de rigueur* for wine. The chapter introduces the reader to a conceptual view that is ‘design intrinsic’ as part of that history— from the ancient Egyptians who stored and labelled their wine to a Western, post agrarian society of the industrial revolution, where the key impact of new technologies in wine making (pasteurisation) and the art of printing, (colour offset lithography) in the 19th Century are identifiable as antecedents having both influence and persuasion upon the form and character of the wine industry in the contemporary era. Over two millennia wine has played an important role in society, a role that is both practical and romantic. Understanding this past is important for the ‘wine designer’ as the historical records show, from the earliest days of wine consumption there has been a need for packaging and recording systems.

This background provides for the reader key terms and concepts that will become relevant during the following chapters. The chapter serves five key purposes. First, it helps to explain, by establishing that the making and labelling of wine is not just a contemporary phenomenon, this is significant for the hypothesis being tested and the potential impact of its results. Secondly, it provides an overview of key wine industry terms and concepts that will, in later chapters, play an important role in the creation of a critical taxonomy. Next, it begins to provide a historical and cultural context for the design of wine labels. Fourthly, it presents the context of the beginning of the competitive marketing era— the search for the definitive branded edge and the way in which graphic design has been fundamental to this quest. Finally, it provides a key platform that underpins our understanding of the place that a
symbiosis of graphic design and the wine industry requires, a knowledge and sense of wine lore and its use, inseparable from the history of civilisation.

Understanding this past is important for the ‘wine designer’ just as knowledge of the modern marketplace and consumer trends is significant. For example, McGovern et al (1996) remind us that wine production — the growing of grapes, viniculture, winemaking and its storage and use— is an intentional human activity. This activity involves the storage (packaging) and recording (labelling) of the product. The marking of each new season’s harvest (vintage) with essential information has taken place over many centuries to ensure the wines of best quality would be remembered for the next harvest. Thus, for practical reasons, it is important to record where the wine was produced, who made it, and any special characteristics.

Historically, the growing of grapes (viniculture), and the harvesting and making of wine lead to a need to develop technologies to store, transport and identify (label) each vintage. McGovern et al (1996) dates this process in its earliest form to a period between 8 500 and 4 000 BC, when Neolithic cultures ceased a nomadic way of life and began to successfully domesticate animals and plants. The result of this domestication was permanent year round settlement where a variety of food processing techniques— fermenting, soaking, heating, spicing— emerged to define what McGovern has referred to as Neolithic ‘cuisine’.

2.1 The Wine Grape

There are many varieties of fruits and berries in established food processes that can be classed as wine. For the purposes of this study, wine has been defined as the fermented juice of the grape. Of the grape genus known as Vitis, the species Vitis vinifer (V. vinifer) is used almost exclusively in wine making. The thousands of grape varieties that have been developed, with 5 000 reported for V. vinifera alone, differ from one another in such characteristics as colour, size, and shape of berry; juice composition (including flavour); ripening time; and disease resistance. They are grown under widely varying climatic conditions, and many different processes are applied in producing wines from them.

Vitis Vinifera, often erroneously called the European grape but probably originating in the Caucasus Mountains, is the principal wine-producing plant, with most of the world’s wine still made from varieties of this species. The high sugar content of most V. vinifera varieties at maturity is the major factor in the selection of these varieties for use in much of the world’s wine production. Their natural sugar content, providing necessary material for fermentation, is sufficient to produce a wine with alcohol content of 10 percent or higher; wines containing less alcohol are unstable because of their
sensitivity to bacterial spoilage. The moderate acidity of ripe grapes of the *V. vinifera* varieties is also favourable to wine making.

2.2 Wine and Wine Labelling in Ancient Society

With the advent of a more stable food supply, the need to store the excess produced in times of plenty, or to be able to engage in trade, necessitated that these processed foods be packaged for ready identification and future access. The rise in crafts that would be important in food preparation, storage, serving and transportation can be identified within the Neolithic cultures. Archaeologists have placed special significance on the appearance of pottery vessels around 6 000 BC. Clay, the base material for this pottery, is an ideal substance, its initial plasticity allowing ancient crafts persons to shape, round and mould narrow mouthed vats and storage jars for keeping wine (McGovern et al 1996).

![Figure 16: Image of Wall painting from an Egyptian Tomb, belonging to Nakht, mid-Dynasty 18. Cited in McGovern, *The Origins and Ancient History of Wine.*](image)

With the growth in human wealth and of the great civilisations of the past, fermented beverages also grew in importance. For example, they served a purpose as important status symbols; the display of the earliest Neolithic wine, which might be dubbed “Chateau Hajji Firuz”, was akin to showing off a bottle of Pétrus today. Wine was both an important social lubricant and a critical economic resource. Many countries and cultures have been defined, in large part by their win production (Greece, Italy, Spain, or California). Wine was also important for trade and a range of cross-cultural interactions; special wine-drinking ceremonies and drinking vessels were even used as parts of cultural exchange.
Finally, wine was central to much religious symbolism; ‘wine is right at the centre of Christianity and Judaism [and] Islam also had its “Bacchic” poets like Omar Khayyam’ (McGovern et al 1996, 4-5).

Archaeological activity in the Near East, involving the excavation of tomb and temple sites, has revealed that a thriving royal winemaking industry had been established in the Nile Delta by about 2700 BC; the beginning of the Old Kingdom period. Winemaking scenes also appear on tomb walls and hieroglyphic translations indicate that the wine was being grown and produced in the Nile Delta region by this time. Frances Welsh in Tutankhamun’s Egypt (1993, 28) describes a Pharaoh’s tomb that contained more than thirty wine jars that had held wine from a variety of royal vineyards. In each case, dockets gave the date of vintage, the location of the vineyard and the name of the vintner.

Lesko, paraphrasing archaeologist Howard Carter on his discovery of 26 wine jars in Tutankhamun’s tomb in 1922 notes that the wine jars were carefully labelled, mostly with stopper sealing, still intact when discovered in 1922, but unfortunately the jars contained ‘only dried sediments of what were probably the greatest wines of a bygone age’ (Lesko in McGovern et al 1996, 221). Lesko points out that the inscription on the 26 wine jars from Tutankhamun’s tomb contained better information than modern wine labels. The ‘vintage year’ was indicated by the regnal year of the king. The location of the vineyard from which the grapes came was noted, and this information provides very early and unexpected evidence of ‘appellation contrôlée’. The ownership or proprietorship of the vineyard was indicated by the seal impressions left on the clay stoppers, and this provided an additional guarantee of quality, especially since the greatest estates or chateaux bore the names of members of the royal family or of the chief temples of Egypt. Finally, the labels on Tutankhamun’s wine jars also named the chief winemaker who was responsible for the product. These seals are thought to have given the location of the winery and its owner.
Johnson and Robinson (1999) in *The World Atlas of Wine* trace the history of wine after the Egyptian period, beginning with the Phoenician culture around 1100 BC and the Greek culture some 350 years later. According to Johnson and Robinson, wine then arrived in ‘its real homes’, namely Italy, France, and Spain. The Greeks industrialised winegrowing in southern Italy, the Etruscans in Tuscany and further north and the Romans followed. The Romans made winegrowing and winemaking a business of the empire, and shipped countless amphora laden vessels across that empire. The Etruscans, in a period between the 8th and 4th centuries BC, cultivated the wild vines that grew in the surrounding countryside and the Greeks referred to the lands they colonised as Oenotria—‘the land of the staked vine’ (Johnson & Robinson 2001, 12-14).

DeFusco (2003) in his essay titled *Italy-Wine History* describes the status of viticulture and wine as an integral part of Roman culture through accounts given by eminent Romans including Cato, Varo and Pliny The Elder. He describes in great detail the storage vessels, the amphorae and a later move to wooden barrels. DeFusco further informs us that vintage wines could be kept for a period of time unspoiled, because they were stored in amphorae. ‘These were large tapering two-handled clay jars, with a narrow neck that was sealed with cork plastered over with cement, and held approximately 26 liters[sic] or almost 7 gallons’ (De Fusco 2003, np).

Some knowledge of the use of wine laden amphora is insightful for an understanding of the human activity that involves the making, storing and drinking of wine. Amphora is the name given to the vases of the Ancient Greeks (Hellenes) who used them to store their wine and as two handled containers for the sea transportation and trading of wine and other foodstuffs. According to Mari the amphora shapes ‘change according to the population of origin’ (2005 np), but retain the essential aesthetic established by the Greeks who made the amphora based upon the geometry of the ‘golden section’ (Ghyka 1977, 124).

By the 1st Century BC, the Romans were distributing wine throughout the Mediterranean in amphorae known as Dressel 1. Henry Dressel, who lived and worked in Rome in 1889, made an extensive study of the ‘brands’ upon the amphora of Monte Testaccio. The term Dressel describes these amphorae and comes from the research undertaken by the German archaeologist who conceived a universal classification system. Mari (2005) observes that scientific evidence for the study of these ‘wine containers’ was published by the French archaeologist Jean Pierre Joncheray in 1976 in a document titled *Nouvelle classification des amphores découvertes lors de fouilles sousmarines* (New classification during a search of the body of amphora discovered beneath the sea). These amphora (figures 26:27) were sealed, ‘corked’ with various materials, and covered with pressed ‘pozzolana’, (raw
wool). Mari describes the use of green pinecones that emitted an aroma taken up by the contents and rarely, 'screwed in the upper part of the neck, another little full amphora, modelled with the same clay as the larger vessel' (Mari 2005, np). By the end of the century, the amphora type Dressel 1 had been replaced by Dressel 2, which were much lighter and had a greater volume-to-weight ratio (as much as 30%). They remained in use until the end of the 1st Century AD; a time when there was a precipitous drop in wine exports.

The ancient ‘amphora culture’ that involved the storage and packaging of wine, and was centred on the Mediterranean Sea trade, highlighted the importance of labels, as there existed a concern with the counterfeit trade of wine. Mari describes how in the Republican and the Imperial eras the excellent wines of Cos were imitated in Italy; 'as Catone says in the De agricultura, with grapes dipped in sea water; you obtained a “made in Italy” product, very similar to the Greek one, and the cunning of that time, imitating the product also imitated the container [and its label]' (2005, np).
The transport, storage and labelling of these wines of the ancient world reveal practices that have influenced our contemporary era. The amphorae have different signs that indicate the content, the origin, the forwarder or trader and sometimes the constructor or potter. The graffiti carved before the baking process can be traced to the potter; the ones carved after the baking relate to the weight, the kind of goods and the stowage order; they are difficult to interpret (July 2005, np). Amphorae, wine in jars, remained the principal means of storage and transport of wine until the appearance of barrels.

The replacement of amphorae, which were airtight, by wooden barrels in the 2nd Century AD meant that vintage wines would not reappear until the seventeenth century, with the development of the glass bottle, cork and binning (De Fusco 2003, np).

Johnson and Robinson (2001, 15) credit the Romans with laying the foundation of the modern and most famous wine growing regions of Europe. They explain that, starting in Provence, which had Greek planted vineyards for centuries, the Romans moved up the Rhône Valley and into the Languedoc.
The waterways were the best means of moving produce and wine regions occupied by the Romans such as Bordeaux and Burgundy became centres of trade for Italian and Greek wine and eventually produced local vines and wines that surpassed the imported product. By the 1st Century BC there were vines on the Loire and the Rhine; by the second century they were in Burgundy and by the fourth, in Champagne and on the Mosel.

2.2.1 A Post-Roman Context: Wine in Western Civilisation

In discussing the wine industry in the Post-Roman period, Johnson and Robinson (2001) acknowledge the role of the Church and Charlemagne, the Holy Roman Emperor, in its development. The Church became identified with wine to such an extent that wine was identified not only as the 'Blood of Christ', but also as a luxury and comfort in a feudal world. Moreover, Christian monasteries eventually developed and owned most of the great vineyards of Europe. The exception was the thriving vineyard region of Bordeaux, where development had commercial origins (Johnson & Robinson 2001,12-14).

Until the 17th Century wine was the premium beverage as it could be safely stored for any length of time. Water was notoriously unsafe to drink, particularly in the cities where open drains and sewers sometimes became part of the water supply. Ale without hops also quickly went bad and there were no caffeine-containing drinks. The advent of new technologies in the latter part of the 17th Century, particularly in the art of glass blowing, resulted in the production of stronger and cheaper bottles, and proved to be the salvation of the wine industry. According to both McGovern et al (1996) and Johnson and Robinson (2001), the combination of the cheap, strong and transportable glass bottle and the cork stopper produced a revolution in the industry, and was to remain unchanged until the 20th Century. In the 17th Century it also became increasingly clear that wine kept in a tightly corked bottle lasted far longer than wine in a barrel, which was likely to go off rapidly after the barrel was broached. It also aged differently, acquiring a bouquet. Johnson and Robinson (2001) tell us in this way that the 'vin de garde was created and with it the chance to double and treble the prices of wines capable of ageing' (15).
2.3 Oenology: Scientific Winemaking

Oenology, or scientific winemaking, was little known prior to the 19th Century, before this time the long-term storage of a vintage was at best a dubious proposition. The process of fermentation was not well understood and spoilage was common. Though the ancient Greeks stored wine in earthenware amphora and the ancient Romans were able to extend the life of their wines with oaken cooperage, both civilisations probably drank almost all of their wines within a year of vintage and disguised spoilage by adding such flavourers as honey, herbs, cheese, and salt water.

Patrick Iland (1997) observes that the wooden barrel remained the principal storage and aging vessel until the 17th Century, when the mass production of glass bottles and the invention of the cork stopper provided a means to age wine in the bottle. The glass bottle, smaller, lighter and therefore more accessible necessitated at change in winemaking at the Château, the storage for aging in barrels of large quantities of wine—much the same as is done today went unchanged, what did change was the ability of the winemaker to bin his bottles in rows, according to vintage and wine style and grape variety. (52-55) Robinson (1999) describes the typical wine ‘bin, traditional term for a collection of wine bottles, normally stacked horizontally on top of each other, or the process of so storing, or binning, them. Thus these bins needed BIN LABELS, and a bin end has come to signify a small quantity of wine bottles left over from a larger lot’ (79).

The most common form of the bin label, is described by Robinson as being,

made of pottery and [...] approximately the shape of a coat hanger some 3-5 in/7-13 cm wide. At the apex there was an additional lug, pierced so that it formed a suspension ring. As many were nailed to the cellar masonry, they were often broken or cracked during removal. (1999, 79)
Unfortunately for the winemaker of the time, the problem of spoilage was not remedied immediately by the use of glass bottles. Jacques Nicolle (1961, 79) describes how the French chemist Louis Pasteur responded to the request of Napoleon III to find a solution to the serious problem that beset the French export trade in wine. In Nicolle we can read how Pasteur explained the nature of fermentation and identified the yeasts responsible for it. Pasteur was also able to identify the bacteria that were responsible for the spoilage that had occurred and devised a method, through heating, of killing the bacteria. Further developments, such as the creation of pure strains of specific yeasts and advances in plant physiology and pathology with better vine training to reduce mildew damage to the grapes, occurred in the latter part of this century.

By the 20th Century and with the advent of refrigeration and other mechanised innovations – stainless steel fermentation and storage tanks, and the use of automated filtration systems to ensure that contact with bacteria in the air had been greatly reduced— the wine industry no longer had to contend with spoilage on a large scale. The 1960s saw the introduction of mechanical grape harvesters and field crushers for quick harvesting and transfer to the fermentation tanks.
CHAPTER 3
WINE MAKING IN AUSTRALIA, SOME EARLY LABELS

3.1 The Origins of winemaking in Australia, first wines, first labels

An appreciation by graphic designers and/or those who are vigneron, wine maker and cellar-master in the Australian wine industry, of the special and particular relationship between graphic designer and wine maker has its contextual genesis in the history of the Australian wine industry and the origins of wine label design. Such an appreciation will help to strengthen that relationship and provide a knowledge resource that underpins the historical context for both the wine industry and the graphic designer. As Ogden suggests (2005) ‘a strong relationship is a necessity in the development and continued growth of an Australian wine culture’ and repeats the succinct message that comes with an appreciation and accumulation of knowledge in context, ‘To know where you are going, you have to know where you have been’ (22).

An understanding of the history of a region and its produce is essential for the designer. In the context of this research it directly informs the creation of a critical taxonomy, where choice of type, image and text in the creation of the ‘design conversation’ are able to be more easily identified and then coded as a visual language. The language of design is made accessible, which in turn can assist to make sense both of this complex history and of the way in which it has been used as visual communication, to inform, educate, entertain and sell to the general populace.

The history of wine is indelibly linked with branding, names and naming in a synergy between wines that are memorable and distinctive in taste and style, and wine labelling and packaging that is equally distinctive and memorable. As Phillips (2000), Beeston (2001), Halliday (1979) and Paterson (1984) have pointed out, names such as Wýndham, Penfold, Gramp, Lindeman, Seppelt, Hardy, Morris, Riddoch persons of historical significance that have become brands and places with names like Coonawarra, Hunter, Margaret River, Adelaide Hills, Limestone Coast, McLaren Vale, Barossa, Rosemount, and Pokolbin have become synonymous with wine making, wine production and sales and most importantly consumption. Theses are names that underpin brand identity and provide a rich
heritage that is both culturally and aesthetically intrinsic to wine culture. The general history of wine and the more immediate history of the industry in Australia enable us to note the ‘nobility’ of the enterprise of growing and marketing good wines.

Important as the labelling of wines was to our early winemakers, in a country that was for the most part under the influence of its Anglo-Scots-Irish forbears and thought itself to be ‘firmly British’ (Dare 1988, 151), it would not have been even a minor consideration to envisage change or difference in the scope of activity for the printing and affixing of a paper label to the wine bottles of the era. As things were done in Europe and the mother country—England, so they would be done in Australia. As technology in production bought about change in bottling, labelling and storage outside of Australia, so too the local winemakers sought to make their product, take on the look and style of the European counterpart. Wine would not be wine if it did not have the imprint of its French or Spanish heritage.

Not all who came to the shores of Australia were Englishmen, Scots or the Irish looking for opportunity and to make their fortune in the colonies. The impact of the Italians, Swiss and most notably the Germans—those from Silesia, would be significant in the establishment of the wine industry. Dare (1988, 154) tells of the ‘motley collection’ who arrived in Australia, in the 1840s the Germans [who] sought religious freedom, reward for hard work, freedom of expression. These people bought with them a desire to make a new life but to provide in that new life the most important of commodities, a life made and fashioned in the image of a perfect homeland, which included planting vines and making of wine.

Hankel (2004, 35) writes that if we are looking for daring, new, innovative and impressive new world aestheticism in the design of wine labels, there is not much that is of note or worthy that marks the greater part of the early years of the wine industry. Dare (1988) writes that it was ‘not until the post war (WWII) period when a notable decline in the global influence of the British Empire, along with the influx of immigrants from many parts of the world, came the confidence to overcome the “affliction of the cultural cringe” and the […] immigrant played a big part in changing Australian attitudes, or at least forcing a reappraisal of them’ (157).

The establishment of vineyards in Australia and the making of wine began with the first ventures by Captain Arthur Phillip. Renowned Hunter Valley vigneron Jay Tulloch at the Australian National University (ANU) Wine Symposium in September 1979 began his address with such a claim that, Captain Arthur Philip R.N., the first Governor of the penal colony of New South Wales, established a vineyard in 1788 and was Australia’s first vigneron. On the voyage to Australia Philip collected grape cuttings and seeds at the Cape of Good
Hope and the first vines were planted in what is now the site of the Botanical Gardens Sydney. The site proved to be unsatisfactory for growing vines so a vineyard was established on the Paramatta River. By 1800 appreciable quantities of wine were being made. However, there is no record of the type of wine nor the grape varieties grown. (ANU, 1979).

John Beeston (2001), in *A Concise History of Australian Wine* recounts that after an unsatisfactory attempt by Philip Schaffer to grow grapes for wine on the Hawkesbury River, Lieutenant John Macarthur became the colony’s second recorded private vigneron when he and his wife Elizabeth established a vineyard on their farm at Parramatta. Beeston chronicles the establishment of the vineyard and its gradual decline until the arrival of Governor King who with the aid of two French prisoners of war in 1801 renewed the vineyard by planting some 7,000 cuttings. According to records obtained by Beeston, the wine made by the prisoners was so bad that Governor King was reluctant to send samples to London. Beeston (2001) also records that the explorer Gregory Blaxland in 1816 planted vines at his farm called ‘Vineyard Creek’ on Victoria Road in the Parramatta district, and in 1823 and 1828 he received medals for his wine from the Royal Society for the Encouragement of Arts, Manufactures and Commerce. According to Beeston, ‘Blaxland reputedly raised the “claret” grape from seed, but by the mid-1820s he was certainly growing and indeed vinifying only two varieties – “burgundy” (most likely pinot noir) and “miller burgundy” (pinot meunier)” (Beeston 2001, 13).

Ilbery (1973, 155-157) notes that the Macarthur’s, upon their return to Australia, established a vineyard at Camden in 1820 and later at Penrith, where the vintage in 1827 was 20,000 gallons. From 1820 wine growing was also attempted in the Hunter Valley, where men who had served with Wellington in the Iberian Peninsula put into effect some of what they had learned in Portugal.

The current owner of Pendaves Estate in the Hunter and an acknowledged expert on wine matters, Dr. Phillip Norrie, contends that John Macarthur deserves the title ‘father of the Australian wine industry’ (Norrie 2004, np) and furthermore William Driscoll (1969) reinforces the significance of Macarthur’s contribution, noting that the Camden vineyard flourished and became widely known, and that Macarthur realised the importance of local knowledge about winegrowing, as colonial soil and climate differed markedly from soils and climates in Continental wine-producing areas. Norrie (2004) and Driscoll (1969) separately record that Macarthur won international and local awards for his wines and that he was instrumental in procuring German vinedressers as skilled labour for his vineyards. Macarthur was also responsible for the foundation of the New South Wales Vineyard Association in the 1850s.
Despite Norrie’s view of Macarthur’s place in Australia’s wine industry, history records that James Busby was the first to propagate vines for winemaking in Australia. Busby established Kirkton on the Hunter River in 1837 with a gratuity from the Governor of NSW for his role in supplying the Sydney Township with water through the famous Busby Bore. His son-in-law William Kelman undertook the development of the vineyard. Busby, an Englishman, had arrived in the colony in the early 1820s. Beeston (2001) argues that the influence exerted by Busby on the infant wine industry grew out of his experiences in Europe where he had spent some months travelling in the best wine districts of France.

In 1825 Busby published his *Treatise on the Culture of the Vine and the Art of Making Wine*, demonstrating his appreciation of the importance to the colony of wine as an exportable commodity. While principal of the Male Orphan School at Bull’s Hill near Liverpool, an agricultural institute on 12,300 acres, he was able to put into practice the theories he had expounded in his treatise. Unfortunately he was dismissed from the post and the fruits of his vineyard were left to his successor, Richard Sadleir, though in 1831 he was able to take to London ten gallons of his 1830 vintage.

Perhaps the most suitable epithet for Busby is ‘Prophet’, a title that was first applied to Busby by Eric Ramsden. Busby spent too few years in New South Wales to become a successful wine-grower but his activities as a ‘teacher and advocate of viticulture’ merit Ramsden’s title and give Busby pride of place in the early history of the industry in Australia (Driscoll 1969, 15). The biblical connotation of the term prophet reflects the genesis of the early Australian wine industry, cocooned in a language rich in symbolism. It enhances the notion that wine grape growing and the making of wine is something sacred and essential. Wine marketers in recent decades have not missed the opportunity to use historical references to advantage.

In Hankel (2004) we read of the early years, when paper labels first began to have common use—‘when glues were strong enough to adhere to glass’ (35) and that these labels looked much the same as those from Europe, especially France. Like the European counterpart, these labels were usually designed with a space for the later addition, by hand, of the name of the wine. There was, as is easily seen on the Camden Park label very little other information, nothing that would actually indicate the neither grape wine variety nor vintage. In 1952, Walter James published *Wine in Australia* and in that book complained that ‘Australian labels rarely did what labels should do and that is “clearly indicate the bottle’s contents”’ (SLSA, nd).

Many of these early labels did not describe contents, missing was an indication of the grape variety and the wine style. Often this was written, by hand on the label at a later date.
When commenting on those early Australian labels she had seen Hankel describe that 19th Century ‘Australian labels I’ve seen were […] coy about their bottles’ contents’ (35). Mostly the information was at best basic and of a generic nature.

The oval shaped label from the Camden vineyard of James and William Macarthur (figure 30), thought to have been in use in from the 1860s says not much more than, this is Australian Wine. Some labels like those from H.W.H.Irvine’s Great Western vineyard, 1888-1918, housed in Museum Victoria’s collection typify the labels of the era and show the use of generic terms to describe the wine. Names used are hock, moselle, claret, hermitage and burgundy; these same names that Hankel (2004, 35) tells us concealed the true identity of the grape varieties that the wine was made from.

figure 25. James and William Macarthur, Camden Park Label circa 1860s *source collection SLSA

figure 26. White paper wine bottle label, used at H.W.H.Irvine’s winery at Great Western, 1888-1918. The label depicts the Irvine crest. Wine label is printed in red ink and reads: ‘Hans Irvine’s Grand Old Invalid Trade Mark Brandy Great Western, Victoria, Australia’. (Museum Victoria, nd)


figure 28. French wine labels from a similar period. Humbert (1972, 215)
The selection of H.W.H.Irvine labels from the Museum Victoria Collection some of which are illustrated here, for the most part look like the French labels of the era and indicate an aesthetic of style that would become an unwavering definitive, the traditional wine label. The wine label as artefact communicating a belief deeply embedded in the unconscious with the message that this form is what a wine label is, the look, the size, the content and character inclusive of crest, type, medals and colour. There is here a schematic pro-forma for the design of a wine label, (a) a family coat of arms or crest—nobility (b) the medals, awarded to the wine at international shows in London and Paris— the obligatory product claim (c) the claim of origin, where the wine comes from, in this case, ‘AUSTRALIAN WINES’ and in (d) the typography, the estate—IRVINE’S GREAT WESTERN as place of origin and in an elegant script font, usually red— the name of the wine, Claret or Burgundy.

The power of history to influence choice is selective as much as the events and romance of an era can be seductive to reason. The exact moment in Australian wine industry history when labels were no longer a formula driven recipe, of choices made with a printing company traveller arrived at vintage in his journey from farm/vineyard to vineyard with a pattern book is not known, what is known is that graphic designers like Wyt Morro and Richard Beck pioneered the change that significantly embodies the conversation, that is the relationship between graphic design and wine to this day. The change was not unilateral across all vineyards in every state, but the impact would be permanent. And like almost all that transpires in design, change evolves. The beauty of Morro’s Metala label has recognisable antecedents’ in the labels that Irvine used in the period 1905-1918.

![Labels](image_url)

*figure 29. HWH Irvine, Great Western Claret and Burgundy 1905-1918, Museum Victoria and Wyt Morro designed Metala c1972 Label from the SLSA collection*
This tradition—a visual code—a language of the wine label was so powerful a force that up until the 1960s, and often despite change in societal attitudes, in fashion, style, trend or technology the wine label stayed seemingly safely embedded as a visual communication form too precious to challenge.

The time of change, the advent of conversation between the wine maker and graphic designer in Australia was occurring, and is discussed later in this chapter.

3.2 The Hunter Valley, Australia’s first wine growing region

For the most part, the content of wine labels apart from the graphic devices used is inseparably interwoven with the fabric of the history of the region from which wines are sourced. The benefits of the critical taxonomy in this research allow the visual language and its array to be informative of that content and it becomes another perspective through which history can be viewed and assessed. The history of the Hunter as it appears here presents a snapshot of Australia’s first wine region and in the taxonomy it has contextual analogy with those wine labels that originate in the Hunter wine region. The history sourced from the literature, cites the seminal work of Beeston (2001) and the clarity of Bulleid (2000) as main sources, although Lake (1964; 1970), Paterson (1984), Halliday (1979) Driscoll (1969; 1970), Robinson (1999) and (Dare 1988) are among others who were consulted.

James Halliday (2001, np) describes the Hunter Valley as having a ‘peculiarly Australian beauty’. It is not difficult to see, from Halliday’s description of the region, the inspiration it has provided for the designers of labels and packages that reflect the produce of the region.

In no small measure this ‘peculiar Australian beauty’ comes from the smoky blue of the Brokenback Range, rising threateningly above the nearest vineyards along
Broke Road, and distantly though clearly etched as you look back from Allandale and Wilderness Roads, wherever you are, it is a significant part of the landscape. Apart from the Brokenback Range, the Valley has only the most gentle undulations; the vineyards are concentrated on the southern side, and the Barrington Tops on the northern side, are out of sight. There is that feeling of open, endless, timeless space so special to Australia. Under the pale blue summer sky, the dark, glistening green of the vines is a stark contrast to the patterns of straw, yellow and golden grass and the more olive tones of the gum trees. Attesting to the modest rainfall, which in any event tends to come in erratic heavy bursts, the grass is brown through much of the year, tenuously greening in autumn and spring (Halliday 2001, np).

Nick Bulleid (2000) notes that the first sighting of the Hunter River by European settlers was in 1797, when Lieutenant John Shortland chanced upon it while searching for escaped convicts. Its initial value to the new communities to the south was as a source of timber and coal for the steamships that provided much of the transport for Sydney and its surroundings. According to Bulleid, John Howe discovered the first overland route to the Hunter in 1820 and a roadway was constructed consequently from Windsor to Singleton in 1823. This is now the Putty Road, ‘familiar as a picturesque, if rather winding, shortcut for travellers from western Sydney to the Hunter’ (Bulleid 2000, 1).
It is Driscoll's (1969) view that no record of who planted the first vines in the Hunter actually exists. This is supported by Bulleid (2000) who has provided a detailed account of the history of wine in the Hunter. According to Bulleid, one of the first was probably William Kelman, who was married to the sister of James Busby, and who planted vines on the alluvial soils of the Hunter River at Kirkton, near Branxton in the Lower Hunter. The vineyard grew to 10 acres by 1834 and to 15 acres by 1843. Bulleid points out that another early wine grower was George Wyndham, who planted the first vines at Dalwood near Branxton in 1830. Although Wyndham’s first vines failed, he persevered and made his first vintage in 1835. His vineyard was eventually bought in 1904 by Penfolds, who gave the Dalwood brand a national and international profile. The property eventually became known as Wyndham Estate after Penfolds sold and moved to the Upper Hunter in 1963.

A look at the names of early settlers, their contribution to winemaking and the names of their properties, evokes the past and breathes life into the ‘name brands’ we associate with Hunter wines today. Mitchell in Hunter’s River recalls Archibald Windeyer, who produced wine at his estate now known as Kinross, and who won the Gold Medal for Burgundy of the Australian Botanic and Horticulture Society in 1849. Also James King, a Scot who first planted vines at his estate called Irrawang in 1832 and produced his first wine in 1835. Mitchell talks of King as a man of vision great energy and ambition, who manufactured flint glass and imported flax from New Zealand (Mitchell 2000, 33).

King was instrumental in founding, in 1847, the Hunter River Vineyard Association (HRVA)— an influential body in the early development of wine in the Hunter (Bulleid 2000, 2). In 1833 there had been a mere 20 acres of vines in the Hunter, but by 1843 the area had grown to 262 acres and by 1850 to 500 acres, owned by 32 growers, marking the beginning of the Hunter’s first boom. By 1854 the Irrawang vineyard had grown to 15 acres and King reported his most successful variety as Semillon. One of King’s wines won a medal at the Paris Exhibition in 1855 and the wine was placed on the table of the Emperor Napoleon III during the closing ceremony (Bulleid, 2000, 2).

Mitchell (2000, 42) reproduced the following letter, written by King in 1851, to the Reverend W. M. Cowper, the pastor at St. John’s Church, Stroud. The letter mentions the use of ‘tickets’ (labels) for special occasions.
As Halliday (1979) and Robinson (2001) point out, the Hunter Valley came to dominate viticulture in New South Wales extremely rapidly, although there were some curious historical quirks. All the early vineyards in the Hunter were established well to the northeast of where they are located today; it was not until the 1860s that the first vignerons came into the Rothbury and Pokolbin sub-regions, where many of the Lower Hunter vineyards of the present day are to be found. In this early period of the Hunter Valley wine industry, the vineyards were almost always located on the alluvial flats adjoining the Hunter, Williams or Paterson rivers. None of these early vineyards have survived in the modern area, although the Wyndham Estate vineyard is planted on the Dalwood site. The modern Hunter wine industry differs in that the vineyards are for the main part located in the Pokolbin-Rothbury area (Lower Hunter) and around Denman and Muswellbrook (Upper Hunter) to the northwest on higher ground. (eBook DVD, detail location maps, Hunter Valley Vineyards).
Some of the sense of character of the early vineyards survives in the names given to them today and in wine styles and brands recognised as ‘distinctively Hunter’; a phrase used by contemporary winemaker Neil McGuigan which recalls a sense of history, a sense of tradition, of age experience and know-how, of aesthetically connotative notions of the sense of place, and of the value of wine. The phrase is deliberately built upon a sense of elitism.

Among the early pioneers was a farmer, James Webber, who in 1832 was one of ten settlers in the Hunter Valley who were growing vines - he had three acres of them at Tocal. The other growers were William Ogilvie at Merton (three acres), George Wyndham at Dalwood and George Townshend at Trevallyn (two acres each). (Tocal History Notes 2001, np)

Foremost in establishing that Hunter tradition was Dr. Henry Lindeman who planted vines on land he had bought near Raymond Terrace in 1843, and which he named Cawarna. The Lindeman family was later to acquire other Hunter Valley estates and houses including the historic Porphyry, a house built by the Rev. Henry Carmichael, and also William Kelman’s estate Kirkton.
At Kaludah (Lochinvar) adjoining the Hunter River, the Garland family commenced wine growing in 1843 with the celebrated Monsieur Philobert Terrier as the wine maker. According to Mitchell (2000, 133) the Lochinvar whites were sheraz [sic], pinot, muscatel, madeira, and riesling, and his reds were hermitage, lumbruscat, burgundy, and claret. The vineyard also produced excellent champagnes known as St Helena wines, and workers and servants on the estate were given an allowance of wine with their rations.

On the Paterson River at Dunmore, Andrew and William Lang established a vineyard amongst other agricultural interests. Mitchell points out that celebrated clergyman Dr. John Dunmore Lang, the son of William, supported the cultivation of wine despite his temperate leanings. [Dr. Lang] was a strong advocate for the cultivation of the grape, declaring that ‘the drinking of light wines was preferable to the raw spirits consumed by the workers at that time’, adding ‘that the moderate use of a light wine will eventually do more for the cause of temperance than all the Total Abstinence Societies in the land.’ In 1849, 1800 gallons of wine was produced at Dunmore under the supervision of George Schmid. (Mitchell 2000, 188)

Driscoll (1969, 37) referred to the writing of W. Goold in The Journal of The Newcastle and Hunter River Historical Society, (1951, 56) to provide a description of the locale and lifestyle of these first Hunter winemakers. In these descriptions it is possible to sense the self-confidence of these early colonists who set about the task of building an empire. Driscoll refers to the important sixteenth proposal of the Australian Agricultural Company to bring ‘carefully selected’ Scottish and some Irish migrants families to the colony. Dr. Dunmore Lang in 1837 eventually commenced such a scheme and some 4000 Highlanders made the long journey to Australia and many of them settled in the Hunter Valley. The Australian Agricultural Company also planted a vineyard at Port Stephens with the idea of bringing out skilled workers from France, Italy and Germany, but though the vineyard seemed to be flourishing in 1849 it did not survive.

3.2.1 Early legislation for the Hunter wine industry

From Driscoll’s research it is possible to deduce that the first recorded legislation to control the sale of liquor in the new colony was proclaimed in 1825, ‘6 Geo.1V No.4 ’ (Driscoll 1969, 32) and established a ten pound fee for a beer licence and a one hundred pound fee for a beer and spirit licence. Subsequent Acts removed this distinction and permitted employers in country districts to sell or dispose of liquor to workers, servants or labourers under certain conditions. Driscoll (1969) notes that it was the Act of ‘September 1838, 2 Vict. No.18’ (33) that first reflected the growth of the
colonial wine industry. In addition to a publican’s General Licence that cost thirty pounds, a ten pound Wine and Beer Licence was created. The main difference was that the latter did not permit the sale of spirits or mixed liquors containing spirits. Colonial wine growers selling in quantities of ten gallons or more were exempt from having to obtain a licence (Driscoll 1969, 33).

In November 1843, an Act of Parliament exempted wine growers selling in quantities of two gallons or more from holding a licence. Driscoll (1969) writes that this legislation was influenced by Sir John Gipps, the Governor of New South Wales, who believed that the replacement of spirits consumption by wine consumption would be in the best interests of the colony. It represented a considerable concession to wine interests since any wine maker could sell wine in moderate quantities without incurring financial penalty. However, Driscoll points out that neither wine growers nor publicans were happy with the 1843 Act, arguing at a meeting convened in Maitland that only holders of a ten pound licence should be entitled to sell wine, beer and spirits. The reasons for their opposition, according to Driscoll (1969), appeared to be twofold. On the one hand they did not welcome competition and wanted to keep in their own hands the monopoly of the retail trade in all liquors, including wine. Also, they feared that unlicensed sales would lead to drunkenness and immorality because of reduced supervision. Driscoll explains this latter fear as follows.

There seems to have been a strong temperance motive among many of the early wine growers, though it is important to make the original distinction between temperance and total abstinence. James Busby, for example, was first President of the Temperance Society at the Bay of Islands in 1836. Probably their moral arguments were not meant purely for public consumption. It is certain at any rate that neither the wine growers nor the publicans were entirely happy with the 1843 Act, despite the Council’s good intentions. (Driscoll 1969, 33)

Despite the apprehension of the winegrowers, the 1843 Act survived until 1861, when new legislation was proposed to alter the licensing regulations for wine sales and retail outlets. Although the Legislative Assembly initially rejected the proposal, the Sale of Colonial Wines Regulation Act, was passed in December 1862. As a result of this new legislation, premises used to sell wine that were worth £10 a year rent could be licensed by payment of a £1 licence fee. Wine sales were to be by bottle only and no wine could be consumed on the premises or any other premises owned by the licensee (including tents). There were the usual penalties for illegal sales and the sale of spirits or adulterated wines. The Sale of Colonial Wines Regulation Act permitted retail trading in vine, cider and sherry, for six days a week between 6 a.m. and 10 p.m., so the newly licensed vine shops, while providing extra facilities for wine sales, did not offer direct competition to the publicans who still monopolised bar sales.
Driscoll records that Hunter vigneron were not happy with the Act and at the 1864 Annual meeting of the Hunter River Vineyard Association the Chairman, Henry Lindeman, referred to it as ‘mutilated’ and a ‘mere sham-a-sop flung to the winegrowers to betray their vigilance— a delusion and a snare.’ Lindeman pointed out that neither at a cheap restaurant, a pastry cook’s, nor a way-side house could one obtain a glass of light wine, and asked ‘How can wine ever become the national beverage and, if it doesn’t, what is the use of producing it in abundance?’ (Lindeman qtd in Driscoll 1970, 137). According to Driscoll, Lindeman attributed the mutilation of the Bill to the ‘rum-bottle interest’ in the house.

3.2.2 The first professional association of Hunter winegrowers

The mission of the early Hunter winegrowers to establish a viable industry and to ensure markets for their product was pursued as passionately in 1843 as it is today. The advent of the Hunter River Vineyard Association (H.R.V.A.) in 1847, instigated by James King of ‘Irrawang’, Andrew Lang from ‘Dunmore’ and the Rev Carmichael of ‘Porphyry’, was an obvious response for a need to bring organised influence to bear if the industry was to flourish and grow. Driscoll records that a:

[M]eeting, chaired by James King, took place on 19 May (1947) at the Northumberland Hotel and agreed to form a society “for the purpose of promoting the culture of the vine and turning its products to the most profitable account”. Ten attended: King, Carmichael, Kelman, Andrew Lang, Archibald Windeyer, William Burnett, Edwin Hickey, J. Phillips, W. Dunn and W. E. Hawkins, the last being appointed honorary secretary. (Driscoll 1970, 139)

The H.R.V.A was politically active and through its chairpersons, from King to Lindeman, it was able to staunchly defend the ambitions of the wine growers and seek – if not altruistically – then beneficially to all growers a recognition and respect of the industry in New South Wales. Driscoll provides, from his reading of the published history of the H.R.V.A. and the Maitland Mercury, examples of the perseverance and resourcefulness of the membership of this organisation.

The H.R.V.A. soon revealed that as well as acting as a forum for the discussion of wines and wine growing methods, it could take concerted action in the interests of the industry. In 1849 it agreed to a petition drawn up by James King, requesting the Legislative Council to ask the Home Government for a reduction in the import duty on Australian wines. Cape wines entered Britain at a duty of two shillings and nine pence per gallon, but foreign wines had to pay double, and Australian wines were classed as foreign. King believed that this was because of ignorance in Britain that Australia was producing exportable quantities of wines. (Driscoll 1970, 137)
The move by the H.R.V.A. was taken up quite strongly. King reinforced it by sending a series of letters to Earl Grey, the Society of Arts, the Australian Agricultural Company, the Bank of Australasia and a London mercantile firm, all on the subject of colonial exports in general and the wine industry in particular (Halliday 1979, 27). The *Maitland Mercury* (1849) mentions that petitions were presented, and in September 1849 James Macarthur presented resolutions to the Legislative Council to have it lend support to the campaign. The campaign was soon successful. In January 1860, Earl Grey informed the colonial authorities that their wine would be admitted on the same terms as Cape wine. On this, the Mercury remarked that now that competition was on equal terms it was up to the skill and enterprise of local growers to ensure success.

For its part in this advance, and for its general activities the H.R.V.A. quickly gained a positive reputation. On the formation of the New South Wales Vineyard Association in 1850, the Mercury declared that the success of the H.R.V.A. and the public attention it had aroused had influenced the formation of the new society, whose objects and proposed course of action were similar. Bulleid (2000) reinforces this view of the effectiveness of the H.R.V.A. noting that by 1860 it was providing substantial support for the wine growers by helping them to access markets beyond the Hunter Valley and, in this way, the efforts of the early settlers were being rewarded (2).

The image of the Hunter Valley wine industry by the 1850s was one of success. With the population growing and a potential increase in export sales as well as local consumption, the Hunter region had attained a position of pre-eminence in the colony of New South Wales. The early growers had survived climatic hardship and privation, increasing the acres under viticulture and launching a program to bring skilled wine industry workers from the rural wine districts of Central Europe. Legislators and consumers perceived wine increasingly as a more socially desirable beverage than hard spirits and legislation had been introduced that encouraged the development of the industry. A professional association of wine growers had been established and had achieved some immediate successes in terms of promotion and negotiation with the colony’s legislators. It could be said that the Hunter region by 1850 provided a useful benchmark for emerging and future wine regions of Australia.

### 3.2.3 The consolidation of the Hunter wine industry, 1860–1900

Bulleid (2000, 2) summarises the fledgling Hunter Valley wine industry in 1860, when Hunter production was in excess of 60 000 gallons, or 270 000 litres— the equivalent of 30 000 cases. Bulleid notes that this production level was less than the annual production of the *Tamburlaine* winery in 1999, and about ten per cent of that of *The Rothbury Estate* in the same year.
Halliday (1979, 27) states that by the 1860s the Upper Hunter region was being settled. A young German settler named Carl Brecht had planted vines in 1860 at the junction of Wybong Creek and the Goulburn River, and had gone on to make wines that won gold medals at international shows throughout the 1870s. Halliday opinions that the transport difficulties for winegrowers in the area at the time, pointing out that there was no rail link between Sydney and the Hunter until the 1880s, when the first rail bridge was built across the Hawkesbury River. Some of the smaller vigneronms made the arduous journey to Sydney by bullock dray with their produce, but the roads were totally unsuited to this. Before the advent of a reliable rail service shipping was the main mode of transport, and river ports including that at Morpeth below Maitland and as far up river as Singleton were navigable.

In 1860, reports began appearing in the *Sydney Morning Herald* of wine shipments to Melbourne, and of proposed exports to India and England. The increasing export value of Hunter Valley wines was noted by Halliday (1979) who quoted from the *Sydney Morning Herald* of 1861 as follows.

> Messrs Wyndham and Lindeman have united in establishing an agency in Sydney for the sale of their wines, which is conducted by Mr J D Lankester. Although, Messrs Wyndham and Lindeman have this year produced about 40,000 gallons, the greater proportion which will, in course of time, be forwarded to Sydney for their disposal. (Halliday 1979, 28)

Among the most significant developments in the Hunter region during the second half of the 19th Century was the spread of vineyards to the south. The shift away from the Hunter river flats to the slopes of the Broken Back range at Pokolbin would bring a change in winegrowing that was to have lasting effect.

Bulleid (2000, 3) says that while the reasons for the attraction of Pokolbin at that time are unclear, the winegrowers may have worked out that the Pokolbin area had less humidity than regions along the banks of the Hunter river, and was therefore more conducive to wine growing. This was proven scientifically many years later in 1917, when downy mildew was discovered on the riverbanks and it became apparent that successful growing on the riverbanks and slopes, despite the benefit of a close water supply, was neither economically feasible nor sustainable.

The move to Pokolbin and the surrounding slopes was firmly in place by 1866. Bulleid records that

> [T]he Wilkinson Family took up several parcels of land along the foothills of the Brokenback Range between what is now Mount Pleasant and Tyrrell's. Frederick Wilkinson planted Oakdale and selected Côte d'Or for his father, Lieutenant Alfred Wilkinson. Frederick's brothers planted Mangerton, Maluna and Coolalta,
shortly after. John McDonald built the Ben Ean winery in 1870, and the Stephens family planted ‘Ivanhoe’ soon after. (2000, 3)

Halliday (1979, 31) described this latter part of the 19th Century as the ‘golden era’ of Hunter wine growing. Halliday produced figures to show that between 1866 and 1876 there was an enormous increase in Hunter wine production, though others including the contemporary wine grower Dr. Max Lake (1970, 34) have argued that Halliday underestimated the acreage under vine cultivation. According to Bulleid (2000, 3) there is general agreement that the Hunter region, by 1876, was responsible for between 50% and 60% of all wine production in Australia. Significant in the expansion was the opening of a better rail link to Sydney.

The decade of the 1890s in Australia was marked by recession. The banks crashed in 1893, and 1895 brought the worst drought to be experienced since European settlement. Beeston (2001, 134) relates that although New South Wales produced nearly four million litres of wine in the 1896 vintage it was not a time of buoyant optimism in the industry. H. M. McKenzie writing for The Maitland Mercury in 1896 referred to the ‘melancholic scene.’ The end of the Dalwood Estate of George Wyndham is seen as a symbol of the difficult times. The founder George died in 1870 and passed the estate on to his John who met an early death in 1877. According to Beeston, ‘the leading producer of the colony had rapidly come to an end, the Commercial Banking Company of Sydney taking possession as mortgagee in the 1890s and selling to J. F. M. Wilkinson of Coolalta in 1901’ (2001, 134). But, as Beeston points out, the difficulties of the era for some bought opportunity for others. The founding of the JYT vineyard, named after its founder John Younie Tulloch, occurred as a response to the misfortune of another. Beeston explains that Tulloch, a storekeeper in Branxton, in either 1893 or 1895 took possession of Glen Elgin in satisfaction of an overdue debt. The year 1893 was also significant for the founding of the Oakvale vineyard, when a Scottish coalminer, William Elliott purchased a dairy farm and in the following years established it as a vineyard.

In 1896 the New South Wales Wine Co. was established. Beeston (2001) explains that wine made by the company came from vineyards planted south of Pokolbin in the Mount View foothills. The first plantings had been by Charles King in 1880, and this vineyard would create the famous 20th Century Australian reputations of Mount Pleasant and winemaker Maurice O’Shea. In the Upper Hunter near Muswellbrook, Karl Brecht, whose first career was as a shepherd, began winemaking in the 1870s and 1880s and established Rosemount. His success and reputation were recognised by the award of a gold medal at the 1882 Bordeaux Exhibition for an 1880 Hermitage (Shiraz).
In the closing years of the 19th Century, most of the old winemaking families were now into a second generation and new faces such as Drayton, Elliott and Tulloch, Germans including Ekert, Brecht, Bouffier, and the occasional Frenchman like Philobert Terrier had established vineyards and were producing wines of quality, winning awards at exhibitions and shows both locally and on an international stage. The older families—Kelman, Carmichael, Lindeman and Wyndham—continued until the fates intervened, as was the case with Wyndham and the famous Dalwood vineyard.

3.2.4 The Hunter after Federation, 1901–1950

Bulleid (2000, 4) recognises that Federation in 1901 coincided with a significantly detrimental period of time for the Hunter Valley winemakers and growers. 'Federation's major effect on the wine industry was to introduce free trade' (Faith 2002, 105). Customs barriers and tariffs established in the colonies were removed and in a free market the South Australian winemakers were able to export in large quantities to Victoria and NSW. Whittington (1997 in Faith 2002, 106) relates the manager of Château Tanunda remarking that there would have been a crisis in the South Australia wine trade if not for federation and that 'free trade would give them [South Australia's wine producers] splendid markets to exploit.' When Penfolds purchased Dalwood and Minchinbury in the Hunter a new dominance in the wine industry was evident. Local growers with no tariffs to support the cost of wine growing and production and the lure of coal mining in Cessnock with its regular hours and income providing a dependable alternative to labour in the vineyards bought about a decline in the Hunter (Lake 1970, 35).

This period of decline unhappily coincided with the vine disease downy mildew, detected in the Hunter in 1917, and ensured that for the time being at least the Hunter Valley wine industry was at risk of disappearing altogether. Max Lake (1970, 35) suggested that the effect of the disease was so devastating that in 1925 some three quarters of the crop was lost. Poignantly, Lake (1970) writes that '[m]ost people were changing over from wine to dairying then, both because of the downy [mildew] and the effects of economic hardship, the Great Depression, a time Lake writes, people did not buy wine (37).

Many of the pioneering families sold out and some famous names disappeared. Carmichael's Porphyry, one of the last remaining vineyards in the Raymond Terrace district, sold to Lindeman's during the 1914-18 war, was abandoned. Kirkton, the vineyard founded by Busby and Kelman and purchased in 1914 by Lindeman & Co was abandoned by 1924. Lake (1970), 'in 1922 there were 2 700 wine producing acres in the Hunter Valley, considerably less than during the all time peak of 1876 (35).
The losses to downy mildew in 1925 and a subsequent loss in 1926 and again in 1927 to hail storms were so extensive that virtually the whole years grapes for three years were lost. In 1929 after major industrial upheaval in the mines, with a ‘lock-out’ at Cessnock and violent civil strife the local wine market collapsed. What was to follow was world depression and its impact upon the whole of the Australian economy in the 1930s.

Beeston (2000, 151) notes that there were some exceptions to the decline. The Lindeman family was able to withstand the challenge offered by the South Australian competition, although the partnership of the Lindeman brothers ended in 1906, when the new Lindeman & Company was formed with the brothers Charles Frederick Lindeman as manager and Arthur Henry Lindeman as winemaker as well as owner of the Cawarra vineyard on the Paterson River. The headquarters for Lindeman & Co was the Queen Victoria Building in Sydney and from here the Lindeman empire was expanded. In 1912 Lindeman & Co purchased the Ben Ean winery at Pokolbin from the McDonald family and in the next two years added Coolalta, Catawba and Kirkton. Bulleid (2000, 4) points out that as the downturn for some of the pioneers began in the early 1900s, wine companies from regions outside the Hunter were able to move in and establish themselves. In 1904, Penfolds bought part of John Wyndham’s original property Dalwood, and in doing so became one of the major players in the Hunter for the next seventy years. Then, in 1921, a vineyard on the slopes of Mount Bright, planted by Charles King in 1880, was bought by an Irish father and French mother for their son, who studied in France before taking over as winemaker; that winemaker was Maurice O’Shea.

O’Shea rapidly built a considerable reputation which lives to this day, but his audience was small and even he struggled to survive. The 1920s for the most part was a difficult decade for the Hunter Valley winegrowers; even the bigger companies like Lindeman’s were to fall on hard times. Halliday (1979, 72) relates that in 1923, the Commercial Banking Company of Sydney (the mortgagee of all of Lindeman’s ventures) insisted on the appointment of a manager, Leo Buring. According to Beeston (2001), although Leo Buring was compassionate, the period of his management was hardly successful, for seven years later the bank’s debt had doubled and a receiver took his place for a lengthy period. Even with stringent economies and wholesale staff dismissals, Lindeman’s languished in the red until 1947, and Beeston comments that ‘its difficulties were symptomatic of the Hunter Valley as a whole’ (2001, 173).

The winemaking industry in the Hunter Valley had become very small, and it was to shrink even further in the 1920s and 1930s as the Sydney table wine market declined. Figures quoted by Lake (1970) show that in 1936 the vineyard acreage was down to 1 500, and in 1947 only about 1 100
acres remained. As a result of this, great wine was sold cheaply—if at all. Some like Audrey Wilkinson of Oakdale tried making fortified wines such as Hunter Port, but it was not to prove competitive with established southern state competition. Other Hunter growers persisted with some table wines and in this group was Maurice O’Shea, ranked by Halliday and Jarrett (1979, 46) as one of the three master winemakers of the 20th Century in Australia.

In 1925 O’Shea took over as winemaker at the New South Wales Wine Co., renaming the vineyard Mount Pleasant and the winery L’Hermitage. He immediately set out to extend the vineyards. Beeston (2001, 198) claims that the survival of many of the Hunter’s smaller wine producers relied on an ability to sell their wine in bulk for bottling by other producers or wine merchants. Beeston notes that Maurice O’Shea was a noted buyer, and later Hardys in South Australia and Mildara in Victoria joined him. More significant were the sales to wine merchants, for in them lay the beginnings of the Hunter’s revival.

Leo Buring, who had been a winemaker at the Minchinbury Cellars in Rooty Hill in Western Sydney between 1902 and 1919 bought premises in George Street, Sydney and started a restaurant and wine merchant’s business which he called ‘Ye Olde Crusty Cellar’s (Bulleid 2000, 4). Buring was innovative and entrepreneurial and played host to visiting celebrities. Ramsland (2006, 23) writes that ‘Buring the prominent wine grower and wine merchant, gave a “delightful luncheon” in honour of the aviator [Captain Bertram] to farewell him in his Sydney wine-cellar, “Ye Olde Crusty”, which was attended by notables of the community. After the period of his appointment as the first manager of Lindeman’s in its receivership, he bought much of the stock for his business from Lindeman’s new receiver in 1930. After buying the Orange Grove winery in the Barossa Valley in 1945 he continued to bottle wine from Hunter makers under his own label, which by then had national distribution.

Penfolds, who first moved into the Hunter Valley in 1904, were again active in the period following the Great Depression of 1929. In 1942 Penfolds acquired the Hunter Valley Distillery Vineyard at Pokolbin, the following year adding Aulana (S.A.), at that time one hundred acres of vineyard and a substantial winery at Magill (S.A.) and two years later buying 195 acres (seventy-nine hectares) of vineyard at Modbury north-east of Adelaide and the Kalimna winery and vineyard of D. & J. Fowler Ltd in the Barossa Valley. The acquisitive urge of Penfolds at this time seemed insatiable, for in 1948 the company purchased two other properties in the Hunter Valley.

In the years immediately following World War II in the Hunter Valley, the acreage under vines continued to diminish. Beeston (2001, 198) records that by 1947, fortified wine accounted for 85%
of production, and only 7.5% of wine produced was still table wine. However, it was in this period that some Hunter Valley winemakers achieved some of their greatest vintages.

Maurice O’Shea at Mount Pleasant achieved some of his greatest triumphs with wines such as the Mountain series (1937-44), the Henrys (1942-52), Pinot Hermitage 1952 and Richard 1954, virtually all made completely of shiraz, surely emphasising the suitability of that grape to the Hunter Valley.

This Post War era in the Hunter also witnessed the death of other 20th Century wine pioneers; within three years of the death of Maurice O’Shea both Bob Elliott and Dan Tyrrell had died. Dan Tyrrell, who started as a boy of fifteen in the vineyards, completed seventy-five vintages during his career after starting in the vineyards at the age of fifteen. (Beeston 2001, 198)

Lake (1970, 61) maintains that another wine merchant of importance in the years of hardship after the war was Johnnie Walker, who started the Angus steak Cave in Pitt Street, Sydney, where he started selling wine under the Rhinercaste label. Among his frequent suppliers were Tulloch and other Hunter Valley wineries, and this prompted Walker to take groups of his customers to the Hunter to visit Tulloch and other wineries. Lake points out that although Walker was not a winemaker, he developed relationships with the vigneron of the Hunter that would sustain the winemaking activity of the region through the hard years of the 1950s and early 1960s.

The late 1950s and the beginning of the 1960s represent the low points in the history of the Hunter wine industry, and Bulleid (2000, 5) and Lake (1970, 91) write of 1963 as the lowest point of all. By that year Jack Phillips had pulled up Glandore, and interest in Oakdale had waned with the death of Aubrey Wilkinson in 1962. However, 1963 was also the year that Max Lake started the first new Hunter winery in memory, and it marked the first sign of a change of fortune.

### 3.2.5 The emergence of the syndicates and ‘boutique’ wineries; the 1960s and 1970s

The period after 1963, which Max Lake (1970, 91) describes as the ‘Third Grape Rush’, heralded in a number of significant changes that would lead to the renewal of winegrowing and winemaking in the Hunter Valley. We read in Beeston (2001), Paterson (1984) and in the social commentary of wine raconteur Len Evans (1981) of how the Australian public had began their love affair with wine and the 1960s, from a social point of view, became a decade of change that had ramification across all sectors of Australian life. It was a time of increased prosperity for the ‘ordinary Australian’, and the effect of new technologies and a better and more efficient means to use those technologies would bring opportunity where hitherto it had been the province of a few specialists. The ‘awakening’ of the
marketplace, the duality of an educated ‘customer base’ and an expectation of renewal and progress, affected all sectors of Australian life. Increased social mobility, together with an ambition for education and growth, resulted in a way of life that was unprecedented. Ordinary Australians, regardless of the circumstances of their birth could aspire to greatness or at least to a life of prosperity for themselves and their children. The sons and daughters of labourers and migrants could become doctors, lawyers, teachers, dentists or vigneroncs. The influx of post WWII immigrants and in particular their children, as second generation ‘new Australians’, accelerated the change. Social mores were changing, café societies sprang up in the inner suburbs of the big cities, in places like Carlton (Melbourne) and Paddington (Sydney) where ‘bistro’ food was served and the youth and young intellectuals from the universities and colleges mixed and absorbed the culture, developing a taste not only for the politics of change and social reconstruction, but also for the food and the wine that accompanied it (Dare 1988, 161).

It was against this background that Lake’s ‘Third Grape Rush’ began and gained much of its impetus from the emergence of a marketplace for the wines that were to follow. Beeston describes it as an era ‘when prime ministers drank table wine in public and publicly endorsed its quality’ (2001, 202). The newly educated and socially mobile public expressed their yearning for more information about wine and the Bulletin magazine began its Cellarmaster column in 1962, written by the young English migrant Len Evans. Beeston acknowledges that Evans’ wine writing ‘certainly helped the wine industry domestically at that time and later; his further writing and wine judging would help it internationally as well as gaining him world wide fame as a wine expert and critic’ (2001, 202).

The year 1968 saw the establishment of The Rothbury Estate wine syndicate, one of the major producers in the Hunter Valley with four main vineyards and more than 300 hectares by 1972. The syndicate consists of eleven members including Murray who had responsibility for vineyard development and the Chairman Len Evans. Lake (1970, 79) records that seventy acres of Semillon and Black Shiraz were established in 1968, followed by a further sixty-seven acres in 1969 when, in addition to the two traditional varieties, smaller areas of Cabernet Sauvignon, Chardonnay and Blanquette were planted. There were plans for smaller experimental plots of Pinot Noir, Merlot, Rhine Riesling and Traminer. According to Lake, ‘although modern methods of contouring and surface drainage have been employed, the development has been along rather conventional lines and the attention given to care of the young vines has produced more than satisfactory results’ (1970, 79).

Halliday (1979, 99) describes Max Lake’s vineyard Lake’s Folly as the ‘small winery phenomenon that became the defining element of the Hunter’ and notes that despite the existence of the big companies
it was these smaller to medium size wineries like Lake’s Folly that in many ways became the signature of the Hunter Valley as it entered the next century of winegrowing and making. Halliday says that whether Lake intended to or not, he brought about a change in the way in which Hunter wines were made, and that change became a catalyst for the way in which the Hunter presents today. Lake sought out and planted Cabernet Sauvignon grapes, a small amount of Hermitage and some Merlot, a combination unheard of at the time, as no Cabernet was being grown in the Hunter at all. He then stepped outside conventional wisdom for winemaking in the Hunter a second time, deciding to mature his wines in new small wood casks. This, according to Halliday was ‘the last straw for some’ (1979, 99) who complained that Lake was trying to alter the style of the wines in the Hunter. Halliday claims that one of Lake’s major contributions was to begin the move to the style of winery and presentation of wines that is characteristic of the Hunter Valley today, where apart from the activity by the bigger wine companies, the consumer economy is focussed on boutique wineries.

One result of Lake’s venture into the planting of cabernet, according to Beeston (2001, 217) was that bigger companies like McWilliams, began to make it their business to make a Hunter cabernet, a move Beeston describes as part of the rush to follow in the footsteps of Lake to replant the Hunter with cabernet and other grape varieties. Lake (1970) in his chapter on contemporary winemakers, linked the Hunter Valley of the past with the energy that was manifest in the re-birth of the Hunter as a wine region during the 1960s. Lake’s list of his contemporaries in the 1960s reads as a roll call of the Who is Who of winemaking in the Valley. The Drayton’s, Elliott’s, McGuigan’s, Roberts, Tullochs and Stockhausen along with Murray Tyrrell and Brian Walsh link the Hunter’s winegrowing past with the Hunter Valley wine industry of this new century.

Other vineyards established during this period— included Hungerford Hill, a former cattle property that was planted in 1968 with some 80 hectares of vines. By 1970 this had grown to 240 hectares, most of which was along the Broke Road, west of McDonalds Road in Pokolbin. The Hermitage Estate was founded on the site of an older vineyard at Miseltoe Farm, and though 300 hectares were planted within five years, Hermitage Estate went into receivership in 1977 and became part of the Wyndham Group. Saxonvale, one of the new large companies that had established vineyards in the Broke Fordwich area, gained a foothold in the Pokolbin area by merging with a smaller company to purchase the Happy Valley vineyard from Barrie Drayton. Pokolbin Estate, adjacent to Tamburlaine, was also purchased and covered an area of more than 160 hectares. But unfortunately it was sold to Gollin & Co. in the same year that this company collapsed.
Beeston explains the ‘love affair’ (2001, 216) with the Hunter and its wines that attracted the new syndicates, the boutique wineries and the family holdings that began to follow the example of Tulloch and bottle wine under their own label. Beeston identifies that bulk wine sales became a rarity and the vigneron could see that much more could be earned from their own label and the spread of goodwill in the form of mailing lists. In wistful tones Beeston has described the adventure of travelling from Sydney to experience Hunter wines during the boom years of the 1960s.

Soon the wine aficionados began to note the dates when new releases would occur and to time their Hunter trips accordingly. I suppose I was typical of the many who would in the late 1960s leave Sydney at dawn by car for the journey to Cessnock (usually two and a half hours then) calling first at Elliott’s weatherboard wine shop in Cessnock to see his latest reds and then to Tulloch’s to taste the whites and reds and to assess the quality of the Private Bins (it had to be in the morning as Keith Tulloch closed at one o’clock to go to bowls in the afternoon).

After a quick picnic lunch (there were no restaurants at Pokolbin in those days) it was off to Drayton’s at Bellevue and to Barry Drayton at Happy Valley, finally to arrive at Tyrrell’s about three o’clock to taste the latest vintage from cask and to yarn with Murray Tyrrell. (Beeston 2001, 219)
In 1970 John Beeston, with two other young Sydney lawyers, Tony Albert and James Halliday, founded the Brokenwood winery at Pokolbin in association with a group of six minor partners. Brokenwood joined the plethora of small to medium sized wineries that offered the engaging personal feel of being able to talk with the winemaker and to get close to the product, setting a standard for future prosperity and growth.

Beeston argues that ventures started by persons of the ilk of Max Lake had the sort of appeal that Australians cannot resist. This appeal presented the small winemaker as an underdog, a battler competing against aloof, anonymous winemaking organisations. This was, according to Beeston, winemaking with a human face. For the weekend tourist, the local wineries of large national winemakers were often closed. So perhaps these wine-buying tourists quite understandably came to the conclusion that wine bought from small family-run wineries with a small exclusive production really was better than wine produced by large city-run organisations. ‘If small is beautiful’, write Beeston, ‘then exclusiveness may be excellence’ (2001, 220).

The emergence of the syndicates and ‘boutique’ wineries during the 1960s and 1970s had particular significance for graphic design. The rapid individualisation of wineries created the need for promotion and marketing that involved the creation of labels to distinguish brand and style and to identify location. Graphic designers, printers and marketers would all cast their eye upon the resurgent growth, seeing an opportunity to play a part in the economy of the Hunter's wine industry.

### 3.2.6 Giants and Heroes

The next chapter in the history of Hunter Valley wine was to be written in two parts; the move of large wine companies into the Valley, and the emergence and prosperity of the so-called ‘heroes.’

In the period of economic recovery following the credit squeeze of the early 1960s, a number of large multi-national companies had capital to invest, and with the evident surge of interest and success in wine, investment in the Hunter Valley wine industry seemed an attractive option. Beeston (2001) records that the first multi-national purchase was in 1966 when Reed Paper acquired Tulloch’s. Beeston comments that had the ‘corporate think-tanks’ examined the history of the industry, its cycles of boom and bust and low return on investment, they would surely have thought again. ‘They did not, and more of these multinational moths would be attracted to the flame of Australian wine’ (2001, 220).

In other developments, one large company that had traditionally produced and sold wine in the Lower Hunter decided to move out. Penfolds were obviously looking for a revitalisation of their wine making
activities and when it became apparent that yields from the old Dalwood vineyard near Branxton were uneconomic they undertook a complete relocation to Wybong on the Upper Hunter, naming the new venture as Dalwood Estate. Beeston records that

Penfolds planted (for white wines) rhine riesling, crouchen, semillon, blanquette, ugni blanc, chardonnay, chasselas and traminer; and (for red wines) shiraz, cabernet sauvignon, malbec, mataro and pinot noir. (2001, 222)

The Penfolds winery ‘was, for its day, the ultimate in technology and cost $2 million, a huge sum in the 1960s’ (221). Ultimately, the Dalwood Estate venture did not succeed, and Beeston suggests that this was largely because of the unsuitability of the soil for the types of vines planted, unforeseen irrigation problems at Wybong, infestations of weeds and insects, and the company’s inexperience with new varietal clones. In 1977 the estate was sold and after 74 years Penfolds removed most of its activities from the Hunter Valley, retaining only a few small Pokolbin holdings.

Penfolds sold the old Dalwood property (Branxton) to their winemaker, Perce McGuigan, and, according to Bulleid (2000) a dynasty of new heroes in Hunter winemaking had begun. Brian McGuigan, son of Perce who had been the winemaker at Penfolds Dalwood, then bought the property with partners Tim Allen and Digby Matheson and renamed it Wyndham Estate after George Wyndham who built Old Dalwood in 1823. Brian McGuigan resigned from Penfolds to become the full-time winemaker at Wyndham Estate and during next decade it grew into the region’s largest producer.
In the Upper Hunter, perhaps inspired by Penfolds venture, other vineyards were established. David Horden, a dairy farmer formed a partnership with Dr. Bob Smith to develop Wybong Estate. W.R Carpenter & Co, a large public company, established Arrowfield on 485 hectares at Jerry’s Plains in 1969, and this was the largest single vineyard in Australia. Rosemount was formed by members of the Oatley family in 1969 and planted with fifty hectares of semillon, traminer, riesling, sauvignon blanc, shiraz and cabernet sauvignon, all subject to drip irrigation. Other varieties, experimental at the time, such as chardonnay and pinot noir, were also developed. By 1976 the Hunter contained over 4 000 hectares of vineyard.

Some vineyards grew and fell rapidly. Beeston (2001, 222) records that the Commins family commenced the Hollydene vineyard in 1968 with the planting of vines that would allow for the use of mechanical harvesting; by 1976 Hollydene had been sold. Denman Estates was planned as a bulk wine producer for the trade, and a large winery and extensive vineyards at Roxburgh and Mindaribba were developed. However, production problems, lack of promotion and failure to expand its market base were to prove insurmountable difficulties for this struggling company in the mid 1970s. The red wine boom, despite failures in an industry where losses exceeded profits, continued to inspire others to invest. In 1970 Château Douglas was created with 230 shareholders who each held various tenancy-in-common interests. By 1978 it too had collapsed and was purchased by Tyrrell’s.

Bulleid (2000, 6) comments on the fickle nature of the investments, where the change in the marketplace and the consumer taste for wines had changed before outcomes from the plantings had
been realised. Red wine varieties that were planted in great abundance and needed some three to five years for maturation unfortunately did not have a marketplace that could afford to wait. The Australian taste changed to a preference for white wines in the 1970s and the red wine boom was, for the moment, over. Bulleid summed up the period of the 1960s and 1970s and the success of those who followed Max Lake’s example. Many smaller wineries tended to follow the Lake’s Folly example, rather than that of corporate development. For this reason alone, they were generally more successful; in most cases they had owners or shareholders with a day job, who could support the ventures during their growing pains. Among them were Allandale, Brokenwood, Peterson’s, Quentin Vineyard (which became Marsh Estate), The Squire Vineyard (Robson), and Terrace Vale. Other new starters—De Beyers, Bimbadgen, Honeytree, Lochleven and Weinkeller—were vineyards only, selling their grapes to other winemakers.

The revitalisation of the Hunter vineyards and Hunter winemaking that began with the production of a Cabernet Sauvignon by Max Lake was to receive further landmark success when Murray Tyrrell began growing the white pinot (or chardonnay) grape, thereby introducing the white wine boom of the seventies. Beeston (2001, 232) recounts that Tyrrell had difficulty finding acceptance for chardonnay, and that his wine was awarded only 6 points out of a possible 20 at the Brisbane Wine Show. However, says Beeston, he pressed on, ‘fermenting chardonnay in new French oak, as well as maturing it in the same medium after fermentation and achieving the internationally acclaimed Vat 47 Chardonnay. According to Beeston, by the mid 1970s wine judges had finally become reconciled to the chardonnay style, and by 1979 all Hunter wineries, big or small, were offering chardonnay for the public taste.

3.2.7 The Hunter in the late 20th Century: the third boom

The next phase of Hunter wine history brings us into the contemporary era of the first decade of the 21st Century, characterised by the predominance of the boutique wineries, take-overs, the rise and fall of traditional Hunter wine families to the corporate players of the 1990s, and the recognition and establishment of the Hunter Valley as a wine producer with a reputation that was the envy of many areas that grew more grapes and made more wine.

Bulleid addresses these phenomena in a vivid description of the Hunter wine growing area as he experienced the change from the early 1970s.

When I first started visiting the Lower Hunter, there was little choice about where to stay: two rather ordinary motels in Cessnock offered accommodation, as did
several pubs, where one could be lulled to sleep by the sounds from the public bar. There was not a single bed in the vineyard area; only one restaurant, at Saxonvale’s Happy Valley (now Golden Grape Estate); and not one place where you could buy a restorative tea or coffee. Since then there has been an explosion of facilities for the visitor; at a conservative estimate, these facilities include 180 places to stay, 70 restaurants, numerous shops and tearooms and several golf courses. Less than two hours’ drive from the Harbour Bridge, the Hunter has become Sydney’s playground. (Bulleid 2000, 6)

The establishment and popularity of the boutique wineries has done much to influence the present character of the Hunter. Bulleid refers to the growth of the contemporary era as ‘the third great wine boom’ (2000, 6) as many smaller wineries have been established along the lines of Lake’s Folly. They have shareholders and owners who otherwise have a ‘day job’ and who can support their ventures in the important early years. Listed are both wineries that grow, make and market their own product and others that are vineyards only, selling their grapes to other winemakers or taking it back as finished and labelled stock. Australians in the late years of the 20th Century became more mobile within the bounds of their own country, and a tourist boom brought to the Hunter many visitors, all with money to spend and a dream to pursue. Some of those with dreams purchased land, or old or run down wineries, and set about the task of becoming grape growers and winemakers. Beeston (2001) called the growth of the boutique wineries in the Hunter a phenomenon, noting that ‘not since the 1890s had the wine industry seen the arrival of so many little people’ (Beeston 2001, 235).

Other changes were also shaping the wine industry at this time, most significant among them being the change from traditional family ownership. Beeston (2001) notes that the swing from family ownership was most dramatically illustrated in 1976 when a ‘marriage of giants’ occurred. Tooth & Co., then one of Australia’s larger brewers, bought Penfolds, indisputably Australia’s largest winemaker, from its Penfold family connections for $7.9 million dollars. (234) It was not long before large multinational companies were taking over established family wineries.

Beeston (2001, 235) points out that these takeovers were not confined to the Hunter, and that by 1980 only two of the 19th Century winemaking dynasties in South Australia remained in family hands. These were Hardy and Yalumba. According to Beeston, the reasons were manifold. Apart from the fact that many family-owned businesses were then in their fourth and fifth generations with the resultant spread of ownership, inter-family tension and lack of strong central direction, the most cogent reason was the failure of federal tax legislation to encourage the investment of capital necessary to bring many wineries into line with the then rapidly changing technical expectations. This discouragement was
obvious when tax legislation obliged private companies to distribute ‘paper’ to shareholders who were then taxed on income; multi-nationals, usually endowed with large amounts of capital anyway, were subject to no such restrictions. Thus the pendulum swung from family ownership to multinationals ownership.

The growth of boutique wineries was to have a lasting effect on the character of the Hunter Valley (particularly the Lower Hunter) as a wine producing area. In the 1970s many new wineries were established in what Beeston (2001, 235) called a ‘frenzied rush to make boutique wine.’ Some he describes as being destined to become stars, shining nationally others were to remain as a subsistence enterprise, until they had exhausted both the owner’s enthusiasm and finances. ‘Generally it was stark proof of the old saying that if winemakers wanted to make a small fortune out of a winery, they should start off with a large one’ (Beeston 2001, 235).

Bulleid (2000, 6) refers to the 1980s in the Hunter as a period of consolidation. Some vineyards were uprooted as earlier attempts failed and others came to the region for the first time and began to build wine businesses that were very different from any other seen in the valley at that time. The local communities in the Lower Hunter began to benefit from the growth in surrounding areas, Pokolbin, Mount View and along Broke Road and into the Broke Fordwich region. According to Bulleid, a major difference between these settlers and their forebears was that most planted grapes and did not build wineries. They also started with a diversified base, building accommodation for rent, planting olive trees and establishing art galleries in their cellar doors. Rather than make wine, which means a winery and big capital expenditure, they had their wine made by a contract winemaker, taking it back as labelled stock.

The establishment of contract wine companies did much to ensure that the quality and standards of the wine that was being sold from the ‘cellar door’ would remain high. The advent of the wine consultant, the winemaker, the wine marketer and the wine designer had its beginnings in this era. By the 1990s the expansion and investment in the small vineyard in the Hunter Valley had outgrown the Pokolbin, Mount View areas and the new growth was the Broke Fordwich area.

The prosperous family owned companies of the 1990s, such as Tyrrell’s and McGuigans, had to move with the changing shape of the economy and the industry. Beeston (2001, 268) uses the example of the Tyrrell family’s expansion into South Australia with holdings and company partnerships.

At Tyrrell’s, a long-established family-owned winery and vineyard in the Hunter Valley, the 1990s ushered in a decade of expansion, with that company assuming a national identity not only in
marketing but also in vineyard development. This new era was initiated by the purchase in 1994 of a 42 ha vineyard in McLaren Vale and the acquisition of 32 ha near Heathcote in Central Victoria (a vineyard that saw its first bearing in 1997). In 1995, 60 per cent of the St Mary’s Vineyard near Coonawarra was secured. The Hunter Valley was not neglected, with vineyard expansion taking place at Scone and Pokolbin. (Beeston 2001, 268)

Among other examples are Rosemount Estate, a long time resident of Coonawarra, who expanded further moved into South Australia, acquiring Ryecroft in McLaren Vale and substantial tracts of vineyard land in the Adelaide Hills and at Langhorne Creek. McGuigan Wines in 2002 merged with Simeon Wines of South Australia. At the time of the merger, Brian McGuigan stated that the new company would not attempt to grab instant market share from the large wine corporations such as Southcorp, Fosters (Beringer), BRL Hardy and Orlando Wyndham, but would aim for steady growth in the domestic market (Faith 2002, 377) and (Evans S 2002, 18). In 2009 McGuigan Wines is part of Australian Vintage Ltd, with brands inclusive of McGuigan, Miranda, M, Nepenthe, Passion Pop, Sunnyvale, Tempus Two and Yaldara.

Bulleid (2000) ponders the future of the Hunter Valley wine industry, suggesting that periods of boom are followed by periods of recession and that the current rise in fortunes for the Hunter will once again give way to the vagaries of misfortune. He offers the words of George Santayna, ‘[t]hose who cannot remember the past are condemned to repeat it’ (2000, 7), in the hope that the new generation of Hunter winegrowers and makers will learn from those who are a link to the 1830s, through the hard times and the good times to the present day. Bulleid suggests that the history is still tantalisingly close for those who would seek to find it in the geographic locations of the vineyards of the 1830s, the lands where Kelman and Busby first planted vines, where families have spanned in some cases five generations across the Hunter. The romance of wine beckons—persuasive and alluring as a marketer’s dream. Meanwhile the business of wine goes on; mergers and corporate diversity ensure that the players, Constellation Wines Australia, Foster’s Group, Orlando Wines (Pernod Ricard Pacific), Casella Wines, De Bortoli Wines, Australian Vintage Ltd, McWilliams Wines, The Yalumba Wine Co and the branded labels they use as well as the boutique vineyards continue to seek growth and compete for market share.

For the reflective graphic designer, inspiration can be found in the sentiments and narrative, of the giant and heroes, the landscape and the vineyards of Australia’s oldest wine region, the Hunter Valley.
3.3 The Historical Significance of Other Australian Wine Regions

While the history of the wine industry in the Hunter Valley has provided a general background to the sources of inspiration for the designers of labels and other visual material, there are some distinctive historical features of the other Australian regions covered in this study that warrant consideration. This section provides a brief outline of historical developments in the Coonawarra, Limestone Coast, McLaren Vale, and Barossa Valley, and a reflection upon the significance for the inspiration and approaches of graphic designers.

From the 1830s, following the early successes of the Hunter Valley wine region, pioneering wine grape growing and winemaking commenced in Victoria (still part of the colony of NSW), South Australia and Western Australia. Lake (1970, 27) described the period of the 1830s to the 1850s as ‘Grape Rush II’ as the fledgling wine industry began to flourish in regions outside the Hunter. In South Australia, immigrants from Great Britain and, in particular, the German states of Saxony, Bavaria and Silesia, arrived in the Australian colonies. Many of the settlers from the German states were fleeing religious persecution, and brought with them skills and experience in wine growing and manufacturing.

Gerald Walsh (ANU 1979, np) in the Wine Industry of Australia 1788-1979, writes of those pioneering South Australians who planted the first vineyards in what are now suburban Adelaide housing blocks and how they opened up the land, travelling further afield to plant their vines. He mentions John Reynell who planted 500 cuttings from Tasmania near the present township of Reynella in 1841, George Anstey who planted 2,000 cuttings from Camden Park (NSW) at Highercombe in 1843, and Dr. Christopher Rawson Penfold who planted his first vineyard in 1841 at Magill at the foot of the Mount Lofty Ranges. Other plantings were made by Dr. A. C. Kelly near Morphett Vale, J. E. Peak at Clarendon, and by the Jesuit Fathers at Sevenhill College near Clare. Walsh records that German settlers pioneered the Barossa Valley where Johann Gramp planted the first vines at Jacob’s Creek in 1847, Samuel Hoffman settled at Tanunda in 1848, and Samuel Smith planted Yalumba in 1849. According to Walsh, by the late 1840s South Australian wines were making their appearance at dinners given in London by promoters and friends of the new colony. By the 1850s the pioneering vineyards of Auldana, Saltram, Seppeltfield and Henschke were producing their first vintages, and by 1860 New South Wales was no longer the largest producer of wine.

Elsewhere, Walsh (ANU, 1979 np) the Duffy Land Act of 1862 in Victoria enabled people of means to take advantage of the new provisions and to plant vineyards by proxy, resulting in the planting of 2,000 acres of vines in four years. In Victoria’s Yarra Valley, the de Castella family planted Yering and
the famous St. Huberts and Yerinberg vineyards. Lindsay Brown planted the first vines in the Rutherglen region and George Morris established Fairfield. G. S. Smith planted All Saints at Wahgunyah and a syndicate established Château Taabilk near Nagambie.

This period of establishment and expansion, called a ‘Golden Age’ by Walsh (ANU, 1979 np) was influenced by the growth of Australia as a nation. Gold had been discovered in several regions and the ensuing ‘gold rushes’ brought men flocking to the country from all parts of the world. They brought with them their cultures, customs and a need and desire to shape the harsh environment. Walsh pointed out that the population doubled to more than a million in the period 1851-1861 and, as the attractions of gold prospecting waned, disappointed diggers turned their attention to other means of livelihood.

figure 39. Famous names and Famous Labels, other Wine Regions. Photographs, Harry Mahlo Coopers Shop Yalumba by Wolfgang Sievers: Labelling Champagne Auldana SA and Seven Hills Monastery Vineyard, SLSA c1910 *source SLSA.

In 2010, South Australia is the country's leading wine producer, the National Wine Centre is in Adelaide, Collotype, AQ Australia, Hotfrog, Label Express, Precision Labels— some of the countries biggest suppliers of high quality printing and finishing services are South Australia and Constellation BRL Hardy, Australia's largest wine company is headquartered there. The wine regions of South Australia, the Barossa, Clare, Adelaide Hills, McLaren Vale, Wrattonbully, Coonawarra and Eden Valley are world renown as are many of our best wine label/package graphic designers, names like Barrie Tucker, Barbara Harkness and Ian Kidd.

3.4 Wine and graphic design, Australia

For each litre of wine consumed, there is a bottle that is labelled and packaged, resulting in a plethora of images, shapes, colours and styles that invite inspection, contemplation and purchase. The comprehension of the scale of the industry in Australia today is made more relevant by the knowledge and understanding of the history of the industry, from its beginnings as a pioneering industry in the early days of European settlement to its rebirth and emergence in the 1960s as a significant part of a larger and more potent force in domestic and foreign markets. In order to appreciate the contribution and value to the wine industry of the graphic designer, it is useful to have an understanding of the origins of the wine industry.

The design of the wine label is significant because design contributes to rural wealth, employment and opportunity. Wine label design requires special skills including knowledge of production and label printing technologies and marketing. The ultimate significance of wine label design lies in the creation of visual ephemera that has both beauty and function.

The responsibility of the wine label graphic designer in this environment goes beyond the provision of graphic material that reflects a purity of creativity and aesthetics. The integrity of the wine product must be beyond question, and as suggested by the Wine Makers Federation of Australia it is important for the wine industry, in its efforts to attract consumers, to demonstrate an environmentally and socially responsible attitude to wine consumption. In this instance 'image is everything' and the graphic designer is an important part of the image creation, image-making process.

It will be explained in later chapters of this study that it is also imperative that the graphic designer is cognisant of the various codes— ethical, legal and industry based— when contemplating the design of a label or label series. Under the 2008 European Community agreement, the Australian wine industry has agreed to cease using traditional European nomenclature, such as Burgundy and Champagne, on Australian wine labels, and has led the New World producers in the design of a naming
system, based mainly on varietal and style characteristics. This is an example of the way in which the Australian wine industry is endeavouring to maintain its access to the European and world markets (AWBC, 2008, @www.awbc.com.au. Link, Trade Agreement European Community 2008).

The implementation of the Label Integrity Program and the 'Plain English label' by the Australian Wine and Brandy Corporation (AWBC) has done much to promote the image and perception of Australian wine as being responsive to innovative governance. Actions such as these confirm that the industry is largely a cooperative primary production sector with a communication base that enables winemakers, marketers and designers to respond to clearly articulated goals.

The need to ensure integrity in the labelling process provides an ongoing challenge for both winemaker and graphic designer. Ogden (2005, 22) argues that in some cases the quest for innovative design by the winemaker and designer can push the legal boundaries too far. He reports on the WFA concern with the proliferation of gold, silver and bronze award stamps on the labelling, and points out that a code to take effect from the 2005 vintage will place the onus on the winemaker and the graphic designer to ensure that the award medals on the labelling reflect competition success in an objective manner. The hope is that non-award 'look-alike stamps' and those depicting anniversaries, will be removed from the designer's lexicon.
CHAPTER 4
TECHNOLOGICAL DEVELOPMENTS IN THE WINE INDUSTRY and THE IMPLICATIONS FOR DESIGN

In chapter three, histories of the Hunter Valley and other wine regions were recounted and the argument was offered that graphic designers have drawn upon these histories when creating wine labels and other visual information for the wine industry. In this chapter, it is proposed that a number of technological advances associated with the wine industry have also had a significant impact on the industry and on the work of graphic designers commissioned by Wine Cos. These technological developments include those related to label production, inks, printing processes, bottling and containerisation, developments that are both respondent and impacting upon the role of the wine label designer. Among the elements and methods mentioned are varnishes, metallic inks (as opposed to traditional metallic foils), RFID (Radio Frequency Identification) authenticity and the innovative use of materials such as wood by Tom Lenderink, and the creation of Synthetic labels by the Arjobex Company.

A successful design outcome depends upon the designer having the appropriate attitude towards pre-cognitive action including research into market segment containerisation and container forms, that is, bottle sizes, shapes, glass and surface finishes with capping and corkage/stoppers. In this chapter the technologies of print and container (bottle) are explored and presented as the substance of knowing that is essential for the wine label designer. This knowledge will enable the wine graphic designer to play a formative and constructive part in the development of new wine product or the re-badging or branding of existing product lines. It will be evident from this study that a graphic designer who is ‘switched on’ to the culture of wine and aware of a wine aesthetic, and who has a thorough knowledge of and confidence in wine industry technologies, is a highly valuable resource for the winemaker and marketer in a competitive marketplace. The primary research that underpins the need for the graphic designer to be switched on, emanates from a series of interviews conducted with wine label print technology specialists, Andrew Holt from Collotype and Don Woolmer from Precision Labels.
As a designer I sensed that these print technologists, Holt and Woolmer, were aware of the inspiration and assistance that these new technologies provide to the graphic designer in the conceptualisation and creation of new and unique design possibilities.

A factor that is not frequently emphasised during the education phase of the ‘creative designer’, but is most important when the designer moves into the commercial world and begins the ‘business of graphic design’ is the need for the designer to be aware of developments in technology, from new materials and substrates to the way in which print technology is able to realise the vision of the designer. The ability to bring the conceptual— the idea and intent of the label— to an outcome that successfully bears witness to the quality of the design and the skills of the designer as the labels roll off the printing presses in a multi–hued, multi dimensional form that is both pleasing to the eye and significantly brands the product. The graphic designer, delighting in the difference, texture, shape and positioning on the bottle, completes a design journey that began with an idea.

In the first part of the chapter, knowledge of the product, the wine label is revealed, building substantively upon the history of wine, provided previously, and forming the nexus between product and its name, the label or brand it presents to the world. In this we discover that the romance of wine is intrinsic to the growing, making and drinking of that wine. The relationship between wine and print technology including substrates and label materials is used to not only educate and inform the graphic designer, but also to provide emphatic consideration of the depth of knowledge that the wine label designer ought to have. The varied technologies and their scope and application are surveyed and used to remind the graphic designer and the winemaker that there is more to the art of making, bottling and selling wine than a good cru and a creative imagination.

In the last section of the chapter, the containerisation of table wines, with particular reference to the 750mL table wine bottle is investigated. Some salient points relative to the significance of the history of glass and bottles relative to the wine industry are made and it will become increasingly aware to the reader that without the bottle that there is no product that we can name as table wine. The shape, colour, texture and function of the glass wine bottle all have a deep rooted connection to the labelling process and in other sections of this dissertation, when looking at the graphic design of wine label exemplars, Barrie Tucker, Brian Sadgrove and Ian Kidd it can be seen that in many cases the bottle becomes the label. The interdependence, mostly of an affirmative nature between the graphic designer, the winemaker and the printer in the labelling of Australian table wines relies upon a knowledge of both the creativity and the craft embedded in the roles they undertake.
The deeper and more profound that knowledge is, the greater the understanding of the role of design in the creation of brand values and the development of strategies that both comprehend and compliment the utilisation of relevant technologies.

4.1 The wine label

For the purpose of this study, the term wine label is defined as an attachment or integrated mark that is created-designed to provide distinctive identification of, and information about, the product (wine) and the manufacturer (winemaker, vigneron). The Oxford English Dictionary includes the following entry: 'la-bel n A slip of paper, cardboard, metal, etc., (intended to be) attached to an object and carrying information, instructions, etc., concerning it’ (Brown 1993, 1513). As an addendum to this and by definition and for the purpose of this study, the 750mL glass container (bottle) is inclusive of the notional acceptance of label. McDermott (1997, 309) has argued that manufacturers have recognised the potential of the label to give a product a unique shelf presence. McDermott describes the label as an art form, and argues that labels like those produced for Oliver Peyton’s London restaurant ‘Atlantic Bar’ bring art and design into every day life. However, this definition was not always applicable for wine labels. Penzer (1947) proposes in The Book of the Wine Label a notion of labels that is uncommon in our postmodern lives. He describes a history of the wine label that precedes this modern world, where packaging, containerisation and consumption of wine are measured in hundreds of thousands of litres. Penzer (1947, 16) points out that labels on wine typically hearken back to an era before our highly civilised mode of life and the pace of living led to the demise of leisure. He argues that the label is not just the piece of paper or plastic attached to the bottle. Through the label we are able to contemplate another era, another cultural representation. Penzer’s work places the representation of the wine label in the cultural context of a social history of England.

He refers to the 'bottle ticket', or the 'parchment gummed to the bottle', indicating that this form of label was not regarded as being communicative or attractive in the way we view wine labels today. Penzer provides the example (figure 43) of a label style that, in its simplest form, resembles the bright red drapery hung over balconies during royal processions. It is looped at each end with a triple bow and a heavy fringe descends from the lower edge. There is no other decoration and the name of the wine stands out well on the plain background.

Penzer's reflections upon wine labels are significant for the present study because they provide a rich contrast to many discussions of the wine industry that focus upon the frantic high volume production and consumption cycles that determine product success and failure in a post industrial society. Among the labels he describes in his rich narrative are those made from silver or metal plate, as well as Battersea Enamels, the small tags that hung by a chain around the neck of the container in which the wine was decanted. These wine labels share a common heritage with those that have been collected and used to develop the visual taxonomy for the present study. They represent a rich and ornate contribution, in style, design, the use of materials, and the adaptation of technologies in the years prior to the advent of paper-based multi label adhesion to glass bottles. Penzer states that these labels have 'charm and beauty' (1947, 17), and are an adornment to the decanter. The earliest of which are thought to date from the 1730s, and the demise of the 'bottle-ticket' is clearly seen in the appearance of the printed wine label. Penzer's history interweaves the 'bottle-ticket' and its development as a wine-label with the history of the glass bottle and in particular the decanter which, he suggests, was fully established in both name and form by about 1715. By about 1730 the decanter stood alone as an object on the sideboard, decorated by a silver wine-label (1947, 30).

Thorpe, in his *History of English and Irish Glass* (qtd. in Penzer 1947, 319) reveals that the combination of decanter and wine-label that was firmly established by the year 1770, and remained until the introduction of the printed label. According to Thorpe, the three stages in the evolution of the decanting wine bottle and accompanying label were: Stage 1, 1710-30, the Hogarth bottle; Stage 2, 1725-50, the shape resembling the long necked spherical bottle of the mid 1600s with the addition of a stopper; and Stage 3, the shoulder type, with a short and tall shoulder. The form of these earlier types included cut decoration, and the stoppers were pyramid or spire shaped.

The silver wine labels first appeared during the second stage, and later came the 'label decanter' that was decorated with vine leaves and included inscriptions and engravings of the words 'port', 'claret', 'mountain' etc. Penzer (1947, 32) reveals that by 1764 the term 'label decanter' was a recognised trade name, and that at this time they appeared in both decorative and cut glass form with the name of the
wine on an engraved label complete with chain. Joseph (1987) describes wine labels as being recent inventions, although he does acknowledge that the term ’label’ could easily be attributed to a 6 000 year old Babylonian cylindrical seal which was used to mark amphorae. He relates that one particular Babylonian seal depicts a group of ‘jolly looking people all becoming jollier with the help of a flask or two of fermented grape juice’ (Joseph 1987, 8).

As mentioned in a previous chapter, there is evidence of the use of wine labelling in ancient cultures. Lesko (in McGovern et al. 1996, 221) refers to the finding by archaeologist Howard Carter in 1922 of an almost intact wine cellar in the annex of Tutankhamun’s tomb. Among the 5 000 treasures crowded into the four small rooms of Tutankhamun’s tomb in the Valley of the Kings were 26 wine jars that were carefully labelled, mostly with stopper seals. Lesko explains that a clay stopper with multiple seal impressions including the name of the pharaoh has been interpreted as a primitive kind of wine label recording the vineyard and winemaker.

As Lesko (1996) has identified,

[I]t was the seal impressions left on the clay stoppers that provided an additional guarantee of quality, especially since the greatest estates or chateaux bore the names of members of the royal family or of the chief temples of Egypt. The labels on Tutankhamun’s wine jars also named the chief winemaker. These seals are thought to have given the location of the winery and its owner (Lesko in McGovern et al. 1996, 221).

Joseph (1987) provides a significant visual manifestation of early labelling of wine. He includes a picture, describing it as an early example of a glass ’label’ on a bottle, and adds: ’[u]nlike a silver decanter label, this shows the ownership of the bottle and its contents’ (9). There is some debate about the date of the ‘first’ paper labels, and when reading Joseph one appreciates a sense of mischief about the authenticity of labels that are claimed as the oldest. He writes of the old bottle to be found in the Pfalz Museum in Speyer, West Germany, describing handwritten words on faded paper which read ‘Steinwin 1631’. He says that the authenticity of this date must be challenged when consideration is given to an attractive crown atop the label that is lithographically printed. As will be noted later in this chapter, lithography was not invented by Senefelder until 1798!

The evolution of the modern wine bottle in many ways parallels the development and use of paper based wine labels. The industrial revolution brought mechanisation to all forms of manufacture and the development of semi-automated manufacturing processes for glass containers (bottles) introduced the requirement to differentiate between products. The first differences are to be found in the bottles,
where shape, size, and colour became attributes of differentiation. Later, mass production created a greater need for product differentiation and led to the development of the wine label industry.

Both Penzer (1947, 28) and Joseph (1987, 13) give good accounts of the probable existence of paper labels in a period dating from about 1755. They refer to the works of the English artist and satirist William Hogarth who, in his artwork titled *An Election Entertainment* (figure 44), has depicted three bottles, each of which appears to bear a parchment label with the words ‘Gin, Burgundy and Champagne’. Opie (1990, 27) relates that Hogarth was employed as an engraver and was thus engaged in commercial art at the time. The detail in his paintings of wine bottles with labels might well be an indication of his knowledge and participation in the practice of designing the labels as well as an ‘advertisement’ for his services as an engraver and commercial artist/graphic designer. William Hogarth also provides an eighteenth century contemporary source (circa 1730s) for verification; his work of 1733, *Midnight Modern Conversation* (figure 45) and *Rakes Progress* (No 3) of 1735 allow us an unequalled glimpse of bottle shapes transposing from the ‘onion’ type with varying neck lengths. In the painting titled *Orgy* (figure 46) we recognise the wicker covered bottle that suggests an imported wine.

The oldest wine labels, dating from 1798, are to be found in the Musée du Vin at Beaune in the Burgundy region of France. Of considerable interest is a label that Joseph describes as ‘pretty’, in floral with orange and blue. It is a label for a German wine, Liebfrauenmilch, and names the wine producer Theodor Brass. Joseph suggests that this may be one of the first labels produced by the lithographic printing process, an invention of Alois (Aloys) Senefelder. The label is a signature that identifies and describes the content, informs the consumer and encourages purchase.

The invention of lithography in 1798 made possible the printing of up to twelve colours, and modern typeface designs were established through the skills of men like Bodoni and Didot. Opie (1987, 8) notes the importance of Senefelder’s invention and also that of the papermaking machine by the Frenchman Nicholas-Louis Robert. According to Opie, the labelling of wine may date back to the Italians in the early 1700s and ‘by 1800 the wine bottle had developed into the familiar shape of those in the shops today, and labels began to be used. *Champagne* and *Bordeaux* began to be labelled in the 1830s’ (1987, 59).
Phillips (2000, 238) attributes the first great steps in the making of labels on a commercial scale to the French winemakers of the late eighteenth and early nineteenth centuries. By that time, wine had moved from being a localised product to an export commodity, and the importance of naming (branding) that product with the vineyard of origin (the château), and the vintage year and style, had been recognised and imbued as part of the tradition of winemaking. Phillips (2000) provides a
challenging account of the way in which the French winemakers used graphic arts technology to give their product an advantage.

Among the inventors of tradition were the Bordeaux winemakers who began to use the word ‘château’ in the names of their estates. Wine that was known as simply Margaux or Haut-Brion in the eighteenth century became labelled as Château Margaux and Château Haut-Brion in the next. In part the change reflected the invention of lithography in 1798, which made it possible to mass-produce labels. (Phillips 2000, 236)

Phillips’ sense of fair play seems somewhat affronted by these actions of the viticultural farmers of Bordeaux. A designer might look more at the historical significance of this form of marketing; the approach may be serendipitous and consequently fortuitous, but Phillips is perhaps quite wrong to hint at any intentional deception.

There was nothing deceptive or intrinsically wrong with introducing the château reference, for there were châteaux on the properties where the vineyards were located. But the buildings and estates were not known by these names before the late 1800s. In the 1850 edition of his 1833 survey, Cyrus Redding (qtd. in Phillips 2000, 237) listed among Bordeaux ‘wines of the first class’ only one château, and that was Margaux. In the 1855 classification, only five wines bore the title ‘château’, while an English list of about 1870 conferred ‘château’ on only four, namely Haut-Brion, Lafite, Latour and Margaux. However, by the twentieth century all the classified wines bore the château title.

The wines from the estates surrounding the châteaux were now associated, directly and explicitly with the buildings, some of which were quite ordinary dwellings to which a turret had been added. The practice distinguished these wines from others, and their proprietors from the mass of wine-producers. It associated them with aristocracy and thereby with tradition and lineage, in so far as nobles are commonly assumed to have roots that run back to the Middle Ages. The designation of

figure 45
A label with the date 1775, Germany.
some grape varieties as ‘noble’ and the reference to botrytis as ‘noble roi’ are other expressions of the aristocratic associations of wine. Over time, the label became the means of verification, a mark of authenticity for the product. Many labels were handwritten by tradition, though this tradition was not based on any aesthetic sensibility that related to the size, shape, colour or style of the bottle, or any notion of tactile and visual beauty. This tradition continues with many French wines of the 21st Century.

The concept of ‘the château’ is also interwoven with the production of wines in large quantities in bottles bearing a label. The château label was created to express the relationship between the wine and the place where the grapes were grown, providing a mark of distinction based upon the terroir, or the character of the soil and climate. The French consider this, above all else, to be the benchmark for judgements about the quality and value of a wine.

As Phillips points out,

[t]he château - solid, permanent, resisting change - stood for four-square tradition, and the lineage and stability embodied by the château on the outside of the bottle represented the consistent and reliable quality of the wine it contained. (Phillips 2000, 238)

The traditional French ‘culture of the vine’ was established during this period. The production of larger volumes of wine, and the improvements in bottling and storage that produced longevity of the wine, ensured that the naming or branding of the product was essential. More importantly, it was imperative that the products of French winemakers were distinguishable in the marketplace. This was to have a lasting effect on the business of making, bottling and packaging wine for the consumer market. The successful establishment of respectability for the product gave it a legitimacy, a birthplace that would indicate the origin of the wine and in doing so further establish the claim of the superiority of French wines in an expanded and competitive market.
The practice of including the château name on the label soon spread beyond Bordeaux (place of origin) to other regions of France and to other countries. For example, in 1879 the Tahbilk vineyard in Victoria, Australia changed its name to Château Tahbilk (Beeston, 2001, 57).

By the early nineteenth century winemaking was a substantial business and Phillips (2000, 235) makes the point that this was due to the expansion of the middle classes and the growth of bourgeois prosperity—the acquisition, trading and dealing in commodities. The consumer society and industrialisation, accompanied by advertising, were seen as seminal in any social history of the 19th Century in Europe and the UK. The Great Exhibition in London in 1851 was a celebration of the promise of an industrialised society, and in 1855 a similar celebratory event, the Universal Exposition in Paris, gave notice of the emergence of materialism which, according to common definition, is the devotion to material wealth and possessions at the expense of spiritual or intellectual values.

There was, however, one important difference between the two expositions. Phillips (2000, 264) notes that alcohol was banned from the London Exhibition, while at the Exposition in Paris it was a feature. Here the best French wines were put on show and even wines from Australia were to be found. Amongst these, were wines made from grapes grown in the Hunter Valley. The significant aspect of the labels on these early bottles was not so much the art, the quality of design, or any aesthetic, but the fact that they were, as Phillips reminds us, part of a bigger picture. The prominence of the term ‘château’ on the label represented an important step in the establishment of the French wine tradition, and its embodiment as the pinnacle of fine wine quality throughout the world. According to Phillips ‘owners came and went, as did vines, but the château stayed put’ (2000, 238). It is evident from the taxonomy developed for this study (see Chapter 7) that the image of the château was prominent and remained so in Australian graphic design terms well into the 1990s. This decade saw the emergence of a visual culture in Australia that at last was able to demonstrate a visual confidence in the quality of the product, namely wine, without recourse to the château image, symbol or metaphor.

Michel Logoz (1984, 20) writes of the emotion aroused by any discussion of wine, and of the consequences of this for the wine label. Everything about wine, he suggests, is subjective, and opinion makers can make or break the reputation of a ‘cru’ (growth). For Logoz, the principal function of a label is to inform, and for the designer of the wine label this means providing information on a range of levels, and being sensitive to a range of emotional issues associated with the consumption and appreciation of wine. The [wine] label must usually be confined to a general statement, to information about the region of production, the grape variety, the type of wine, its specifications, advice about the temperature of serving, which food goes with it, or how long it should be kept before drinking.
The label designer must communicate, and so cannot ignore the magnetism of sun and earth, the breathing of a wine, its appeal. He/she must tempt, reassure, instruct, and sensitise while appealing to both reason and feelings. (Logoz 1984, 20)

The humble label is perhaps one of the world’s most abundant art forms. Arising from the simple but practical need to identify the contents of (usually opaque) containers including early glass bottles, stoneware (ceramic) bottle forms or the earthenware amphorae of the Greeks and Romans, the label has continued to evolve as a provider of information and a sensor of trends and fluctuations in the consumer market.

Opie (1990, 8) in his consideration of the origins and development of the paper label speculates that the first printed labels were used in the sixteenth century for bales of cloth and may also have been present on drug phials, although he suggests that these were probably handwritten. By the 1700s printed medicine labels were in use and possibly wine labels in Italy. There exists a Portuguese port label of 1756 and a German wine label of 1775 (p.8). While ambassador to France in the latter part of the eighteenth century, Thomas Jefferson imported vine cuttings and sought to establish an ‘indigenous wine’ industry. While Jefferson’s table at the White House served the best available French wine, his own efforts resulted in the labelling of wines with a personal signature label (Mayo 1942, 8).

Humbert (1972, 9) argues that the label has always fulfilled the essential function of identifying contents, and notes that while the function and purpose of using labels may have remained constant there has been change, albeit evolutionary, to the visual element of the label. Its visual element has undergone a considerable evolution. The changes that have appeared over the years are due to three factors, namely the development of reproduction techniques, the taste of different periods and its effect on the letterforms and ornaments used, and scientific market research that has added, over the past half century, a conditioning factor to the role of the label.
Today, labels tell us about the quality of the product, the quantity (eg. 750mL) of the contents, the date of manufacture (for wine, the vintage or year of harvest), and a 'best to use by' date. Some of the best wines in the marketplace in the period 2005-2010 have been what are termed RTDs, that is, ready to drink. For RTDs, the use of colour, design elements and marketing motifs in the labels are usually less traditional than for wines that take some years to mature. One function of the label in RTDs is to convey a sense of the value of the wine. The wine industry has distinctive market place value systems that not only reflect the way in which consumers buy the product, but also provide a point of identity in the social strata. The appreciation and consumption of icon or premium wine products often reflect a certain social standing, and are considered generally to be de rigueur for the upwardly mobile or the establishment. The wine label is therefore well defined and plays an important, perhaps even indispensable, role in ensuring that commercial success in vini-culture and winemaking is dependent upon the establishment of the name (brand). The Australian wine industry has distinctive market place value systems.

4.2 Wine labels and technology

The early history of wine labelling was all about 'made to order' labelling, or the production and making of a mark of ownership and/or distinction that reflected the place of origin and the vintage (year of origin). This changed with the impact of the industrial revolution and the subsequent advent of market and commodity driven economies. Improved technologies for the containerisation of wine
and bottling and sealing (corkage), and the invention and adaptation of emergent print technologies including paper and the development of new typefaces in labelling and label application, began a new chapter in the history of labelling. The importance and aesthetic of the label achieve recognition as brand identities are created and supported in an increasingly competitive marketplace that is no longer regional/provincial but worldwide.

No analysis of the impact of graphic design on product can ignore the ‘industrialisation’ of the labelling process. We have seen the impact of improved print technology in the latter part of the nineteenth century, the vigneron who once assembled his family and farm (vineyard) workers in the metaphorical kitchen to hand glue, hand written labels, could now order printed sheets, in colour and with each label branding a it were the place of production the only hand writing necessary was to write the vintage (date) and perhaps the wine grape variety. Later with the invention of an automated labelling process – the impact of mechanised industrial technology is forever imprinted upon the wine industry. Multiple full colour label printing, glues that adhered the label to glass, better glass and bottle making technology the advent of the classic glass shapes in Burgundy and Bordeaux, Bottle labelling machines and stack, store and transport improvements to name but a few.

The following section identifies the importance and impact of technology in print, glass and the label fixing processes.

The impact of industrialisation and the emergence of the middle class consumer society that pursued a hedonistic relationship with materialist values in the 19th Century were significant factors for the wine industry, and particularly for the labelling and marketing of wine with branded identity. In this burgeoning social milieu of the wine culture and industry, the makers and the merchants who sold and traded were as impressive in seeking and reaching markets as those in any other commodity industry. With consumer and market demand the came need for better and more efficient means to label and identify product. Print technology, new papers, and machinery for the making, handling, filling and labelling of bottles were developed. Each in turn would signal new industry practices that have resulted in the wine industry becoming a significant commodity industry in a post industrialised world.

Each of these new technologies has had an impact upon the graphic design and presentation of the consumer message. Most significant, has been the transition of the wine labelling process from one involving hand printed, hand applied labels to the 21st Century model in label printing plants such as Collotype Labels in South Australia, where the self adhesive label rolls come off the print production line in excess of 10 000 labels per hour with up to seven colours, including overprints, foils, die cuts and varnishes (site visit, Collotype, May 2002).
Following the invention of lithography by the 1830s printing in colour was used to enhance the appeal of a label. But because this was a hand rendered technique, it proved to be too expensive for the winemaker, who required labels by the thousand, not in small and limited quantity. (Clair 1976, 373) The Senefelder printing revolution had begun the mass production process, and by the mid 19th Century the invention of chromo-lithography facilitated multiple colour printing. Opie (1990, 9) writes that George Baxter in 1835 patented a method of colour printing from wood engravings on a monochrome base. Experimentation continued with lithography and the printing of up to twelve colours by the use of a system of dots and solid areas was mastered. The next industrial phase was focused on speed of output, a high number of labels per hour, and the minimising of costs while maintaining quality.

So profound was the effect of Senefelder’s innovation that until the invention of modern offset printing, his basic principles and technology remained largely unchanged. The proliferation of labels bought with it new issues, some of which correlate with Humbert’s ideas on the visual elements of the label. According to Humbert (1972), one visual function of the label was to ‘glamorise the pack’ (22), and among the design features enabled by new technology was the pictorial representation of the product or the place of origin for the product. Some carried images of how the product was to be used and others included images designed purely to gain attention. Another of Humbert’s ideas involved a consideration of marketing issues, and new technologies provided for the evolution of scientific market research including an examination of the communicative power and effect of the label. It became possible to test a product against its competitors and to plan its look, feel, style, and market niche, from container (bottle) to label. Humbert (1972) in estimating the effect of Senefelder’s invention on the label industry, wrote that it

[…] opened up new horizons both for illustration and for printed lettering, which could now be drawn by calligraphists. There was no longer any limit to the reproduction of different shades and colours. The use of half-tone screens for colour separation eventually enabled illustrations to be printed in more than eight different colours. In the USA, labels were produced by this method up to 1935. Only by close examination with a screen – counter can one tell that they have been mechanically reproduced. (Humbert 1972, 16)

The introduction of offset lithography completed the process that had its origins with Senefelder. Technological changes since 1990 have seen the development of new printing presses with multi-stage print and finish components that are computer monitored and controlled. These developments have provided a vast canvas for the creative energies and abilities of the label designer. The state of the
technology was once a limitation for graphic designers, as the printing process was unable to capture the subtlety and nuances of expression sought by the graphic designer to create a wine label that would be, different, noticeable, and particularly memorable. This is no longer the case.

Culverwell (1982, 137), writing about the application of lithography as a fine art technique in his consideration of ‘industrial lithography’, describes the invention/discovery by Rubel in 1904, in Nutley, New Jersey of the indirect printing method. Rubel made this discovery while producing a collotype on his press. The roller he was using was covered in a layer of rubber and because one of his workers had not inserted a sheet of paper, to receive the print the image was taken up by the rubber roller and the next sheet inserted in the press printed on both sides of the paper. The transferred image, Rubel noted, was better for his purposes and from this experience he devised the idea of a rolling press, with a metal printing cylinder and a rubber transfer roller. The method became offset lithography and the system— as the next major technological advance on the process was soon taken up in the USA and all over Europe. In our contemporary print world, with continued refinement and technical improvements it has been the mainstay of label printing.

There have also been significant developments in the use of the basic substrates, or the material used to create the label. For a greater part of the history of labels, paper has been the basic ingredient in the success of the product. It is flexible, able to be glued, scored, cut (die cut shapes) and folded, covered with multi-layered inks, from offset to screen printed solids with foils and varnishes. It can be used in selective weights, as grams per square metre, and in either hot press (smooth polished) or cold press (rough or coarse) textures. Many papers contain rag (cloth fibre for strength and durability) and the range of colours is extensive, although it is rare to find a wine label that uses anything but a base white. The reason for this is that the transparent nature of the printing inks relies upon the ability of the substrate to reflect and illuminate the image and/or type that is seen or read on a label. Where a graphic designer or the print process that needs to be employed for print on non-white paper or substrates an underprint in opaque white ink, usually applied with a serigraphic process (silk screen - where the mesh used is actually an ultra fine copper wire) is used.

The availability of labels, by the 1000s, enabled bottle filling and the fixing of labels prior to cellaring or distribution and sale. Previously most label fixing had been labour intensive, by hand with wet glue. As label substrates became more sophisticated so too did the means of fixing them to the bottle. In Frankfurt Germany in 1895 Schwickert’s invention a bottle-labelling machine become the fore-runner for the sophisticated machines of today, filled bottles flow through on an assembly line, where they are corked, capped or Stelvin sealed (screw cap) before being funnelled into the labelling machine.
A bottle labelling method and machine has a bottle conveyor which transports bottles past two labelling stations and which rotationally controls the bottles to place them into different positions appropriate to the affixing and pressing on of labels. In the first labelling station in the direction of bottle travel, the simultaneous transfer of a bottle-neck foil and of a back label is effected and in the second labelling station the simultaneous transfer of one of at least one partial neck label and a neck ring label and of a belly label is effected.

As demand for more distinctive brand identity and style increased, the associated wine industry technology required to meet the graphic designer's creative conception, advanced rapidly. In 1981 the US Patents Office recorded an invention of a machine that would be almost unrecognisable to Schwickert.

The design specification described by Manfred Pfulb, Dusseldorf in Germany relates

[T]o a labelling method and machine for bottles comprising conveying means, and in particular an annular bottle carrier, which transports the bottles past a plurality of labelling stations and by means of rotational controls places them into different positions appropriate to the affixing and pressing on of the labels.

(Pfulb, Manfred 1981, United States Patent 4306926, np)

Contemporary bottle labelling machines dispense labels for all types of bottled products which are cylindrical in shape in a computer controlled environment, these machines according to (Powell) give production rates of about 15-20 units per minute (900-1 200 per hour) making possible the labelling of thousands of bottles a day in the application of pressure sensitive labels made of plastic, paper or Mylar (2009, np). Powell describes the Bottle Labelling Machine process as one that ‘involve(s) noshing of bottles through a conveyor belt, sticking and selecting of labels from the stacking container and shifting the labels on to the bottles.’ (2009, np) These machines provide consistent and precise label positioning, if the graphic designer has knowledge of the capacity and safe placement zones on the chosen bottle, then the machine can rapidly meet the need for custom, brand identity graphics.

Not only was the technology making better machines, the materials/substrates used for the labels were evolving too. Opie (1990, 10) suggests that the first self-adhesive labels were created by label pioneer Stanton Avery in 1935 at Los Angeles and this label form has developed, as Fairley writes,

into a highly efficient and cost-effective method of label printing and die-cutting in rolls, with automatic application in many different industries and markets that undoubtedly had the most significant impact on the world of labels in the 20th Century. (2009, 30)

The use of the technology and its adaptation to the wine label printing industry is not simply a matter of a stop and start again process. There are still major wine releases (vintages) that have all the labels printed and fixed by traditional wet glue processes. The wine label sector is described by market research consultants AWA Alexander Watson Associates, in its 2003 report the Global Wine and Wine Label Market Study as one of the fastest-growing niche markets in the world. The report, firmly establishes that wine is no longer a ‘craft industry’.
Martin (2003) presents a synopsis of the AWA report that highlights the size of the sector and the development of the market.

AWA report that the sector is growing at between 10 and 25% annually, with the traditional wet glue labelling process holding a 73% hold on a global scale with the pressure sensitive (self adhesive) market having some 15-20%, although growing in popularity. (Martin 2003, 24-26)

The ‘new world’ wines are driving this growth in the self-adhesive label market, and Australia in particular shows a difference to the indicated world trend. According to Andrew Holt from Collotype South Australia, the self-adhesive market in Australia is now higher than 45%. The AWA report places the Australian wine industry at the forefront of the implementation of new technologies, and Martin (2003) points out that the wine industry is also making good use of the ‘personalisation’ qualities of the digital print technologies, ‘adding details of the specific grape and the vintage via a digital overprinter to reel-fed generic traditionally-printed château labels’ (24-26). Corey Reardon, CEO of AWA (qtd. in Martin 2003, 27) argues that the report identifies the impact of the wine label on the value and perception of the wine market. Labels today are required to provide much more than simple aesthetic qualities, and this is evident from the traditional, conservative chateau labels, and from the colourful and imaginative labels on the bottles of wine we buy in our supermarkets. According to Reardon, labels need to provide a carrier for a bank of information, from the vintage to barcodes, storage, and serving recommendations.

More wine is consumed in the home and retail sales of wine are higher than at any previous time in our history with the supermarket becoming the biggest vendor of wines. ABS sales statistics for table wine sales in Australia, ABS 13290_2008 (re-issue) attest to this (2002-03 was 402.5 million litres valued at $2 097 900 ) that increased in quantity in 2007-08 to 426.4 million litres with a value of $2 096 200. With a trend toward retail consolidation.

Woolworths, Coles and Foodland with IGA dominant The retail alcoholic beverage (liquor) market has followed this trend with somewhere in the vicinity of 50 % of retail sales controlled by Woolworths and Coles. (Wine Australia, Directions to 2025, Section 4 Sales Channels, 10).

In this contemporary art gallery the importance of the wine label is paramount, this is reinforced by Reardon (qtd in Martin, 2003, 24) who argues that the boundaries of glass, plastic, and wooden packaging are being pushed back by the wine industry. Reardon states the label has, overall, the greatest range of contributions to make to an outstanding pack, in terms of decoration and functional qualities.
The AWA report provides substantial quantitative evidence to support the label’s breadth of exposure. It provides an estimate that over 590 million square metres of labelling materials of all kinds are consumed worldwide, with wine and wine labelling being of significant interest. According to Martin,

[…] the onus now is on the graphic designer to employ creative flair as never before, as the label is the key pack component. It’s important for the designer to consider the possibilities for exciting graphics with the print technologies at his/her disposal. Rotary screen printing, used in combination with techniques such as flexo, offset and letterpress, offers much scope on the decorative front; it’s also an important solution for printing a number of security and traceability solutions. (Martin 2003, 25)

The Rotary Screen process used in the production of wine labels is a widely adopted print technology that yields quality results for the designer.

create raised images, depositing ink layers up to 300 microns thick making it ideal for opaques, and together with varnishes, brilliant colours. The technique is also compatible with a wide variety of substrates, such as PE, PET, PP, PVC and paper. Many ink varieties can be handled including UV, solvent and water-based inks – even special inks such as metallic, acrylic foam, scratch-off and pearl types. (Martin 2003, 24).

Two features used commonly by graphic designers in the design of wine labels are varnishes and metallic inks. There are various print machine applications of varnish that can be utilised by the graphic designer in the design process. Martin (2003, 24) describes the tactile qualities of varnish and how it acts as a sensory responsive agent in the look and feel of a label. When a colourless varnish has particles that create a coarse feel reality of texture it is known as the ‘ice-look’ (Seaview Glass Mountain), and larger particles in a thicker coverage imparting a stronger physical sensation.

Further developments in the refinement of varnishes allow for lines as thin as a human hair to be laid down over the label and for the ‘reverse out’ of the design, whereby a brand or logotype is added over the body of the label or directly onto the shrink sleeve or the container surface. The creation of wrinkle effects has high visual impact. Known as ‘reticulation’, it provides a visual feature that stands out from a smoother surround.

Metallic inks on labels are a feature that is distinct from the use of Letterpress laid foils. The metallic techniques now in use have a marked effect on the reduction of waste. It is important to keep in mind that we are considering the feed of PVC rolls for self adhesive labels that print at the rate of 30 metres per minute, with each print run numbering hundreds of thousands.
The printing in these metallic inks of fine detail, small tactile images and type at six or seven point measure can be achieved with contemporary print technologies, the gold and silver pigmented inks are screen printed and contextually, the conversation laid subtly upon the label surface by the graphic designer, communicates the wine quality and hints at attributes that have consumer appeal. The technology of rotary screen printing also allows, at this stage mostly with solvent based inks the creation of mirror effects, here the metallics printed on the reverse side of a substrate are intended by the designer to be viewed from the other. Creating a polished mirror finish to type or decorative motif. The rotary screen print process, using micro screens is also suitable for matt finish surfaces.

The impact of new technologies has also been used to provide security against theft and counterfeiting. Martin (2003, 24) notes that protection in the marketplace of superior and premium class wines from counterfeit and theft must also be inclusive of the breadth of knowledge a wine designer needs to bring to his winemaking, wine marketing client. Holograms can provide custom-made solutions providing authenticity. Since rotary screen-printing operates without wastage, the printer can confidently handle the expensive inks that are mostly used for security applications.

According to Fairley (2009), ‘smart, smart active and intelligent labels’ (35) are now predicted to add 10% growth in the existing market. ‘RFID labels alone are likely to account for more than half of this additional growth’ (35). RFID is newly introduced iridescent ink that proves product authenticity, with highly noticeable colour change. The ink is composed of an upper surface of tiny liquid crystal particles to diffract the light, facilitating the change, depending on the angle of vision. These labels consist of a microchip to store product, price and origin data, and an antenna that receives information via radio waves. A thick layer of ink is necessary to ensure conductivity Martin (2003, 25-26).

While the use of self-adhesive labelling was rapidly taken up in the latter part of the 1960s and throughout the 70s and 80s it was not to be the only advance in an industry that was investing in research and development on a grand scale, providing new and exciting production processes and print and print finishing techniques that would meet requirements of what have become highly specialised niche markets. Fairley (2009, 35) lists a number of new labelling technologies, all of which will provide the graphic designer with the excitement and challenge of innovation and the opportunity to create memorable design solutions. Barrie Tucker, who pioneered wine label design as a specialist wine label/package designer in the 1970s, writes that

[a] bottle of wine must be designed first and foremost to attract attention and encourage sale at the point of purchase, but it should also be created to be attractive at the point of consumption. (1998, 281)
For Tucker this involves not only a prerequisite call upon his creative instincts, but knowledge of contemporary practices and technologies, from material specification – glass and bottles to print substrates and finishing techniques.

Unique bottle shapes and colours, bottle surface finishes, creative capsules and ‘no capsule’ presentations as well as a variety of ceramic glass printing, transparent labels, exciting artwork and graphics, metallic paper labels and glass etched presentations. (1998, 281)

To enable the creativity, innovation and the all-important ‘point of difference’ in a competitive market to be realised, by the range and depth of variation in wine label presentation, it is the uptake of these new technologies that has driven the design process. And while there is never likely to be any substitute for clear sighted, critical and creative thinking that is essential to be a graphic designer, the ability to imagine, to shape and fashion a design solution of the type described by Tucker will require knowledge of the way new labelling technologies can be utilised.

Fairley’s list provides an insightful look at an industry that has wholly embraced technology. From the 1980s, we have the first ‘in-mold labelling the development of shrink sleeve technologies, where a continuous web of film is printed formed into a tube, cut to appropriate length and placed over a container and shrunk to fit’ (Fairley 2009, 35). In one move the graphic designer was given a 360° canvas for the creation of his label art. By the 1990s the shrink sleeve had become the stretch sleeve. Wrap around film labelling, cut and stack film, roll-on-shrink-on labelling (ROSO) and spot patch film labels also appeared in the 1990s (35). For each new innovation and trend the printing process and the pre-press requires updating.

More recently the presentation of digital printing technology has in the pre-press and design production of wine labels made for significant change in the wine industry. Short run (50-200) and limited edition labels, created and printed with digital colour off-set print technology, almost in a while-you-wait from drawing board to label, no film, no chemicals. While much of this market is in its infancy as an expression of label message, a conversation quite distinctive from the upper end of an export focus, digital direct label printing is limited in uptake for large volume high quality labels. A typical profile is the case of Casella wines, in 2008 output was 13 million cases of branded wine, with the export-focused yellow tail accounting for 11 million cases, the demand for short run limited edition digital label print with these production volumes would be minimal. Casella Wines (Riverina) is now Australia’s fourth largest wine company and the biggest family-owned wine business (WineBiz 2009, np)
Digital Printing, label printing and the future. The use of digital technology for the printing of labels, with ink jet printers had its genesis in the early 1970s and the first full colour labels from digital colour toner presses, with either liquid or dry toner were printed in 1996. The uptake of the new technology was relatively slow (Table 8) as research by Labels & Labelling Consultancy and Info Trends (Fairley 2009, 2) shows there was no rush by the print industry, driven by client requirement and/or pushed by increasing demand from graphic designers who by this time were operating fully digital desk top software suites where capability appeared only to be limited by the designers imagination. Like all design tools the software manual was not the zenith of ability, merely the starting point for creative play and experimentation.

Fairley (2009) writes that ‘somewhere around 11 billion or more labels are now printed annually on digital presses’ (3). He adds that the growth and acceptance have been dependent upon advances in digital design, the graphic designers (users) and software developers (respondents in research and development) constantly seeking more from the technology, ‘origination, artwork and pre-press stages of digital label printing’ complemented by ‘a wider range of finishing solutions’ (3).

The range of end users of the technology can be found in a broad spectrum of industries that require labels. Principal applications can be found in the Wines, spirits, beers and other beverage industries, Pharmaceuticals, Vitamins and Food, Health, beauty and hygiene, Paints chemicals and inks and self-adhesive postage stamps.
Fairley (2009) constructs an overview of the digital label printing technology that identifies three stages in the process, ‘input, imaging and output’ (10). The conversation between winemaker/wine company as client and the graphic designer pre-empts this process and is described as the drawing up of the design brief and the ideation of the creative response by the graphic designer in artwork creation, once signed off by the client the label design is ready for input— the presentation of files created by the graphic designer, imaging— the interpretation of the files, where present technology allows the designer to send high resolution portable document format (PDF) artwork (text and image) to the printer who converts the files directly to plate for process colour print, cyan, magenta, yellow and black CMYK and specials or spot colours with up to seven passes or colour stages on the press possible. The artwork from the designer, in digital array is a file of instruction, describing line work – vector graphics, text, fonts and images. The layout is typically done with visual communication specific software, Quark Xpress™ and Adobe Indesign being foremost.

The imaging and output stages, reliant on the quality of printing (the printer) for the realisation of a label equal to the task of being able to, inform, educate, entertain and sell, to stand shelf ready and be noticed. To engage the conversation that beckons a purchase.

The technology, to translate ‘8 bit’ files into printing plates like all printing is representative of the perception we have of reality, it relies on our precognitive state to see and recognize the content, the printed image made of halftone screen dots is seen as continuous or even solid colour where it is used, we ignore the juxtaposition of the halftone dots in cyan, magenta, yellow and black— dots of differing angle and size all position to create the picture/image we want to see.

The output, ultimately governs the increased acceptance of digital print technology, if the graphic designer recognises his/her design matches the vision held at the time of creation and if the resultant print material is robust enough and does the task the winemaker/wine company requires. There are limitations with digital print; Fairley (2009) addresses them in his chapter on substrates and print quality. Suffice to say if a definitive for the highest end print quality, as described by Zacharias (2009, np) in the latest issue of Fiber Magazine is to be used as the measure of digital print of labels, then digital print technology has not yet reached the pinnacle of print standards.

Simply it is a matter of the print being able to match the very best in conventional print technology. As Zacharias writes

conventional printing at the high end, uses FM (Frequency Modulated, also called 'Stochastic') screens that consist of irregularly spaced, same-sized micro dots. Traditional AM (Amplitude Modulated) screens consist of larger, regularly spaced,
variable-sized dots. With FM screening, tone densities are varied by placing different numbers of small dots within a given area rather than by changing the sizes of a fixed number of dots as in conventional AM screening. The effect is that the dots seem to disappear, resulting in unsurpassed clarity and detail, the breakthrough came with the introduction of digital workflow and computer-to-plate (CTP) technology. CTP bypasses the capricious nature of film-based workflows where files are RIPed directly to a device that uses a laser beam to image the plates. This results in sharper dots, improved registration and reduced dot gain. (2009, np).

Digital print technologies, despite its current high end limitations, are here to stay, and while as Fairley (2009) reminds us, it meets the expectations of a 'growing need for short runs of prime product labels' (66) This is seen as being 'very important' (66),— requiring faster response times and a flexible and adaptable approach to label creation and use. Success in the industry sector, with the use of digital print technology will only increase the uptake and drive further research and development that will enable digital to eventually match the finest high end print finishes.

The digital printing of labels for wine and spirits ranks third ‘amongst the top five applications’ (Fairley 2009, 66) writing of wine labels and digital print.

Wine labels have proved to be a particularly successful area for digitally printed labels. Look at the many examples successfully produced on HP Indigo and Xeikon presses and you see run lengths of 5,000 labels, 3,000 labels, 15,000 labels, 7,000 labels, 2,000 labels, 8 x 1,000 labels, 18 versions, etc, in anything up to 7 colors [sic]. All ideal for digital printing. For small wineries especially, digital printing offers a label quality that is extremely high when compared to, say, flexo. The range of substrates used is also quite varied - antique, metallic, linen finish, matt, high gloss, eggshell, etc. However, it should be noted that a very high proportion of digitally printed wines and spirits labels are finished with hot foil and/or embossing, plus varnishing – so attention needs to be paid to the finishing options and finishing technology when investing. Sequential numbering also appears to be frequently used’ (Fairley 2009, 66-67)

Other technologies in inks that will impact on the graphic designer include those from a group called Thermocratic. These are inks which change colour in response to a specific temperature or lapse of time, can also benefit from screen-printing. A white wine label would incorporate a thermochromic feature that uses a reversible ink to activate at 4°C, the optimum serving temperature. Similar solutions are enabling the indication of serving temperatures for red wines at room temperature.
Some of the innovations in label design, while perhaps appealing to the designer, or perhaps in response to the creative search for that unique signifier, have quite a quirky appeal. The wooden labels produced by Tom Lenderink (2003) attest to this. The Lenderink process demonstrates the potential for new and innovative use of materials. Lenderink found a way of processing wood thin enough to run over drums on the printing press. The process is valid for both offset and letterpress printing and can be used in either sheet or roll format. Martin (2003, 24-26) notes that Lenderink can take the same thin wood that was used to produce the label and convert it into tubes, bag or box to package...
wine bottles, thereby co-ordinating the label, packaging and gift. He can even make a wooden postcard, so that wineries can place a printed wine label onto the postcard to promote its wines in-store.

As with all cutting edge development, the picture would not be complete without the inclusion of synthetics. Used in the main in the Pressure Sensitive (P/S) self adhesive labelling process the use of synthetic paper is a mere two–three years old, but it is in the wine industry, one growing rapidly in terms of global awareness, that the uptake has been most spectacular. David Hoag of the Arbojex Company sums up the move to synthetics and their application in wine labelling. ‘It has been only in the last two to three years, since P/S has become more prevalent in wine labels, that synthetics have found their way into this market’ (Martin 2003, 26).

While synthetic papers are typically more expensive than cheap packaging films and papers used in wine labelling,

synthetic papers have a better stiffness for automatic dispensing than cheap packaging films, holds better in environments where paper won’t; is resistant to water, condensation, ice and humidity, and the appearance and feel of it looks and feels like a high quality dull coated paper rather than a shiny plastic.

(Hoag qtd in Martin 2003 26).

The graphic designer, particularly the designer working in the wine industry, has both the opportunity and responsibility to become broadly conversant with the means of expression and communication available in order to execute notable design solutions.

The advent of Pressure Sensitive or Self Adhesive technologies has had a profound impact upon the role of the graphic designer and has had implications for the bottling, packaging and marketing of table wines. The advent of pressure sensitive labelling for wine has been significant for all associated with the wine industry, including the growers, the winemakers, the bottling and labelling companies and the graphic designer. The proliferation of shapes, colours and styles with textures, UV varnishes and foils– both hot and cold stamped - is a reality in a market place that is competitive and growing, and where more than ever it is necessary for the product to stand out, to ‘leap from the shelf” as it were to ensure buyer response.

Andy Thomas, writing in Labels & Labelling (2003, 3) recalls the move from sheet-fed glue-applied labels to the pressure sensitive (self adhesive) product as being a response to first the growing demand in the 1990s from the wineries, and secondly the establishment on the West Coast of the USA of the CALabel Co. that provided a catalyst for technological developments in this area. Similarly, Mike
Fairley noted in the April/May 2003 issue of Labels & Labelling the launch of small to medium sized machinery tailored for the wine industry at a trade show in Spain. He mentioned as an example the Gallus TCS 250 that offered excellent quality and good economics for small and medium sized print runs on self-adhesive paper. According to Fairley, the TCS 250 was ‘operating with offset printing, rotary screen, flexo UV varnishing, Hot-foil stamping, embossing and flatbed die cutting units’ (Fairley, 2003, 36).

While Flexography remains the principal means for high volume print runs, it also presents as expensive to the smaller wine maker. Fairley quotes Sergio Modamio, the product manager for label machinery at the Spanish firm Lapeyra & Taltavull on the benefits of flexographic printing:

'[s]hort set-up and changeover times, with minimal waste, and a combination of all kinds of printing, processing and finishing means that the TCS 250 offers unlimited potential for product design – a key attraction for the wine market' (Fairley, 2003, 36).

The origins of the contemporary labelling industry, and in particular the self-adhesive industry, are embedded in the experiences of those who pioneered the technology that has led to the breadth and diversity of the market on what is now a global scale. Ron Spring, writing in a 2003 issue of Labels & Labelling, used his personal experiences to show that machinery that rolls out the finished labels at speeds approaching 30 metres per minute has become benchmark technology for the print and production of wine labels. Spring explained that he entered the ‘self adhesive industry’ at a time when it was ‘then a quite small market made up of mainly small a printers and ex-engineers who were making headway in what at first appeared to be a fringe section of the printing industry’ (2003, 22). According to Spring, the use of the new self adhesive materials in the label industry was at that time truly embryonic in form, and the need was for tooling and die cut bases that would result in greater accuracy than had previously been the case. The die bases were miniature when compared with those used on the enormous carton presses, and both the rule height and the shape dimensions were required to be finished to a tighter accuracy.

Spring’s recollections provide an insight into the development of a highly skilled and specialised sector of the industry, and the establishment of specialised services and trades to develop and make the label dies. Spring describes the label-printing world of the early 70s as divided with regard to the printing processes used. In Europe the predominant process was letterpress while in the USA the process was mainly flexography. The effect of this was that European label printers required flat dies while in the USA the need was for engraved rotary dies.
The flexographic process had its origins in ‘Analine’ processes developed in 1952 in the USA and approved by the Food and Drug Administration (FDA) for food labelling.

The development of multi-process presses coincided with the production of smaller and more accurate dies. The first notable press was a Gallus Offset of 1975 that was aimed at the production of a full A4 size sheet. Spring notes that an important part of this development ‘involved improvements in laminates, inks and plates, all of which pushed the quality standards attainable by the industry to greater heights’ (2003, 25).

The self-adhesive label industry continued to grow and remained buoyant throughout the decade of the 1980s and into the 1990s. Spring attributes this to the improvements made in all sectors of this industry. In the early days, application of self-adhesive labels tended to be rather slow, especially when compared with application speeds maintained within the wet glue sector. Continued improvements in adhesive, face papers and backings, enabled faster application and the introduction of multi-head applicators lifted the speed even more, bringing speeds closer to those of wet glue.

By the 1990s the advent of electronic printing, including the digital upload of design produced on electronic formatted media, resulted in not only the ability to personalise labels, but also to reduce waste, enabling economically viable run lengths at the lower end of the scale, down to one-offs. The value of electronics did not, of course, end with overprinting. The key benefit for the graphic designer came from the increased ability to create designs, artwork for printing plates, or imaging capabilities – whereby the label buyer and the designer could control the process in terms of a printed result. The label form became art and the art was used to create, develop and brand the product as an exciting inducement for consumer purchase. Thomas (2002, Editorial) maintains that the introduction of digital technologies and emerging technologies ‘such as high speed multicolour inkjet, laser die cutting and RFID label construction and testing systems’ continue to push the boundaries, where the search is for better quality product that is cost effective and environmentally sensitive.

We can also consider advances in ink technologies including inks that engage the olfactory senses known as ‘scratch n sniff’, which provide the designer with a dimension for product appeal that reaches beyond the sensory engagement of shape, colour, form, texture and typography.

Then there are inks which form tactile patterns upon the surface of the substrate, such as the Mad Fish label designed by Roland Butcher (below) and produced by Precision Labels in South Australia, that incorporate this technology to add a tactile element to the pseudo-indigenous forms that decorate this label.
Clark, Daming and Dillon, in an article titled ‘More flexible than Flexo’ in Labels & Labelling (2003, 36), offer some insight into the emergent digital trends. Describing the trends of the last decade as a move to shorter production runs and customised labels, Clark envisions a need for the adaptation of converting technologies to meet a growing requirement, particularly in high-end labels such as those used by wineries where relatively small volumes are required and where each label is distinctive and communicates a unique brand identity.

Clark et al. (2003, 36) suggest that traditional systems, flexographic printing and rotary die converting systems lack flexibility, whereas longer make-ready times and significant hard tooling costs have made very short runs, say less than 3000ft, uneconomical. The example identified in the literature is a digital system that combines digital printing with carbon-dioxide (CO2) laser digital converting technology that can complement traditional flexo systems and accommodate short runs.

Clark et al. (2003, 36) also suggest that the trend for label printing, particularly in the wine industry, will result in the need for larger numbers of labels but with shorter production runs. This means that the consumer will be confronted with multiple ‘brand names’ that could all possibly have their origin from the one vineyard. The range and diversity of labels will increase and therefore, it can be assumed, will the opportunities for the graphic designer. While the authors do not suggest that this new technology will replace the traditional flexographic and rotary die processes, they maintain that it will have cost benefit advantages for the short run requirement. A significant advantage will be the increased customer response ability to deliver on time, customised and highly accurate labels.
There are other significant advantages that encourage the graphic designer to be aware of, and responsive to, the technologies offered by the label printing specialists. Ryback and Kilbo (2004) discuss the increased take-up of shrink sleeve technologies and the chemistry of the new inks that are available to the industry to ensure very high quality, high resolution labels that increasingly impart an aesthetic that is rich in both a visual and tactile sense. They highlight the importance of recognition and positioning in displays that expose the product to a wider audience and gain or boost market share.

The graphic designer, who is cognisant of the changes and advantages offered by the developers of these new technologies, will be able to look at their incorporation in the search for that distinctive presence that ‘announces a brand’, becomes a signature for the winery and/or the wine maker, and a ‘must have’ for the wine buyer.

This has not, and will not, deter the ‘new world’ winemakers and the graphic designers they employ to provide a signature for their product. Truly innovative designers, such as Barrie Tucker and Ian Kidd who have developed a reputation for quality and unique design solution, respond by adapting and pushing the limits of existing print and production technologies to gain the competitive edge for their client’s product in the marketplace. Such designers can turn flint containers into svelte sophisticated tactile wine experiences, creating by the use of shrink technology a look and feel to the glass that would hitherto have been possible only with prohibitively expensive processes, such as sand blasting. Early and notable examples of this frosted glass technology and pressure sensitive transparent finish labelling can be seen in the work of LKS Landor (formerly Lewis Kahn Design Associates) and their Glass Mountain wine label.

According to Ryback (2004), the shrink label as part of the wine labelling, packaging and marketing process is a relatively recent phenomenon.

Although shrink sleeve labels have been around for over 30 years they have shown exceptionally strong growth during the last five years. The good news is that the shrink sleeve label market is expecting continued positive growth for at least the next 5 to 7 years. (2004, 51)

The evolution of the print technology has presented new problems for the label printer. The requirement is for a different ink system than is presently used in the traditional flexographic process, and printing press conditions require change. Ryback (2004, 51) explains that those with knowledge of shrink sleeve labels understand that rotogravure printing is the dominant method of printing. This has been historically true, but with new ink systems, high definition plates, and improved flexographic printing quality, along with the demands of the market for shorter runs,
lower prepress costs, and quicker turn around times, it is likely that Flexo will acquire more and more of the market.

As previously mentioned, the RTD market is becoming a very important segment of the wine industry, aimed at the lifestyle choices the RTD market challenges the traditional wine maker and seller. It has indulged the use of screw cap closures and the synthetic corks, presenting to the graphic designer a very different and unique set of problems in being able to present what has been a product for so long bound by a rich tradition and mythology. Here is an interface of new technologies, and new packaging is at its peak. It is the perfect ‘proving ground’ to test market perception and judge the uptake of the new look, feel and appeal of a product. Research into the advances and adoption of technologies in the label production industry revealed, besides a coverage of the substrates and related materials that are used in the creation of label stocks, a growing awareness of the need to be able to print with inks that had both sustainability in terms of colour fastness (colours staying true to the original design) and a purposeful recognition of a responsibility in terms of an environmentally sustainable industry.

Kilborn (2004), a UV flexography chemist with Zeller+Gmelin Printing Inks, discusses the properties of the inks that are used in the Shrink Sleeve processes and comments on the different inks used. According to Kilborn, the two main types of chemistries available in UV curing today are free radical acrylate chemistry and cationic chemistry. In his discussion of the chemistry used Kilborn details the advantages and disadvantages of each of the ink types (Kilborn 2004, 52). While this may not be of
immediate appeal to the graphic designer, some knowledge of the way in which inks behave on various substrates is important to the consultant graphic designer who is responsible for the success and viability of a product in the marketplace. Martin (2002) discusses the development of new technologies in printing presses, nominating the HP Indigo Press ws4000 as a press designed to handle the special requirements of beverage label printers. Martin describes this particular press as having the advantage of being able to be used for proofing as well as short production runs and, as previously noted, the short run printing output is particularly useful for the wine industry.

Mary Ann Kucera, the marketing manager of printing products for MACtac, describes developments in the wine industry in California USA as follows.

There is a noticeable difference in the wine label market between mass-marketed wines, which may feature clear labels or labels with eye-catching metallics, and expensive specialty wines, which often use high quality paper with intricate foil-stamped decorations. Wineries are pushing out the envelope requiring maximum impact thru colour and shift towards not just one label but two to three piece labels. There's a demand for mainly paper labels and foiling. When an end user is choosing a material for their product they have to also consider the shape of a container and the bottling process. (Kucera qtd in Martin 2002, 27)

This same attitude is noticeable with Australian wine label printers. Andrew Holt of Collotype and Don Woolman of Precision Labels, as key persons in wine label printing for the Australian industry, have expressed views similar to those of Kucera. Knowledge of the substrates (papers, polymers and foils) and how they might ‘behave’ in the print and production run adds another layer of significance for benefit of good background information for the graphic designer. Woolmer, in demonstrating the capacity of staff of Precision Labels, reinforced the importance of shared knowledge and the partnership between graphic designer and printer in the development process. This partnership can be seen as a meeting of style, aesthetic and technology, underpinned by sound knowledge of the manufacturing process and the materials used for that process.

The viability of a graphic designers work is often reliant upon the capability of the technology to produce the look, feel and sensory appeal of the ‘branded image’. The graphic designer who is aware and conversant with contemporary trends, like the use of the pressure sensitive film labelling (self adhesive) has clearly distinguished the product and allowed for the design and production of a clear ‘no-label look’, something the designer knows cannot be achieved with paper. Further to this the use of unique bottle/container shapes— and there are more and more examples of this being done as the wineries and the products enter a competitive market— require materials that will conform to the
shapes and curves, the compound surfaces of the container. The technology, which is becoming increasingly cost effective, has also encouraged the maximising of label area and provides an increased graphic coverage for the ‘visual communication’ of the introduction, invitation and acceptance (on purchase) of the wine as product.

The cost factor, as always, has a major influence upon the outward expression of the label. (Martin, 2002, 26) claims that this remains the primary challenge for supply into this market, stating that thinner gauge films, though they have some disadvantages, typically offer higher yields and more economics to the converter. According to Martin, the search for cost effective margins, the development of new technologies and the adaptation of the old has significant ramification for the graphic designer of wine labels. In an increasingly competitive global market, the smallest margin of advantage gained in the design and production of the name brand will have importance in sustaining market growth.

4.3 Glass bottles and containerisation

Glass is formed when sand (silica) and lime are fused at high temperatures. The colour of the glass can be altered by adjusting the atmosphere in the furnace and by adding specific metal oxides to the glass “batch”, such as cobalt for dark blue, tin for opaque white, antimony and manganese for colourless glass. Charles Witke’s translation of Isidore of Seville, Etymologies XVI.16 provides the following information on the origins of glass,

in a part of Syria which is called Phoenicia, there is a swamp close to Judaea, around the base of Mt. Carmel, from which the Bellus River arises […], whose sands are purified from contamination by the torrent’s flow. The story is that here a ship of natron [sodium carbonate] merchants had been shipwrecked; when they were scattered about on the shore preparing food and no stones were at hand for propping up their pots, they brought lumps of natron from the ship. The sand of the shore became mixed with the burning natron and translucent streams of a new liquid flowed forth: and this was the origin of glass.

(Kelsey Exhibits May 2004, np)

The mythology, if not fact, is at least enchanting, and archaeological research now places the first evidence of true glass in Mesopotamia around 4,500BC, its first uses being for beads, seals and architectural decoration. The first glass vessels are dated from around 1500BC, and by 900 BC glass production was being carried out in Syria, Rhodes and Greece. The most significant advance in terms
of glass suitable for containing wine was the invention of the blowpipe, somewhere around 100BC. This allowed glassmakers to make larger vessels and multiple vessels of similar size and shape in a much shorter time. The process has been described in the catalogue from the Roman Glass Exhibition at the Kelsey Museum in the U.S.A. as follows:

The free-blowing process required a continuously fired furnace. A wad of molten glass was gathered on the end of a long metal pipe. By blowing air through this pipe, the molten “gather” became a bubble of glass that could be manipulated with tools and reheated periodically for easier working. After the application of elements such as base-pedestals, a metal rod (“pontil rod”) was thrust onto the bottom of the vessel and the top was cracked off the blowpipe. Then, with further reheating, the top of the vessel received its final shaping; and elements such as handles and decorative trails were applied from a molten gather. (Kelsey Exhibits May 2002, np)

The Romans are generally credited with the development of glass blowing techniques and the subsequent use of ‘glass bottles’ as storage vessels for wine. As storage medium the glass bottle was found to be very effective, keeping the wine from oxidisation without affecting the wine’s flavour, and the drinker could see what was inside the bottle. The only drawback was that the hand blown method of manufacture did not provide for consistency in the actual size or volume of the bottle, so the consumer did not know exactly how much or how little wine they might be getting.

Glass is a nearly inert material, which is to say that it has no chemical interaction with most materials with which it might come into contact (except, of course, for acids strong enough to etch it, like hydrofluoric acid). Glass can be safely sealed to prevent oxidation, evaporation of liquid or intrusion by any air-borne contaminants. It is thus ideally suited as a long-term storage container. And clear glass admirably displays its contents with brilliant clarity. (anon, Simi Newsletter, 2003, np)

Johnson and Robinson (2001, 15) note that the attributes of glass bottles were not always appreciated. The Romans made very good wine and they attribute this, not to the aging of wine in glass bottles, but to the process whereby the ‘must’ was frequently concentrated by heating, and the wine was stored over hearths to achieve a madeira-like effect.

According to Johnson and Robinson, although the Roman's had all that was necessary for ageing wine, they did not use the materials that are used today. ‘Glass for example, was not used for wine storage. Wooden barrels were used only in Gaul (which included Germany). Like the Greeks, the Romans used earthenware amphorae. They hold about 35 litres’ (Johnson & Robinson 2001, 12).
After the fall of the Roman Empire the art of glass bottle making went into decline, and wine was transported in animal skin sacks. It became more difficult to keep the wine fresh for long periods of time, and most wines were consumed in a short period after production. It was some considerable time before the glass bottle was re-discovered as a useful container for the storage and transport and carrying of wine. By the middle of the 17th Century the wine industry was in need of a means to store and transport wine, due mainly to the need to sell the excess from the year’s harvest. This need, together with the increased demand for table wines in the post industrial revolution society, resulted in a return to the use of the glass bottle. The form of the glass bottle from Roman times was adapted so that it could be easily stored and carried.

Before bottles became the preferred method for the containerisation and safe handling, in small quantities wine was made, aged and kept in barrels (hogshead). Robinson (1999, p24) in The Oxford Companion to Wine, includes a photograph of a bas-relief sculptured frieze from the Ancient Roman commemorative columns of Trajan and Marcus Aurelius. They show the loading of wine barrels as part of a consignment of stores being sent out to the Roman Legions. Robinson (1999, p.66) writes that the generally accepted wisdom is that the barrel was developed during the iron age, notably by the Celts. She recounts that Julius Caesar encountered barrels on his campaign in Gaul in 50 BCE and that Pliny described the use of barrels in the first century AD. (J.J.P., Paterson Jeremy, Senior Lecturer in Ancient History, the University of Newcastle-upon Tyne).

Barrel photography ©Allan Morse, 2005

figure 55. Wine Barrels at Tyrrell’s Vineyard and Winery at Pokolbin in the Hunter Valley. The basic form and use of the barrel has not changed since Julius Caesar first encountered them in Gaul in 50BCE.
In its earliest form, the ‘Roman bottle’ did not have the presence of uniformity and consistency that we attribute to the modern glass bottle. These early bottles came in coloured glass of various shapes and sizes. They were originally onion shaped, a shape that is dynamically the result of being easiest to blow, not necessarily for any higher aesthetic that forms so much of what we expect and look for in the modern container. As the popularity and the ‘keeping’ qualities of the bottle became more widespread it was soon discovered that a longer flatter shape was better for the storage of wine, with the bottle laid on its side. This ensured it would age properly and that importantly the cork would remain wet. These bottles were about 700–800mL in capacity and in a size that was easy to carry.

The effect of developing technologies in the early 1800s resulted in the design and manufacture of bottles that could be standardised, and various regions soon developed and settled upon a bottle style and form that was considered ideal for their wines. Some chose 750mL, others 700mL. The maximum was 800mL although magnums and other special sizes had begun to appear. Butler, in the Oxford Companion to Wine (Robinson, Ed. 1999, 97) comments that this variation existed up until the 1970s when European Union regulation and other legislation enforced a code to standardise the container. Wines from the Burgundy and Champagne appellations in France tended to be larger than those from Bordeaux. Beaujolais was known for its 500mL pot’.

In 1979, a requirement was introduced in the United States that all bottles be exactly 750mL as part of a push to become Metric. The 750mL container is

[…] almost exactly the same amount of alcohol as an ‘American Fifth’. Around the same time the European Union also asked winemakers to settle on one size to help with standardisation. The 750mL size has become adopted by many countries. (anon 2003, np).

An examination of wine bottles from the seventeenth century shows that glass-making technology had advanced to a stage where it was possible to achieve more or less uniformly sized neck bottles, and with this came the advent of the cork stopper. The development of these two elements, the uniform neck size and the cork stopper, provided some of the prerequisites for the modern international wine trade.

The 18th Century is noteworthy for the design and manufacture of distinctive wine bottle shapes, many of which bore a strong resemblance to those we know and use today. Made from black glass, the bottles were taller and more cylindrical than the flatter onion shapes that preceded them, and assumed a form that is reminiscent of the classic Burgundy bottle.
By the beginnings of the 19th Century wine bottles had begun to develop shapes that reflected their regional origins. It was at this time that the classic and distinctive shapes of bottles from the *Bordeaux*, *Burgundy* and *Champagne* regions began to emerge. The new processes and materials that emerged as a result of the Industrial Revolution had major implications for the modern wine industry. Butler (in Robinson Ed, 1999) has described some of these developments.

It was not until the latter stages of the Industrial Revolution, however, that mechanical technology for mass production and in-depth scientific research into the relationship between the composition of glass and its physical qualities began to appear in the industry. (Butler qtd. in Robinson 1999, 97)

Otto Schott (1851-1935) the German scientist pioneered the use of scientific methods to study the effects of chemical elements on the optical and thermal properties of glass. In a collaboration study, Professor Ernst Abbe, of the University of Jena made further technological advances in the development of mass production technologies for the manufacture of glass. Moody (1963, 261) claims that it was during this time that English bottle makers, previously so dominant in the market, began to lose ground to the European manufacturers. The invention of the tank furnace by Friederich Siemens in 1856 made the old pot furnace obsolete, as the tank furnace allowed for the continuous production of greater quantities of molten glass. The American Engineer Michael Owens (who was backed by E.D.L. Libbey, owner of the Libbey Glass Co. of Toledo, Ohio) is credited with the invention of the automatic bottle-blowing machine in Toledo, Ohio. This machine, in Moody’s words ‘was soon to revolutionise the world’s glass industries. The first Owens machine was installed in England in 1905’ (Moody 1963, 261).

Butler traces the evolution of the modern wine bottle from early examples.

Early bottles have more or less globular bodies with long conical necks. The form [is] lower and wider in Britain [and] mainland Europe the flask-shape with an oval cross-section was popular. From c.1680 to 1720, the outline of a bottle resembled that of an onion – a wide compressed globular body with a short neck. Larger bottles were made too, whose shape resembled an inflated balloon or bladder. […] By the 1720s the ‘onion’ became taller and the sides flatter – a form known by collectors […] as a ‘mallet’. Naturally occurring impurities in the constituent ingredients gave glass an olive green hue which varied from pale to almost black and was beneficial to the bottled wine as it excluded light. Most bottles had an applied ring of glass – just below the neck which gave an anchorage […] to hold in a variety of stoppers. These bottles were of substantial weight and thickness too. (Butler qtd. in Robinson 1999, 97)
The word ‘bottle’ is an Italian word meaning large wooden cask, presumably from the same word root as ‘bott’, the plural of which is ‘botti’, and the modern Italian word ‘Bottiglia’ meaning ‘bottle’ (Robinson, 1999, 95). The bottle, that ubiquitous mover of wine across the globe, was being manufactured by the early 1920s with automated machine processes in ever increasing numbers. There were around 200 automated Owens Libbey Suction Blow machines in the United States by 1920, while at the same time in Europe smaller and more versatile machines from companies like O’Neill, Miller and Lynch were popular (anon Glassline 2009, np).

By 1923 the implementation of the gob feeder added impetus to the automated process, and by 1925 the simultaneous production of bottles in numbers from one machine was made possible by the availability of IS (individual section) machines. The gob-feeder IS machine remains the basis of most automated glass production today.

The technological revolution of the latter period of the twentieth century presented an increasing range of options for the use, manufacture and development of glass containers. This range included special finishes, etches and shapes suitable for mass production using sol-gel processing and chemical
vapour deposition. An advance on the oxide glass chemistries and traditional melting processing that have been with us in actual form and also in the mythology described by Charles Witke his translation of Isidore of Seville, Etymologies XVI.16.

Butler in his description of the evolution of the modern wine bottle from the 1730s writes that the wine drinkers of this period made an important discovery. It had been previously known that some vintages of wine were better than others. The keeping and maturing qualities were not realised until the introduction of binning, or the storing of wine bottles laid on their sides. At this time there were a number of different methods of stopping the bottle, but with binning the use of cork was enhanced because it was able to be kept moist and wet by the wine and the expansion which resulted from this expanded the cork stopper and prevented oxidisation and spoiling of the wine (Butler qtd in Robinson 1999, 96-97)

figure 57. Later developments in bottle shape (between 1680 and 1730 have been classified by the Oxford Companion to Wine as follows: A early cylindrical c1740, B late blown cylinder c1770, C c1830, D modern Bordeaux, E modern Burgundy, F modern German (Robinson, Ed. 1999, p. 97) (illustrations - original artwork Allan Morse, 2002)
The advantage of keeping a wine that did not spoil and was able to be stored in a compact manner meant that the traditional onion, bladder and mallet shaped bottles were abandoned in favour of cylindrical ones that stacked easily. Most of these early bottles featured a shorter squat body and long necks, but over the next 80 years the shape was modified until some of the more recognisable (Burgundy, Bordeaux and Modern German) of the modern shapes became evident.

By the year 1821, the Ricketts Company of Bristol in England had developed a machine for moulding bottles of uniform shape and size. The early examples of these bottles are impressed with the word ‘patent’ on the shoulder of the bottle and the name of the maker, ‘H. Ricketts & Co. Glassworks Bristol’ on the base. What has happened since is now a matter of aesthetics; the production process evolved to allow tapers, a heel and deep punted variations.
CHAPTER 5
MODELLING THE VISUAL LANGUAGE OF WINE LABEL DESIGN,
THE CONTRIBUTION OF GRAPHIC DESIGN

This chapter develops an understanding of how the design and branding process has occurred, looking at the wine label (inclusive of the bottle and label as a complete package) as a medium of communication and as a brand (name) identity for these wines. The effective marketing of the brand is a significant test of the graphic design program developed for the wine product and can be seen as an integration of the material and referential qualities of the label/package identity. Exploring the significance of a ‘visual language’ is an integral part of this study and thus, this chapter explores the semiology of design and explains how an understanding of semiotics can assist the designer in the creative process and provide an intellectual underpinning for the notionally ‘free thought’ that is referred to as the creativity of the graphic designer.

A semiology that supports the visual language of the graphic designer involves the recognition of two distinct categories inherent in the wine label/package, these being the ‘materialistic qualities of the label form’, the intrinsic nature of that form and the ‘referential qualities of that form’, the nature of the relationship between the label/package and its object the meaning of the form.

This informs the taxonomy, whereby the divisions (1) Dimensions (2) Graphic form (3) Picture form (4) Letter combination form (5) Initial form and (6) Container/Package describe the material qualities and the divisions (7) Visual reference and (8) Linguistic reference inform as to the meaning of the wine label form.

Wine makers of the ‘Old World’, France, Spain, Portugal, Italy and Germany have long argued that it is the quality of the wine that will always be the most distinctive and significant element in that journey. This argument has been used to justify another common supposition that the wine label on the bottle is of little importance in the journey of vitus vinifera from the vine to the table. However, when we consider the impact of wines from the ‘new world’, particularly since the 1970s, the accuracy of that judgement is called into question. The wines of the New World, or those from Australia, South Africa,
Chile, New Zealand and the USA, have had a notable impact on the global wine market, resulting in a shift in the patterns of branding and marketing. The importance of the brand image of these ‘New World’ wines is substantiated by the investment of the major wine makers and producers. In Australia the companies Constellation Wines Australia, Fosters Group, Orlando Wines (Pernod Ricard Pacific) Casella Wines, De Bortoli Wines and Australian Vintage Ltd are the leaders in the establishment of global ‘market share’ for their product. The ABS figures on sales (ABS 1329.0, 2008, 3) indicate the success of this venture, a venture that is driven not only by the quality of the wines that are made, but more importantly by the quality of the graphic design that has created an image, an identifiable brand for each of the wine products.

The successful takeover of Southcorp by Fosters in 2005 was another step in the complete transformation of the Australian Wine industry that has taken the vineyard from a substantially family owned business activity, through mergers, acquisitions and the subsequent re-branding stages to the world stage and the globalisation of wine as a market commodity. Nigel Austin, in the *Adelaide Advertiser* in June 2005 entitled ‘Foster’s bosses gather to map out the future’, writes that the acquisition of Southcorp by Fosters has created the world’s ‘largest premium wine company’ that significantly becomes, ‘the only Australian company to hold world market leadership in a consumer goods category’ (01 June, 2005). The new look Fosters, which now incorporates some of the great names of Australian wine such as Penfolds, Seppelts, Wynns Coonawarra, Lindemans, Rosemount, Wolf Blass, Saltram, Jamiesons Run and Mildara, will have 20 wineries and list some 46 umbrella wine brands. (figure 11, Chapter 1)

Logoz (1984) has written that the wine label will ‘give a personality to the bottle; when it has been designed carefully, it can also be used as a pattern from which elements build up the image of a firm’ (147). The making of the personality the image to be conveyed in the development, function, and positioning of wine brands, to create ‘shelf-presence’ (Tucker 2000, 84) is to a large extent dependent upon the impact of graphic design and its potential to add value in a commodity marketplace. In a global industry a ‘fiercely competitive market it is a battle, especially for boutique producers, to secure shelf space’ (Tucker 2000, 85) and being noticed is only the first step, Tucker believes it is the messages you communicate that, ‘without exception, always ensure that the chosen design portrays the brand value and positioning without compromise’ (85).

This chapter develops an understanding of how the design and branding process has occurred, looking at the wine label (inclusive of the bottle and label as a complete package) as a medium of communication and as a brand (name) identity for these wines. Exploring the significance of a ‘visual
language’ is an integral part of this study and thus, this chapter explores the semiology of design and explains how an understanding of semiotics can assist the designer in the creative process and provide an intellectual underpinning for the notionally ‘free thought’ that is referred to as the creativity of the graphic designer.

5.1 Semiotics and wine labels

Any study of wine labels that purports to undertake an investigation into the language and meaning of texts (the wine label) must be informed by an understanding of semiotics. This study embraces the meaning and coding of signs and symbols to provide an understanding of semiotics in the context of wine labels, and is essential before any taxonomy can be created and validated. Chandler (2002) states that an understanding of semiotics is essential ‘for anyone studying the mass media—or communication or cultural studies’ (1). It might be added that those who study the creative arts and design should also seek to form a deeper understanding of the nature and meaning of those objects they create, as a response to either intellectualised or intuitive processes. Therefore, this chapter addresses the issue of semiotics in the context of the design and use of labels. The meaning and understanding of labelling is also extended to cover the whole package as a graphic design object. The issue is made much more interesting by the notion of the divergence of thought in the realm of semiotics. Chandler (2002) concedes that there is ‘no consensus among contemporary theorists on the scope of the subject, its core concepts or methodological tools’ (2).

The study of semiotics has its origins in the work of the European linguist Ferdinand de Saussure, who wrote that semiotics was a ‘science which studies the role of signs as part of social life’ (paraphrased in Chandler 2002, 3). The word semiotics is derived from the Greek equivalent of seme (n. linguistic sign; basic component of the meaning of a morpheme, the n. smallest meaningful language unit) on, meaning sign. According to Chandler, this work has given rise to Saussurean and post-Saussurean semiotics, which are better known as structuralist semiotics and post-structuralist semiotics. Chandler refers to a second approach to semiotics, namely Peircean semiotics, which he describes as behaviourist semiotics. For the linguist Saussure, semiology is a science which studies the role of signs as part of social life, and for the philosopher Peirce, semiotics is the ‘formal doctrine of signs’ (3), which is closely related to logic. For Peirce, every thought is a sign.

Others to have contributed substance, but not necessarily clarity, to the study of semiotics have been Charles William Morris and the group Chandler calls the modern semiotic theorists—Roland Barthes, Algirdas Greimas, Yuri Lotman, Christian Metz, Umberto Eco and Julia Kristeva. Because
semiotics is primarily concerned with linguistics Chandler identifies Louis Hjelmsley and Roman Jakobson as influential. Umberto Eco, a modern semiotics theorist, has stated that semiotics is concerned with everything that is a sign. Referring to not only those things that we name as ‘signs’ in everyday speech, but to anything that stands for something else.

Of particular relevance for this study of wine labels is Chandler’s invention of a pathway towards the study of signs as a part of social life. If any system or structure for explaining visual language is to be useful it requires accessibility on the part of those who would seek to understand and use it. Chandler (2002, 52) points out that Barthes was emphatic when he wrote that any system of signs, whether they are images, gestures, musical sounds, objects, or complex associations of many or all of these, become the form and content of ritual, convention or public entertainment. As such they constitute a language and could be called systems of signification. In this broad mix can be included the intent and use of the wine label/package as a ‘system of signs’ with its own unique signifiers.

The semiotic implications of the wine label/package have direct links to the early theories of Saussure and Peirce as well as those of more contemporary theorists such as Eco who have considered the impact of modern technologies and the progressive emergence and evolution of multi-complex, visually literate means of communication. Kress and van Leeuwen (1996) add to the multi-layered and complex structures of language in the form of visual communication, reminding the reader that there is never just ‘heteroglossia’ (many meanings), nor ever-just ‘homoglossia’ (one authoritative meaning).

Today, we seem to move towards a decrease of control over language (e.g. the greater variety of accents allowed on the public media, the increasing problems in enforcing normative spelling), and towards and increase in codification and over the visual (e.g. the use of image banks from which ready-made images can be drawn for the construction of visual texts, and generally, the effect of computer imaging technology). (Kress and van Leeuwen 1996, 26)

The observations by Chandler that have particular relevance for this study on wine labelling are that signs take the form of words, images, sounds, gestures and objects, and that signs are concerned not only with communication but also with construction and maintenance of reality. It is apparent that the two branches of linguistics, semiotics and semantics have much in common as a concern with the meaning of signs although Sturrock (1986, qtd in Chandler) argues that whereas semantics focuses on what words mean, semiotics is concerned with ‘how’ signs mean. Morris (1938, 31) uses Peirce’s threefold classification to explain that semiotics embracing semantics, along with other traditional branches of linguistics.
The significance of semiotic theory for wine labelling relates primarily to labelling as a form of representation. While many graphic designers who create wine labels may not be overly familiar with theories of semiotics, it can be argued that designers have an intuitive grasp of linguistic and visual approaches to effective communication. Hodge and Kress (1993, 127) explored the emergence of social semiotics as a theory of representation and extended the two defined pathways into a third. According to Hodge and Kress, three schools of semiotics have applied ideas from the domain of linguistics to other, non-linguistic modes of communication. The first was the Prague School of the 1930s and early 1940s. It developed the work of Russian Formalists by providing it with a linguistic basis. The second was the Paris School of the 1960s–70s that applied ideas from de Saussure and other linguists (Schefer), from photography (Barthes, Lindekens), fashion (Barthes), cinema (Metz), music (Nattiez) and comic strips (Fresnault-Deruelle). The third fledgling movement of this kind is social semiotics, which began in Australia where the ideas of Michael Halliday inspired studies of literature, visual semiotics, and music, as well as of other semiotic modes (Hodge and Kress 1993, 5).

According to Kress and van Leeuwen (2001) most accounts of visual semiotics have been predominantly focused on the ‘lexis’ (the entire stock of words in a language) rather than ‘grammar’ (systematic treatment of the elementary principles of a subject and their interrelationships), and also on the ‘vocabulary’ (repertoire of expressive forms or techniques used by an artist or designer or in a particular art or graphic design form. These accounts focus on the ‘denotative’ and the ‘connotative’, the ‘iconographical’ and ‘iconological’. They look for expressions of the significance of objects, places and things (including the abstract) as they are depicted. They describe meanings in terms of ‘denotative’ (designating or showing something), ‘connotative’ (implying or suggesting something in to the main or literal meaning) and ‘symbolic’ (using a symbol or symbols to represent something else). All of these terms have implications for the design of wine labels, if we believe that all design is subject to governance by rules that would seek to have the user beholder make comparative and critical judgements of the designed outcome, in this context a wine label or package.

Kress and van Leeuwen (2001) acknowledge the validity of traditional semiology and propose, as fundamental to their thesis, an extension of the semiotic tradition. They argue that if existing and established conventions in the history of visual semiotics are analysed in terms of a ‘grammar of visual design’ (2) then, and only then, can the whole story be told. This theory of a ‘grammar of visual design’, plays a vital role in the production of meaning that is particularly relevant to contemporary image-makers, and it can help to describe the process by which the graphic designer creates the wine label/wine package (the two have become largely indistinguishable in more recent times) as the product
of a ‘design process’ which often breaks with formal convention. The designer's objective is to achieve that single goal of having used his/her repertoire vocabulary of visual elements) to fashion anew a communication between the winemaker and the wine buyer/consumer.

Visual communication as a process is not separate from, or devoid of, a relationship with linguistic structures, according to Kress and van Leeuwen,

> what is expressed in language through the choice between different word classes and semantic structures is, in visual communication, expressed through the choice between, for instance, different uses of colour, or different compositional structures. (Kress and van Leeuwen 2001, 2)

The grammar of visual design is the visual language which Wong (1972) distinguishes as being the conceptual, visual, relational and practical devices used by the graphic designer for the making of attractive layouts, images, diagrams, reports, brochures and posters. Kress and van Leeuwen (2001, 3) contend that it is the same grammar we use when writing letters or reports and memos. They argue that visual language is not transparent nor is it universally understood. They employ the term ‘culturally specific’ to encompass a broad range of visual image/sign-making activity in Western culture, from oil painting to magazine layout, posters, labels, scientific charts, diagrams and comic strips. Nor do they exclude the notion of variation within the generalist view of Western culture with its ubiquitous presence. They point out that,

> the dominant visual language is now controlled by the global cultural/technological empires of the mass media, which disseminate the examples set by exemplary designers, and, through the spread of image banks and computer-imaging technology, exert a ‘normalizing’ rather than explicitly, ‘normative’ influence on visual communication across the world. (Kress and van Leeuwen 2001, 4)

A comparative analysis of wine labels suggests, at first glance, that a rubric exists whereby custom and tradition provide certain rules for the graphic designer. For example, if the designer is developing a label for a sweet white wine, a botrytis or sauterne style, it might be assumed that it is important for the label to be light in colour and devoid of images and symbols that imply ‘heaviness’ or robustness? Kress and van Leeuwen point out that within the global technological framework, the apparent unity of Western visual culture does not exclude the existence of social and regional variation. They claim that while we stress the unity of Western visual communication, this does not exclude the possibility of regional and social variation. The unity of Western design is not some feature of visuality, but derives from the global power of the Western mass media and culture industries, and their technologies. In many parts of the
world, Western visual communication exists side by side with more traditional forms, ‘increasing regionality counterbalances increasing globalisation. So long as the […] nations and regions still retain different ways of life and a different ethos, they will use the “grammar of visual design” differently’ (Kress and van Leeuwen 2001, 4).

It can be deduced from this that the challenge for graphic designers in the wine industry is to take the design of wine labels/packages beyond the conventions of what Kress and van Leeuwen (2001, 15) call the ‘old’ visual literacy. It is to search for a language and meaning that defines the way the product presents and is accepted for consumption. It is to adhere to a social semiotic that is also inclusive of established structures of semiology as we would find defined in the work Barthes (1964) who argued that the meaning of images is always related to, and dependent upon, verbal text.

Where there is a visual substance, for example, the meaning is confirmed by being duplicated in a linguistic message (which happens in the case of the cinema, advertising, comic strips, press photography, etc.) so that at least a part of the iconic message is, in terms of structural relationship, either redundant or taken up by the linguistic system. As for collections of objects (clothes, food), they enjoy the status of systems only in so far as they pass through the relay of language, which extracts their signifiers (in the form of nomenclature) and names their signifieds (in the forms of usages or reasons): we are, much more than in former times, and despite the spread of pictorial illustration, a civilisation of the written word. (Barthes 1967, 1)

Other semiologists have considered the ‘visual language’ in a contextual framework of social semiotics thus contributing to our understanding of the meaning in text (the written and verbalised use of language) and text as visual communication. Lemke (2003) describes social semiotics as ‘a system that examines semiotic practices, specific to a culture and community, for the making of various kinds of texts and meanings in various situational contexts and contexts of culturally meaningful activity’ (np).

The work of the Australian social semiotician M.A.K. Halliday is given credence by Kress and van Leeuwen (2001) when they explain the function of visual design. They use Halliday’s terms to explain that every semiotic interpretation fulfils both an ‘ideational’ function (a function of representing ‘the world around and inside us’) and an ‘interpersonal’ function (a function of enacting social interactions as social relations). ‘Whether we engage in conversation, produce an advertisement or play a piece of music, we are simultaneously communicating, doing something to, or for, or with others in the here and now of a social context’ (Kress and van Leeuwen 2001, 13). Kress and van Leeuwen recognised the cultural roots that identify the role of language and the distribution between language (vocal or written
texts) and image (visual texts). They used the history and function of visual communications in the Soviet Union of the 1920s as a vehicle to herald a new semiotic order, describing it as the creation of a language that invited both comprehension and understanding from a heterogeneous population. ‘Then, as now, visual communication was also seen as transparent: colours and shapes were thought to have a direct, unmediated ‘psychological’ impact, a non-semiotic capacity for stirring the emotions of the ‘masses’ (2001, 27).

Kress and van Leeuwen point out that in Soviet society, visual communication (graphic design) was removed from the sphere of art and placed in the more powerful public sphere of an industrialised society, where typography, (graphic) design and architecture could be seen and recognised as having a capacity to educate, inform, advertise and symbolically reinforce the purpose and function of the state. ‘This semiotic revolution was allied to political revolution; constructivist posters and films had a propaganda purpose— they sought to help bring about a cultural revolution… to get their message across to a socially and linguistically heterogeneous population. The visual, able to transcend an emotive immediacy, was to be the medium that could achieve this’ (Kress and van Leeuwen 2001, 28). Here is in a social semiotic sense, despite Stalinism's failure, an argument for a semiotic that recognises and amplifies visual literacy/visual intelligence, which is intrinsic to the work of a graphic designer.

Fiske (1982), when writing about the organisation of signs, tells us that any analysis of signs that we undertake will be by an enactment of codes, the system used by a community to read the sign, to identify and thus communicate. He focuses on the ‘signifying’ aspect of codes and suggests that ‘no signifying code can be properly divorced from the social practices of its users’ (68). The social dimension of communication is embedded in the construct and understanding of codes and how they apply. The codes recognised by Fiske, and described as either analogue or digital, all have a number of common and basic features. They may exist in simple and singular one-off circumstance or, as is usually the case, in combinations with the governing rules or conventions. The relevance of this for the graphic designer is that it not only demonstrates the fact of communication and its inherent codes as in a wine label— but shows also that it exists and is able to be analysed and understood. This transforms the act of creation within the design process; it transcends intuition to become a conscious and deliberate act.

The language of Visual Communication (graphic design) has been articulated in the work of Wucius Wong (1972, 5-8) who describes the ‘Principles of Two Dimensional Design’ and the ‘core elements of design’. Wong imposes a digital code that facilitates the comprehension of the design process for the graphic designer. For Wong, the ‘elements of design’ are units that can be identified, and exist as arbitrary
or logical expressions of how the graphic designer can order or conversely excite chaos, using the conventions (codes) of type and image (illustration or photograph) within a given space.

There are other factors that have an impact on communication. While the notion of arbitrary codes describes the closed meaning, requiring nothing more than knowing the code, the existence of what Fiske (1982, 86) calls 'conventional codes' brings a significant new dimension to the understanding of how we might respond to a given communication. The notion of aesthetic code(s), which Fiske indicates are an extreme code type, invites the designer to ponder broader dimensions when making that arrangement of design elements, which will communicate both the intent and meaning of his/her work. For Fiske, these aesthetic codes are loosely defined and subject to rapid change, and they are crucially affected by their cultural context. Fiske's codes 'allow of, or invite, considerable negotiation of meaning; aberrant decodings are the norm. They are expressive; they encompass the interior, subjective world. They can be the source of pleasure and meaning in themselves: style is a relevant concept' (1982, 86). Such is the nature of the aesthetic codes; they both break conventions as well as follow them. The function of codes, as described by Fiske, aids and abets communication. It invites respondents to contemplate and then dwell upon the work of the graphic designer as wine label designer. The design is a visual display of comprehension, of how the designer, either intuitively or knowingly, enables codes and convention that are shared cultural experience to transmit meaning and invite recognition (an expressed membership of a culture) of the product.

It is implicit in the design of an artefact that both forms of code can be recognised and have co-existence in both the creation of an artefact— in this instance a wine label and the transmission and reception of the communication. The graphic designer seeks a level of visual literacy that pays homage to his/her creativity. The uniqueness of the act of creation lies in making visible the cultural metaphor, and along with the visual portents of language, those typographic shapes and forms we call letters become a visual manifestation of concept, idea and message.

Any studies of the meaning of graphic design, whether as an aesthetic artefact or as a purposeful arbitrary message, cannot ignore the importance of representation. Many of the wine labels collected in the course of the present research study could be considered to have foremost in the lexicon of their creation a duty to the transport of meaning as representation. For the purposes of this study the model of representation that Hall (1997) constructs in Representation, Cultural Representations and Signifying Practices provides a useful starting point for interpretation of visual language. The wine label is a profound embodiment of the transmission of communication as visual language. While it may be argued that all wine labels contain more than illustrations and/or photographs (images), the nature of
design, the elaboration of the design process transforms the symbols and signs that are described upon a label— as words, names, concepts, characteristics and location— into visual elements by the use of colour, texture (metallics and foils), light and shade (type style, point size, weight— and line and letter spacing).

Hall (1997) contends that representation and inherent meaning is more than that which is ‘simply found’ (7). He describes it as a primary or ‘constitutive’ process, one that is intrinsic in shaping social subjects and historical events, and ‘not merely a reflection of the world after the event’. The thread of his argument acknowledges the model favoured by Saussure, Pierce and Barthes as the search for meaning in language known as semiotics– the science of signs and their role as vehicles of meaning in culture. He describes any approach in which meaning and culture are considered to be constitutive as ‘discursive’(7). Hall then poses an interesting question about the interpretation of design. He asks in his introduction: ‘Do things— objects, people, events in the world carry their own, one true meaning, fixed like number plates on their backs, (or like labels on a wine bottle?) for which it is the task of language to reflect accurately?’ (Hall 1997, 7). If this were true, the whole process of defining the existence of the label upon the bottle would be neatly constrained. However, because our world is not defined by one single culture we have meanings that are constantly shifting, as language changes, as culture changes. As we shift from one historical context to another, one community to another, one sub-culture to another, and then it is clear that representation is neither fixed, nor as simple or transparent and obvious as it might first appear.

The discursive intent is concerned with the ‘effects and consequences’ of representation. This view beyond the interpretation of signs and symbols, the how of representation, poses new interest when considering the power, effect and transport of meaning in the design of the wine label. If we accept Hall’s view on the discursive quality of design, there is ample invitation to consider the design of the wine label in terms of this approach. Its historical specificity, the regime of representation used (inviting comparative analysis between the wine labels of the 1960s and the labels of today), the way in which representational practices (the design process, print and production of the wine label) define the visual appearance and subsequently meaning and message inherent in each unique and different label design. Hall goes on to propose that representation is an essential part of the process by which meaning is produced and exchanged between members of a culture. It does involve the use of a language of signs and images that stand for, or represent, things.

Hall describes three theories to explain how language is used to represent the world. The first is reflective, where it is assumed that language simply reflects what already exists in the world of objects,
people and events. The second describes a focus upon what the speaker, writer, painter, or designer wants to say, what Hall says is ‘his or her intended meaning’ (4). The third attributes meaning as a construct, the deliberate use of language as in semiotic or discursive representation.

In defining the meaning of representation Hall presents two systems that operate in a complex and simultaneous manner. The first is a system based upon ‘mental representations’, or the concepts, images, and thoughts we carry around in our heads. This is made more complex by the knowledge that we can also form concepts of obscure and abstract things. With this system, Hall suggests, we do not focus on individual concepts, but rather we develop different ways of organising, clustering, arranging and classifying concepts and of being able to establish complex relationships between them. The second system, according to Hall, is based on language. Through this system we construct meaning by the use of a common shared concept that allows us to ‘correlate our concepts and ideas with certain written words, spoken sounds or visual images’ (1997, 16).

Halliday (1993), when writing about a social semiotic, describes language as being constructivist, as the means by which we (as designers) transform our personal experience into coherent patterns of recognition and communication. The common cultural construct that the designer uses to create a wine label can be said to invite ‘mass participation’ in the communication process. There is the familiar, the urbane, the decorative and the uniqueness— as a value implied as the imparting of the designer’s intention.

It assumes a constructivist interpretation, whereby language actively constructs human experience, from the ‘common sense’ constructions of the everyday mother tongue to the highly elaborate edifices of the disciplines as they are taught and in schools and universities. In this perspective, the grammar of every language is (among other things) a theory of human experience; it is through our acts of meaning that we transform experience into the coherent— though far from consistent— patchwork that we learn to project as ‘reality.’ (Halliday 1993, 46)

For the designer there is the fundamental place of language, enabling in its varied forms the design process. Hall adopts a generalist view about the use of the term language. In his argument the obvious ‘languages’, written and spoken are acknowledged and he points to ‘visual images, whether produced by hand, mechanical, electronic, digital or some other means, when they are used to express meaning’ (1997, 19) as inclusive in language. Hall insists that the broader definition of language/writing is inclusive of ‘any sound, word, image or object which functions as a sign, and is organised with other signs into a system which is capable of carrying and expressing meaning’ (1997, 20). It seems evident that visual imagery can be included in this broad definition of language, and that the visual vocabulary
incorporates drawings, illustration, photographs and typographic form, used singularly or in combination by the graphic designer.

The relationship between communication theory and the nature of representation is important for the present study, as it draws together the concept of a visual language as a means of communication in the design artefact (the wine label) and the representation of the label’s essential objectives, namely to inform, to describe, to name, to classify and to tell those who have language enculturation that this wine has an identity. For the graphic designer, the making of identity is the imprinting of the unique character and style of the beverage upon the imbiber. As Hall (1997) declares, ‘the relation between “things”, concepts and signs lie at the heart of the production of meaning in language. The process that links these three elements together is what we call “representation”’ (19).

5.2 Visual communication and wine label design: theory and variables

All forms of communication take place through the use of language, although it is evident that not all languages are made up of sounds, words and symbols. The designer or artist who uses the language of visual communication for the conscious making of symbols, signs and images, displays erudition of thought and engages in a complex intellectual metaphor that can be equally powerful, if not more so, than any other form. An understanding of semiotic theory can assist with the understanding of the effects of visual communication on approaches to label/packaging design in the wine industry.

Shannon and Weaver (1963, 4) described communication as a three-part process. They assert that in order for communication (the effective transmission of an idea as a text or image) to take place the following are necessary (a) accuracy of transmission of the symbols of communication, be they words, signs, images; (b) precision in meaning; and (c) effectiveness of design in conveying the intended meaning. Morris (1938) also offers a three part theory, arguing that the communication process should be examined from three perspectives: (a) Pragmatic— the origin, uses and effects within the behaviour in which they occur; (b) Semantic— ‘signification’ of signs in all modes of signifying; (c) Syntactic— combinations of signs without regard for specific significations or their relation to the behaviour in which they occur (8).

While it is common to consider the process of communication as a qualified exchange of information through speaking, writing or using common systems of signs, there are also processes that reach beyond the spoken and written word. They engage our consciousness to inspire new thought or creative expression and to enable us to interpret and read signs and symbols that reach beyond our normal experience.
Through the anthropologist, archaeologist, bio-molecular scientist or artist/designer we can access cultures and meanings if we become sensitised to the varied forms of communication used.

The visual communicator, graphic designer, artist/illustrator, through the act of creative expression, describes the semiotic landscape. The challenge for the designer is to do so in a manner that is not merely the result of a process of osmosis. The designer's objective is the production of design through association and experience— the recognition, location and comprehension of meaningful design. Design should carry a clear evocation of the ‘visual intelligence’ of its creator, and an exploration and assessment of the influence of graphic design in the wine industry can help to emphasise this decisive factor.

The distinction made by Kress and van Leeuwen (2001, 32) between the ‘old’ and the ‘new’ visual literacy should not pass without the comment that their work, conducted in the decade of the 1990s and published in 1996, contains more than an element of premonition. The semiotic landscape, or the meaning of visual images in the context of industrial graphics (typography, texts, illustrations, photography), and the use of devices responsive to this language (the elements of design as form, colour, shape, plane, texture), provides the graphic designer with a very powerful tool. Of particular significance is the distinction that can be made between those designers who are able to instinctively recognise the cogent role their skills, knowledge and creative and imaginative spirit play in the establishment of graphic design/visual communication, and those who cannot. It is the level of awareness as well as the skill of the former that successfully 'brands', informs, and sells the product; in this case wine.

According to Kress and van Leeuwen (2001), the ‘new visual semiotic’ suggests that information is now so vast and complex that, in order for global comprehension to be significant, it has to be conveyed visually because verbal transmission is no longer adequate.

[W]ntil now, language, especially written language, was the most highly valued, the most frequently analysed, the most prescriptively taught and the most meticulously policed code in our society. If, as we have argued, this is now changing in favour of visual communication, educationalists should perhaps begin to rethink what ‘literacy’ ought to included and what should be taught under the heading of ‘writing’ in schools. (Kress and van Leeuwen (2001, 33)

In describing the robust and diversified nature of the semiotic landscape, Kress and van Leeuwen may well have been commenting upon the range and variety of wine labels and packaging, particularly in Europe where the human activity— the planting, nurturing and harvesting of the crop— is
complemented by the very nature of the land itself. The notion of *terroir* is significant in defining the nature and style of a wine. Wines made from the same grape variety but planted on different sides of the same hill have different characteristics.

Iland and Gago (1997, 42), point out that the concept of *terroir* is used to explain the differences in wine style within regions, that is, how the mesoclimate, soil characteristics and management practices interact with each other at a particular site. *Terroir* has much currency in viticulture and should and can be influential in the ‘visual communication’ process of the design of a label and container— the package, presented by the graphic designer. The vineyard with the best *terroir* is one where all of the elements are in harmony. Iland and Gago, (1997, 43) reinforce this notion when describing the differences between two Shiraz wines grown in the Heathcote area of Victoria at Jasper’s Hill and at Emily’s Paddock and Georgia’s Paddock, and two subsequent Shiraz wines grown in different sections of the same vineyard, Grant Burge’s Mesbach and Filsell. The graphic designer can use the differences to assist the communication process. It is important for the designer to demonstrate sensitivity to the subtleties of difference and the qualities of distinction in the wines. Without such fine distinctions, the ‘new realities of the semiotic landscape’ could have an undue influence and impose an unhealthy worldwide visual corporatisation or infinite drabness upon the personality, style and perception of wine.

Kress and van Leeuwen (2001) leave no doubt as to the shape and form of the semiotic landscape they see as the future.

The new realities of the semiotic landscape are, as we have already indicated, primarily brought about by social and cultural factors: by intensification of linguistic and cultural diversity within the boundaries of nation states, and by the weakening of these boundaries, due to multiculturalism, electronic media of communication, technologies of transport and global economic developments. (Kress and van Leeuwen 2001, 34)

Among the growing number of global developments that are changing and shaping the visual semiotic are the flow of global capital and information, the export/import of culture, and enculturation by the internet, film and television and its sub agencies, video and DVD. Other agents of change include multinational production, marketing and distribution. Whilst semiotics concerns itself with the articulation of meaning, there is much more that should be known and considered for a comprehensive understanding of visual communications. This understanding can help designers and stakeholders to appreciate how some labels/packages work and others do not.
5.3 Visual languages and the aesthetic of label design

Any consideration of the impact of the wine label necessitates the acknowledgement and discussion of the visual language and the means by which it is used to convey the essential message of the label form to the both the wine aficionado and the humble wine consumer. The essence of a good wine label design lies not just in the beauty of the image, the power of the brand name, or the typeface chosen. The label must also be the agent responsible for the communications of a number of other factors that are considered intrinsic to the definitive label form.

These factors include: (a) the brand; (b) the wine type; (c) the wine style (how it is made by the winemaker); (d) the grape variety or varieties (blended); (e) the wine packaging— the bottle, label hegemony— the relative importance of bottle shape and colour, the means of closure, and the label in providing key relationship identity. When traditional bottle forms and colours are used in the Premium price range (34% of wine purchases), it will be the label design that strikes the first chord. It has been established by marketers that with the higher price range wines, known as the Icon and Ultra-Premium ranges (6% of purchases), the impact of the label becomes more important, and there is a conscious objective during the design process to create a uniqueness for the brand and a visual harmony between label and container. There are more than 100 000 different brands worldwide, and most consumers buy wine based on the attraction of the label, and appeal to ego. Tucker (1999) placed consumer decision as follows, (i) first was price, (ii) then the occasion, (iii) the look of the wine product, (iv) the image of self (as consumer) and the message it conveyed, a seeking of self identification with the wine bottle on the table as an image making icon (AGDA Wine Weekend Conference, Hunter Valley June 1999, recorded 26/6/99).

These factors emerge in the taxonomy constructed in Chapter 6, and need to be described and commented upon in any consideration of ‘visual language’ and the wine design aesthetic.

First is the identification of the ‘brand’— the immutable indication that the product, this wine, has substance and a place in the pantheon of all wines. In Australia, the consideration of brand positioning is best illustrated by the structure of the presentation of the wine product to the brand consumer. In 2004, Lockshin wrote in The Australian and New Zealand Wine Industry Journal ‘that there are ‘1 600 wineries (in Australia) and the largest 20 of these account for 95% of the sales’ (2004, 30). He points out that, moreover, the 1 600 Australian wineries produce in excess of 18 000 individual labels, perhaps more, between them. The 2009 edition of The Australian and New Zealand Wine Industry Directory lists 2 320 wineries with a net gain of 695 new producers from the 2003 listing.
The industry continues to expand, a net result of which will be more brands, that is, more labels that will require distinction and point of difference in a fiercely competitive market.

More significant in the determination of the brand identification is the way that the marketing of the wine is structured. The AWBC advised (2002) that wine as a branded product was identified for retail and or export sales in pre-determined market sectors. A focus on the top eight wine companies in Australia (AWBC, 2008-09) is most revealing. The eight, Constellation Wines Australia, Foster’s Group, Orlando Wines (Pernod Ricard Pacific), Casella Wines, De Bortoli Wines, Australian Vintage Ltd, McWilliams Wines and Yalumba Wines have sales of 63% of all branded wine sales from the top 22 wineries, which in turn account for 89% of total sales. The remaining 2 298 producers compete for 11% of total sales of branded, bottled wine.

The charting of the ‘brand’ structures, a symbiosis of the aesthetic of presentation and naming and the retail price and wine style, presents the visual evidence of the hierarchy of label form and the placement of ‘brand name’ as foremost in that list. Bland (2003) discusses the difference between ‘brand’ and product in relation to wine. He succinctly sums up that difference, extolling that ‘people consume products but form a relationship with brand’ (79).

The relationship between price paid (in 2009) and the market penetration of the brand is significant, those wine labels from the Iconic and Ultra-Premium wines have brand status but would not be considered great as graphic design. The market thrust for competitive edge dwells in those wines
from the Super Premium, Premium and Basic range. The relationship between price paid (2009-2010) and the volume of sales (market penetration) of the brand can be indicated in two ways, first by shelf price for indicative brands and the second by volume sales as a percentile.

The Icon range (more than AUD$60 per bottle) includes Penfolds Grange ($550-$600), Henschke Hill of Grace ($499-$565). Ultra Premium, with wines peaking at AUD $59.99 per 750mL bottle, includes indicative brands such as Wolf Blass Grey Label ($42-$44), Orlando St Hugo ($45-$49), Pipers Brook ($21-$24), De Bortoli Yarra Valley ($28-$35), Leeuwin Chardonnay ($25-$20), Jamieson’s Run ($34-$39), Jacob’s Creek ($21-$47) and Lindeman’s Bin Range ($32-$42). Super Premium or third ranked group, with wines at AUD$19.99, includes Penfolds Koonunga Hill ($10-$15), Leasingham Bin Range ($19-$22), Rosemount Diamond Label ($10-$12) and Brokenwood ($20-$22).

Premium group with prices up to AUD$14.99 include Barramundi ($9.99), Banrock Station ($22.50), Oxford Landing ($4-$7) and Hardy’s Nottage Hill ($4-$8). Below these are the Basic wines costing up to AUD$11 or less than $10 per unit.

The most interesting aspect for the graphic designer is the grouping of the ‘brands’ according to parent company origins, the visual identity, or the aesthetic (the text and image content of the different brands in the marketing hierarchy). This text and image content is significant, as it coalesces the semiotic into a single meaningful communication, described by Bonnici (1998) as a visual language.

![Figure 59: The relationship between purchase price and volume of wine sold for in-market price points, based on a Radobank graphic prepared for the US market with Australian Brands added for context. *source: The Marketing Decade, (2000-2010). Illustration updated and redrawn for this study: Allan Morse 2009](image-url)
Bonnici (1998, 16) makes a case for the power and form of a language that is not based solely on the written or spoken word. He advocates that a knowledge and use of a ‘visual language’ is significant and instructive in the communication of ideas. Like Kress and van Leeuwen, Bonnici describes the language of the designer, the language of visual communication, which has its own forms and grammar. It is, he points out, a language that is at times wholly intuitive, at other times responsive to the analytical process of a learned didactic, and is described variously as being recognisable in the outcomes of a designer’s creativity.

Two factors that are significant in the creative process are imagination and knowledge. For the designer, the design process—be it for a corporate identity or the branding of a new product (wine)—will involve the engagement of knowledge, in terms of what is already known or given. The design process will also require new knowledge in the determination of ‘new forms’ to be presented to the client as a unique mark, a sign that is at the very heart of the creative journey, commenced when the designer first takes the initial design brief. For the graphic designer this new knowledge is used to build upon an inherent creativity.

Bonnici (1998) describes the visual elements or the language of visual communication as (1) Colour, (2) Letterform, (3) Shape, (4) Proportion, (5) Tone and Texture. He goes on to differentiate between images—such as in a photograph or illustration—and the acknowledgement and reading of the visual language. For Bonnici (1998), visual language is not dependent on the subject of the image. He states that,

[v]isual language is the “look and feel” of an item of design[…] It communicates on a level independent of the descriptive elements – literal or symbolic – of the imagery it conveys emotional messages to its audiences and they “feel” something about the client, service or product. (Bonnici 1998, 24)

Bonnici’s descriptor of visual language as the ‘look and feel’ needs to also be inclusive of typography, when it is used in a design sense as a visual element in synergy with its contextual meaning or message. The construction of a visual language that describes an aesthetic intrinsic to wine culture the consideration of factors including wine style, grape variety (varietal), wine type and packaging, which is the essential element that transports the language into the eye of the beholder, the packaging. The presentation in visual form could be described as a ‘layered conversation’, from the bottle and label to our senses. These senses are sight, touch, smell, taste, and even sound; the ever so subtle differences and nuances in expression that occur when bottle surface and substrate (label) interplay and respond to touch, emitting sound.
The effectiveness of wine design will depend on a combination of such intangible attributes. These contribute to the visual emotional appeal that is ever so subtle, where a sense of what is before us is received before a transmission of a coded frequency has taken place. In this situation, we can make a decision to select a bottle from a myriad of similar brands.

The resultant aesthetic is one that assails all our senses and thus, we engage with the product (wine) in a number of ways. We may or may not have an intellectual base (i.e. knowledge or presumed knowledge) of a brand. When we do have the benefit of specialist knowledge, more than likely it is based upon qualified opinion. That opinion may have been offered by industry experts like Len Evans, James Halliday or Huon Hooke, all of whom are paid to write syndicated ‘wine advice’ to inform the buyer and ensure market penetration for the brand. If we consciously avoid the ‘snob’ appeal of the informed buyer, we can more readily appreciate the role that wine type, wine style, and grape variety play in the communication of the wine aesthetic and the way in which most wine purchases are made. Ogden (2005) writes of the buyer as often having no idea of the affect of a particular wine upon their palate until after the purchase and consumption takes place. ‘So when confronted with this endless sea of bottles, the uniformed or inexperienced consumer relies on the most basic of sales choices: point of sale appeal’ (Ogden 2005, 21). When left with only our primary senses to make the choice, we can engage in a most practical realisation of the wine aesthetic.

The container usually has the primary influence in the ‘experiment’ to determine how the visual language coalesces the signifiers, signs and symbols in harmony with our other senses such as touch (the emotional connotative response factor). The packaging initiates the first contact. We contemplate the shape and form of the container; if we are seeking a table wine then the height and scale of the container is also important in the choice. We may have some knowledge of the product through the recollections of past choices, for example the ‘red’ in a classic Bordeaux bottle or the ‘white’ in the Burgundy or German Mosel form. Perhaps if we are more adventurous and have previous knowledge we might seek some of the shape variations, tapers or classic French glass forms. The attraction of this is reflected in the following extract.

‘Beauty sells well’ […] if there is an area where this Raymond Loewy’s saying is true, it must be in the industry of luxury goods applied to fine wines and spirits. In this field, packaging plays both the role of communication tool and visual support for the imagination. It must awaken timeless and universal authentic values by means of the symbolism of shapes, the purity of glass, the distinction of presentation and the richness of decoration. (Didier 2004, 2009 np)
Didier (2004) describes the ‘first contact’ involving the visual tactile appeal and this first sense of knowledge when the shape is chosen and the bottle is taken in hand. Here the senses respond in unison, the eye seeks confirmation of the colour and purity in the glass, the hand seeks to confirm the shape, explores the form and perhaps discovers that the chosen container is a soft and smooth to the touch and is deeply punted at its base. The aesthetic experience has begun, the visual language is emitting messages faster than the ability to turn the bottle and begin the reading of the signs, symbols and images (the label) that would confirm the choice.

We seek messages that are non ambiguous and arise from the emotional, visually arousing content of the package that is embodied in the form of the label. Does the type of wine, the style of the wine and the variety confirmed in the language of the designer/typographers art become a visual finding of the ‘voice’ of the wine? Bonnici (1998, 130) addresses the notion of the ‘visual voice’ and the role the designer plays in facilitating that voice.

A role that seeks not to impose the values of the designer, but rather seeks to evoke the ‘visual voice benchmark’, one based on the active participation of the client, in this case the winemaker and/or the vigneron (grower), in the development of the ‘brand personality’, what Bonnici describes as the true vision. Examples of some of the distinctions made by Bonnici inform the construction of the
taxonomy for this study. It is useful to keep in mind that the identification and classification of objects, or design/graphic design as objects, is complex and multi-layered. Also, the importance of how we perceive the intent and the message when beholding the wine package. The shape of the bottle, the finish, the tactile sensory response, and the array of visual information in the form of adhesive labels, requires some understanding of a language of visual design, and an appreciation that a visual grammar is present.

Bonnici reminds us of the precious nature of the knowledge and skill that the graphic designer brings to the visual communication process. For Bonnici, it is not simply a matter of getting the text and images right, but rather the issue is much more complex. ‘‘[I]rrespective of the words they use, independent of the descriptive content of the pictures used to illustrate their message, the “visual language” in which words and images are clothed is projecting a message of its own’’ (Bonnici 1998, 77). This presents ample evidence that the creation and value of good design is the province of the graphic designer, and not the manufacturer/grower of the grapes, the winemaker, the bottling company, marketing agent or even someone’s mother!

Effective graphic design can be jarring, even disturbing for the audience. As Bonnici comments, the audience subconsciously ‘reads’ the messages that can sometimes override explicit messages in text and images (1998, 77). The graphic designer engages the visual language with respect for the function of the design process, or the creative methodology that provides the pathway to a designed solution.

There is one other important factor worthy of consideration in acknowledging the power of the visual language and our subsequent interpretation. Within many cultures there are differing attributions for the interpretation of the visual language; both the literal and the symbolic can have co-existence in the visual. Some recognition of whether the visual context evokes either literal or symbolic interpretation should also be included in the taxonomic classification criteria.

Jean Wirth (2002), in an essay on symbols and symbolism, describes symbols as types of sign that are used to extend the realm of representation, to allow us to incorporate abstract ideas. Wirth refers to the work of Peirce who, he says ‘attempted to put together a typology of symbols that includes such elementary, “natural” forms as the icon and the image, using the term “symbol” to refer to ‘arbitrary signs’ functioning within a complex communication system (np). Wirth goes on to provide some insightful argument for reflection. He variously describes the use and definition of the term ‘symbol’ and distinguishes between symbols as they might appear as a code within a discipline, such as algebra or chemistry. The attribution of symbols, he further suggests, is connected to the context and function;
some symbols have no utilitarian function and are ornamental. He points out that though non-utilitarian, ‘ornamentation is not necessarily regarded as symbolic in itself, regal, military and heraldic insignias are easily taken for symbols of power’ (Wirth, 2002, np).

The linking of an image (a sign linked to another object or reality) to the real or imagined is a functional connection that differs from Peirce’s notion of arbitrary signs. The relationship is called ‘mimetic’ when there are certain properties that are essential and common to both the object and its image (symbol) with the intention of conveying meaning. Whether relationships and symbol use of this type might exist in the construct of typologies for a wine label taxonomy is still largely hypothetical, but the possibility is valuable in establishing the parameters for the scope of the taxonomic structure.

For the graphic designer, symbols become a means of facilitating representation of subjects that do not lend themselves to mimesis (realism). They also have other functions; as an embellishment to create emphasis/command respect (arguably why many Australian wine labels carry heraldic symbols, proffering a link to a tradition founded on knightly deeds and glory in service and battle to kings).

There is no reason to suggest that the language of visual communication cannot be learned in much the same way we learned our alphabet and its phonetics (the correspondence between symbol and sound). And knowledge ‘about the design process’ (the language of design) does not necessarily translate easily into a skill that is marketable and useful in the context of ‘design practice’. The decisive element here, separating the didactic user of the language from the intuitive/creative, is recognition of an aesthetic - a means by which the product of the design process creates its own ambience, has its own broad and eclectic appeal and becomes in some cases iconic.

Here the realm of the aesthetic manifests influence upon the nature of decision and the acceptance of the ‘design’. We see the design as either an object with an inner beauty, an object of sensory experience that is beheld and recognised by the viewer, or conversely and simultaneously as a repository of significance and value. The Leibnizian philosopher Alexander Baumgarten, in *Meditationes Philosophicae de Nonnullis Poema Pertinentibus* (1735, 487) first used the word ‘aesthetic’ when describing the aesthetic object as an object of sensory experience. He reportedly used the Greek term for sensory perception (aesthesis) to describe content, in this case his poetry, as sensory form. The notion that the object is more than a mere giver of sensory pleasure describes the foundation of what we might term ‘taste’, or our attempt to discriminate rationally between objects that are worthy of contemplative attention or those that are not.
A consideration of wine labels and bottles in such terms might appear to be placing inordinate value (in terms of an aesthetic) upon the design of ephemera. It is argued that any graphic design is of lesser value on the scale of artistic endeavour. Knox (1958) records the philosopher Arthur Schopenhauer as arguing ‘that a person could regard anything aesthetically so long as he regarded it in independence of his will— that is, irrespective of any use to which he might put it’ (161). It is the idea expressed that harbours the aesthetic appreciation, not the object. This is a plausible view of modern art and it would define the graphic object, including of design of packaging/graphics for the labelling of wine.

Here there are two complementary ‘aesthetics’ working to assail the sensory response. The wine itself has a long history of development and growth in the creation of the ‘aesthetic’, encapsulated in taste, aroma, bouquet, colour and flavours. Alongside this is the sensory assault of the visual - the language of ‘eye catching appeal’, the sell, identification and branding of the whole product as a promise of an ‘aesthetic experience’. Booth-Clibborn and Baroni (1980, 163) describe the graphic experience as being about the creation of a visual identity, of selectively and purposefully creating differences and hence recognition. In the field of visual communication as it relates to industry, this need for an instantly identifiable personality is nowhere more important than in the packaging and presentation of products. This is because, by the careful use of visual communications techniques, and through the intelligent use of the visual language of communication and graphics, every product— good, bad, or indifferent — can be cloaked in an identity that, to the consumer, will establish that product’s desirability, its function, its value and its personality.

Booth-Clibborn and Baroni (1980, 169) also offer a reflection on the human element, the ability of the graphic designer to utilise the technology of production and provide a sense of human proportion and dignity to the product, to ensure that despite the advance of technology the product does not create a feeling of polarisation between its existence and the consumer. Into this environment was born the contemporary packaging designer, a specialist so skilled in the language of visual communication that he/she could alter the personality of a mass-produced product to give it the feel and look of human touch and proportions. The designer who could, under other circumstances, take a handmade product and, with the aid of mechanical packaging techniques and equipment, change its surface identity so that it had, to the unwary or untutored, the look and feel of a product produced in huge quantities. For Booth-Clibbon and Baroni, (1980, 173), this is the function of contemporary packaging design: it is concerned with telling the customer something about the product— something about its background, its use, and its value— and it is equally concerned with selling that product.’
As discussed previously in this study, a concern for the aesthetic is a concern for not only the beauty inherent in the ‘graphic object’ (the wine label). It is also a search for the meaning (the visual language origins) of the label as the vehicle to invoke, tell and re-tell the story of the wine in the bottle. The origin of the word label as opposed to sticker, add another dimension to the research. It is of particular significance for two reasons, the first being its historic roots in heraldry and the second the associated practice of adopting heraldic symbols, crests or family coat of arms (real or fanciful). These have been an almost mandatory visual element in the labelling of wine.

In the first instance, the word ‘label’ appears to have been adopted from the Heraldic System with its Feudal Coats of Arms and Pedigree. Here the term ‘label’ is used as a means of identifying the eldest son of the feudal lord. The rules evolved over the centuries to denote particular distinctions in heraldry are fairly straightforward. Cadency is the use of various devices designed to show a man’s position in a family, with the aforementioned basic aim of reserving the entire arms to the head of the family and to differentiate the arms of the rest, who are the cadets, or younger members. Heraldic works in the 16th Century refer to cadency marks as ‘a label for the eldest son during his father’s lifetime’ (Enc. Brit. 2005, np).

![Diagram of heraldic symbols](image)

Mindful of its roots, the word label presents a duality of meaning in the heraldic crest on the wine label. The ‘escutcheon, helm, crest, wreath, motto, mantle, supporters and tinctures, according to Curran (2001, np) form a unique grammar, to display as a visual language the position and power of the ‘bearer of arms’. The communication remains tacit, as knowledge of the heraldic hierarchy is retained. With each new son, the label/mark changes to exhibit the position of the ‘child’ relative to the progenitor of
the noble line. Thus we have the Eldest son: label, Second son: crescent, Third son: mullet, Fourth son: martlet, Fifth son: annulet, Sixth son: fleur-de-lis, Seventh son: rose, Eighth son: cross Moline, Ninth son: anchor and Tenth son: double quatrefoil. Hence the wines from the vineyard, thus labelled, are named and considered to be as much a part of the vigneron's family just as are his or her children. The heraldic symbolism, the placement of which has both the purpose of identifying the tradition, the longevity and noble stature of the vigneron, becomes a mark of distinction and supposes an authenticity, it also bears the story of the lifeblood that created the pioneering wine families and remarked upon each new vintage as the 'sons of a noble line'.

The use of the semantic notion of labels as both the 'graphic object' and as the bearer of an inherent communication (in an aesthetic sense) to the consumer is the description of a complex, simultaneous communication in a multi-layered, multi purpose environment. The size, colour, texture and shape of the label describe the physical characteristics of the label as a graphic object. Inherent are the 'feelings' that are emitted in terms of the visual language, our response to the shape, form and colour display. This is quite apart from the written language, or the words that are used with their subtle but powerful visual messages of colour and shape in the typeface(s), their relative size upon the ground and their style, weight and spatial layout.

---


**figure 64.** Tyrrell's 'escutcheon' [shield] with Latin Motto, *Nothing is Great Unless it is Good* with the Long Flat, brand on a 2001 Red. Tyrrell’s sold the Long Flat Brand to the Melbourne Wine Co. Cheviot Bridge in 2003.
The components of a wine label, in terms of its semiology, visual language and the designed purpose, the marketer’s invitation to purchase, exist in a symbiosis that can be subject to separation and identification. But these components are only truly able to fulfil their aesthetic function when they are seen as an integrated whole. The noble line was assured, as was the place, dignity and eminence of wine, a commodity, with its own unique visual language and bore along with the language an aesthetic that was rich in signs and symbolism. This heritage is still jealously guarded by the industry. The graphic designer, in harmony with the grower, maker and packaging (bottling–labelling) agent and the marketer, needs to be dutiful with regard to the history, flavour, tastes and traditions to communicate through the design process a grasp of the principles that underlay the success of the label design.

5.4 Wine label design and effective marketing

The marketing of wine is a multi-dimensional, multi-layered activity, as Lockshin and Hall point out, includes many sub-areas of research. Traditionally, we would speak of the 4 Ps of marketing, product, pricing, promotion, and placement and their concomitant areas in wine marketing, such as branding, new product development, pricing, public relations, managing the sales force, and distribution. (Lockshin and Hall 2003, 1)

Research into the wine consumer is part of the complexity of the marketing segment that provides both experience and knowledge of Consumer Behaviour and Marketing Strategies. Within this field issues of classification or segmentation (the who and where of wine consumption) with relevant demographics, package loyalty, brand loyalty (including cartons), perceptions and effect of distribution with its encapsulated data tracking of retail sales, cellar door sales, exports and the like have significance in the consideration of the wine label design function.

As Lockshin and Hall state,

the area wine marketing should include specialty topics, such as consumer behaviour for wine, wine tourism and cellar door (direct sales), supply chain management from the vineyard and supplier to the end user, labelling and packaging, wine events, medals and show awards, promotional activities, exporting including market choice and channel within market choice, selecting and managing agents, protecting intellectual property (names and logos), and world regulation of wine and alcohol. (Lockshin and Hall 2003, 1)

Commendable as it is comprehensive, the list does not acknowledge the specialist nature of the labelling and packaging arts, where cooperation with marketers is essential and complimented by and acknowledged working relationship with the visual communication specialist, the graphic designer.
There are other considerations that require knowledge and informed decisions, all of which impact upon the graphic designer and the business of label design. These include the issues relative to wine marketing and the legal environment, the regulations that covers all aspects of the industry from the naming and description of wine styles and types, to the place of origin of the grapes (GI), the branding, labelling, positioning (market segment) and advertising of the product.

The design of the wine label (including the container) should not be an undertaking separate from the intent, purpose and objectives of the completed design. According to Meyers and Lubliner (1998, 1) the ‘wine designer’, like the successful marketer, must understand that for the consumer the package is the primary product. Lockshin and Hall (2003, 2), in their consideration of wine consumer behaviour develop a conceptual framework based on pricing, packaging, distribution, advertising, and merchandising strategies. This framework could apply just as well to the wine designer when seeking to understand how consumers choose wine.

The graphic designer (wine design package) and the marketer share values; in this section an exploration of those values will aim to describe the synergy for an awareness that the designer should embrace. These synergies in turn inform the creative process that manifests itself as the wine label.

Moulton and Lapsley (2001, 171) provide a strong referential structure for this consideration of marketing. This structure emphasises the need for a greater depth of knowledge about marketing, access to marketing research, and a recognition of values shared with the graphic designer who embarks upon wine label design with the intent of having that activity seen as meaningful and essential to the wine industry.

Foremost in importance is the search for knowledge of consumer behaviour (knowing what has happened and what is happening as a means to inform future planning) and the evaluation of marketing strategies. Then comes the development of strategies, inclusive of packaging and design issues, for the communication of the image, placement of the brand and market positioning. The significance for the graphic designer is in knowing what to design and whom the design is for. A premium product requires design that is cognisant of the positioning of the product in its intended market. It is essential for the label designer that the consumer profile and the price are comprehensible factors when the ‘design brief’ is developed. There is no gain and diminished respect for the value of the designer if the finished design intended for one target group, for example, the connoisseurs, ends up being a design solution more suitable to another segment, the beverage wine consumers (Spawton 1991; McKinna 1986; Bruwer, Elton and Reid 2002).
There are many variables that affect the wine label design process and the designer-marketing relationship. Too often it appears that there is ineffective communication between these two sectors. The marketers can become engrossed in the ‘science’ of marketing and operate independently of the designer. Conversely, where the relationship is open and built upon mutual respect for the product and its intended market segment, the outcome can be imaginative, eye catching and attractive packaging.

Bland (2003), writing in *The Australian and New Zealand Wine Industry Journal* points to the need to create and build a ‘brand identity’ as the most significant element for the vigneron/winemaker and the marketing consultant. He writes ‘with all the best of intention in the world, the plain and simple truth is that an overwhelming majority of new brands launched in a given year will fail’ (79). Bland suggests that there are pathways to avoid this, the first and obvious being to have a quality product, this being the province of the vigneron and the winemaker. It is then necessary to have a plan for the packaging and delivery of the product to the consumer. Bland quite rightly asserts there is a difference between the perception of a product and a brand, and that this warrants consideration in the design phase of wine marketing. He points out that ‘people consume products but form relationships with brands’ (Bland 2003, 79).

The creation of the brand is the first stage in successfully bringing a wine to the marketplace with the intention of selling to the consumer in an increasingly competitive marketplace. Bland starts with the need to find a name that expresses the character of the winemaker and the product. The name should be the ‘essence’ of what the winemaker stands for and should carry a ‘touch of personality’ as well as being unique and memorable.

Bland nominates the graphic designer among the group most likely to assist the branding process, the others being advertising, marketing and public relations ‘types’. Bland maintains that a brand, once established and used correctly, will stamp the winemaker and the product in the mind of the consumer. He says that information identifying the wine and winemaker, including the location and region of the winery, should be on all the bottles and other assorted containers from terra packs to casks, labels, stoppers and capsules, muslets, screw caps and all packaging including cartons, promotional material and the office stationery. All this should be consistent and reflective of the personality and values that the brand projects. Bland concedes, however, that despite the proven effectiveness of this approach, boutique and mid sized wineries often reject it because of the cost of printing short runs.
The importance of brand performance is well documented in the work of Habel and Lockshin (2004). In an article titled ‘Brands Identity Marketing’ they identify the way in which brands work to sell product in the marketplace. The launch of new products/brands is discussed in the article and the authors note that

in the case where a company will create a brand and launch that brand, if it is acceptable to the consumer, that is they return for further purchase after the initial trial period, then the retailer maintains or even increases stocks. If the product is not taken up by the consumer, then penetration decreases and the wine is not restocked. (Habel and Lockshin 2004, 49)

The case study example Habel and Lockshin (2004) use is the BRL Hardy’s Wicked Wines range, after lots of media attention during the launch, but no subsequent consumer re-purchases, the product was dropped. Habel and Lockshin (2004) write from the managers’ point of view, ‘brand performance is the key to success in marketing wine’ (49). Sources in previous research for this study have indicated the importance of considering consumer patterns, price points, region of origins and grape varieties, before deciding on a proprietary brand. Of note here is the need for the graphic designer and wine marketer to have the ability to meet the expectation of the consumer. Habel and Lockshin (2004) quote research by the Marketing Science Centre (of which the Wine marketing Group is a part) at the University of South Australia that showed that the average time a consumer spent choosing a wine was about 12 seconds! This begs the question: just how much time has the designer to get the message across?

This consumer behaviour, including the way in which purchasers respond to wine buying as ritual or a quick scan of the available product on the shelves, should not go unheeded by the wine designer. Knowledge of consumption behaviours that could well serve as advice to the graphic designer is assumed by Habel and Lockshin (2004,) when they state ‘we also know consumers are quite regular about categories and brands purchased over time’ (50).

Habel and Lockshin also look at the best ways for wineries to achieve knowledge of product-brand performance on the basis of Market Penetration data suggesting that it is necessary for them to comprehend the complexities of consumer choice and to benefit from the creation of a good quality product that is segment savvy and brand identified in an eye-catching way.
Habel and Lockshin (2004, 50) use consumer buying behaviour to provide another measure called ‘penetration’, one they say is ideal to use. This measure has a strong theoretical foundation in consumer choice behaviour. It is easy to collect invoices or distributor depletions and/or sales. Such information they suggest provides ability to see the percentage of customers who have purchased one or more times in a given period.

Bland (2004) contends that consumers, despite branding, advertising and marketing campaigns will do exactly as they please. Bland asks how the vigneron, winemaker, and wine marketer get their product/brand to stand out on the shelf amongst the 500 to 1500 labels in the large retail chains that sell the product. If the product inside the bottle is good, if it meets the quality standards, the next phase is the most important. The product will need to have a name, an identity, distinctive and memorable for the consumer. It will not be the first purchase that is most important, although getting noticed in the label crowd is a must. It will be the return purchase; if the wine is good and the brand, name identity is memorable then the consumer will remember and return with loyalty. The distinctive nature of the product needs to pass a number of hurdles on the way to being that memorable consumer moment.

The chosen name needs to be distinctive and Bland (2004) suggests that ‘passing your product off to appear in any way like another’ (49) is not only ‘morally unsound’ but likely to lead to challenge from intellectual property lawyers. Once the name is sanctioned, the next phase is to package the product for the market. In simple terms it will need a label. Bland argues that it is illegal to sell cleanskins (bottled wine without a label, the so called cleanskins seen in the retail outlets today you will note, has a small plain label) and if your name is not on the first bottle, how will the consumer know what to buy a second time? He suggests that apart from price the one thing that will be required is a label design that clearly differentiates the product/brand from those around it. This is the home territory of the graphic designer. Given a reasonable design brief the designer will use colour, shape, type and texture in a layout to create a design synergy to bring an initial concept to reality.

Bland (2004) also identifies the graphic design elements used to create the label. According to Bland, colour and its significance to label design becomes the first point of contact in the visual language that the designer uses to entice you to reach out and pick the bottle from the shelf. Type too is coded and recognised for the power it brings to the expression of the creative idea in the label. Here type is not only concerned with the literal or metaphoric meaning of the words, it too has a visual presence and the elements of shape, colour and shading (weight and scale) and of letterforms define the design.
Hierarchy of information (layout) must be considered by the designer, particularly with regard to legal requirements. It is mandatory to include information such as capacity (e.g. 750mL) and alcoholic content, and then there is the information about the vintage, varietal information and wine style that need to be described and typeset in the label form. The shape of the label will also communicate to the consumer messages about the product before the bottle is held and the back label read. What are the different connotations we apply to shape? Do we see a square or an ellipse or triangle as being imbued with meanings that are distinct and different? A brilliant graphic design concept can only work if it meets the constraints of the printer’s capability and the processes and machinery to enable the label to brand the product. The label substrate (paper, polymer) and print processes can ‘add dimension, texture or special effects that can lead to the shelf standout for the product’ (Bland 2004, 50).

Lockshin (2004) in *How consumers read labels* describes aspects of label use that go beyond the aesthetic and the art of the design. He discusses the purpose and effect of the label, ‘I think label designers are an essential part of good marketing for any winery’ (53) Lockshin states, referring to a Label Reading Experiment – using discrete choice modelling where ‘the wine buyers were provided with simple black and white labels and asked to choose which set of four wines they would buy’ (53). Lockshin suggests that the use of simple black and white labels allows for the isolation of the words used, so that values ‘could be observed or noted’. The experiment operated with standardised choices and according to Lockshin (2004) each participant was to ‘assume that s/he was buying a bottle of Shiraz wine to have that night with some friends or family for dinner at home’ (53).

![Figure 65](image1.png)

The Lockshin, market segment - brand choice experiment. Here there is not much difference in percentages between the two segments, Low involvement and High Involvement wine consumers. Lockshin indicates there are larger differences behind the percentage recorded.

![Figure 66](image2.png)

Visual comparison, the plain label based upon 'price point' without brand or significant regional mark and styled graphics.

In Lockshin’s experiment, random assignation was used to create labels sets with a brand name, a region, a price and an award (wine show medals) on four label shaped rectangles on a single page. Brand names and regions that were used ranged from the well known to the obscure for wine users. Lockshin (2004) found that with wine labelling ‘Brand Name is important and needs to be highlighted at the lower price points’ (57). Responses given where wines were priced above $15.00 indicated the region of origin for the wine gains in importance for the consumer and recommends that if a wine comes from a well-known region— Barossa, Coonawarra or Hunter— it should be a feature of the label design. Lockshin (2004) also suggests that the majority of consumers are more ‘loyal to price points and varieties in purchasing rather than brand name or region’ (57). Which might suggest that the place of good graphic design and the functional and aesthetic use of the visual language might be redundant, and that all that is required in 150 point Sans Serif is the dollar value! Lockshin (2004) of course does not advocate plain ‘price only’ labelling; his research outcomes instead provide a common sense of purpose for the marketer and for the graphic designer who seeks to make the branding unique and memorable.

Lockshin goes on to offer further advice ‘[o]n the label, if the wine is one of the big four or five varieties, it should feature prominently’ and ‘where a wine is priced also has a large effect on the purchaser and who that purchaser will be, this should be reflected in the label design— positioning the product and featuring the elements attractive to the target market’ (57).

There is continued emphasis, in the labelling/package design of our contemporary era, on the importance of branding and brand names as the foundation of success in marketing. Lockshin offers additional advice to the winegrower/winemaker who has intent to ‘grow 100 000 cases’ each vintage. The use of a simple, easy to remember name, will invite a re-purchase and when creating that name he reminds everyone involved in bringing a successful brand to fruition that it is ‘extremely important’ to check the legal viability of the brand name, for both export and domestic market brands. Other outcomes read like a list of good things to remember and do if you are going to either grow and make the wine or be involved in the branding and marketing of the vineyards product. It is suggested that a ‘logo or unique design feature to identify your wine on the shelf will help the consumer to remember that [logo design feature] even if they do not remember the name’ (Lockshin 2004, 57). With the boutique or smaller wineries, the use of more complex names is not a disadvantage, in this instance the quirky nature of a name or a poetic and romantic title will find a niche. Australian boutique wineries and vineyards provide a rich field for the seeker of memorable names, from the Pokolbin-Rothbury sub-region: Bachelor’s Terrace, Brokenwood, Gabriel’s Paddock, Ghost Riders Vineyard, Golden Grape, Honeytree Estate, Ivanhoe, Lake’s Folly, Miseltoe, Peacock Lodge, Peppertree and Pigg Peake.
In summary, if the function of the graphic designer is to add value to the wine product, the consideration of the brand name and the label have to be seen as a long term strategy in the building of a designated market niche. For the design of labels, or the contemplation of changes to existing brand identity, the conventional wisdom holds true; evolution is better than revolution and a confused consumer will very quickly become a lost consumer. Lockshin (2004) reveals that the successful marketing of wine is going to be greatly enhanced if the good wine is placed in the right container and that it is packaged and prepared with knowledge of the target market. ‘The label is the first point of contact your wine has with the potential buyer […] the label must be recognisable and the cues imbedded in the design must lead the potential buyer to consider the purchase’ (Lockshin 2004, 57).

Most importantly, Meyers and Lubliner (1998, 1) observe that successful marketers understand that for the consumer the package is the product. They identify a number of functions they describe as crucial to the marketing of a product, including the ‘notice me’ attributes of the product, the establishment of a brand identity that will be recognised and encourage repeat purchases, a package that is attractive and appealing with easily identifiable product attributes and important information, a clear identification of varieties, flavours, and package size, all in a package that is easy to identify, carry and store. When discussing the package structure, Meyers and Lubliner (1998) might well be discussing the shape and form of the wine container, the first visual/tactile synergy that will influence the purchase decision.

‘[T]he package form (bottle) can communicate images that influence consumer perception, appeal to the consumer’s emotions, and motivate desire for the product before the consumer ever reads the label or, in the case of wine, tastes the contents of the bottle’ (3).

Meyers and Lubliner use the various examples of package shape and form to support this thesis, noting too that package shape (bottle shape) does create strong brand recognition. We expect to see wine in ‘wine bottles’ and note that different beverages have unique and different shapes and forms to communicate this first message. Would we purchase wine, a Grange Hermitage 1958 for instance, if it were packaged in a form that looked like a tomato sauce bottle? (figure 72).
As with other specialist examples of graphic design where a visual language decorates the surface of the package, if the visual language on a wine label is to successfully communicate the intended message it must complement the shape and the form of the package. Meyers and Lubliner offer this advice to the wine label designer: ‘the packaging graphics must be based on a distinct positioning strategy for the product and project this strategy in the most forceful and comprehensible manner possible’ (1998, 7). The graphic design, or the visuals that decorate the surface of the package, must complement the shape and the form of the package. The graphic designer must do more than place an attractive image or some bold type on the label.

There are a number of other important considerations that require the designer to seek meaningful dialogue among the ‘troika’ (the graphic designer, the winemaker/vigneron and the marketing consultant) fashioned to launch the new brand, product or variation on a tradition of fine wines.

Meyers and Lubliner (1998) place these considerations in the form of questions.

- How can graphics attract the consumer’s eye at the point of purchase better than our competitors?
- How can we make our package look uniquely different from our competitors?
- How can graphics communicate our product benefits better?
- What can our package visually communicate about our product that our competitors haven’t communicated on theirs already? (8)
The graphic design of the label/package is capable of communicating in an informative and emotional way. Bonnici (1999) remarks on this power when he writes, ‘it needs to be remembered that non-verbal languages communicate messages through the medium of feelings’ (100). Meyers and Lubliner (1998, 9) suggest that the same non-verbal language can be subliminal and involve the styling of the various graphic elements the designer has chosen to use, the logo, copy, symbols, icons, textures, photography and illustrations. Hines (2005, 32) argues that consumers are affected by packaging in a way they do not often consciously understand; the words and numbers are taken up by the rational mind while other facets such as shape, colour and graphic expressions bypass the rational and appeal directly to the emotions.

The informative communication on the label, as well as having an aesthetic that is appealing to the consumer and in keeping with labelling law (different for all the major wine producing regions in the world), fulfils the following functions–

◆ Brand identity
◆ Product Name
◆ Product description
◆ Varietal characteristics
◆ Style: attributes of the wine
◆ Benefit Statement – e.g. back labels
◆ Sell Copy– the invitation to imbibe
◆ promotional messages - gold medals and awards
◆ advice– e.g. ‘goes best with fish or chicken etc’.
◆ Cross-reference to other brand or vineyard product variations
◆ Additives, chemicals, processing-use of milk products for fining
◆ size and contents.

There are substantive differences that are specific to the wine industry and the wine designer should be aware of these, particularly in relation to origin of the product and subject to treaties and agreements when exporting, e.g. to the EC or USA. The key to brand naming success is to have something that is both visually unique and memorable, as in the word or combination of words. Meyers and Lubliner (1998) refer to this unique requirement as a ‘signature’ and in their typology of branding remark that the most powerful device as a signature is the logo. The brand in the form of the logo has the power to be unique and memorable in building recognition, and once created the logo relies upon absolute consistency of use, in both its construct— the form, shape and colour— and the typeface (word as image) used.
The wine bottle aesthetic, each container—marked A, B, C, D, E, F and G, based on forms developed by ACI and Saver Glass who supply the majority of wine bottles for the Australian market, has been developed for a particular wine type or style and in terms of shape alone they provide important visual identity clues to the wine purchaser.

The form of the bottle, its shape provides a clue to use and function.

The wine bottle shapes is not exhaustive and given the range of 'finishes' available to the wine maker and wine designer from manufacturers like Saver Glass and ACI, the variations can be traditionally evocative or seeking a strikingly raw ‘in-your-face’ market impact. Below are some of the traditional expressions, can you name them... and suggest the wine style?

The shapes and form of the package/container communicate the ‘message in the bottle’, we learn the language of shape and the designer uses this knowledge to enhance the appeal of the product. Which shape belongs to which product? Which wine packaging the shape has many variations each informs the consumer before the touch, feel me, read me. (tightly) communication begins.

The language of form, which bottle labelled Grange would you choose?
A uniquely designed mark brings special qualities to the branding process. Bonnici (1998) states that ‘the logo is the most succinct visual expression of a company’s identity’ (88). There are guidelines for the use and application of a logo that should be understood by all parties in the ‘wine design troika’. More often than not it will be the designer’s responsibility to communicate the value and purpose of a logo. Bonnici (1998) writes about the ‘logo police’ and warns against being shackled with a concern for ‘visual conformity’, rather than ‘visual consistency’ (105). The latter describes the ‘look and feel’ of a logo and the visual language evoked.

The creation of a brand for wine companies and vineyards (see figure 74) requires the same particular attention to details and visual consistency in all its iterations, whether they be on the label, etched or embossed in the glass of the container, on the cartons, the protection awnings of the transport vehicle (for example, all Rosemount Estate transport vehicles carry a brand identity that is visually consistent) and on all stationery items, the eSales website, in fact all places where the product is set to ‘meet and greet’ the consumer, the trade supplier and the regulatory authority.
The use of words, or the ‘copy’, is the verbal message. On the wine label the copy has two functions, one that is strictly defined by regulation in the Australian Wine and Brandy Corporation Act 1980 (Part VIA, Sections 39A - 39ZL) and another that is created to inform, invite and deliver the buying decision. The copy too is subject to graphic styling; the shapes, colours and shade characteristics of the letterforms carry their own visual messages. It should complement the shape and form of the complete package and be suggestive, even evocative, as style is a subtle but powerful element of communication. The regulation copy will have mandatory type style/font style and size regulation. It will convey storage and transport instructions, and description of contents in terms of alc/vol and standard drinks.

Meyers and Lubliner (1998) argue that the visual aesthetic of the copy (typography) is a unique feature of a design. The visual aesthetic can be likened to a ‘signature’ and described as having a style, a look, with texture, shade and colour, and having typefaces that are designed or acquired commercial fonts as set by the graphic designer in the graphic expression of the package. Meyers and Lubliner also tender advice on the construction of copy for package design, saying to the designer, marketer,

‘keep it simple, evaluate what is really important, prioritize the elements [hierarchy] and keep it short’ (15). They go on to say that colour has an important role to play, both as an element of design and its place in the taxonomy of labels and wine design. They also recommend the appropriate use of colour in the marketing of a product, stating ‘there is no question that colour is the most emotional and subjective issue […] we are passionate about colour […] all of us make colour decisions every day’ (Meyers and Lubliner 1998, 15).
The contribution made by colour in branding defies generalisation; there is no hard and fast rule and most of what designers say is more to do with what does not work, rather than what is best. Meyers and Lubliner (1998) do attempt to provide guidelines in an emotional and intellectual context:

- Colour can identify a brand.
- Colour can set a mood.
- Bright colours tend to communicate lightness, festivity, relaxation and joy, while darker richer colours suggest a more serious frame of mind.
- Colour can identify the product inside the package.
- Colour can assist in differentiating products, product varieties and flavours. (Meyers and Lubliner 1998, 16).

Furthermore, Meyers and Lubliner go so far as to suggest that consumers should look for colour cues in their purchasing, and use colour ‘to identify categories of product, flavours, sexual orientation and quality associations’ (1998, 16).
The market impact of colour is conditioned by variables such as cultural heritage, age and gender preferences, and consumer wealth including salary, income and independent means, place of living and the time in which we live. The perceptions of colour and its impact on consumer choices are very different in this era to what they were less than fifty years ago. Varley (1980) in describing the ‘colour explosion of the sixties’ (126) acknowledges the impact of technology and the discovery of dyestuffs known as cotton re-actives. These new dyes heralded the impact of cheap, brightly coloured fabrics and along with synthetic inventions changed the shape of fashion and the way of life in a world recovered from the greyness of the fifties.

For Varley (1980) ‘colour is a factor that helps to shape the style of the decade’ (126), the ethnic look was the overwhelming fashion story of the sixties. The ‘indigo blue of jeans became a classic’ and designers like Laura Ashley combined the style and elegance of ‘haute couture and the extremes of ethnic fantasy’ (126).
In Australia the wine drinker emerged from the era of the covert brown paper bag and fortified 'plonk'. Wine, particularly red wine, became fashionable and as consumer trends changed so too did the shape of the market and the image of wine as a consumer product. The design of wine labels moved from the jobbing printer to the graphic artist and pioneers like Wytt Morrow helped in the image makeover that would eventually and indelibly change the visual style of Australian consumerism. Those early labels, echoes of the European and French tradition Hankel (2004, np) writes in Winestate were designed to the limits of print capability, substrate (paper) and adhesive technology (wet glue) and the given quality of colour printing, the use of specials (spot colours and varnishes) and die cut forms was not readily available.

As fashion, music, and increased consumer wealth defined the consumer society, the subsequent increase in research and development of new technology aided and abetted the change. New print technologies and better substrates allowed designers to seek new definitions for the look and feel of the product. Varley (1980) states that 'wherever colour is a factor, it is deployed with military precision – in advertising and packaging designed to arrest the eye and lodge indelibly in the imagination' (132).

Lüscher (1948) developed his theories of colour in terms of its 'objective psychological significance' and suggested that package colours correspond to the need (real or imagined) that the product fulfils. Colour sells product, identifies the brand and influences and/or reinforces the image we have of ourselves. The graphic designer has been as conscious of this as his/her peers in the consumer marketplace. According to Lüscher, 'the colours black and gold are superlatives; they are used to represent the ultimate in sophistication and the highest quality. Black [...] represents the ultimate surrender or relinquishment' (Lüscher qtd. in Varley 1980, 173).

The recognition, function and use of images and what they represent are important in the visual communication experience. Meyers and Lubliner (1998, 18), when commenting on packaging design and the use of pictures, photographs, illustrations or paintings as works of art (subsequently defined as imagery on the package/wine label) see their use as an integral part of the personality that the graphic designer develops in the visual creation of the communication that takes place between the consumer and the product. They distinguish the role of imagery in marketing on the basis of need and specialised skill. Photography and illustration are not seen as interchangeable, each offers a particular view, a way of seeing the world.
The oenotypophilist research undertaken for this study has shown that the emphasis on illustration and or fine art imagery is unusually strong. In a culture that is laden with real time/real image capture, manifest in the popularity of digital camera photography, Photoshop™ and other digital image manipulation software with even the mobile phone able to make pictures, the design of wine labels presents a paradoxical view. Although excessive advertising and marketing overload the senses with an array of photographic and pseudo photographic images in an effort to make 'visual' impact, there has not been a significant or noticeable increase in the use of photographic images in the design of Australian wine labels.

5.4.1 Label design, brand personality, and marketing

Meyers and Lubliner (1998) make a robust argument for the place of the package in the lexicon of creativity. They point out that the package is not a museum piece, and although some packages may well be garnished by museums as being representative of an aesthetic that defines an era, the singular purpose of the package is to ‘sell the product inside the package’. For the package designer/wine label designer, the quest is to arrive at an aesthetic that is visually appealing and yet still meets stringent business requirements.(18)

In the design process, the development of the brand is not necessarily an aesthetic one; rather it requires the resolution of issues that will in turn define for the label/package designer the parameters/constraints that will inspire attractive and creative outcomes. The need then is to create a brand personality, to realise the importance of the identity that the brand represents and to build it around what Meyers and Lubliner (1998) refer to as ‘brand architecture’ (32-33). The pictures that are conjured in the mind when a brand name is mentioned best describe the personality of a brand. The more powerful that brand personality, the more readily it is imaged in the minds of the consumer and therefore the more competitive it becomes on the shelf. With Australian wine, perhaps the best example of brand personality can be conjured by the Penfolds name. The Penfolds product presents as a personality without the need to have highly decorative, multi-coloured labelling, metallic foils, etched or embossed glass containers and numerous other print embellishments that have become standard in the label and design and production industry.

The Penfolds name and branded personality (figure 76) has a rich history. Beeston (2001) argues that the foundation for the success of the brand was laid down in the years of the Second World War and the succession of the fourth generation of the Penfolds family to company management. Beeston (2001, 183-189) points to the significance of the dispatching of their senior winemaker, Max Schubert, then
aged thirty-four, to study winemaking in France. The iconic Australian red wine, Grange Hermitage, was about to be created, and it is no accident that the name and visual aesthetic of that era has been successfully re-invented with understated power as the brand personality for Penfolds wines.

Penfolds as a brand is identified as a premium wine product by Foster’s Group Wine holdings. In recent history it has been a Southcorp Company brand and has origins that date back to 1843, Southcorp in the 1990s built up an unrivalled portfolio of more than 20 wine brands, including Penfolds, Rosemount Estate, Lindemans, Wynns Coonawarra Estate and Seppelt; today all of the Southcorp brands reside under the banner of the Foster’s group,

The development of personality and its recognition in the branding of the wine product is important to the wine graphic designer, who needs, in my opinion, to be more than the clever creator of images to reflect the place and location of the product in the marketplace. It is not a difficult exercise to trace the genetic inheritance of a brand by relative comparisons based on the current ‘brand names’ that identify the product on the wine shelves, and to find ‘historical sign posts’ strongly and emphatically occurring over and over again in the wine labelling, wine branding genre. Although Penfolds is no longer a ‘family owned’ wine company, the Penfolds brand has been marketed as a brand identity, and continues to look and feel like a family winery, producing wines that are uniquely different to other premium wine products. The growing awareness by consumers that the ownership of most of the wine they purchase is vested in a few large companies most likely has little effect on purchasing decisions.

Jarvis, Rungie and Lockshin (2003, 2) in *Analysing Wine Behavioural Loyalty* discuss the concept of brand loyalty as a factor in the consumer purchase decision, but claim that it is not a significant factor. The obvious inference is that there are other factors associated with brand identity that are more significant, and the findings from this study indicate that an important one of these is the visualisation of the brand through creative graphic design. The Penfolds brand example shows the contemporary evolution of the ‘marque’, the famous Penfolds signature (red on a field of white) and, equally important for the marketing consultant and/or wine graphic designer, the sub brand architecture that evokes the tradition, stability and image of the ‘family owned wine company’ so important in the marketing. The Penfolds brand presentation shows clarity and an understated sophistication. The use of family names in the branding provides a sense of continued prosperity and stability, and this is particularly evident with the Grange label. The differences between the 1965 Grange and the 1999 Grange labels (figure 76) have more to do with the changes in label laws than the power of re-invention vested in graphic design. The illustrated examples (figure 77) of the St Henri range, 1993, 1996 and 2000 show clearly the subtle yet evolutionary changes in design, with all effort focused upon the
preservation of place and style. It is only in the 2000 vintage that subtle label presentation and change is evident. Two other notable Penfolds products also illustrate the importance of the Penfolds family name; the Rawsons Retreat range and the Thomas Hyland range refer directly to the brand. Thus the meaning and significance of the name Penfolds goes beyond the actual lives of those in the family Hyland-Penfold. The marketing consultant/designer has evoked the memory of Dr Christopher Rawson Penfold and Thomas Hyland to signal the continuity of tradition, so treasured in wine culture. These wines are like children of the vineyard, linked in some fantastic family tree that is at once a historical narrative and a line of succession.

The strength of brand identification and the creation of brand architecture are not limited to Penfolds wines. An analysis of the Foster’s brand architecture reveals similar identity constructs. Here family
Wineries, including some that are famous names in Australian wine history (for example Seppelts and Lindemans) are deliberately maintained and extended to underscore the sense of tradition and know-how so necessary in marketing wine.

Steve Peake of the Hunter Valley Bottling Co., in a speech to the Australian Graphic Design Association (AGDA) conference Design on Wine in 1999, spoke of the period following the boom of the 1980s, and the willingness of the successful businessman to invest in a vineyard, to live the dream, the romance and adventure as Lake, Halliday and others had done in the Hunter Valley in the decade of the 1960s. He reminded us that it was still a powerful lure. The 'grape rush' of the 80s and 90s was on, investment in vineyards was booming, and the Hunter Valley with its proximity to Sydney was a prime location. Peake also highlighted the 'lost investment', with thousands of unlabelled 'cleanskins' lying dormant - no brand identity, no label, no marketing plan and perhaps, no capital to begin the next phase of becoming the successful winemaker; a brand image and a marketing plan.

Paul Clancy (2004) in *The Australian and New Zealand Wine Industry Journal* reminded readers that 'half of all wine companies currently operating in Australia were established since 1992' (4) and offered advice to the new winemakers that reinforced the importance of the wine graphic designer, the design consultant and the marketing consultant in the successful realisation of a vineyard enterprise. Clancy notes that a new wine producer opens for business every 55 hours and the market challenges for these new producers are real. New wineries and the pressure of increased market competitiveness mean a greater need for memorable graphic design, memorable branding and identity for the vineyard and its wines. Whilst Horowitz and Lockshin (2002) recognise price as a major factor for consumer purchase, they also write that the wine label provides signals about wine quality to the consumer.(3)

In Meyers and Lubliner (1998) the 'designer' is described, as that creative individual or team of visually creative persons that bring to the product/marketing venture 'an unusual combination of skills and experiences. These include an in-depth understanding of a wide range of marketing-and-packaging-related issues' (71). They have devised a checklist, to assist in the selection of the 'right designer'. The list is very much a broad-brush approach and is inclusive of the range of skills, knowledge and empathy with product that would guide a choice of designer.

The market savvy graphic designer who focuses on labelling and packaging design has become very much a specialist in the wine industry in Australia. Many of these design specialists are based in Adelaide and include Tucker Design, IKD (Ian Kidd Design) and Barbara Harkness. The Hunter region has been well served with the design work of Sally Sneddon and Brian Sadgrove, and there are a
number of emergent designers and many ‘freelance’ design consultants capable of delivering cost
effective, significant and unique brand personality and identity for the wine be offered for sale.

During the course of this study I undertook a survey/review of The Australian and New Zealand Wine
Industry Journal, Vol 17-19, 2004 (12 issues) to note the frequency of advertisements for specialist wine
design services. The results provide an interesting window into the labelling and packaging of wine.
The graphic interpretation of the data reveals a distinct weighting toward Adelaide (South Australia) in
terms of advertisements for label design/wine package design and quality label print services. Of the sixty-five (65) advertisements recorded, ten different design consultancies were specific in offering graphic design services for the wine industry, and there were a total of thirty advertisements for label design/wine design. The weighting in favour of Adelaide may reflect the hometown bias of the publishers of the Australian and New Zealand Wine Industry Journal, though it is more likely that it reflects the status of South Australia as the highest wine producer in Australia.

The sample from the Australian and New Zealand Wine Industry Journal (figures 81:82) incorporates concurrent issues from December 2002 until December 2004. Three service sectors are identified, (i) Graphic Design, (ii) Print Services, including specialised finishes and fabrication of packaging and (iii) peripheral niche market supply and service, including items such as corkage and specialist packaging. The findings provide sound advice for the winemaker/grower and marketing consultant by suggesting the capabilities they should look for when seeking graphic design/packaging design.

Meyers and Lubliner (1998) have profiled the designer as someone who offers ‘in addition to three dimensional design and graphic design capabilities, an understanding of strategic issues, product positioning, consumer research, sales and merchandising, as well as technical aspects regarding pre- press preparation, printing processes, packaging materials, packaging machinery’ (71). Those qualities need to be reflectively considered and measured against the checklist for selection of the designer. Meyers and Lubliner (1998) offer eight ‘points of difference’ in the checklist they have devised for the marketing consultant (winemaker/grower) searching for the right designer. They advise that somebody seeking a design consultant should ask themselves the following questions.
1. Do the experience capabilities and services described in the design consultants' presentation match their track record and professional reputation?

2. Are they experienced in solving complex strategic problems in a unique manner?

3. Can they demonstrate past experience in skills, knowledge and services peculiar to your needs?

4. Does the personality of the designer fit your firm's culture and work methodologies?

What looks like a great designer choice may end in disaster because of a personality and/or methodology mismatch?

5. Do you require extended skills in the relationship, specialisation in a specific aspect of design and with an offer of consumer research and name brand development?

6. Are you seeking design for a specific assignment or are you looking for a longer-term relationship with the consultant?

7. Does your strategy suggest a highly creative, cutting edge approach or are you targeting a very conservative consumer—does the designer match the consumer profile?

8. Does your budget allow the freedom of looking for the best available design consultancy service?

(Meyers and Lubliner 1998, 73)
Myers and Lubliner (1998) propose that the selection of designer can be further complicated by the differences on offer from the various design service sources. They point out that larger design consultancies will offer a wider range of services and it is important that a choice here does not preclude the client from contact with the key creative team/individual who will create the label. Smaller consultancies and individuals (free-lance designers) are usually more moderate in the range of services offered and it is wise to check background detail, where they learned the business of package design or whether they once were part of a larger consultant firm. If a unique individual style is required, this approach may be more suitable. They add that design studios often like to get involved in label design, but because the core business is not wine design, it is critical to ascertain if the designers employed are capable of successfully completing your project. Then there are advertising agencies that like to be involved in the brand name development and the marketing strategy, but rarely offer the specific range of expertise required. Also, there is the in-house design department, usually working as an offshoot or business partner of a printer. This department can readily adjust the label design and create a myriad of variations with the advantage of the software and desktop computer that define the working environment of this type of service. According to Myers and Lubliner (1998), the cost effectiveness of this approach should be weighed against the strategic direction and desire for quality in terms of a unique design outcome. The designers and print assistants who work here are not used to solving complex brand identity problems.

The professional designer is not an isolated creative individual who lives in a world of his or her own. Nowhere is this better illustrated than in the label design of Barrie Tucker, Brian Sadgrove or Ian Kidd, where the visual language is an exquisite expression of the confidence and control of the communication between the vigneron, the wine marketer, the designer and ultimately the consumer (figures 83:87).
The design of wine labels has significance, contributing to rural wealth, employment and opportunity. Wine label design requires special skills including a sound knowledge of print production, label printing technologies and marketing. The ultimate significance of wine label design is the creation of visual ephemera that has both beauty and function.

Allan Morse 2009
Enough consumers buy wine simply because they like the label enough to warrant wineries spending as much time and effort on their labels as they do their actual wine making’. (62)


'My personal approach to design is to find the most simple and elegant way to express an idea’. (Sadgrove, May 2002) - there is not a huge difference between wines or the vineyards and there is of course no difference between the bottles - so at the end of the day we have to try and find something significant of difference - It will look like that automatically; overseas people can pick Australian Design a mile off. We can pick Swiss Design a mile off. Our work will stand on its own, we do not try to make it look particularly Australian - the need to show effect of fashion, trend or cultural style is not important.
Ian Kidd
Peter Lehmann Premium Wines
When the marketing manager of a medium-sized but influential wine maker in South Australia asked Ian Kidd and his design team to undertake design work for a set of seven mid-price red and white wines, he asked him for evolution, not revolution.

So Ian Kidd decided to “chance his arm” and put his money on the queen of clubs. Completely ignoring the brief, apart from this one element, he and a senior designer, Dinah Edwards, had the idea of decorating the labels with works of art. This idea was not new—companies often “throw irrelevant paintings on labels”—but the client’s association with the Barossa music festival, their promotion of art through exhibitions and their own extensive art collection made it entirely appropriate. In addition, the idea of asking artists to provide their own interpretations of the queen of clubs made it an unusual continuation of Lehmann’s image. Cliff Stafford, (1999) 50 Trade Secrets of Great Packaging Design, Rockport USA (99-99) “When we started working with Peter Lehmann in the mid-1990s they were in deep shit. Their labels were just black with white and gold; very masculine. Their customers were elderly males ready to fall off the twig”.

Kidd, of IKD Design Solutions, says he tries to design labels “with a certain degree of flair and an Australian style. In our office we like to use the term ‘contemporary elegance’.

“Designs have to be arresting, engaging, different, alternative, edgy, quirky ... but it still has to look like a bottle of wine. They have to be trendy, but can’t be ‘here today, gone tomorrow’. article: Austin Keith, SMH (October 18, 2003) Labels of Love.
CHAPTER 6
A CRITICAL TAXONOMY OF WINE LABELS

In order to test the central hypotheses of this dissertation, and its three sub-questions, a structure has to be provided for the graphic design of wine labels and packages along with a range of filters to make sense of this complex field. In response to this need, the present research constructs a critical taxonomy, conceptually informed by an understanding of semiotics, and the role of the signs in conversation, the conversation in this instance is the interaction or dialogue that takes place in a multi-sensory exchange, whereby the object/artefact—as wine label is the device used to transmit/communicate to the viewer/audience as purchaser in the transaction. Such a classification system has not previously existed and wine industry stakeholders who have participated in this study have reinforced the potential importance and usefulness of the taxonomy as a historical record, a theoretical framework for systemic analysis, and as a benchmark for industry best practice.

The original intention of the taxonomy was to develop a structural tree that would explain what wine labels are and provide a useful model for the design of wine labels. As the study developed it became apparent that the taxonomy has a different significance; by providing a visual explanation of the history of wine labels and its inherent context; as visual communication it offers to graphic designers the opportunity to interpret this visual history in different ways. In fact, the taxonomy might be seen as the opposite of a model that would predict/forecast the shape/form of wine label design.

When consideration was given to the notion of identification and analysis of semiotic function in wine label design, the taxonomic model designed by Mollerup (2001) was considered as a logical starting point. This model is based on a traditional semiology that is informed by the work of Peirce and others. The architecture of the Mollerup model provided a strong guide to the way in which a taxonomy of wine labels could be constructed and coded. And a means to provide evidence of the influences and contributions to the design of wine labelling and packaging. This model proved to be a strong foundation for the research but it also had limitations for the present project, in part because of its reliance upon traditional approaches. In response, a conscious self-analysis of the design process was
informed by my ‘design practice’ in particular my wine label design portfolio, and what I call a designer’s instinct, honed by conversation with design ‘peers’ and ‘heroes’.

Joseph in *The Art of the Wine Label* classifies wine labels according to the content of the label form rather than the substance of the label as a design object. Joseph began his work using a historical framework for wine labels. He identifies the main wine producing countries and under the heading ‘typical labels’ he lists vineyards, cellars and barrels, castles and heraldry, flowers, design, art, maps, people, animals and birds, painted and sandblasted, words, humour and commemorative as a likely set of taxonomic classes (Joseph 1987, 35).

Logoz (1984); whose work titled *Wine Label Design* is focused specifically on European wine labels provides a form of classification for a range of elements related to wine design including the history, culture and aesthetic of wine, marketing, wine label law, design, publicity and graphic composition. He writes of the sources that have inspired the wine label in its European guise. He notes that up ‘until the end of the nineteenth century, the technique was identified with calligraphy and mixed arabesques with pampers medals and crests’ (129). Then from the beginning of the 19th Century, ‘ornate letters, landscapes, picturesque or faun-like characters appeared’, further ‘enriched by the belle époque’ (Logoz 1984, 129). Logoz bases his system of classification on the division of labels into two main categories, ”tradition’ and ‘nature’. Under ‘tradition’ he includes heraldic signs, portraits, historical scenes, votive images, and costumes, and under ‘nature’ he lists inspiring landscapes, flowers, naturalistic subjects, vine growing and wine making through the season (Logoz 1984, 131).

The value of the graphic designer’s ability to dress the product in an informative but aesthetically attractive way is a direct result of his or her creativity and power to bring together the complementary forces of imagination and intellect (knowledge) for the purpose of selling the product. The identification and recognition of the visual language is the key to the interpretation and understanding of the design object or artefact. The development of a rational process of classification is a natural and immediate response to the need to provide understanding of the intrinsic nature and the extrinsic circumstance of objects or artefacts. The taxonomy helps to explain how the visual literacy implicit in the design of the wine label is able to function as narrative (symbolic or even metaphysical embodiment of either or both content or context of the product).

The construction of a critical taxonomy of wine labels must essentially provide a ‘ways’ and a ‘means’ for defining the artefact (wine label/package). That is, a new definition, classifying the labels according to selected qualities and in doing so providing key insight for the graphic designer, vigneron, wine
marketer and lay person who seeks to understand more than just the eye-catching appeal of the ‘estiquer’ upon the bottle. The taxonomy shows the label form in a material (ontological) sense and allows a focus on the differences and the similarities that occur and by the very nature of this enquiry. In a referential sense it provokes analysis as a search for meaning, the reading and understanding of the language of visual design, as it has evolved and continues to evolve as the principal catalyst for the purchasing conversation, between product and the consumer. The critical taxonomy is informed by communication theory and provides a comprehensive viewpoint that enables a study of the genre that is inclusive of history, function and communication (the way in which the label performs) as a brand identification, place of origin, winemaker, grape varietal, wine style and wine type.

The taxonomy has a distinct advantage over other means for uncovering order from the seeming chaos of an ephemera collection that spans five decades and describes not only the history of an evolved wine drinking culture in Australia, but also a history of visual communication design and the designers who have bought a level of expertise and professionalism that is unmatched on a global scale.

Collections of wine labels already exist; oenophiles have fashioned and listed wine labels according to the subject and country of origin for the label form. In some instances there is a recognisable chronology, but for the most part the ‘collections’ mimic the approach taken with other small object ephemera, such as stamps. Collections organised by subject matter being most common and none, apart from showing pictorial example of some of the most beautiful labels from around the world offer any insight or opportunity to expand an understanding of the wine label form.

In beautiful labels from around the world (http://www.winegirl.ch/Languages/English.html, accessed May 2005) this collector provides more than one hundred label classifications, among the list are (1) Aboriginal Art on Labels, (2) Art Nouveau, (3) Castles, (4) Erotic, (5) Knights and Armour, (6) Liberation in France, (7) Moulton Rothschild, (8) Shameless and (9) Uniforms. Likewise English Collector Peter May (http://www.winelabels.org/, accessed May 2005) posts and classifies his collected wine labels by their unusual character and German collector, Manfred Becker (http://www.kwagga.de/mab/weinetgb.htm, accessed May 2005) classifies the labels he collects by country of origin. (eBook DVD Section VI)

The critical taxonomy addresses a need for a means to study the wine label/package genre with a rigour that is not possible within the framework offered by the typical layperson’s collection.
According to the dictionary (OED) definition the noun taxonomy is ‘the branch of science concerned with classification, a scheme of classification’ (Brown 1993, 3230). More broadly, the word can be applied to the creation of a logical and sequential structure for the classification of other forms of matter. Using the basic principles of taxonomic process the creation of a wine label taxonomy model is proposed.

Peter Macinnis (2002) when writing about the scientific construct of taxonomies provides some relevant foundation principles that answer the obvious questions: why would you create a taxonomy of wine labels and what given purpose is it going to serve? Macinnis refers to a taxonomy as being a ‘classification system’, and writes:

classification systems are mainly designed to help people store, sort and retrieve information. They are artificial classifications that are convenient for a purpose. There is no single correct answer to how many kingdoms there are, just opinions. That being said, some opinions are better than others, and a classification which includes a kingdom consisting of ‘small furry things with lots of teeth and a bad attitude’ would be fairly useless. (Macinnis 2002, np).

While it is obvious that Macinnis is referring to a classification system for animal and plant life, his comments could apply to any given taxonomy including one of wine labels/packaging. By way of testing the Macinnis thesis a ‘classification system’ in a wine label/package context, could read like this.

*The taxonomy of wine labels (including packaging) is a classification system designed to assist in the storage, sorting and retrieval of graphic texts and graphic images as text. The classifications are artificial, that is, they are an imposed ordering of those graphic objects and forms that the designer creates to identify, brand and market/sell wine as a commodity to a targeted consumer or consumer segment. There is no single correct answer as to how many classes may exist, just opinions. Some of those opinions will be better than others and some may be neither informative nor useful. (Morse Taxonomy Wine Labels, 2010)*

Macinnis (2002), in describing the various classes (divisions) that might be contrived, provides a number of sub-headings that are useful in defining the purpose of the wine label/packaging taxonomy. He describes the taxonomic process as being ‘a systematic grouping based upon common features or identifiable behaviours (marks, graphic objects, symbols, colours, letterforms) associated with those features’ (np). For Macinnis, ‘[c]lassification is information; classification is about differences; classification requires keys’ (np). In developing the wine label taxonomy, I have followed the basic scientific principle of classification and placed all labels/packages that have common features in the same group.
The classification/separation of wines by grape variety, wine type, wine style and the branded name are all included in this process when considering a starting point for the wine label taxonomy.

Mollerup (2001) creates a structural view of a taxonomy that is both a social history and a visual guide to semiotics for the visual communicator/graphic designer. Mollerup is the author of a number of books that are relevant to the present research including *Design for Life* and *The History and Taxonomy of Trademarks*. The model he constructs has particular relevance for the evolved framework of a wine label taxonomy modelled in this research, and is the focus of this chapter. Mollerup has used for his work a broad canvas— the range, invention and purposeful creation of ‘trademarks’, their history, function, and communication— and from this has developed his taxonomic structure.

The *History and Taxonomy of Trademarks* is a seminal work that is strongly indicative of the change that is happening across the world, whereby the designer is now expected to be able to discuss in a scholarly manner the attributes, meaning and substance of practice. The work highlights the mysterious, and often formerly unexplained explosion of graphic brilliance and insightful creativity subject to analysis and reflection. All of this is supported by the use of visual imagery, diagrams, charts and graphic form, speaking as it were, with a ‘visual language’, analogous yet able to exist independent of traditional text.

Mollerup, in his construction of a taxonomy of trademarks, lists five rules for the fulfilment of the taxonomic requirement. Those rules, both a guiding principle and a proof (test) for the construction of the Morse taxonomy of wine labels, are as follows.

In order to fulfil its purpose, a taxonomy must comply with five rules:

[1] An ideal classification must consist of classes that are distinct. There must be sharp distinctions between classes. The classification of any single entry must be clear; [t]he characteristics on which the classification is based must be used consistently. [2] Each step in the classification must be based on one principle of division; Co-ordinate classes of the taxonomy must be mutually exclusive. [3] There must be no overlapping between classes. No single entry must be covered by more than one class; [4] The co-ordinate classes must be collectively exhaustive. They must cover all possible entries; [5] The classes must be relevant to the purpose of the taxonomy. (Mollerup 2001, 98)

As a model for the defined purpose of the classification of wine labels/packaging, Mollerup’s structure is informative, the construction when tested would reveal if it was also to be definitive. The construction of a taxonomy of wine labels would also seek to ‘shed light upon the nature and variety’ and range of labelling/packaging design created and in doing so ‘facilitate analysis of the production of meaning’ (98).
<table>
<thead>
<tr>
<th>Semiotic category</th>
<th>Principle of Division</th>
<th>Taxonomic class</th>
</tr>
</thead>
<tbody>
<tr>
<td>Material qualities</td>
<td>Dimensions</td>
<td>Graphic marks</td>
</tr>
<tr>
<td>(concerning the</td>
<td>(type and number)</td>
<td>Non-graphic marks</td>
</tr>
<tr>
<td>trademarks per se)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>What the trademarks show</td>
<td>Graphic form</td>
<td>Picture marks</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Letter marks</td>
</tr>
<tr>
<td></td>
<td>Picture form</td>
<td>Figurative marks</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Non-figurative marks</td>
</tr>
<tr>
<td></td>
<td>Letter combination</td>
<td>Name marks</td>
</tr>
<tr>
<td></td>
<td>form</td>
<td>Abbreviations</td>
</tr>
<tr>
<td></td>
<td>Abbreviation form</td>
<td>Initial abbreviations</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Non-initial abbreviations</td>
</tr>
<tr>
<td></td>
<td>Initial abbreviation</td>
<td>Acronyms</td>
</tr>
<tr>
<td></td>
<td>form</td>
<td>Non-acronym initial abbreviations</td>
</tr>
<tr>
<td>Referential qualities</td>
<td>Visual reference</td>
<td>Descriptive marks</td>
</tr>
<tr>
<td>(concerning the</td>
<td></td>
<td>Metaphoric marks</td>
</tr>
<tr>
<td>relationship between</td>
<td></td>
<td>Found marks</td>
</tr>
<tr>
<td>the trademark</td>
<td></td>
<td></td>
</tr>
<tr>
<td>and its object what</td>
<td>Linguistic reference</td>
<td>Proper names</td>
</tr>
<tr>
<td>trademarks mean</td>
<td></td>
<td>Descriptive names</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Metaphoric names</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Found names</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Artificial names</td>
</tr>
</tbody>
</table>

Mollerup Taxonomic Tree of Trademarks, where final classes are italicised (2001,99)

```
    Trademarks
    1

    Graphic marks
    1.1
    Picture marks
    1.1.1
    Figurative marks
    1.1.2.1
    Descriptive marks
    1.1.2.1.1
    Metaphoric marks
    1.1.2.1.2
    Found marks
    1.1.2.1.3
    Non-figurative marks
    1.1.2.2
    Letter marks
    1.2
    Name marks
    1.2.1
    Proper names
    1.2.1.1
    Descriptive names
    1.2.1.2
    Metaphoric names
    1.2.1.3
    Found names
    1.2.1.4
    Artificial names
    1.2.1.5
    Abbreviations
    1.2.2
    Initial Abbreviations
    1.2.2.1
    Acronyms
    1.2.2.1.1
    Non-acronym initial abbreviations
    1.2.2.1.2
    Non-abbreviation
    1.2.2.1.3
```

Figure 86 and figure 87: The Mollerup model, Divisions and Classes for the Taxonomy of Trademarks and the Taxonomic Tree devised by Mollerup.
The Mollerup taxonomy has a particular beauty, in that it directly references the inclination, we as humans have, to find order in chaos—to bring sense to the nonsensical. The designer, although reliant on the intuitive, the instinctual and the paradox of the premeditated, seeks to use his/her talents to communicate the need for order. More often than not, in a manner that would be regarded as expressive of an aesthetic of the era in which the creative experience takes place. The inclusive acquisition of a rational science methodology, to classify, to create a taxonomy is one way of bringing a sense of order to the creative process and to provide reason for the shapes, forms, colours and textures that in an endless array of individual and/or collective expression are things of grandeur that can be found in what might otherwise be of seemingly small consequence in our lives.

Mollerup, by applying the rational to the apparently haptic creative expression of will, need and ownership, has devised a taxonomy of trademarks. Trademarks are those small, but significant expressions that communicate in a visual language across many cultures the pride of ownership, the boundaries of desire and the statement of purpose and authority by which civilised man has defined the actions and achievements of his being. So that the researcher might better be able to comprehend the rationality and science of what Mollerup has achieved, the significance of the taxonomy and its linguistic (including visual literacy) form were examined. In response to this examination, an analysis of Mollerup’s methodology provided structure for the creation of a new taxonomy, one that would seek to classify wine labels, or at least to create the formative skeletal structure for such a taxonomy.

There are many attributes of the Mollerup model that can be adapted to the construction of a taxonomy for wine labels. Mollerup (2001, 99) constructed his taxonomy for the purpose of looking at, knowing and understanding trademarks. There are three identifiable components, (1) the material qualities, which he describes as ‘what the trademarks show’ and (2) the referential, described as ‘the relationship between the trademark and its object’ or what a trademark means, the divisions, which Mollerup uses to denote and describe the form, whether it be ‘graphic’, ‘picture’, ‘letter combination’ etc., or whether it is a ‘visual’ or ‘linguistic’ reference. The final of the three components is the (3) taxonomic class, the particular intrinsic quality as a mark, which he identifies and lists, such as ‘graphic marks’ and ‘non-graphic marks’; ‘picture marks’, ‘letter marks’ and the like referential to the principal division he created.

There arises in the translation of the principles espoused by Mollerup a number of differences when considering the wine label form defined in taxonomic terms. Mollerup in his five rules for the construction of a taxonomy states that ‘[t]he classes must be relevant to the purpose of the taxonomy.’ (98) Given that the construction of the taxonomy, it is agreed, has inclusive a notion of ‘semiotic category’, ‘principle divisions’ and ‘taxonomic classes’, the wine label taxonomy was shaped
and those attributes recognised and defined as relevant to the purpose were considered and tested for retention or obsolescence in the wine label taxonomy as it was constructed. For the construction of the wine label taxonomy, we can recognise two semiotic categories (types of qualities), eight principles of division, eleven intermediate and twenty-seven final classes of the taxonomy. (fig 89 Morse Wine Label Taxonomy Model)

For the purposes of this research and to clearly differentiate the field of graphic design/visual communication design activity relative to wine design the description of the following working definitions, those elements that will be described within the Morse Wine Label Taxonomy, are given.

The semiotics of wine labels, clearly involves the notional idea of concern for what wine labels show and what they mean. In Chapter 5, the semiology, meaning and the recognition and reading of the visual language of the wine label, provides material and referential qualities intrinsic to the wine label/package form.

6.1 The Taxonomic Tree of wine labels

The visual database should be reflective of the classes identified in the construct of the taxonomy, and the reading and interpretation of the taxonomy is dependent upon the provision of classification keys that allow the classes and subsequent subordinate classes to be easily identified. Macinnis (2002) offers some insightful comments relating to a scientific methodology for the interpretation and reading of a taxonomy. He describes the function and importance of classification keys as being a set of questions, designed to help us identify something as quickly as possible. As a general rule, you will always have n-1 questions where there are n answers, but the number of questions you actually have to answer to identify a specimen should be as small as possible. As a general rule, with a well-designed key to […] you should never need to answer more than n questions. The trouble is, very good design is usually hard to achieve. (Macinnis 2004, np)

To support the taxonomic classification system, an understanding of its purpose, use and reason is required. The existence of a taxonomy that is without benefit to wine designers or industry stakeholders is not a reasonable proposition. As Bonnici (1998) reminds us, ‘[a]ll communication takes place through language, not all languages use words’ (16). Bonnici states a case for the power and form of a language that is not based solely on the written or spoken word. He advocates that a knowledge and use of a
visual language is significant and instructive in the communication of ideas. Not unlike the view of Kress and van Leeuwen (2001), Bonnici describes the language of the designer which is the language of visual communication and which has its own forms and grammar. This visual language is at times wholly intuitive, at other times responsive to the analytical process of a learned didactic, and is often described as being recognisable in the outcomes of a designer’s creativity.

**Taxonomic classifications defined:**

Part 1: wine, style and type, including varietal for the label package, inclusive of the volume measure of wine and bottle/container 1— principal function to inform the taxonomy, material qualities that are descriptive (ontological sense) of the wine product and its origins.

Part 2: container/label device, contains information, some by regulation and legislation this includes any mark, image, letterform, or combination of both that purposefully allows for the unique name-brand recognition, wine style, type, colour and varietal. It forms the visual language that defines the identity of the product container/package and the liquid it contains. It can be noted that the container, specified in this case, is a glass bottle 750mL size.

<table>
<thead>
<tr>
<th>Wine</th>
<th>Bottle</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>Wine types and styles they are frequently used inter-changeably. Type</td>
<td>Made of glass and for most table wines it comes in either a Burgundy or Bordeaux style. The glass comes in a variety of colours and special finishes can be achieved, with sand blasting, moulding or etching. Some colours are Antique (Dark Green), French Green (Medium Green), Brown - German Bottles, Flint (clear). Some styles of wine have bottles especially made for them, e.g. Methodé Champenoise.</td>
<td>That which is designed, printed, fixed, with glue or as a self adhesive, shrink sleved, an etched or moulded artefact for the purpose communication, to sell educate, inform, and entertain, the label having visual literacy. Within specified regulation and guidelines. Colour, texture, materials and cost factors are limited only by the project budget and the imagination of a designer.</td>
</tr>
<tr>
<td>Wine type can be broadly based</td>
<td></td>
<td></td>
</tr>
<tr>
<td>• Alcohol concentration within broad limits</td>
<td></td>
<td></td>
</tr>
<tr>
<td>• Sugar concentration within broad limits</td>
<td></td>
<td></td>
</tr>
<tr>
<td>• Presence or absence of red colour</td>
<td></td>
<td></td>
</tr>
<tr>
<td>• Presence or absence of effervescence</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Style</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Wine style is related to the individual grape and wine making factor. The style of a wine is the individual character, grape variety and features processes employed to make the wine.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

The principles of division, eight in number are defined by their material qualities (ontology) or their referential qualities (knowledge and meaning— epistemology), the first six having material categorisation, 1: Dimensions (type and number), 2: Graphic Form, 3: Pucture Form, 4: Letter combination form, 5: Initial form and 6: Container/package. The latter two, with referential qualities being 7: Visual reference and 8: Linguistic reference. Each of these divisions is addressed by a taxonomic class (figure 90 Morse Taxonomy Classes and Divisions)
## Morse Wine Label Taxonomy— the label and Package/Container form

### Wine Labels

1. includes notionally the concept of label being not only the adhered substrate ‘sticker’, but also the container form, as the bottle (750mL), whereby the use of various image and print technologies/glass finishes, e.g. sandblasting, etching and metal foil embossing are used as label form.

### Graphic Labels

1. Picture Labels

### Figurative Labels

1.1.3

### Descriptive Labels

1.1.1.1

#### Metaphoric Labels

1.1.1.1.2

#### Found Labels

1.1.1.1.3

### Non-figurative Labels

1.1.2

### Letter Labels

Label/Packages are predominately typographic in style and design.

### Name Labels

1.1.2.1

#### Proper names

1.1.2.1.1

#### Descriptive names

1.1.2.1.2

#### Metaphoric names

1.1.2.1.3

#### Found names

1.1.2.1.4

#### Artificial names

1.1.2.1.5

#### Invented names

1.1.2.1.6

#### Pseudo international

1.1.2.1.7

### Initials

1.1.2.2

#### Initials invented

1.1.2.2.1

#### Acronyms

1.1.2.2.1.1

Non-acronym initials

1.1.2.2.1.2

Non-initials invented

1.1.2.2.2

### Non-graphic Labels

1.2

### Other

1.2.1

#### Container/Package Label

1.2.2

#### Glass 750mL bottle

1.2.2.1

#### Box (cask)

1.2.2.1.1

Can, Carton (Tetra Pack)

1.2.2.1.2

Burgundy

1.2.2.2.1

Punted

1.2.2.2.1.1

Non-punted

1.2.2.2.1.2

Bordeaux

1.2.2.2.2

Modern German

1.2.2.2.3

Champagne Styles

1.2.2.2.4

#### Colours

1.3

Yellow Green ‘feuille morte’

1.3.1

French Green

1.3.2

White Flint

1.3.3

Antique

1.3.4

Champagne Green Cuvee

1.3.5

Flute

1.3.6

Style, all with/without Taper or Reverse Taper and/or flange neck

1.2.2.2.2
This is illustrated within first division in the taxonomy, (Dimensions– type and number) where there occurs distinctions between graphic labels and non-graphic labels. Since the overwhelming majority of labels are contextually graphic labels, the taxonomy divides graphic labels and explores them in many classes. For the same reason, non-graphic labels can be divided, or treated as one class.

### Morse Taxonomy– Classes and Divisions

<table>
<thead>
<tr>
<th>Semiotic category</th>
<th>Principle of Division</th>
<th>Taxonomic class</th>
</tr>
</thead>
<tbody>
<tr>
<td>Material qualities The intrinsic nature of the Wine Label form, what the wine label/packages show.</td>
<td>Dimensions (type and number)</td>
<td>Graphic Labels</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Non-graphic labels</td>
</tr>
<tr>
<td></td>
<td>Graphic form</td>
<td>Picture Labels</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Letter Labels</td>
</tr>
<tr>
<td></td>
<td>Picture form</td>
<td>Figurative Labels</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Non-figurative labels</td>
</tr>
<tr>
<td></td>
<td>Letter combination form</td>
<td>Name Labels</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Initials</td>
</tr>
<tr>
<td>Initial form</td>
<td>Initials Invented</td>
<td>Non-initials invented labels</td>
</tr>
<tr>
<td></td>
<td>Initials abbreviation form</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Acronym</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Non-acronym initials</td>
<td></td>
</tr>
<tr>
<td>Container/Package</td>
<td>Container type</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Glass bottle (750ml, table wine)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Boxed (Cask &amp; bladder)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Can, Carton, Tetra Pack</td>
<td></td>
</tr>
<tr>
<td>Referential qualities the nature of the relationship between the label/package and its object, what the label/package means.</td>
<td>Visual reference</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Descriptive labels</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Metaphoric labels</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Found image labels</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Container Shape/Form</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Burgundy</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Bordeaux</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Modern German</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Champagne styles</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Punted or non-punted</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Container Colour</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Yellow Green “feuille morte”</td>
<td></td>
</tr>
<tr>
<td></td>
<td>French Green</td>
<td></td>
</tr>
<tr>
<td></td>
<td>White Flint</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Antique</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Champagne Green Cuvee</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Flute</td>
<td></td>
</tr>
<tr>
<td>Linguistic reference</td>
<td>Proper names</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Descriptive names</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Metaphoric names</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Found names</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Artificial names</td>
<td></td>
</tr>
</tbody>
</table>

Figure 90: Morse Wine Label Taxonomy, Classes and Divisions
There is a functional relationship between Part 1; wine label package, wine and container 1 and the class non-Graphic Labels 1.1. The taxonomy has simultaneous expressions and identification of the various classes. The relationship described here is an example of the bringing together of the key elements in the wine making, wine sales, marketing and design activity. The container is a non-graphic-label and the wine content, which can be described in terms of grape variety and wine style, as the two sub-classes previously identified as type and style.

Wines made by Methodé Champenoise best illustrate this, the container says, 'sparkling champagne' long before we place it in hand and read the label print. Many new wines or those created primarily for particular market segments, such as 'Generation X' etc. with names like Soho, have distinctive non-graphic elements.

The construct of the taxonomy then needs to be matched with the visual database. Using the digitised labels an illustrated list of defined taxonomic classes for wine labels is sampled from the visual database for each of the listed classes and sub-classes of the taxonomy.
The easy recognition of sub-classes in the taxonomy: bottles and glass.

Saver Glass (France) and in South Australia, Champagne (sparkling bottle fermented) wine bottles - more than one option.

The Methodé Champenoise has a distinctive form and the capping (foil) and muslet (wire cage) carry a visual language message, that needs no words.

The subsequent pages illustrate the identification of classes within the divisions of the taxonomy and provide from the Visual Database label forms that can be classified and categorised.
Graphic Labels 1.1
These are divided into labels that are either Letter (Typographic) Labels or Picture (Image) Labels. They are further complicated by the fact there are many cases where the Typographic Labels include a pictorial element and likewise the Picture Labels will have existing linguistic phenomena. Both types of labels distinguish and describe. They do so in different ways and the extraction of meaning happens in different ways. Quite often with the wine label/package, both the Typographic and the Pictorial are used to define the product.

Picture Labels 1.1.1
Picture Labels have two apparent sub-classes, the figurative and the non-figurative. The figurative expressions to be found in wine labels usually depict an object or a place and can be further subjected to sub-set classification as descriptive labels (story telling using images or diagrams), metaphoric or found pictures. Some picture labels are defined by the use of symbols, these might be found images (photographic imagery) or non-figurative abstractions or patterns.

Figurative Labels 1.1.1.1
These are simply depictions. They can be recognised in three sub-set classes according to what is shown and what they represent. Between the representamen and its object and reliant upon the interpretant for comprehension of meaning. They have sub-classes that are Descriptive 1.1.1.1.1, Metaphoric 1.1.1.1.2 and/or Found 1.1.1.1.3. The paradoxical Non-Figurative 1.1.1.2 completes the complexity of layering that is to be found with the label form.
subset in class

**Descriptive Labels 1.1.1.1.**

These are images or diagrams and often use conventions of visual language to convey meaning. The diagrams may be maps, showing location and place of origin for a wine. Images often used evoke the landscape and the terroir that gives the wine its unique qualities.

---

**Metaphoric Labels 1.1.1.1.2.**

Metaphoric labels are those that refer to the character and status of the wine, through a shared quality. Signification takes place on more than one level, the first is the represent-amen, the second the interpretant—relying on the mental picture that is conjured in the visual appreciation of the label. Here rich velvety textures, the use of gold leaf and ornate patterns and textures exhibit a promise of the contents, with nary a picture or image of a grape, a vine or a leaf to be seen.

---

**Found (Image) Labels 1.1.1.1.3.**

These are not so obvious and are rare in an observed appreciation of the wine label form. They usually have a symbolic quality and the relationship between the representamen and the object is an arbitrary one. Often found labels contain something recognisable, but that same something has nothing whatsoever to do with the actual content of the bottle, the wine. Label used to commemorate events, where the graphic features are about the Rugby World Cup or the local pre-school are in this class.
Letterform (Typographic) Labels 1.1.2

These can be sub-set into two classes; the first is name, whereby the wine is brand located by the use of a logotype or name that is synonymous with the product. The second iteration is the use of an abbreviation (initials—1.1.2.2), such as the TR2 brand sold in Australia.

Labels are primarily visual phenomena, but the typographic elements on labels have characteristics that can be subject to linguistic interpretation, including phonetic reading. As previously noted, the typographic form in the context of the wine label has been iterated, in a creative sense, as a visual pictorial element in the design, and needs to conform to the constraints and rules that form the Label Integrity Program. The visual sense, in which we see and read typographic form, is an integral part of the design aesthetic. Here words have symbolic meaning - they evoke a sense of sound as well as having a particular visual shape that may suggest some relevant quality. Certain typefaces are better able to describe the style, type, varietal or quality of a wine when used appropriately on the label. Some type forms become synonymous with brand identity and can be considered as motivated signs.

figure 98.

figure 98a. Typographic labels 1.1.2
Name Labels 1.1.2.1

The importance of a name in labelling should not be underestimated. The sameness of names or the use of names that are similar or may sound similar draws much controversy in winemaking and marketing. Winemakers strive to build brand identity, and those who transgress are often subject to legal persuasion to desist. What is in a name? Apparently every-thing, witness our treaty with the European Union and the impact of New World wines on the established, safe and comfortable markets of the Old World. The use of label names, common only a decade ago and definitive in the building of segmented purchase customs that can be found in the early label collection where Hermitage, Beaujolais and Madeira were common place, is no longer possible. The challenge has resulted in the New World winemakers, marketers and designers creating a new name lexicon to define and sell their wines.

There are five recognisable sub-sets or classes in the Name Label category.

They are
(1) Proper Names,
(2) Descriptive Names,
(3) Metaphoric Names,
(4) Found Names and
(5) Artificial Names.

Proper Names 1.1.2.1.1

A name label can refer directly to the product (as in non-Graphic Labels), but in the sense used in this class, it invokes the linguistic phenomena. On these labels, we could expect to see/read the founder or owners proper name.
**Descriptive Names 1.1.2.1.2.**
The use of descriptive names differs from that or ‘Proper Names’, in that the use of descriptive names on the label will tell us of the nature of the product. The wine type or style, e.g. Brandy or Port is the significant element of recognition, and the brand name/maker is on the second level of interpretation and recognition.

**Metaphoric Names 1.1.2.1.3.**
The use of metaphoric names in wine labelling is usually rare. Metaphors communicate in an indirect fashion and with the labelling of wine, as noted from the sampled collection. The use of image or concept generated by metaphor is limited. Some examples common place amongst those early labels in the collection made use of the term, hospital brandy, the assumption being whilst alcohol consumption in a temperate society (the 1950s–1960s were manifestly conservative, wine drinking was mainly about fortified wines) was frowned upon, the imbibing of a brandy for medicinal purposes was acceptable.

**Found Names 1.1.2.1.4.**
These are found most infrequently in the labelling of wine, although there are examples of 'found names' used on labels that represent the sense of irony or humour of the winemaker. The ‘Mongrel Dog’ dog label from Irymple in the Mildura District is one that employs a name— as a found name, having no relationship to the actual product.
**Artificial Names 1.1.2.2.5.**
Names that appear on labels, as completely new words, coined to represent the wine type or style/the winemaker or wine company/vineyard. They are arbitrary, relying on existing or pre-existing knowledge with the language or culture to provide correct interpretation.

**Invented Name Labels 1.1.2.1.6**
These labels are analogous to the ‘artificial names’ group. With this class we might find the vineyard or wine name, coined for a specific target audience or market and usually not cognisant or recognising of traditional terminology, or names found in the wine industry.

**Pseudo International 1.1.2.1.7**
Labels that have the appearance or look of a place or places that are foreign to the actual GI or place of origin of the wine that the this label intends to communicate to the consumer. The assumption being that if French wine is the world’s best, then French wine labels are therefore an essential element in that recognition, so an appropriation of a pseudo-French label style will assist the successful marketing and consumption of the wine product.
Initials 1.1.2.2

**Initials Invented 1.1.2.2.1.**
Not overly friendly or inviting, used in a narrow field for icon branding, a signature range, of specific wines.

**Non-Initials Invented 1.1.2.2.1.**
Labels that have image or typographic characteristics that do not fit or are easily recognised as being typical of the wine label genre.

---

**non-Figurative Labels 1.1.1.2.**
These labels are symbolic; they rely on interpretation and memory. They are infrequent and would be found on icon-segmented wine products, reliant on a successful marketing campaign to brand identify the mark as synergetic to the particular wine product being sold.

---

**other 1.2.1**
Any other iteration of the wine label that may or may not be a combination of or the antithesis of the wine label genre.
non-Graphic Labels 1.2.
These are those label characteristics that are embedded/inherent to the shape and form aesthetic of the container and its embellishment, here we note capping, neck labels and other devices. The differences we can observe between the burgundy bottle and the Bordeaux, the taper or the flange top. Many wine brands are synonymous with the shape and form of their package/container.

Because of all the classes noted in the taxonomy, there is often simultaneous expression of the classes evident. Sometimes a specific label set will allow the identification and recognition of taxonomic classes that range from the graphic figurative to the typographic - all inclusive of name and classes—used to support and round out the communication and appeal of the wine product which is essentially the purpose and business of the label.
In the wine label taxonomy, the classes described in the model show clearly that pathways for the reading and interpretation of the visual language, the signs and symbols that indicate this are in the classes where names are used. These include the classes: Name Labels 1.1.2.1, Proper Names 1.1.2.1.1, and Descriptive Names 1.1.2.1.2. In these classes the importance and relevance of 'historical knowledge' is made evident. The history recalls names synonymous with Australian wine, namely Seppelt, Hardy, Lehmann, Tyrrell, Tulloch and Drayton. Many labels carry the names as proper names of the vignerons and winemakers or the pioneering forebears, or as descriptive names that show location, region and place, even the soil that fashions the differences so significant and important to each vintage. The juxtaposition of the early era reveals differences with the sophisticated label identities and name brands fashioned by Tucker, Kidd or Harkness. These variables enrich the texture and fabric of the taxonomy; they bring life, colour, art and history to a small but beautiful segment of Australian graphic design practice.

6.2 The Visual Database used to inform and construct the taxonomy

The wine label collection from the State Library of South Australia (SLSA), which includes wine labels from the 1960s and 1970s, presented a number of severe limitations for the creation of a visual database. It was intended that this database would be a collection of wine labels that would both provide scope and be inclusive of the historical eras in Australian wine history. The range of labels available in the collection was restrictive and the opportunity to contrast and reflect upon the changing nature of graphic design practice in the successful branding and marketing of wine as a commodity would necessitate broadening and enlarging the size and scope of the collection phase.

To validate and complement the label set from the SLSA collection, I mail surveyed more than 160 listed wine grape growers, vignerons and vineyard cellar door distributors of table wines, in both the Lower (Pokolbin) and Upper Hunter wine districts. The response rate was 32%, and the sourcing of labels from wine purchases and the generosity of wine drinking friends who have saved their bottles to assist my collection purpose have supplemented the survey. In the case of the Hunter Valley respondents, given the varietal range, wine styles offered and changes in the graphic presentation of vintage, there is a collective pool of more than 2 000 labels.

My sample size totals some 2 260 labels and includes labels collected from all sources and the benefit of an invaluable donation from Mr Alan Wattman of the H.V.V.A. To make the wine label taxonomy as functional as possible I have chosen to focus my sample size on the labelling for Australian table wines, with the majority type and style being still red wine. This incorporates some of the significant
name/nomenclature changes that have occurred due to either EU (European Community) agreements or the nature of change in fashion.

The visual database, and hence those labels that will appear as a defined class or multiple of classes in the taxonomy, reveals a significant and not entirely irrelevant and unexpected outcome from this study. It is not conclusive that the taxonomy will engender better design practice or even direct and promote better consideration of the power of the designed label/package. What is apparent is that the process of constructing the taxonomy describing the various classes, and developing the underlying principle of the label class, has resulted in something significant and important about the social history of wine in Australia. It is a history of change, and the remaking of the image of wine as an acceptable part of the Australian drinking culture.

The design and structure of this visual database recognises that for the Australian Wine Industry in the early part of the 21st Century, the globalisation of wine as a commodity has taken place. The industry has progressed from the era of the pioneer grower and winemaker (on the river flats of the Hunter River in NSW or on Macarthur’s property at Camden) to the establishment of the family owned company and hence from this platform to the large (global) often multinational companies of the 21st Century. Since the 1960s the boutique and small winery sector has existed alongside the corporate giants of world wine and present a unique and distinctive contribution.

6.3 Defining classification modes recognised as influential upon the description of the wine label taxonomy

Classification is about differences and we can divide the labels into groups, looking for the most sensible and accessible ways to define those groups. In the design of a wine label taxonomy (Model 1), I have chosen to use groups and divisions that would be easily recognised by the winemaker, vigneron, the graphic designer and the marketer of the product. There are two major divisions that identify the starting point. They are the essential ingredient (wine), and the container (sub-set– bottle, label).

The wine

The intrinsic and essential starting point in the construct of the taxonomy has been the defining connection between the wine and wine grape *Vitis Vinifera*. The product (wine) that results from the winemaking process is most clearly defined as a series of stages that provide as outcome a container (filled with wine, e.g. 750mL) that carries an identifying mark, or label. This knowledge and its appreciation cannot be ignored when considering the construct of the taxonomy. All the visual elements of the label design reflect the character, type, style and grape variety or blend of varieties that have been
used in the winemaking, and other aspects including the legal requirements of typography as designated by Australian Wine Label regulation are also incorporated. Hence, as seen in the taxonomic tree, we possess knowledge about wine grape growing and making in Australia that provides intrinsic insight for expression in an extrinsic sense as a wine label. The wine referred to is ‘still’ table wine made from grapes. The grapes have species and subspecies differences—a viticultural taxonomy, that the vigneron identifies as grape variety. The Australian Wine Grape Varieties list, published by the Australian Wine and Brandy Corporation (AWBC 2001) identifies 116 varieties of grape (primary species is *Vitis vinifera*) that are grown in Australia for the purposes of making wine. Within this division—wine—there are other sub-sets. These refer to the style of wine, the colour of the wine and the wine type (Australian usage). Complementary to and within this division of ‘wine types and styles’ is the container sub-set; within this the various container types are noted, the glass bottle, cask/box (Australia), can, carton, and TetraPak (South America). The focus I have chosen is the 750mL glass bottle that has many distinctive variations in size, shape, colour and style. (in Chapter 4 and eBook DVD SECTION I).

### Fact Table: Wine types and styles

There is often confusion between these two terms and they are frequently used interchangeably.

**Type**

Wine type can be broadly based on the following

- Alcohol concentration within broad limits
- Sugar concentration within broad limits
- Presence or absence of red colour
- Presence or absence of effervescence

**Alcohol concentration**

Table wines will have an alcohol content of up to 15% while fortified will generally have between 18% and 22%.

**Sugar concentration**

Grape juice that has been allowed to ferment all, or the overwhelming majority, of the fermentable sugars in the juice is termed a dry wine. It is said to have “fermented to dryness” and contains less than 10 grams per litre of sugar. Wines with significant amounts of fermentable sugars left, greater than 10 grams per litre, have a sweet taste and are termed sweet wines.

**Colour**

Wine has 3 principle colours, red, white or rosé. Aged and fortified wines may lose some or significant amounts of the original pigments and develop new ones due to ongoing chemical reactions within the wine. The colour distinction and determination of these wines is sometimes difficult.

**Effervescence** *(spritzig)*

This can be deliberate as with making sparkling wines, due to dissolved CO2 at the point of bottling or by some other unwanted biological process and therefore a wine fault (see Wine Faults for more detail).

**Style**

Wine style is related to the individual grape and winemaking factor. The style of a wine is the individual characters and features of the wines composition and the processes employed to make the wine.

**Grape factors**

- Variety—(type of grape) Chardonnay, Shiraz etc.
- District including the climate and soil.
- Composition at harvest.
- Botrytis infection—(Noble Rot)
- Cultural activities—hand picked, trellis type etc.

**Winemaking factors**

- Acid addition or reduction.
- Sugar level after fermentation.
- Phenolics(colour).
- Wood maturation—species, origin etc.
- Type of spirit used in fortification.
- Other biological processes—(malolactic fermentation or sherry flor growth)

Table 6: Definition of Wine: Type and Style: Factors influential in the classification process for the creation of the wine label taxonomy.
figure 112. Part 1: Taxonomy Wine Grape varieties in Australia, Types of wine and styles
Wine types and style are differentiated within Part 1 of the taxonomy that includes the wines and the containers (750mL glass bottle). Of significance are the decisions that need to be made on which information will appear on a label, as either a grape factor or winemaking factor.

The label

The convergence of the two major divisions brings the mutuality of container (bottle) and the contained (wine) together; when packaged and labelled it can then be considered as an identifiable product. A number of significant differences influence the divisions in the classification model.

The divisions listed in the model have been created to reflect the range and differences that exist with the labelling of wine (generally for the standard 750mL bottle) and the potential for extension with regard to the materials, substrates, and polymers. A possible second stage model could address the substance of the label, and/or the application of print and production technologies used to determine the tactile and visual finish.

Wine label in taxonomic classes

Graphic Labels 1.1
Picture Labels 1.1.1.
Figurative Labels 1.1.1.1.
Descriptive Labels 1.1.1.1.1
Metaphoric Labels 1.1.1.1.2
Found Labels 1.1.1.1.3
non-Figurative Labels 1.1.1.2
Letter (Typographic) Labels 1.1.2.
Name Labels 1.1.2.1
Proper Names 1.1.2.1.1
Descriptive Names 1.1.2.1.2
Metaphoric Names 1.1.2.1.3
Found Names 1.1.2.1.4
Artificial Names 1.1.2.2.5
Invented Name Labels 1.1.2.1.6
Pseudo International 1.1.2.1.7
Initials 1.1.2.2
Initials Invented 1.1.2.2.1
non –Initials Invented 1.1.2.2.2
Acronyms 1.1.2.2.1.1
non –acronym initials 1.1.2.2.1.2
non-Graphic Labels 1.2
other 1.2.1

Having a series of taxonomic classes is not enough, from Mollerup we learn that the taxonomic classess are informed by the principles of divion, how they were arrived at, and the class name that is apparent. Semiotic categories are influential, the material qualities (what labels show) and the Referential qualities, (what the label or package means). The following table, the Morse Wine Label Taxonomy is modelled on Mollerup (2001) and shows the classes in the heirarchy. (99)
figure 113 The Morse taxonomy of wine labels is shown as a tree. (A3 - double page fold out)
6.4 The elements of a visual language and their function in the use and interpretation of the taxonomy model

There are two factors that are critical in the creative process, namely imagination and knowledge. The designer engaged in the design process—be it for a corporate identity or the branding of a new product (wine)—will engage knowledge in terms of what is already known or given and will seek new knowledge in the determination of new forms. These are presented to the client as a unique mark or sign that is at the very heart of the creative journey that commences when the designer first takes the initial design brief. Hurlburt (1981) states that the graphic design process has three distinct functions, namely ‘identification, information and persuasion’ (23), and that fulfilment of these functions is inherent in the creativity of the designer.

Hurlburt (1981) in exploring this inherent creativity of the designer uses the work of Sigmund Freud to describe the creative process. Hurlburt parallels the development of Freud’s work into the structure of the mind with the advent of the modern art and design movement in the early part of the 20th Century. Hurlburt reconstructs Freud’s anatomy of the mind, pointing out that Freud identified three distinct levels, namely the conscious upper level, the unconscious lowest level, and the preconscious level which provides a bridge between the conscious and the unconscious. Hurlburt interprets this as the origin of intuition, that quick and ready insight that produces ideas without any apparent involvement of conscious analysis or thought. This intuitive factor is considered critical to the creative process and is responsive to both imagination and knowledge (intellect).
Bonnici describes the visual elements as they occur in the language of visual communication, and these elements inform some of the taxonomic classification descriptors used to model the wine label taxonomy. They are: (1) Colour, (2) Letterform (3) Shape (4) Proportion (5) Tone and Texture (1998 42–76). He differentiates between images such as photographs or illustrations, and the acknowledgement and reading of the visual language. For Bonnici, the ‘visual language is not dependent on the subject of the image’ (16). Some of distinctions made by Bonnici proved informative when the researcher began constructing the Morse Wine Label Taxonomy. They greatly assisted the identification and classification of design/graphic design, as object/artefact in what is a complex and multi-layered sensory experience. They helped to explain how the intent and the form of the message are informed by the elements of the wine package—the shape of the bottle, the finish—an engagement of a tactile/sensory response and the array of visual information in the form of adhesive labels. Bonnici’s work reinforces the view that an appreciation of these visual elements requires some understanding of the visual grammar that makes up the language of visual design.

Itten (1970) in his introduction to *The Elements of Colour* describes the power and effect of colour. ‘Colour is life, for a world without colours appears to us as dead. Colours are primordial ideas, children of the aboriginal colourless light and its counterpart, colourless darkness’ (8). Varley (1980) assigns to colour meaning in both social cultural and ethno–religious terms. In Varley’s *The Progress of Colour*, the story of colour in its human dimension, we can find articulation of its origins in the consciousness of humankind, from the primeval and indigenous oral traditions, the ancient Greeks and the legend of
Prometheus, to the modern world tribes of Africa and New Guinea. Varley evokes the power of colour ‘as an immediate experience, acting directly on the emotions; and yet it is curiously abstract’ (48). She refers to the synergy between colour and music, describing the shared vocabulary of ‘tone’ and ‘harmony’, and argues that the painter Kandinsky was the force that returned colour to its fundamental abstraction, defining ‘a recognition of colour as a living force that, […] directly influences the soul’ (48).

For the graphic designer, colour is an immutable force, although it is one that can be shaped by fashion and style. The effect of the presence or lack of colour in the label or package design is apparent in both abstract form (providing cues and subtleties in the visual expression) and in the mimesis of the life and culture of vitus vinefera as it metamorphoses from the viticultural terroir to the winemaker on the journey to the table. There is no absolute right or wrong use of colour. For each brand, package and label there is the need to seek recognition of the typology of the class of wine label/package amongst the vast array of labels that appear impermeably linked to modern consumer culture. Colour helps to make a unique statement about the container and its content, and to complement the target consumer segment for the wine brand, wine type and wine style.

figure 116. Colour makes a unique statement with Labels for the Yellow Tail brand.
Letterforms, those symbols or signs that we use to construct words in order to articulate thoughts, are vital ingredients of the designers’ lexicon. Bonnici (1998) suggests that we make many judgements based on letterform, or on association and context of letters. The typographer/designer possesses knowledge of the intrinsic qualities of the form and shape of letters and knows which font or set of characters to use when establishing an emotive vibration, beyond the simple arrangement of the letters. This is demonstrated by the work of graphic designer Herb Lubalin who created the graphic type form of *Mother and Child* (figure 118) and that of colleague Alan Pekolick (figure 117) who created *Beards* (in Hurlburt 1981, 16-17). Again, in the work of the communications artist Richard Tipping (figure 119), the letterform is removed from its word/literal context and exists as letterform that is transformed into image to communicate an idea.

For Bonnici (1998), ‘graphic shape’ is akin to letterform, being a step toward abstraction. He writes of the power of shapes to communicate ideas, to create differing emotive responses and leaves the reader to consider the rhetoric of shapes being ‘corporate’ or ‘community oriented’. For the designer of the wine package, the label segment, shape, size, colour and complexity will often describe a corporate branding. For example, when all the *Bordeaux* bottles are on the shelf together, the shape of the label will become a point of first recognition.
'Proportion and space', according to Bonnici, affect the reception of information in conjunction with shape, and are determined by the placement, size and relationship to the whole. The elements of shape, size and placement of the label proportional to the whole package will combine to convey different messages to the receptor. While there is no standard formula for size, shape and placement ratios for wine labels, the effectiveness of the communication can be judged according to certain criteria. One of these criteria relates to the aesthetic or the inherent and intrinsic beauty of the label or package, and another involves the reading of the signs that are apparent as the visual language. There are constraints and acknowledged safe placement areas, and these are responsive to the label application technology on the bottle line in the winery. Where the designer deliberately flouts the ‘safe area’, intensive handling for label application increases. This process is sometimes seen as providing a unique ‘visual solution’ to the creation of a label of distinction, although the expense of this type of label finishing on the package is not usually undertaken for wines offered in the lower price and selection segments.

‘Tone and texture’ complete the foundation elements of Bonnici’s grammar; he writes of the creation of different moods and the use of graphic techniques to illustrate the mood desired. Factors that may alter our perception include blur, focus, mark making, accidental distortion, contrast and colour. Düchting (2002, 45) points out that the Bauhaus artist/designer/teacher Paul Klee described the methodology used by the visual artist/designer as a visual language expressed like musical scales.
Using terms such as High Minor, High Major, Intermediate Minor, Intermediate Major and Low Minor, Low Major, he described the way in which the mood or perception of an object (our perception of a wine label) can be altered, not by the change of context or subject matter, but by an interpretative implementation of the Major or Minor, Tone and Texture scales.

As Bonnici (1998, 42-76) proposes, there are no words for some elements, for example body language (the shape and form of the container), or sound (the expression of the cork or stopper as it is removed). Would *Methodé Champenoise* be quite the same without the muzzled corkage and the expectant bubbly explosion that signals celebration and certainly not the same, without the style, shape, height and colour of the container? A *Bordeaux* bottle, traditional *Burgundy* bottle, or a Modern German bottle with flanged neck tells us much about the character, style and place of origin of the wine and in some cases its place of origin.
Other elements include smell, which is the aroma associated with young wines and differs from the word bouquet that is used for more complex aromatic compounds due to extended bottle age. They include also touch, which is the ‘feel’, the texture, the tactile sensory experience evoked by a package including bottle and label, and exemplified by the use of gold or silver foils, a myriad of shapes and forms, clear sleeve polymers, baked enamels, deep etch or emboss with glass, and sand blast finishes.

While the visual language and its parts in the construct of a visual grammar—colour, shape, letterform, proportion, space, tone and texture—provide a knowledge key, there are other factors that will affect classification. The context in which we review or perceive the package cannot be denied in that moment when choices are made. The role of the designer is to strike the balance, to achieve a harmony between the evocative and the descriptive (literal). There is one other important factor to warrant consideration and interpretation of the visual language. Within many cultures, there are differing attributions for the interpretation of the visual language; these are both the literal and the symbolic and often can have a co-existence in the visual. Some recognition of whether the visual context evokes either literal or symbolic interpretation should also be included in the classification criteria.
The following model, developed for the purposes of this study, demonstrates the steps by which the designer engages creativity and uses the language as a means of identifying and providing problem solutions. While this model of the design process illustrates in a series of steps the creative function of the designer’s art, it does not in itself constitute a mastery of the visual language nor guarantee and aesthetically agreeable outcome. With wine label design, as in many other design processes, the intuitive— that which it is said rests with the Muses— can be the more telling factor. When the work of the graphic designer is considered, it appears to be much easier to reflect upon creativity than to be pre-empting it. The history of art and design is littered with the corpses of art forms that have been dictated by formula.

The reading of the visual language and the assessment of the attributes of the wine label/package also involve an acknowledgement of two complementary aesthetics working to assail the sensory response. One is the wine itself, which has a long history of development and growth in the creation of an aesthetic, encapsulated in taste, aroma, bouquet, colour and flavours. Alongside this is the sensory assault of the visual— the language of eye catching appeal, the sell, and identification and branding of the whole product as a promise of an aesthetic experience.

<table>
<thead>
<tr>
<th>DESIGN PROCESS MODEL</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Establish the design brief. Verbal or written client submission</td>
</tr>
<tr>
<td>2. Verification of the brief. Q&amp;A, rewriting the brief</td>
</tr>
<tr>
<td>3. Working Budgets and costs, estimates and overheads</td>
</tr>
<tr>
<td>4. <strong>Analysis:</strong> of the problem</td>
</tr>
<tr>
<td>5. <strong>Incubation:</strong> dwelling on the problem, a seemingly dormant period where activity is passive in nature as the various aspects of the problem ‘sort themselves out’ – deciding what to do and some of the ways in which it might be accomplished.</td>
</tr>
<tr>
<td>6. <strong>Inspiration:</strong> the creative process - exploring the brief, different solutions within given material and production constraints.</td>
</tr>
</tbody>
</table>
| 7. **Visualisation/as Print or Digital**
  This stage bringing the ‘Client’ back into the project as a WIP(Work –In –Progress) |
| 8. **Comprehensive Visualisation**
  Client Presentation: Speaking to the ‘design solution.’
  Mounting and Presentation. |
| 9. **Print or Digital Production phase**
  **Verification:** Delivery of Project, to specification, on time. |

Table 7: Design Process model.
Clibbon-Booth and Baroni (1980) describe the graphic experience as being about the creation of a visual identity, selectively and purposefully creating differences and hence recognition.

In the field of visual communication as it relates to industry, this need for an instantly identifiable personality is nowhere more important than in the packaging and presentation of products. For, by the careful use of visual communications techniques, through the intelligent use of the visual language of communication and graphics, every product—good, bad, or indifferent—can be cloaked in an identity that, to the consumer will establish that product’s desirability, its function, its value and its personality.

(Clibbon-Booth and Baroni 1980, 163).

The effect of industrialisation and the advent of mass-production techniques, accelerated by the technological revolution of the latter decades of the 20th Century, have permeated almost all walks-of-life in the Western world. Packaging has become more sophisticated, products roll off the line more rapidly and the machinery of packaging has improved. The wine label, once a rectangle format paper exclusively with wet glue, is now found in almost any shape or combination of free shapes transforming the container into a space for transport of the message and brand that is ever expanding.

Clibbon-Booth and Baroni (1980), reflecting further on the human element, include the ability of the graphic designer to utilise existing technology when providing a sense of human proportion and dignity to the product. This ensures that despite the advance of technology, the product does not create a feeling of polarisation between its existence and the consumer.

Into this environment was born the contemporary packaging designer, a specialist so skilled in the language of visual communication that he could alter the personality of a mass-produced product to give it the feel and look of human touch and proportions, or who could, under other circumstances, take a handmade product and, with the aid of mechanical packaging techniques and equipment, change its surface identity so that it had, to the unwary or untutored, the look and feel of a product produced in huge quantities. This is the function of contemporary packaging design: it is concerned with telling the customer something about the product, something about its background, its use, and its value—and it is equally concerned with selling that product (173).

6.5 Variables that occur and have affect on the taxonomy

The classification and coding of labels in the taxonomy has not proven to be a simple task based upon clearly defined ‘yes’ or ‘no’ boundaries. In many cases it is apparent that there are multiple classes evident and that the proliferation of these, far from being a weakness in structure, recognises
those differences as being either of historical consequence or a deliberate intention on the part of the label designer.

Mollerup (2001) identified a number of weaknesses with his Taxonomy of Trademarks and it became apparent that there are similar potential pitfalls associated with the applications of the principles and rules that I have established for the creation of the wine label taxonomy. Despite his creation of a set of rules for the taxonomy, Mollerup acknowledges that there will be purposeful violation of rules one and three so that the fifth rule, which is the focus of his taxonomy, can be satisfied. He found that some of his co-ordinate classes were not exclusive, the mutuality of classes meant that combinations appeared, and the assertion of ‘split personalities’ relates more to the interpretation of the sign and the culture of the sign user. The same circumstance exists when determining the co-ordinate classes for wine labels. The outcome is hopefully the instigator of discussion. According to Mollerup, ‘[s]omebody else within another culture and/or in another context may—and probably will—interpret and classify at least some […] in another way’ (2001, 98).

6.5.1 Key Variables: The two semiotic categories: wine, the label (package) and interpretation keys

Figure 123, describes the semiotic and interpretive key to using the wine label taxonomy. The label classes are clearly distinguished and can be identified using the categories listed. Where sculptural form is described, I refer here to the three dimensional (3D) qualities of the wine label/wine label package, inclusive of the bottle shapes and types used, I have distinguished differences between material qualities and referential qualities, as this allows for the variables and differences that will occur in any set of labels.
### 6.6 Interpretation: reading the taxonomy, graphic and visual language elements on wine labels

The construction of a critical taxonomy has no purpose if the classifications described are not recognised and matched against the genus (wine labels) for which the taxonomy was devised. Within the classification system, there are key modes of expression that can provide clear indication of the function of the taxonomy to generate conversations, a cybernetic pathway that is the articulation of communication between artefact and beholder. This pathway provides access to new learning and knowledge for the graphic designer, the winemaker and should they be motivated the consumer, to see

---

<table>
<thead>
<tr>
<th>Semiotic category</th>
<th>Principles of division</th>
<th>Taxonomic class</th>
</tr>
</thead>
<tbody>
<tr>
<td>Material qualities (concerning the wine label/package what labels show)</td>
<td>Dimensions (type and number)</td>
<td>Graphic labels</td>
</tr>
<tr>
<td></td>
<td></td>
<td>non-Graphic labels</td>
</tr>
<tr>
<td>Graphic form</td>
<td>Picture Labels inc. Photographs /Illustrations</td>
<td>Typographic Labels</td>
</tr>
<tr>
<td>Picture form</td>
<td>Figurative Labels</td>
<td>non-Figurative Labels</td>
</tr>
<tr>
<td>Typographic combination form</td>
<td>Name Labels</td>
<td></td>
</tr>
<tr>
<td>Sculptural form</td>
<td>Graphic labels</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Typographic Labels</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Figurative Labels</td>
<td></td>
</tr>
<tr>
<td></td>
<td>non-Figurative Labels</td>
<td></td>
</tr>
<tr>
<td>Referential qualities (concerning the relationship between the label and its object): what the label/package means</td>
<td>Visual reference</td>
<td>Descriptive Labels</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Metaphoric Labels</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Found</td>
</tr>
<tr>
<td>Linguistic reference</td>
<td>Proper Names</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Descriptive Names</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Metaphoric Names</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Found Names</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Artificial Names</td>
<td></td>
</tr>
</tbody>
</table>

---

beyond the moment of shelf presence capture and price, are given. The transmission of visual messages, as an illumination of visual language in which the contextual placement and symbolist nature of the graphic content of wine labels is relative to taxonomic classifications, invites an evaluation of the taxonomy and an appraisal of the means to validate the undertaking of the making of the collection.

The search for a comprehensive means to describe the variations embedded in the visual language led to the design of four sub-classifications within the visual database created for the wine label taxonomy. These sub-classifications enabled the isolation and reporting on the frequency and occurrence of the key expressions of the visual language used by the wine label designer/graphic designer.

If we accept that the language of visual communication (graphic design) has three significant modes of expression.

1. Drawing; which is a primary expression involving the use of drawings as diagrams, sketches or highly rendered pictorial narratives.

2. Typography; the art form which recognises the shapes, character and style of the letterforms we ascribe to words and meaning in a written language; and also typography that is used in an expression of the visual aesthetic, words as logos or logotypes or embedded in the imagery.

3. Photography; the technology of ‘drawing with light’ in either analog or digital media.

Extrinsic factors— a possible fourth category, are also worthy of consideration, whereby decoration, is used to signify the applied use of printers forms, such as borders, rules and cartouches; usually seen on labels that have a distinct collage/montage visual character. And the notional use of embellishment, glazes, varnishes, foils and texture.

Using the four modes as described graphic content data analysis was undertaken for this study on 936 individually digitised labels. These were analysed according to four image categories— photography, illustration, typography and decoration. In modern label design, examples of decoration are usually embellishments such as varnishes, metal foils, embossing, debossing, thermography and die cut multiple shapes. It was found that of the 936 labels, 58 (6.5%) used photographic imagery; 447 (47.8%) used illustration or fine art; 876 (93.6%) featured an aesthetic indicative of a designer’s sensitivity to type and letterform, and of these 636 or 67.9% incorporated decorative features.
The graph (figure 125), indicates the range of visual language elements and the frequency of their use in the wine label design for those labels which constitute the visual data-base, a construct of wine labels significantly reflective of two eras in Australian wine history. These were the periods of broader wine enculturation, the 1960s and 1970s, and the contemporary era from the mid 1990s to the present.

Within this framework of graphic expression the following elements, characteristic of the visual database, can be matched against the content of the taxonomic tree.

Significant matches described, visual analysis and linking the Taxonomic Classes with the visual database.

6.6.1 The place, function, recognition and use of names in the taxonomy

The use of names, their location and substance in the taxonomy, suggests optimism in the telling/remaking of our own history. Without the substance of an old world wine culture and in need of fashioning an Australian identity, the winemakers saw their labels as a means to establish tradition and pay homage to their forebears, the pioneers and progenitors of the family fortune.
It is significant that in this ‘sense of being’, by describing their past, the winemaker is making claim upon recognition of his current circumstance and identity, using the label to communicate. It is a common denominator in the labels from the eras of the 1960s and 1970s, and can be found in labels from the contemporary era. In these labels we see recognition of the first flourish of a wine industry in Australia from the early 1830s through to the 1850s and tribute to fathers and grandfathers of the pre war years of the 20th Century.

Walsh (1979) in a paper he presented at Wine Talk 1979 at ANU, included names that have become part of the modern wine industry lexicon of brand naming and marketing. Names such as George Anstey, Christopher Rawson Penfold of Magill fame, the Jesuits who established Seven Hill vineyard at Clare, and Johann Gramp (Orlando) who planted the first vines at Jacob’s Creek and the Seppelts. Walsh (1979) tells of Dr Lindeman, of Samuel Smith the founder of Yalumba and of Dr Kelly who made an important planting at Morphett Vale. This ‘Golden Age’, for the wine industry was reflected in the growth and emerging prosperity of Australia as a nation, although the proclamation and federation of the colonies was not formalised until 1901 (Lake 1970, 27).
The de Castella family, Brown in the Rutherglen Region, George Morris, G.S. Smith, who built his castle to overlook All Saints vineyard and in Nagambie there was Château Tahbilk. Roth in Mudgee, the Tyrrell family, Audrey Wilkinson, Draytons and others with names synonymous with wine in the Pokolbin district of the Hunter Valley.

It is from these historic beginnings that the foundation naming principles for Australian wine brands has its genesis.

The use of proper names, pioneers transpose from person to become brand, is synonymous with the rise of an industry that carries its history proudly, with many families in wine having more than four generations of growers and makers to look back on (NSW, Victoria and the South Australian wine industry). The names of vineyards and vineyard geographical location (e.g. Coonawarra) are names that would become synonymous with wine and wine branding. Amongst the pioneers are those we now recall as the big brand names or those who have had their contribution acknowledged in name. Pioneers like Riddoch and Busby are imaged upon labels and there are those like Lindeman and Penfold who have given a name to iconic Australian wines. In contemplating the definitive list of names, it is neither possible nor desirable to separate and extract those names from the deeds and lives that have given those names their demi-iconic status. In the pantheon of Australian wine industry names, the wine marketer, wine label graphic designer and the winemaker have become the guardians of a tradition and its
subsequent history, not only as narrative, but as the signifier of the well being of the industry. The names on Name Labels 1.1.2.1, as Proper Names 1.1.2.1.1, and as Descriptive Names 1.1.2.1.2. Have relevance for the taxonomy because the historical substance of their lives has been recognised as significant to the Australian wine culture.

6.6.2 Heraldry, images, symbols and marks on wine labels

The acquisition and/or use of heraldic imagery on Australian Wine labels provides an intriguing insight into the early winemaking pioneers, and is a defining element in the function of the taxonomy. There are a number of probable explanations for the use of heraldic imagery, all of which have plausibility. Numerous examples are found in the names of those ‘wine pioneers’ on labels, particularly in the labels from the early years of development of Australia’s wine culture. Almost without distinction, the label would carry a mark of name and identity that sought validation and authenticity in the production and visual display of a family heraldic crest. For the sons of Germany, migrants escaping the religious intolerance and persecution of Silesia, Prussia or Saxony, there was the re-invention of their free and noble rights. They became lord of their own farming fiefdoms and applied the principles of succession to claim their ownership and its ensuing inheritance. The heraldic art form was an obvious expression of their noble life and a claim upon the land and its fruits. Château Yaldara (now part of the Australian Vintage Ltd—McGuigan wine interest) is an interesting expression of the Europeanisation of the
Beeston (2001, 195-96) relates the success story of Hermann Thumm, who had been interned as a POW and stayed on in Australia. The sons of empire saw in the use of heraldic forms a similar expression of the nobility inherent in the ownership of land and its use to grow the grapes and make wine, eventually in larger commercially viable quantities. The new chums who came with names like Smith, Potts and Hardy invented new and noble identities for their wine making.

With the new identities, the mark of distinction most common was the family crest, imbued with the liturgy of heraldic expression. Through this they sought connection to a noble line, real or imagined. They would use this device to announce their ownership, dominance and prosperity. Wood (1996) describes heraldry as being a…‘curious mixture of reality, stylisation and cartooning in treatment.’ Wood attributes the work of great European graphic artists such as Albrecht Dürer and Hans Burgkmair as bringing the art to prominence in a realist form, whereas the English artists in the eighteenth century were more focused on work that would appeal to the snobbish elements of society. ‘Prominence was given to multi-quartered shields, elaborate arrangements of the arms of husband and wife on separate shields in the same achievement’ (6).
figure 131 Decoding the mystery of Heraldry (a) Curran’s Heraldry, the grammar of heraldic design.

(b) Heraldic form, Yalumba Wines, S. Smith and Son, Adelaide, South Australia

(c) Château Yaldara in the 1960s (above) and the Heraldic Crest created by Thumm, to mark his vineyard fiefdom.

(below) Artists impression, Château Yaldara, from 1960s - Champagne label.

(right) (d) George Smith and All Saints vineyard (with castle), in Rutherglen, Victoria.
The influence of heraldic art and design upon the form of the wine label is somewhat more esoteric than it is material in the design of labels. A survey of early wine labels indicates they were created not only to signify the type or style of wine but also to provide recognition and a sense of place, namely the place of origin. The advantages of this identification process were quickly realised as a significant form of marketplace expression—a direct stimuli to the act of purchase. The initial attraction, based on a creative use of the visual language by a graphic designer serves to mark distinctively the product. For the wine producer the consumer perception of his wine is important in the success of his market venture.

The use of heraldic symbols and marks to make a statement of credibility, to evoke a sense of tradition and the finer and nobler aspects of lifestyle, would certainly have been part of any ‘look and feel’ decisions made by Australian wine producers. A recognisable number of early label designs have some form of identification that is attributed to the winemaker or a vineyard. It should be remembered that before the 1990s, the family owned vineyard/business was the predominant source of quality table wines. The identification was usually in the form of a family crest or ‘coat of arms’. The latter term, as (Wood 1996, 12) reminds us, was used incorrectly. An analysis of the visual data-base constructed for this study shows that some form of decorative motif or feature with its visual antecedence in the language of the ‘herald’ (an official at medieval tournaments), is easily recognised and distinguished on many early Australian wine labels.

6.6.3 Trademarks, logos and brands on wine labels

The appearance of marks as trademarks, logos or symbols that ‘brand’ the wine, the wine company or vineyard, is common on wine labels from all eras. Often there is a duopoly present, where the trademark (™) appears as a family crest or ‘coat of arms’ in an obvious expression of the ownership of the vineyard and the produce from the vineyard. This occurrence is more particularly marked with those wine labels in the collection that date from the 1950s through to the latter part of the seventies.

In many cases, the mark is altered or changed when a new label is created for the same ‘family vineyard’ or family owned company. There are a number of reasons why this may occur. The most likely is that the printer was not the same in all cases. Early print preparation for wine labels in the period—1950s to the mid-seventies—was most likely done in the print shop, whether the mark or crest remained as a constant and true likeness would depend upon the skill and the fidelity of the commercial artist used by the printer. In some cases, those commercially sub-contracting the design job would also encounter the dilettante mindset that pervaded the graphic design industry at the time. This mindset involved the artist being overly conscious of a need to be creative, and to make anew each time a new project
presented. Therefore, the mark or crest would take on different manifestations, dependent upon the artist and the length of time that had elapsed since the last print run.

6.6.3.1 The function of trademarks and logos in the taxonomy

The marketing hype that ‘image sells’, so prominent in the world of wine marketing today, was not a primary consideration for the early grape growing farmers who made wine. The research for this study indicates that print runs for labels were calculated upon the size of the harvest at vintage and the planned number of cases of wine for any given wine style or type. If the relationship between the printer and the vigneron were sound, then the same print shop would be well placed to design and prepare the artwork and print for the next vintage. If the printer was able to maintain a good working relationship with the commercial artist used for previous vintage labels, then some semblance of continuity would result and the brand identity of a vineyard, its mark (trademark), family investment and recognition and the family crest was likely to be assured.

Marks as expressions of social identification, on the part of both individuals and groups, evolved from a need to be able to communicate in a world where the common literacy levels were low. If we assume that the first graphic identification mark was a picture made to show ownership and perhaps something about the origin of the marked object, we have a description of the first label.
Mollerup (2001) discusses this first making of a mark and ponders the motivation that led to recognition of a need and the desire to communicate to all. ‘I own this object, or that I made this object, and have great pride in being able to show it to all. […] There is no mutually exclusive relationship or implied dominance between need and desire’ (Mollerup 2001, 16).

The making of a mark, in a graphic sense, reflects the need of a culture to make a sense of order in the world, to combat the chaos of existence by defining the place and who we are in that place. Clibbon-Booth and Baroni (1979, 9) suggest the importance of this should not be underestimated as a need, for ‘the fundamental ordering of the universe— a pattern of meaning which man imposes…’ a defining of territory, an announcement of intent, the notification of self and the place of self and the enterprise of self in the world.

These first marks are signs— in Peircean semiology they exist as signifiers— and they perform a function in language that provides the meaning we seek. Chandler (2002, 17) describes the activity we undertake as a species by describing us as homosignificans ‘meaning-makers’. For Pierce anything can be a sign, therefore someone will interpret it as signifying something; it will either refer to or stand for something other than itself. Clibbon-Booth and Baroni (1979, 9) describe signs as having three aspects, form, that is how something appears, its objective definition— what it is and its significance, the meaning and the context of which appears to imply meaning. All can be found as function in the visual language and used by the graphic designer as an integral part of the communication process. Symbols provide meaning within the context and framework in which they are created and the identification and
discussion of the use of symbols and the occurrence of symbols in the design of wine labels provides an
interesting and often paradoxical viewpoint. For example, there are those symbols that are created by
the designer in the context of the vineyard, the vigneron, the landscape (terroir) and the expectation of
the culture that both the designer and the winemaker are part of. It is why one cannot simply look at
wine labels designed in the 1950s or 1960s and make unfavourable comparisons with those we can find
in our contemporary context. However, there are those like Barrie Tucker who state that before the
1980s very few wine labels were designed. In the early 1970s Tucker was confronted by a non-design
culture where all the printers in the country were taking wine people to lunch and there they would be
offered design, and it wasn’t really design, they would offer the artwork of a label for nothing, thrown
in with the cost of the printing as they said.

The transformation of label presentation was evolutionary, graphic designers needed to be— as they
still need to be, alert and careful to not dispose of or throw away elements in the visual communication
presentation that are intrinsic to the place, name and character of the brand. This is clearly demonstrated
by the work of Tucker who in the reinvigoration of the famous Rouge Homme label had to recognise
the cultural capital and importantly maintain the trademark. The cultural capital of each era is different.
‘A farmer may mark his cattle to protect them against theft: a potter may mark his bowl out of sheer
pride…’ Mollerup (2001, 16) Craftsmen were the shapers of the early marks as they worked in wood,
leather, clay, metal– silver, gold or iron and steel forging weapons, or stone.

See Appendix I, for image key.
Trademarks are an integral part of the contemporary wine label designer’s work profile. With the changing face of world markets and the negotiation of Free Trade Agreements (FTA) for export of Australian wine, the graphic designer should be no less aware than the wine producer of the requirement in terms of wine label legals. The Australia and the European Community Agreement on Trade in Wine: 2008, after legislative amendments to the Australian Wine and Brandy Corporation Act 1980 and Trade Marks Act 1995 is expected to take effect in mid-2009.

The AWBC Act and Regulations provide a very high level of information for all sectors of the wine industry, inclusive of wine label regulations for export to the USA and the European Community, the use of Trademarks(™) and names, as traditional expressions (wine style) or variety (grapes used). The USA and the European Community are both competitors in winemaking and global marketing and receivers of Australian wine exports.

For every export package of wine that leaves Australia there is the function of packaging and labelling. Trademark design use and function on wine labels are inseparable from the determination of the Geographical Indicators (GIs) (roughly equivalent to the French use of the word appellation to describe the place of origin for their wines). Under AWBC codes, the GI is in fact a de facto trademark where no pre-existing mark occurs and/or is required on the label.

The US, FTA Implementation Act 2004 will govern the use of a trademark on an Australian wine label. Regulation under section 40J exempts certain wines in the use of trademarks. The use of a registered Australian GI on the wine label must have wine that has at least 85% origin in an Australian GI. According to Leanne Stewart Legal Counsel for the AWBC (2004, PPS Wine Australia 2004) a trademark (™) is the ‘only way to fully protect your labels, whether the mark covers your name, design or concept etc.’ She further advises that if the wine producer is considering the trade marking of a new brand name, or logo that a web-search to establish the use of a name, registered or pending should be undertaken.

The AWBC provides for the wine producer and wine designer opportunity to search for verification and the availability of names. The site will also indicate images and details for any match or word that is being considered. Once a name is established and clear for use in the design of a logo, logotype or image as a trade mark it can be registered with IP Australia, where the further advantages of the ‘Madrid Protocol’— covering over 50 countries means international registration can be obtained.
A designer/wine producer or wine marketer when considering the creation of a new trademark cannot register a wine trademark name that includes any name that is already protected under wine law. The registration of a place name with IP Australia may also be problematic, whereby the trademark created will only be allowed use if the wine is actually sourced from the named area.

Leanne Stewart (2004, PPS Wine Australia) advises that ‘the use of a place name as part of a winery, logo or brand name may be restrictive immediately or sometime in the future,’ and does not recommend doing so. A further complication for the graphic designer and wine producer partnership in the creation of a new wine brand or new labels is that fact that there is some apparent conflict and much debate between the Trade Mark and GI legislation and that may yet take some time to resolve. The AWBC Act Sections 40 D&F are useful guidelines and reading for the graphic designer who is undertaking a new wine project.

6.6.4 Decorative motifs, decorative elements and borders, printers’ rules

The use of traditional graphic elements in the expression of wine labels is apparent in all sectors of the SLSA collection. Their use in the early period of wine labels for Australian still table wines is not so subtle when compared with the inspired creativity of the modern designers, but nor should it be dismissed or lightly considered when discussing the graphic design of the wine label. The number of signifiers that are identifiable and important in reading the visual language of the label can inform us at many levels. There is of course the wine aesthetic, that romantic, almost intangible quality that distinguishes wine in the pantheon of human activity. It was noted in Chapters 2 and 3 that notions of historical antecedents are relative to the labelling activity and to the part played by wine in the social, cultural and religious lives of all who consume it. The aesthetic of the wine artefact (as object, wine container or bottle) and its perceptible meaning is garnished from the inherent quality of the object. The traditional visual grammar is relative to the technology and cultural sensibilities of the time when each label type was designed.

The identification of labels is made possible by reference to those factors that guarantee impact and memory in the marketplace, bringing to bear the triumvirate of the winemaker, the marketer and the designer. As Barrie Tucker recalled during the interview conducted for this study, this was not always the case. Early labels came from the ‘printers book’, a catalogue of basic label shapes with varying options that might have included a spray of vine leaves and a cluster of grapes, or a decorative line border imitating the European style. In the boom times for wine design since the beginning of the 1990s, decorative elements have became more eclectic, more selective and much more subtle in seeking
recognition and the consumer response. The objective was to take in hand the container, turn it and read the label—front and back—contemplate the visual invitation and in accord with the largest market segment make a purchase that is beckoned by the visual appeal and tempered by the price.

6.6.5 Typography and the protocols of the Australian Label Integrity Program, Australian Wine Making and Labelling Law

The typographic elements that are recognisable on the wine label or as an integral part of the wine label package can be identified as two distinct sub-classes in the taxonomic structure. The first is the typographic element that seeks to create a unique and distinctly memorable branding upon the consumer, and includes the font, size, shape and style at the bequest of the graphic designer, purposefully different from any other iteration of similar form. This first sub-class is identifiable in the aesthetic of the label,
where the typography is a visible and functional feature element in the visual dialogue. It seeks to set this package apart, to provide the name, and brand with characteristics that are unique, yet are still clearly about wine and the particular style, type and varietal of the wine within the contained form it is displayed upon. The second typographic element can exist in the taxonomy as a sub-class (regulated typographic elements), and it is equally important and of interest to the graphic designer. It does not seek to have quite the same magnitude of expression as the brand name, but without it, the process of reading a label and having a label that fully performs to market expectation would not happen.

AWBC Wine Label Regulation contains guides for winemakers, marketers and graphic designers of wine label/package brands. The typographic elements are clearly indicated and while the ill-informed creative designer might read them as constraints upon the creative design process, for the wine label design professional they are often skilfully and successfully integrated and managed to be an integral part of the personality that is the brand name.

The Label Integrity Program (LIP) details codes and practice for the design of labels for the domestic market and international export markets. For wines exported to the European Community (EC) and for those wines exported to the USA or other markets whilst the bottled product is the same, the label information, governed by regulation and agreement, is different.

Within the relevant structures for the regulation and support of the Australian wine industry, the AWBC and the WFA, have addressed issues for the winemaker, wine marketer–graphic designer relationship, influential for the naming and labelling of wine products. There are (13) thirteen sections listed, each section reporting on aspects of Australian Wine Label Law that will determine the regulatory framework for mandatory typography on the wine label.

(2) Code of Practice
(3) Wine Award
(4) EC Agreement, The Australia – European Community Agreement on Trade in Wine signed in Brussels on 1 December 2008 is a formal international agreement that regulates the trade in wine between Australia and the European Community.
(5) EC Labelling Regulations
(6) Food Standards
(7) Levies
(8) LIP Label integrity Program, The LIP was introduced for the 1990 vintage and is now the basis of the Australian label-claim system in respect of vintage, variety and geographical indication
(9) LIP; Record Keeping
(10) Standard 4.5.1
(11) Wine Law, Making and Labelling
(12) Allergens Statement on labels for the USA
(13) USA, Bioterrorism Act
The label rules, illustrated (figure 80) describe the regulated typographic sub-class in the taxonomy. A full set of eight is in [see Appendix F, Wine Label Law].

Note: These Wine Label sets were created by the author to illustrate the interpretation in graphic terms for the labelling of Australian Wine, information sourced from the AWBC Website. (http://www.awbc.com.au/Content.aspx?p=88) (accessed September 2002, and again August 2005)
Most early Australian wine label design was adapted from or plainly mirrored the European designs. This did not change significantly before the European Economic Community Agreements were negotiated. Wine was considered to be for the most part inferior if it was a product of the New World in a way we would consider quite strange today; the Australian wines and the labels placed upon them were an attempt to be like their European counterparts. The most gracious complement would be to have the label and the wine mistaken for a renowned European [French being paramount] vintage. On page 200, [figure 101] illustrates the link our winemakers have with the European wineculture. The story being narrated is that of Joshua and Caleb, who return to the Israelites and Moses carrying the 'grapes of Canaan', the promised land.

Over page:

figure 139 Tulloch Dry Red, bordeaux bottle 750mL with label illustrating the Tulloch trademark. Photograph: ©Allan Morse 2009
The Christian Bible has provided source for the winemakers art and the art of the wine label.

“We came unto the land whither thou sentest us, and surely it floweth with milk and honey... Let us go up at once, and possess it; for we are well able to overcome it.” (Numbers 13:27, 31)

Figure 139a. Joshua and Caleb return from Canaan laden with the fruit of the promised land.
CHAPTER 7
CONCLUSIONS AND FUTURE RESEARCH

The design of the wine label is significant because design contributes to rural wealth, employment and opportunity. Wine label design requires special skills including knowledge of production and label printing technologies and marketing. The ultimate significance of wine label design lies in the creation of visual ephemera that has both beauty and function.

The broad aim of the research documented in this dissertation, the exhibition and eBook was to investigate the significance and potential impact of the graphic design in the design of wine labels and packaging. The means used to formalise the research process was the construction of a critical taxonomy of wine labels, something that had not been done before and certainly not as a rational, ordered study into the history, function and communication of the wine label/package form. The catalyst for this investigation was the observation that graphic design has become increasingly important in the establishment of brand culture and for supporting the drive for increased market share in the Australian wine industry. The preparation of a critical taxonomy gave structure (both breadth and depth) to the study, providing a comprehensive overview of changes in style and an evolving cultural/visual language of graphic design in the labelling and packaging of Australian wine in general, and Hunter Valley wine in particular. However, while this study had both a regional (NSW) and national (Australian) focus, as the research has progressed, it became clear that these questions, and the issues associated with them, are relevant to graphic designers and industry stakeholders across all wine regions.

The challenges facing wine label designers, and the complex theoretical framework that potentially underpins their approaches, are not limited to a specific vineyard or region. The dominant elements, graphic devices and forms used by the designer can be isolated and identified using the taxonomy. While such a process is more likely to be framed in terms of a reflection on past practices, here the design process is ‘characterised [as] designing as a “reflective conversation with the situation”’ (Schön in Downton 2004, 49). This active engagement is further able to address the research questions on
design strategy and brand development and the changes that occur, by means of not only identifying in case study/design project working— with notable designers such as Morro and Beck in the emergent period and with Tucker, Sadgrove and Kidd leading into our contemporary era.

This engagement was further complemented by the use of Practitioner-led research (Sullivan 2004, 84) and the subsequent critical reflection on the role of the graphic designer and graphic design in helping to define ‘brand Australia’. The present research commenced with the hypothesis that, the design of wine labelling and packaging appears to play a significant role in the communication of complex and diverse information about brand values and customer attitudes. The evidence for this proposition has been uncovered repeatedly throughout the dissertation and it is especially clear in two sources. The first form of evidence is empirical in nature and is as graphically represented in the tables and charts published by the ABS, whereby the steady rise in production and growth in sales of Australian table wines, both red and white is shown. The second is embedded within the industry culture, with more sales and a larger market segment, more persons in Australia drinking wine, the competition for market share is intensified and thus the need to be noticed, to stand out on the shelf, is paramount. Further evidence is found in the highly successful branding of ‘Wine Australia’ for wine export markets— taking the designed product to overseas markets demands attention to detail and the creation of a memorable image to match a competitive price in our largest market the UK and in the USA where our wines are also successful.

As a construct of the research undertaken the eBook provides sound and reasoned comparison material (in a visual sense) for looking at wine label design as it stands apart from mainstream art and design movements, both in an historical and contemporary sense. Significantly within the dissertation and during the course of the study the impact of graphic design and the construction of the critical taxonomy required access to a series of tools that would enable the reading and comprehension of the wine label/package form. The recognition and use of semiotic theory/ the designers’ visual language, expressive of the history, function and communication of the wine label form, the coding of the visual language, for both material and referential qualities informs the taxonomy. This eBook DVD records the process taken, but not necessarily the outcome, when it provides a visual survey of signs and marks, their history, significance and place in the wine industry.

With McGovern (1996) we can journey through the ages of wine and note the significance and development of early classification systems and labelling. The making of lists, the invention of cohesive structure creating order from chaos and in the process forming the language and traditions that underpin wine lore.
This knowledge, provided gains both tacit and explicit and from such a heritage echoes are vibrant in the contemporary wine industry.

The historical component of the study, inclusive of an Australian perspective, has not sought to detail all the significant developments in the Australian wine industry over the past two centuries. Though a number of historians and wine writers have contributed to the historical record of the Australian wine industry, the objective of this study was to focus upon those historical aspects that have significance for developments in wine design.

It has been demonstrated in the study that it is important for both graphic designers and stakeholders in the wine industry to have an appreciation of historical developments. Graphic designers have drawn upon the histories of the industry and of individual vineyards and pioneering wine families when creating wine labels and other forms of visual communication for the wine industry. The progression from ‘silver ticket’ with decanter to the printed label introduced a new context for the industry and the designer.

It has been shown in Chapters 4 and 5 that the wine label, although small and ephemeral by nature, is a contemporary graphic art form that has great significance for the wine consumer, wine marketer, winemaker, and erstwhile collector. The wine label serves as a medium of communication and a means of brand identity, it establishes the conversation through the articulation of a visual language. A major objective in these chapters was to explore the graphic designers use of and the attachment of meaning in visual languages as they apply in wine label/packaging contexts, and to explain how an understanding of semiotics (meaning), representational theory, ‘habitus and cultural literacies’ [sic] (Schirato & Webb 2004, 17) can assist the graphic designer in the design process.

The exploration of historical, technological, semiotic and communication issues provided a theoretical framework for the intended outcome of this study, namely the development of a taxonomy or system of classification for wine design. The objective as set out in Chapter 6 was to design a critical taxonomy to assist in the retrieval, interpretation, conservation and storage of graphic texts and images for the Australian wine industry. Here the original intention was to develop a structural tree that would provide a useful model for the design of wine labels.

During the course of the research it became clear that to achieve successful wine label design, as with all other forms of creative endeavour, the reflection upon process is more worthwhile and fruitful than the construction of a formula.
After conducting numerous interviews with wine label designers and sourcing the views of many others from published texts, I have concluded that each designer has an individual grasp of design knowledge, particularly in relation to its foundations, scope, and validity.

The usefulness of the taxonomy is that it brings together the elements that constitute the design, use and function of the wine label. It describes the literal, graphic and aesthetic characteristics of the design, and provides a fresh perspective on the wine label genre. It therefore provides graphic designers with the opportunity to interpret the visual history of design in different ways, and this seems to be a far more useful outcome than a prescriptive model for wine label design. The taxonomy shows that the design of wine labels in Australia has been informed by a range of aesthetic, historical, social, political, marketing, geographical and environmental factors. Each label tells a story, each story has an identity and function within the taxonomic classes.

Wine tourism is ushering in a new age and the boutique ‘cellar door’ vineyards are marketing aggressively, developing striking graphic solutions and work hard for success. The story of label design is a story of design that sells, and incorporates what Bland (2003) calls ‘shelf appeal’.

According to Bland, ‘people consume products but form relationships with brands’ Bland (2003, 79). The taxonomy reflects also the qualities that contribute to the longevity or ephemeral nature of wine labels. In each class, good design and bad design share quite often the same visual language elements. It may not have provided specifically a systematic pathway to great accomplishment in graphic design, but it does present a unique way of isolating and making a comparative study analysis of the wine label as a communication device.

Three sub-questions were proposed at the start of this dissertation as a means of providing substance to the enquiry within the taxonomical framework of the dissertation, its eBook and exhibition. The first of these asked, what are the dominant elements used in the graphic design of labelling and packaging?

The three most common graphic elements identified in the taxonomy, as visual content were, typography, image (photographic and illustrative) and iconographic, as logo, logotype or brand signature. Initially these were a direct imitation of traditional European styles, notably French wine labels. Brand identity for early labels clearly demanded Heraldic signs, family crests from a far distant or even non-existent nobility, and if you did not have one, create your own! The graphic layout of the label invariably showing in three parts, the family crest (who we are), an image (mostly with romantic overtones and usually as a pen and ink line drawing or pencil sketch of the landscape), the farm
(Château) idyllic and restful carved in the antipodes from the wilderness and a varietal statement, although with almost all early vintages content is more about what is not in the bottle. Red wine in the bottle was invariably called Dry Red, Claret, Burgundy, or sometimes Hermitage was used.

In the contemporary era, only echoes of a traditional past remain, wine labels in Australia now require adherence to the AWBC, Wine Australia Label Integrity Program rules, where the rules are those pertaining to container volume, 750mL, whether or not filtering agents and preservatives (220) have been used (AWBC Regulations 18-22), and mandatory the name and business address of the vendor, manufacturer, packer or importer must be placed (anywhere) on the label.

The key labelling requirements can be seen on a typical wine label (eBook DVD, Wine Label Law). The layout of an Australian wine label is not prescribed.

The graphic elements still employ the use of typography and image, although the conceptual and tactile, with the use of different substrates, print technologies that lay down foils, varnishes and raised inks (thermography) along with the possibilities of shape and multiple shape pressure sensitive materials presents a canvas for the graphic designer that is only limited by imagination and technical can do abilities.

The second sub-question posed in chapter one asks, what are the key design strategies used to develop brand identity? The investigative research undertaken for the study revealed three significant factors that affect design strategy. These were, the Australian wine industry as an entity, it is highly organised, brand image conscious and through regulation, competition and management of 'brand Australia' a major player in a global marketplace. Secondly the industry is largely self-sufficient with domestic plant investment in harvest, winemaking, bottling and labelling inclusive of design packaging and marketing an Australian industry success story. Thirdly the making of 'brand Australia', is clear evidence that the wine troika when it develops product, identifies the market segment and designs or has cause to have designed labelling to suit, is both competitive, an industry leader and self aware enough to not be complacent.

Wine product in Australia is increasing yearly. More products more consumer demand and a greater demand on the part of producers to develop markets and create an image and legend that will sell into those markets. Strategically the ability of the Australian industry to establish identifiable growing, harvesting, bottling and labelling onshore has provided the graphic designer with opportunity to create label content and imagery that has been distinctive, yet Australian in character and not always banal and trite with the mandatory Kangaroo or some other fury marsupial on the label.
There are exceptions and some of those (Yellowtail from Casella), with expert design guidance have proven market appeal and brand awareness in export markets.

The decades of the 1980s and 90s reveal the strategic alliance built between the label printer and bottle manufacturer with the graphic designer, here the remnants of the faux French style are finally put to rest and the emergence of an Australian talent is evident. These new labels imbued with saturated colours, embossed, debossed, die cut and given tactile sensory appeal with thermographic printing ink technology, varnishes and foils in shrink sleeve or pressure sensitive applications represent the progressive and imaginative in the creation of brand Australia.

Two examples within this context in this study demonstrate the process of strategic change, in the case of the Lindemans brand (Appendix N) the placement of historic names in context and the recognition and adaption of heraldic symbolism are shown to transpose into a contemporary brand of substance. Again in Chapter 5 the development of the Penfolds brand identity demonstrates a strategic and evolutionary approach to brand identity. The closing section of this chapter is a revelation, the distinctive and unique statement that brand identity provides is easily recognised in this show of ‘contemporary elegance’, the work of Tucker, Sadgrove and Kidd.

The final question asked in the introductory chapter was, how have these strategies changed over time? A segue in the wine label Australia story is to note the prominent trends that can be identified in the construct of the taxonomy. Early labels were for the most part of the faux French style, with mimicry that involved the establishment of imagery and names of noble lineage, perhaps in the belief that to re-create a European wine culture in Australia, all things had to be, in all ways a replication of what was obviously considered a canon of wine label design. It is important to be cognisant of the fact that the label was a signifier, a branded name that recognised and spoke with the voice of the vineyard and winemaker. It was as if Australian vigneron and winemakers had a crisis in confidence, and as Dare (1988) remarks as did we all, a hesitancy to caste a truly unique Australian brand identity.

The fear of not looking like every other wine label and perhaps because no one really thought otherwise the label form remained in the early part unchanged. That is not to say there are labels that have been created in the faux French style that are not beautiful in terms of a wine label aesthetic, with traditional heraldic symbolism, the vine garlands and elegant script fonts, the equal if not better than the form they imitate. The first forms of an Australian identity in graphic design, the making of a distinctly Australian label style were gradual and for some time in the 1960s and well into the 70s we can identify the faux French antecedents, whereby the only counter appeared to be some crude
Australian joke, a touch of the sardonic humour we are known for. Labels in this transition period, that sought to make change carried imagery that was irreverent and often confronting a ‘slap in the face’ for all things traditional. Not all change was about thumbing one’s nose at the establishment, new technologies in production and finishing houses were bought on line to meet the increase in wine production and bottling, the impetus to create new labels with a shelf presence in emerging markets meant new ideas and competitive difference were needed. The time of the graphic designer was at hand. The general societal change, a country that was growing into to an identity to stand among the nations, wanting to remove the inferiority complex of colonialism in the Post WWII immigration boom was a major influence in a growing wine culture and by the 1960s conditions were ripe for the small wineries boom. More vineyards, more styles and types of wine, labels chosen from the printers’ sample book (Tucker 1995, 189) of the pre-design era, the 1950s and 60s, would no longer be the benchmark.

The design of the first Australian labels, notable in the pioneering work of Morro and Beck (convention is replaced by the non-conventional) instigated a trend that recognises Australian graphic designers as foremost in world label design crafts and creativity.

One of the important research questions posed at the beginning of the study asked whether graphic design could contribute significantly to the value of the wine product. Jennings and Wood (1994) argued that an investment in design led to a competitive advantage in the marketing of wine as a commodity. Evidence of the capacity of design to add value to wine products is provided by ABS wine export/import figures. These figures show that Australia’s wine exports have increased by an average of 25% each year since 1992, and it seems reasonable to assume that the design of wine labels and other associated forms of visual communication have contributed to this growth. An area for proposed future research involves an empirical study of the link between graphic design and marketing success.

This has had a notable impact upon the design of wine labels. Every major exporter of Australian wines seeks not only to define the winemaking talents of our vigneron, but also to provide a canvas for the talents of the Australian wine label designer.

This has been achieved despite the design aberrations of to be found on the early export labels, when decisions were commonly made, not by a graphic designer but by a marketing guru with a penchant for sticking a furry animal or burnt red landscape on labels of Australian wine.
Brushing aside the banal, designers like Sadgrove, Kidd, Tucker and Harkness have defined different and evolving marks of expression for the Australian wine label. The taxonomy provides evidence of the rich visual source that has enabled introspection, comparison and recognition of the change in style and form of the graphic expression. The visual language described by Bonnici (1998) is realised in the sophisticated forms that define label design in Australia in this early part of the 21st century.

One observation has been that there is very little published information that addresses or acknowledges the role and significance of the graphic designer in the creation, development and success of a wine product. The label succeeds because it represents good design and effective communication, and because the product sells.

While some specialist literature, in both book and electronic media forms, provided useful case study material, by far the richest veins of knowledge for the study were the examples of work, views and recollections provided by living graphic designers.

This study, in providing a theoretical framework and a taxonomic structure for exploring the significance and impact of graphic design in the Australian wine industry, has provided a base for further research. While it can be assumed as a result of the study that effective design adds value to wine products, it would be useful to explore this hypothesis further through an empirical investigation of the link between successful marketing and effective graphic design. Incorporated in this investigation would be an analysis of the attributes of wine label design, and the link between these attributes and consumer choice.

As indicated earlier, there are many gaps in the available literature of the wine design genre. An exploration of vineyard architecture as depicted on wine labels would make a useful contribution to wine genre literature, as would a publication that focuses on the distinctively Australian characteristics of wine label design.

Ultimately, Australian wine is now positioned on a global stage and the contribution by the graphic designer cannot be underestimated. In particular, the super-premium and ultra-premium wines provide a perfect canvas for the graphic designer to produce labels that incorporate surfaces and finishes that are aesthetically seductive in describing the brand and personality of the wine. However, there remain anomalies to this general rule, and these signal possibilities for future research. For example, the iconic Australian wines, Penfolds Grange Hermitage and Henschke, Hill of Grace, have labels that are not superlative in their aesthetic but rather gain their value through their unchanging nature and constant quality.
Abstract:

Epigraph:
Mendelson Henry,(2002, 14-15)
Where Wine is King, Labels & Labelling, World of Labels and narrow web, Asia-Pacific March 2002

Bibliography:
ANU Symposium, Papers, Wine Talk, September 1979, Jim Allen, Gerald Walsh, Wolf Blass, Jay Tulloch, R H Kidd, Acton Press Canberra
Bonnici Peter, (1998) Visual language, the hidden meaning of communication, Roto Vision, Switzerland
Cliff Stafford, (1999) 50 Trade Secrets of Great Packaging Design, Rockport USA
Crow David (2003) Visible Signs, an introduction to semiotics, AVA, Lausanne, Switzerland
Dare T (1988) Australia, A Nation of Immigrants, Child and Associates, Frenchs Forest, NSW
European Union Agreement
Hall Sean (2007) This Means This This Means That, A User's Guide To Semiotics, Lawrence King Publishing Ltd, London –Semiotics, then is about the tools, processes and contexts we have for creating, interpreting and understanding meaning in a variety of different ways. (p.5)
Hall and Lockshin, (2003) Consumer Purchasing Behaviour for Wine: What We Know and Where We are Going, Professor Larry Lockshin, Wine Marketing Research Group, University of South Australia and John Hall, Victoria University, Australia, July 2003


Iland Patrick and Gago Peter, (1977) *Australian Wine from Vine to Glass*, Published Patrick Iland Wine Promotions South Australia


Lake Max, (1964) *Hunter wine*, foreword by Andre Simon, Brisbane, Qld. : Jacaranda Press


van der Lee Paul, Chairman, Marketing Reference Committee, *The Marketing Decade*, Fuller Peter and the Wine Makers Federation of Australia, the AWBC, for the Wine Industry Outlook Conference 2000


Walsh Brain and Archer Cameron, (2000) *Maitland on the Hunter*, Published CB Alexander Foundation


other articles


article: Tóth Agnes Hofmeister & Tótth Gedeon (2003), Wine Purchase Behavior And Personal Value Based Consumer Segmentation, Proceedings of the International Colloquium in Wine Marketing, Adelaide, Australia; Wine Marketing Group, University of South Australia.


article: Omand James (2003) Trade Mark Registration For Wines In Australia, Proceedings of the International Colloquium in Wine Marketing, Adelaide, Australia; Wine Marketing Group, University of South Australia.


article: Hines JoAnn (2005) Packaging Trends that will connect you with customers, Australian Institute of Packaging Issue #1216

Websites


Kelsey Museum, University of Michigan (http://www.lsa.umich.edu/kelsey/)at the Kelsey Museum, University of Michigan, USA, (accessed May 2002).


(wine.com)(accessed May, 2003)


http://www.awbc.com.au (Australian Wine and Brandy Corporation, AWBC)


http://www.brhardy.com.au (BRL Hardy, Wines Australia)

**Conversation Theory** - Wikipedia, the free encyclopaedia


**Others accessed 2002-2009:**

http://www.winelit.slsa.sa.gov.au/ (South Australia State Library)

http://www.upenn.edu/museum/Wine/wineintro.html (origins of wine -historical -McGovern)

http://www.mollerupdesignlab.com (Per Mollerup, Designer Denmark)


http://www.redbikini.com/labels/vintage.html (Home Site Red Bikini Design - Wine Labels -Germany -Creative Head of redbikini design is Sven Heyckendorf)

http://www.surf.to/winelabels (Peter May UK Label Collector and Wine aficionado)

http://www.collectit.co.uk/ (UK Collectors Site -magazine -collectables all types including wine labels)


http://www.vine2wine.com/Introduction.htm (Info WebSite -directory Very Comprehensive links)

http://wineappeal.com/label_removers/index.html (Collectors site -Wine Label remover technology)


http://www.australianwineandbeer.com/wine/winesG.htm (Geographic Location information - Australian Wineries)

http://www.australianwines.com/ (Australian Wines of Distinction- wine access -Vineyards site)
http://www.winexwired.com/ (Generation X Wine -Lifestyle and purchasing e-magazine)
http://www.saverglass.com (Saver Glass, France)
http://www.southcorp.com.au (Southcorp - Wines Australia)
http://www.orlandowynhamgroup.com (Orlando Wyndham, Australia)
http://www.wfa.org.au (Wine Federation of Australia)
http://www.newcastle.edu.au/discipline/fine-art/theory/analysis/semiotic.htm (School of Fine Art, The University of Newcastle, Australia)
http://www.civilization.ca/hist/verre/verweb01e.html (Civilisation and History of Glass)
http://www.cmog.org (Corning Glass - Museum)
http://www.anzfa.gov.au/ (Australian and New Zealand Food Standards)
http://www.winepros.org/consumerism/bottles.htm (Winepros WebSite - Bottles History Link)
http://www.austrade.gov.au/home/0,1068,,00.html (Wine stats - Austrade website)
http://test.corporateinformation.com/memberlogin.asp (Corporate Information, profiles - Worldwide database ex USA Wright Investors Service)
http://MuseumVict

Newspaper articles by Date:
Ripe Cherry, *On the wing*, The Australian, Page 13, Nov 02 2000
News, *Newcastle Herald*, *Fruit of the vine*, on Regional Library Website, Page 12, 14 March 2001
Marshall Kate, Marketers go for a lusting impression, Australian Financial Review. Supplement, Page 18, 26 September 2001

Hooke Huon, Cellartalk, Sydney Morning Herald, Page 16, 18 Sept. 2001

Smith Barbara, Preserving Diversity, Australian Financial Review, Magazine Page 79, 26 October 2001

Smith Alexandra, Name Split Vigneron, Newcastle Herald, News, Page 16, 10 October 2001


Lewis John, New Wave Reds, Newcastle Herald, News, Page 26, 28 December 2001

Walquist Asa, Volatility on the vine, Weekend Australian, Jan 19 2002

Citywide, Bambach family has strong ties to Maitland, Maitland Mercury, 31 January 2002

Port Jeni, Brewers avoiding profit droop by buying into wine industry…, Sydney Morning Herald Weekend, February 23/2 2002

Smith Terry, Big is beautiful, just like the share price, Sun-Herald, February 24, 2002

Gettler Leon, French wine makers plan assault down under, The Age, March 4 2002


Teutsch Danielle, Oenotherapy, If pain persists, see your vintner, The Sun-Herald, April 28th 2002

Evans Simon, Smaller outfits face a challenge to keep the sparkle in wine, Australian Financial Review, Section: Supplement Page: 19, 08/05/2002


Huon Hooke, Cap it off, Sydney Morning Herald, 21/05/2002, Section: Good Living, Page: 18


Lewis John, Unbroken run for Vat 47, Newcastle Herald, Section: News, Page: 36, 19/06/2002

Robertson Robin, Smaller players start to feel the squeeze, Australian Financial Review, Section: Supplement, Page: 6, 26/06/2002


Halliday James, Riesling Leo Buring, Rieslings roarin Leo's lair, The Weekend Australian, Edition 1Saturday 10 August 2002, Page R28


Todd Mark, Analysts suspect another BRL Hardy bidder , The Sydney Morning Herald, January 16th , 2003

Hughes Samantha, Southcorp hopes sour, The Australian newspaper, January 22, 2003
Austin Nigel, Foster's bosses gather to map out the future, Adelaide Advertiser, June 01, 2005

Austin Keith, Labels of Love, SMH, October 18, 2003

EMag /Magazine subscription 2002 2005

Australian Financial Review AFR (f2 network /fairfax press)

Business Review Weekly  BRW

Labels & Labelling (On Line Electronic Journal on Labelling and Label Technology Worldwide)

Issues Listed,


Generation X Wine (Lifestyle and purchasing e-magazine)

Media

Radio/Television/www.com


ABC Adelaide, An announcement is expected today on the future of Adelaide’s National Wine Centre, Presenter: Matthew Abraham and David Bevan, Tuesday, 1 October 2002, Matthew Abraham and David Bevan, Adelaide Story of the Day - Tuesday 1/10/2002


Australia Post, Wine clubs and direct mail may account for up to 30 per cent of the domestic wine sales market, http://www1.australianpost.com.au/postdirect/

Tony Battaglene, Director, Canberra Wine Bureau, Label Rules, 30 September 2002


Additional reading

Aeukens, Bishop, Bell, McDougall and Young, (1988) Vineyard of the Empire, Australian Industrial Publishers Pty Ltd, Adelaide


Anthill Peter, (1990) Explore Australian Wineries, Rose and Associates Pty Ltd, Castle Hill NSW


Dunne Mike & Moira Maguire, (1993) *The winelover’s companion to the Hunter*, Potts Point, NSW, Dunne Thing


Hyams Edward, (1965) *Dionysus: a social history of the wine vine*, Thames and Hudson

Hunter Cynthia, (2001) *Horseshoe Bend Maitland*, Published Maitland City Council Heritage Group


Margan Frank, (1973) *The Hunter Valley: its wines, people and history*, North Sydney, N.S.W. Hunter Vintage Festival Committee


Encyclopaedias and dictionaries on wines and wine production include:


Standard works on wine making include


Viticulture is discussed


Tables

Table 1: Major wine producing countries 2008, Global Wine Supply Monitor, AWBC. Winefacts 2008

Table 2: The Australian Wine industry, ABS and AWBC data 2007—2008 (Australian Wine and Grape Industry 2008 (RE-ISSUE 13429.0)


Table 4: Wine Cos in Australia by sales of branded wine, source WineBiz.com.au (accessed January 2010)


Table 6: Definition of Wine: Type and Style. Factors influential in the classification process for the creation of the wine label taxonomy.

Table 7: Design Process model:

Figures

Figure 1: The three (3) key elements of this research—
(i) The dissertation
(ii) The eBook DVD
(iii) The Exhibition

Figure 2: Modelling the semiology of Visual Communication, extrapolated from Hall Sean (2007, 8)

Figure 3: Wyt Morro’s Stonyfell label, ‘…the view from the window’, designed for H. Martin & Sons. State Library South Australia Collection, accessed May 2002

Figure 4: Richard Beck’s the iconographic; ‘Coonawarra’ label featuring pioneer John Riddoch’s triple gabled winery. State Library South Australia Collection, accessed May 2002

Figure 5: McWilliams Wines, Cold Duck, digital restoration of original found label, 2002

Figure 6: The Inventory of Table Wine, ABS and AWBC data 2007-2008 (Australian Wine and Grape Industry 2008 (RE-ISSUE 13429.0)

Figure 7: Domestic Sales of Table Wine, ABS and AWBC data 2007-2008 (Australian Wine and Grape Industry 2008 (RE-ISSUE 13429.0)

Figure 8: Landscape in narrative, searching for an Australian identity, 1950s and 60s, South Australia.

Figure 9: Australia’s Wine Regions ©Allan Morse 2005 *source AWBC.com.au (accessed 2002, 2005 and 2009)

Figure 10: Flash frame/page 17/778, Bottles and Glass

Figure 11: Disc art, DVD eBook:Flash8 authoring

Figure 12: Vector Illustration ©Chris Lawrence 2010

Figure 12a: the WINE LABEL SHOW logotype ©Allan Morse 2009

Figure 13: Exhibition: Scale Model, Jon Pryer Neo Design

Figure 14: (below) Drawings of the individual display units, MDR

Figure 15: Wyt Morro and the Chestnut Teal Label
figure 16. Image of Wall painting from an Egyptian Tomb, belonging to Nakht, mid-Dynasty 18. (Davies 1917; p.126; photograph located The Metropolitan Museum of Art, New York, Rogers Fund, 1915) in Thebes, where the growing of grapes and the making of wine is clearly seen. cited in McGovern, *The Origins and Ancient History of Wine*.


figure 18. Two Egyptian wine jars, with hieratic inked labels, from Tutankhamun’s tomb in The Valley of The Kings. (Photograph sourced Griffith Institute, Ashmolean Museum, Oxford.) cited in McGovern, *The Origins and Ancient History of Wine*.

figures 19 and 20. Plates Ll and LII in Ghyka M (1977, p.133) *The Geometry of Art and Life* (above) Plate Ll Greek Vase (Stamnos), Harmonic Analysis (from the Geometry of the Greek Vase by Dr Caskey) and (below) Plate LII Greek Vase (Kantharos) Harmonic Analysis (from the Geometry of the Greek Vase by Dr Caskey)


figure 22. The ‘State’ label system and Dressel’s study undertaken in 1889 to classify the various amphorae. (http://www.underome.com/eng/focus/anfore_genera_lita.php, accessed July 2005)

figure 23. Bin labels, coat hanger shaped and 13cm wide. 19th Century British bin labels for Sherry and Brandy. These are white porcelain tags each with bisque top and back. The Sherry label is a late Georgian example. It was manufactured by Swansea Pottery (Wales) *source www.ruby lane.com/shops/antiques, accessed January 2010


figure 25. James and William Macarthur, Camden Park Label circa 1860s *source collection SLSA


figure 28. French wine labels from a similar period, Humbert (1972, 213)

figure 29. HWH Irvine, Great Western Claret and Burgundy 1905 -1918, Museum Victoria and Wyt Morro designed Metala c1972 Label from the SLSA collection

figure 30. Labels from the SLSA collection 1960s–1970s, clear and distinct echoes of the entrenched tradition, notice the French label of 1947, it hardly seems out of place amongst the Australian labels.

figure 31. Allan Morse photographic panorama, The Brokenback Ranges, Hunter Valley NSW, October 2004. ‘In no small measure this [peculiar Australian beauty] comes from the smoky blue of the Broken back range…’ figures 32 & 33. Allan Morse photographer (left) WVE (Wandin Valley Estate, the Winery & Cellar Door October 2003 and (right) Shiraz vines, WVE in October 2003


252
figure 36. Pokolbin and the Lower Hunter Vineyards 2006 ©Allan Morse 2006
figure 37. Upper Hunter Vineyards 2006 ©Allan Morse 2006
figure 38. Broke Fordwich sub-region Vineyards 2006 ©Allan Morse 2006
figure 39. Famous names and Famous Labels, other Wine Regions. Photographs, Harry Mahlo Coopers Shop Yalumba by Wolfgang Sievers: Labelling Champagne Auldana SA and Seven Hills Monastery Vineyard, SLSA c1910 *source SLSA.
figure 40. Faux label indicating Front and Back label that has compliance with the Label Integrity Program (LIP), Wine Australia and AWBC.
figure 41. TYPE 7 Festooned drapery Plate 9: Penzer N.M.1947, The Book of The Wine Label, Home and Van Thal, London 1947. (p.73) More elaborate forms of the Festooned Drapery type are shown. One has a ribbon bow above and pendant grapes and vine leaves below, another specimen shows the drapery held up by two cupids, while in the third a single cupid holds up the drapery with outstretched arms.
figure 43. above, Midnight Modern Conversation, 1733 (http://www.victorianweb.org/painting/18c/hogarth/5.html)(accessed July 2005)
figure 45. A label with the date 1775, Germany. http://home.tiscalinet.ch/wineman/images/1775.jpeg
figure 48. Thomas Jefferson's wine label (right) was based upon his 'seal' (left) and applied to the wines made from grapes grown in his own vineyards. Mayo Bernard Ed., Jefferson Thomas, Jefferson Himself, The Personal Narrative of a Many-Sided American, The University Press of Virginia, 1942
figure 49. Label demographics, Branding in the Australian Market. The Australian Wine industry has distinctive market place value systems. The graph illustrated is a look at the Australian context as the relationship between price and volume of wine sales for in-market price points. (source: The Marketing Decade, 2000 - 2010, 7) Illustration: Allan Morse 2002
figure 52. Illustration showing halftone dot screen with four colour process printing. Here the coarse dot structure is typical of digital print capability at this time. *source, Hereford Bull ©Allan Morse 1990 and Digital Label from Lightning Labels, New Zealand
figure 53. Roland Butcher: Designer, Mad Fish label, Precision Labels, Adelaide S.A.
figure 54. Seaview Glass Mountain, Shrink Sleeve (pseudo frosted glass) designed by Lewis Khan & Associates (Lewis Kahn Staniford Pty Ltd - See LKS Landor, 2005) for Seaview Wines, a Southcorp Wine Co. brand [now Fosters Brewing – Beringer Blass] (right) Front & Back labels, Glass Mountain
Developments in bottle shape between 1680 and 1730 have been classified by the Oxford Companion to Wine as follows: A c1680 shaft & globe; B c1690 shaft & globe; C onion 1700; D c1720; E bladder or balloon c1725; F mallet c1730. (Robinson, Ed. 1999, 97) (illustrations-original artwork Allan Morse, 2002)

Later developments in bottle shape (between 1680 and 1730) have been classified by the Oxford Companion to Wine as follows: A early cylindrical c1720, B late blown cylinder c1770, C c1830, D modern Bordeaux, E modern Burgundy, F modern German (Robinson, Ed. 1999, p. 97) (illustrations - original artwork Allan Morse, 2002)

Iconic brand and a label 'set in stone', Penfolds, Grange Hermitage AUD$550— cf Lindemans Early Harvest, Crisp Dry White, aesthetically a label of beauty, AUD$14.99 Photography ©Allan Morse, August 2009 and May 2002

The relationship between purchase price and volume of wine sold for in-market price points, based on a RadioBank graphic prepared for the US market with Australian Brands added for context. (source: The Marketing Decade, 2000 -2010, 7) Illustration redrawn for this study: Allan Morse 2002

Saver Glass, (http://www.saverglass.com/) (accessed May 2002) some of the traditional still wine bottles from the Saver Glass range. Significant in the 2005 release of Saver Glass bottles is the Austral Stelvin range(screw cap seals) for the still wines in both Bourdeaise and Bourgognes forms.

Classic 750mL bottle forms. (left) Burgundy, French Green with black cap and(right) Bordeaux, French Green with black cap. Illustration for this study: Allan Morse 2002.

Heraldry and the Marks of Cadency. With each new son, the label/mark changes to exhibit the position of the 'child' relative to the progenitor of the noble line. Thus we have the Eldest son – label, Second son – crescent, Third son – muller, Fourth son – martlet, Fifth son – annulet, Sixth son – fleur-de-lis, Seventh son – rose, Eighth son – cross Moline, Ninth son – anchor, Tenth son – double quatrefoil. Drawn for this study: Allan Morse 2006

It is clear that the vast majority of heraldic charges are without the foundation of legend often assigned to them, though in many instances the real origin of the charge is lost. (Encyclopaedia Britannica, Inc. DVD 2002) The commonest form in which most people first come into contact with heraldry is the achievement of arms, or coat of arms as it is popularly, but incorrectly, known. English artists in the eighteenth century were more concerned with producing work which appealed to the most snobbish elements of society ...(Wood Anthony, Heraldic Art and Design, Shaw & Sons, Kent 1996, 3) Illustrated here, based on Curran (2001), http://www.curransheraldry.com (accessed July 2002) Heraldry explained. Illustration, Allan Morse 2004.

Iconic brand and a label 'set in stone', Penfolds, Grange Hermitage AUD$550— cf Lindemans Early Harvest, Crisp Dry White, aesthetically a label of beauty, AUD$14.99 Photography ©Allan Morse, August 2009 and May 2002

The Lockshin, market segment -brand choice experiment. Here there is not much difference in percentages between the two segments, Low involvement and High Involvement wine consumers. Lockshin indicates there are larger differences behind the perenties recorded.


Visual comparison, the plain label based upon 'price point' without brand or significant regional and styled graphics. (left) The 'Good Practice' wine label to celebrate the relationship between The University of Newcastle and the Shohoku College in Japan, 2004. Designer/Illustrator; Allan Morse and (right) the price only bottle, sans differentiation, in style, type, winemaker, region. A wine without 'visual personality', or consumer target, one that is segment market directed in focus and price.

Visual comparison, can you match bottle shape and function? [the usual contents]. Clue: those at the back are all wine bottles.

The form of the bottle, its shape provides a clue to use and function. The recognition of the bottle aesthetic, that is its visual and tactile appeal is also expressed in the way in which we are able to recognise that some bottle/container forms have shapes and sizes that communicate with their appearance the potential function and use of that bottle.
The wine bottle aesthetic, each container – marked A, B, C, D, E, F and G, based on forms developed by ACI and Saver Glass who supply the majority of wine bottles for the Australian market has been developed for a particular wine type or style and in terms of shape alone they provide important visual identity clues to the wine purchaser.

The language of form, there we have two bottles, one the traditional Bourdeaux bottle we expect to find with Penfolds Grange, the other a generic Tomato Sauce bottle, strangely out of place wearing a Grange label.

The special talents a uniquely designed mark brings to the branding process is definitive.

The expression of the visual aesthetic, Riverwood Vineyard developed by Neil McGuigan and Allan Morse (designer/illustrator), a proprietary brand that supplies the Sydney restaurant trade. Illustrated here Riverwood Semillon Verdelho with metallic green livery. Others in the series used a [designated colour key] to provide a signature for the varietal wines in the Riverwood range. The design brief required the creation of the logotype and the assignation of a signature font. The illustration was created in digital format, using Corel Painter Ver.3 from preliminary sketches made in the Gresford area. Colours used in the expression of varietals were chosen from this artwork. Copy on the back label, illustrates the function of information, invitation and is kept to a minimum.

Brand consistency with design of wine labels. Over the decade 1993 –2003 there has been both a change of designer and winemaker/manager at the Hunter Boutique winery, Briar Ridge. The original branding, the Briar Ridge diamond and script logotype was created by Melbourne designer, Brian Sadgrove. Later Allan Morse worked with Neil McGuigan to refurbish the Briar Ridge Brand.

The Penfolds Grange Hermitage label range from the 1955 vintage to Grange 1999. The core identity, the personality of the brand identity remains a constant. As with all icon brands, the immutable and unassailable position they hold, the esteem and the prestige of ownership guarantees purchase, by reputation alone. There is no need of colour bursts and imagery that excites buyer choice. (http://www.penfolds.com.au/History/AbistoryofPenfolds.html, accessed June 2004)

St Henri, Thomas Hyland and Rawson's Retreat - Penfolds brands indicative of a sophisticated and elegant packaging and labelling aesthetic that has an evolving history in the visual communication of brand identity, rather than a revolutionary one.

(a) & (b) Wine Label & Packaging, Graphic Design trends indicated, Survey quantified and tabled, as .xl spreadsheets and data converted into graphs. Allan Morse 2005


The Wine Industry Outlook Conference, Melbourne, Australia November 22, 2000 and the speakers at The Australian and New Zealand Wine Marketing Conference, October 1999 Adelaide, South Australia.

Barrie Tucker, Orange Lane

Barrie Tucker, Rouge Homme

Brian Sadgrove, Bimbadgen– Hunter Valley & Deakin Estate, Red Cliffs, Mildura Victoria

Ian Kidd IKD Design, The Queen of Hearts and Peter Lehmann Wines

The Mollerup Model, Taxonomy of Trademarks, showing Divisions and Classes

Key elements in the Taxonomy, working definitions adopted for this study.

Morse Wine Label Taxonomy.

Morse Wine Label Taxonomy, Classes and Divisions.
The easy recognition of sub-classes in the taxonomy: bottles and glass. The Methodé Champenoise has a distinctive form and the capping (foil) and muslet (wire cage) carry a visual language message, that needs no words. *source images—

figure 92. Graphic labels 1.1
figure 93. Picture labels 1.1.1
figure 94. Figurative labels 1.1.1.1
figure 95. Descriptive labels 1.1.1.1.1
figure 96. Metaphoric labels 1.1.1.1.2
figure 97. Found Image labels 1.1.1.1.3
figure 98. Typographic labels 1.1.2 (designer Type)
figure 98a. Typographic labels 1.1.2 (regulated)
figure 99. Name labels 1.1.2.1.
figure 100. Name labels, Proper Names 1.1.2.1.1
figure 101. Name labels, Descriptive Names 1.1.2.1.2
figure 102. Metaphoric Names 1.1.2.1.1.3
figure 103. Found Names 1.1.2.1.4
figure 104. Artificial Names 1.1.2.1.5
figure 105. Invented Names 1.1.2.2.1.
figure 106. Pseudo International 1.1.2.2.1.1
figure 107. Initials Invented
figure 108. non-Figurative labels 1.1.1.2
figure 109. Picture Labels 1.1.1, type 2

non Graphic labels 1.2
Names Invented

Part 1: Morse Wine Label Taxonomy, Wine Grape varieties in Australia, Types of wine and styles

figure 112. The taxonomic tree, Morse Wine Label Taxonomy, showing a combined Part 1 and Part 2 (wine label classes)

figure 113. See Next page, for A3 fold out of the Taxonomic Tree for Wine and Wine Labels.
figure 114.
Hurlburt, Modelling Creativity.
figure 115.
Bonnici and the elements of Visual Language, Colour and Letterform.

figure 116. Colour makes a unique statement with Labels for the Yellow Tail brand.

figure 117.
Alan Pekolick, designer; graphic typeform BEARDS
figure 118.
Herb Lubalin, designer; graphic typeform MOTHER & CHILD
figure 119.
Richard Tipping, Communications artist, QUIET 1993

Shade, used to create distinctive branding recognition: (left to right), Tradition, The Mateus Rosé bottle, a signifier for this famous Portuguese wine, the new image of Seppelt Para, Tawny Port, designer Barrie Tucker. The bottle shape carries wine type and style recognition and the iconic Rosemount Estate Diamond Label, designer Barrie Tucker, Self Adhesive with die cut from the Upper Hunter winemaker.

figure 120.
Use of colour, for the designer getting the right values in the use of colour is an important element in the success of the visual communication. Using Paul Klee’s principals of Major – Minor contrast scales an the application of the contrast values to the Riverwood Vineyard label (designer Allan Morse, 1998) we can clearly see how the impact and message can be altered when the original design is ‘played in a different timbre’.

figure 121.
Penmara Label.
The sculptural form has material qualities that carry intrinsic referential qualities, in the reading of an aesthetic of the artefact, in terms of shape, form, colours and texture.


Graph indicating outcomes of the analysis of the wine label collection, sample; 2002 -2003.

Four sub-classifications were created within the Label Taxonomy to enable isolation and reporting on the frequency and occurrence of the key expressions of the visual language used by the wine label designer/graphic designer. The language of Visual Communication (Graphic Design) has three significant modes of expression, Drawing, [which is a primary expression, the use of drawings as diagrams, sketches or highly rendered pictorial narratives] Typography, [the art form which recognises the shapes, character and style of the letterforms we ascribe to words and meaning in a written language; and also typography that is used in an expression of the visual aesthetic, words as logos or logotypes or embedded in the imagery and Photography, [the technology of ‘drawing with light’ in either analog or digital media. These I have applied in this analysis. The fourth category, Decoration is used to signify the applied use of printers forms, borders, rules and cartouche forms; usually seen on labels that have a distinct collage/montage visual character.

Graphic Data analysis reveals that on an overall basis, of 936 individual labels digitised and analysed in term of image categories (1) photography, (2) illustration or reproduction of fine art, (3) typography and (4) decorative elements, which for modern label design are usually embellishments such as varnishes, metal foils, embossing, debossing, verotype and die cut multiple shapes, that 58 or 6.5% of labels used photographic imagery, 447 or 47.8% used Illustration or fine art, 876 (93.6%) featured an aesthetic indicative of a designers sensitivity to type and letterform and that of these 636 or 67.9% incorporated decorative features.

Names, the semiology of the wine label taxonomy. Plate ONE: see Appendix I, for image key.

Names, the semiology of the wine label taxonomy. Plate TWO: See Appendix I, for image key.

Names, the semiology of the wine label taxonomy. Plate THREE: See Appendix I, for image key.

Angoves c1972, Sweet Vermouth

The Angove family is able to trace its roots to the very earliest days of census records being kept in Cornwall, with references to the name being discovered as early as the 1500’s. Historians have been able to determine the family’s use of a doubleheaded eagle as a crest back to the 1700’s, although it was not until 1953 that The College of Arms, London, gave it official status with the granting of the Angove Coat-of-Arms. The double-headed eagle device has survived the centuries and today forms part of the family company's corporate identity. It represents a strong link and constant reminder of this venerable family's proud history. (http://www.angoves.com.au/about/family.html . accessed June 2005)

Names, the semiology of Heraldry

131(a) Curran’s Heraldry, the grammar of heraldic design.
131(b) Yalumba Crest, S Smith & Sons, S.A. 1960s.
131(c) Château Yaldara, Herman Thumm’s creation of the noble arts in wine, pictured the Thumm heraldic crest, a Vermouth label c1972 and from the Yaldara Champagne label of the period, an artist’s watercolour of Château Yaldara.
131(d) George Smith and the All Saints vineyard at Rutherglen in North Eastern Victoria, Crest and Castle.


Rouge Homme and the Trademark™ – the effect of print shop evolution and the change of ownership of this famous Coonawarra vineyard. Bordeaux bottle, Rouge Homme 1998, Cabernet Merlot Label, Designer: Barrie Tucker

Logos, Crests and Marks from the Visual database, 1960 -2001: that become trademarks™. See Appendix I, for image key.

Decorative Borders, Motifs and Cartouche design applied to wine labels.


The full illustrated set of LIP label guidelines is contained in Appendix B.

Tulloch Dry Red, bordeaux bottle 750mL with label illustrating the Tulloch trademark. Photograph: ©Allan Morse 2009.

Joshua and Caleb return from Canaan laden with the fruit of the promised land.

In Appendix E
Lindemans Case Study

Southcorp Website Splash Pages

Lindemans Heraldic Crest

Lindemans Branding

Segmentation and Wine Drinking Trends Australia and the evolution of the Australian Marketplace/Consumer segments

Lindemans Branding, Comparisons between Lindemans Padthaway Shiraz 1999 and Lindemans 1968 Hunter River Blend
Appendix A:
Human Research Ethics: documentation.
(a) Approval for research
(b) Information Sheet
(c) Consent
(d) Questions/Scripted

Interviews
John Martin Wine Marketing -First Creek
Greg Silkman Winemaker -First Creek
Sally Sneddon Designer
Brian Sadgrove Designer
Don Woolman GM Precision Labels
Barrie Tucker Designer
Ian Kidd Designer
Neil McGuigan Winemaker McGuigan Simeon/Australian Vintage
Steve Peake Vinkem - Production and Packaging

Appendix B:
Australian Wine Label Law, the Label Integrity Program (LIP) illustrated

Appendix C:
Per Mollerup, Taxonomy of Trademarks
an analysis of the Mollerup Model as preliminary work to the creation of the Morse Taxonomy of Australian Wine labels.

Appendix D:
Image Keys, Colour plates used to illustrate the Wine Label taxonomy:
Chapter 6 Taxonomy

Appendix E: Brand Identification Study
Case Study: Branding
Lindemans Wines.

Penmara Vineyard, Image & Full Text

Appendix F:
Collection Matrix, record of principal method used to create the original [Hunter] and other region Vineyards collection analysis.
### APPENDIX A Part 1

Human Research Ethics: documentation

The identification and analysis of graphic design in the labelling of Australian wine.

<table>
<thead>
<tr>
<th>Human Research Ethics Committee</th>
<th>Hunter Area Research Ethics Committee</th>
<th>OFFICE USE ONLY: Register No:</th>
</tr>
</thead>
<tbody>
<tr>
<td>The University of Newcastle</td>
<td>Hunter Health</td>
<td>Date Received:</td>
</tr>
</tbody>
</table>

#### 1 TITLE OF PROJECT (as it appears on the approval notification)

The identification and analysis of graphic design in the labelling of Australian wine.

#### 2 APPROVAL DETAILS

What is the approval/reference number for the project?

<table>
<thead>
<tr>
<th>HREC The University of Newcastle</th>
<th>Approval No.</th>
<th>HREC No: H-096-0601</th>
</tr>
</thead>
<tbody>
<tr>
<td>HAREC Hunter Health</td>
<td>Reference No.</td>
<td></td>
</tr>
</tbody>
</table>

#### 3 CHIEF INVESTIGATOR or PROJECT SUPERVISOR (first named on approval notification)

<table>
<thead>
<tr>
<th>Name: Allan MORSE</th>
<th>Qualifications &amp; position held: Senior Lecturer Design, Convenor Vis Comm Honours</th>
</tr>
</thead>
<tbody>
<tr>
<td>Organisation &amp; mailing address: School of DCIT, Faculty Science and IT</td>
<td></td>
</tr>
<tr>
<td>Telephone and Fax: 4921 5698</td>
<td>4921 5698</td>
</tr>
<tr>
<td>Email address: <a href="mailto:allen.morse@newcastle.edu.au">allen.morse@newcastle.edu.au</a></td>
<td></td>
</tr>
</tbody>
</table>

#### 4 CO-INVESTIGATORS and/or STUDENT RESEARCHER

<table>
<thead>
<tr>
<th>Name: Professor Geoff CABAN</th>
<th>Qualifications &amp; position(s) held: Conjoint Professor Design</th>
</tr>
</thead>
<tbody>
<tr>
<td>Organisation &amp; mailing address:</td>
<td>Faculty of Architecture, Building &amp; Design, UTS</td>
</tr>
<tr>
<td>Telephone and Fax:</td>
<td>Fax (02) 9314 8787</td>
</tr>
<tr>
<td>Email address: <a href="mailto:Geoffrey.Cabans@uts.edu.au">Geoffrey.Cabans@uts.edu.au</a></td>
<td></td>
</tr>
</tbody>
</table>

Copy table and repeat for each additional co-investigator.

#### 5 STUDENT RESEARCH

Is the research the project of a student of The University of Newcastle? Yes [ ] No [ ]

If YES: Name of student: Student No: [ ]

Course of study: [ ]

Principal supervisor: [ ]

#### 6 ESTIMATED COMPLETION OF PROJECT (dd/mm/yy)

This is the point at which you anticipate contact with participants, their personal records, or human tissue samples will cease.

Date: December 2005
HUMAN RESEARCH ETHICS COMMITTEE

Certificate of Approval
for a research project involving humans

Applicant

Chief Investigator/Project Supervisor: Mr Allan Morse
(First named in application)

Other Investigators: Professor Geoff Cahan

Project Title: The identification and analysis of graphic design in the labelling of Australian wine

In approving this project, the Human Research Ethics Committee (HREC) is of the opinion that the project complies with the provisions contained in the National Statement on Ethical Conduct in Research Involving Humans, 1999, and the requirements within this University relating to human research.

Details of Approval

HREC Approval No: H-099-0301
Date of Approval: 16 May 2001
Renewed: 18 August 2004

Approval valid for: 3 years
Progress reports due: Annually

Comments or conditions:

16 May 2001
Approved subject to amendments to Professor Cahan’s Letter of Introduction and the Information for Interviewees.

23 July 2002
Approval confirmed.

18 August 2004
Approval renewed for a further three years.

Signed: Ms Susan O’Connor
Secretary to the Committee

Notice of Approval
18 August 2004 - 18 August 2007
Consent Form

The project the identification and analysis of graphic design in the labelling of Australian Wine is being conducted under the auspices of The University of Newcastle.

Participating in this project I understand that I will be asked about my design work and contribution and experience in the creation of brand and labelling of Australian Table Wines. I will be willing to discuss my experiences and knowledge of the design process and those labels that I have created.

The information will be stored and be the property of the investigators for the period of 5 - 7 years.

Signing the form below means that I have fully understood and am willing to participate in a group discussion about my experiences and knowledge of developmental in the identification and analysis of graphic design in the labelling of Australian Wine.

Signature.................................................... Date....................................................
Printed Name..................................................
Address........................................................................ Postcode...........
Contact Telephone Number.........................................

If you have any further questions or queries relating to this project please do not hesitate to contact Mr Allan Morse on 02 49 21 5696 or Prof Geoff Caban on 02 xxxxxx

Example of Consent Form
(a) design professional
(b) Winemaker/Vigneron
(c) Print/Production Wine Labels
Information for participants in Research Project –
The identification and analysis of graphic design in the labelling of Australian Wine.

Details and purpose of the interview:
The interview, which should not take more than one hour in duration, I would like to conduct at your place of business or premises convenient to you. I am aware that your busy schedule and the demand on your time is such that you need opportunity to contribute to the store of knowledge but not at the expense of the demands of your daily business activity.

The interview will take place within a time period of one month upon receipt and acknowledgement of this letter.

The purpose of the interview is to provide primary sourced opinion and resource to assist the testing of my initial hypothesis, that ‘design and professional design practice’ does make a significant contribution (a difference) in the branding and labelling of Australian Table Wines.

Commercial in confidence:
The information provided in the interview will be recorded and then transcribed. This will be sent back to you so that you might indicate, for the record – those segments that you would not want to be used in published form. Any information that is of a commercially sensitive nature will be respected and treated as ‘commercial in confidence’ disclosure and will not be made available or used in any public forum, published document or exhibition.

Details of Research Procedures/Methodology
Part One:
Historical Survey
The segment that this study will define is the design and labelling of varietal table wines. A number of key persons who (still living – hence the importance of this activity, some of the pioneers are already dead and the substantive stories that can be told are in need of record) have been responsible for the early or historical revival of wine production in the Hunter Valley1 (since the sixties) will be identified and interviewed. These persons will be the key persons or pioneer vignerons of the Hunter and the Designers (or others) who created the first labelling, the printers and finally a number of key persons in the Graphic Design Industry who have had made effective contribution to the ‘design’ of labels as a conscious activity in the branding and marketing of the wines.

Interview questions: sample set.
The Designer & design factors including – Print
1. When did it first occur to you that the product, wine – as a commercial commodity in the Australian and subsequently the overseas marketplace, was in need of ‘brand identity’?
2. What was your first label design and who was your client?

1 Nick Bullied, Hunter Valley Wine Guide, ‘The Hunter reached its low point in 1963, when Max Lake started the first new winery in living memory.’
3. Did you believe that when your interest and the opportunity to ‘design’ labels that were unique (not mere reproductions of the French and European styles) was commenced that it would grow into a major export commodity and a showcase for Australian Agriculture and Design?

4. Are the vigorous knowledgeable clients in terms of their appreciation of design in the promotion and marketing of their product?

5. Do you believe that you have become more knowledgeable about the industry and therefore have been able to influence the styles and trends indicated in the range of labels we see today?

Part Two:


This study aims to evaluate the degree to which ‘design’ has been considered as an integral part of the wine industry in Australia. Jennings and Wood clearly articulated a case for a ‘design advantage’ and my study is designed to evaluate the validity of this when applied to Australian Wine label design and marketing. This will be elaborated in an exhibition – featuring all contributing Vineyards/Wineries from the Hunter Region and significant exemplar contribution from the Designers, Print Houses and others who have shaped the form of the label as an integral part of today’s Table Wine offerings.

Method:

1. To collect from Hunter Vineyards/Designers/Printers a range of labels to form a visual index of work done in label design.

   This will include identification of not only the Vineyard but also those in Design and Print who have shaped the visual aesthetic and marketplace form of the wine label.

2. To create a system of coding and identification of aesthetic features that have been used by label designers over the defined period.

   (a) Label sizes
   (b) Borders
   (c) Motifs
   (d) Typefaces, fonts and styles
   (e) Conventions if any
   (f) Colours
   (g) Legislative observance

3. To draw comparisons and test assumptions about synergies and coincidence as they might be observed in the data sample of labels and visual images.

   This first study will be limited to Australian wines from the Hunter Valley (local, accessible and historically important as the ‘first Australian wine’ growing region).

Allan Morse©
The University of Newcastle, 2002
**Interviews**

<table>
<thead>
<tr>
<th>Name</th>
<th>Position and Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>John Martin</td>
<td>Sales and Marketing - First Creek Wine Centre, Pokolbin, NSW</td>
</tr>
<tr>
<td>Greg Silkman</td>
<td>Wine Maker - First Creek Wine Centre, Pokolbin, NSW</td>
</tr>
<tr>
<td>Sally Sneddon</td>
<td>Sally Sneddon Graphic Design P/L 4 Alfred Close East Maitland, NSW</td>
</tr>
<tr>
<td>Brian Sadgrove</td>
<td>Sadgrove Design - Label Craft 14 Little Page Street, Albert Park, Victoria</td>
</tr>
<tr>
<td>Don Woolman</td>
<td>Precision Labels - Adelaide, South Australia</td>
</tr>
<tr>
<td>Andrew Holt</td>
<td>Collotype Labels - Adelaide, South Australia</td>
</tr>
<tr>
<td>Barrie Tucker</td>
<td>Tucker Design - , South Australia</td>
</tr>
<tr>
<td>Ian Kidd</td>
<td>IKD Design Solutions, Adelaide, South Australia</td>
</tr>
<tr>
<td>Steve Peake</td>
<td>Hunter Bottling Co (1999), AGDA speaker and at Vinken, Adelaide, South Australia</td>
</tr>
<tr>
<td>Neil McGuigan</td>
<td>1997 -2005 ongoing dialogue</td>
</tr>
<tr>
<td></td>
<td>Briar Ridge</td>
</tr>
<tr>
<td></td>
<td>The Rothbury Estate</td>
</tr>
<tr>
<td></td>
<td>McGuigan Simeon Wines</td>
</tr>
</tbody>
</table>

**Details and purpose of the interview:**

The interview, which should not take more than one hour in duration, I would like to conduct at your place of business or premises convenient to you. I am aware that your busy schedule and the demand on your time is such that you need opportunity to contribute to the store of knowledge but not at the expense of the demands of your daily business activity.

The interview will take place within a time period of one month upon receipt and acknowledgement of this letter.

The purpose of the interview is to provide primary sourced opinion and resource to assist the testing of my initial hypothesis, that ‘design and professional design practice’ does make a significant contribution (a difference) in the branding and labelling of Australian Table Wines.

**Commercial in confidence:**

The information provided in the interview will be recorded and then transcribed. This will be sent back to you so that you might indicate, for the record - those segments that you would not want to be used in published form. Any information that is of a commercially sensitive nature will be respected and treated as ‘commercial in confidence’ disclosure and will not be made available or used in any public forum, published document or exhibition.

**ETHICS**
Respecting the sensitivity of the designer, vigneron and the production/print maker of wine labels
APPENDIX A: part 2
Letter sample: Designer

Mr Barrie Tucker
Barrie Tucker Design
P.O. Box 136
Fullarton,
South Australia, 5063

Dear Barrie,

Allan Morse is my name and I am currently undertaking a research project at The University of Newcastle, that has a focus on the 'graphic design' and function of graphic design in the labelling of Australian (Hunter) Valley table wines. An essential part of the research will be, the contribution that Australian graphic design professionals have made to the visual aesthetic and image of the wine industry.

I write to you, in follow up to my earlier telephone conversation, seeking to interview you – as an integral part of my research – which is to establish that 'design does make a difference' and that as testament to this we have not only the visual product (outcomes); but the essence of what [you] the design professional bring to this design process – an ability to address client problems with skill and sound advice in a visually arresting manner.

Another essential part of my research will be/has been; the collection, collation and creation of a proposed exhibition featuring Hunter Wine labels used to mark and describe the Hunter Valley vintage and the Vineyards of the region. Your assistance in the building of this collection, should you be able to contribute sample sets of those labels you have designed for Australian (Hunter) Wines will be acknowledged in the exhibition as illustrated example of the fine contribution by design professionals, to the visual aesthetic and form of the wine label(s) used to describe Australian wines. The project seeks to collect not only recent labels (self adhesive) but also to seek to identify and resource those from the past, to describe te potentially rich history (wet glue labels) of winemaking design.

Enclosed is information about the project for your consideration and what it may involve for you. You are in no way obligated to participate in this research.

Your interest in participating in an interview about your experiences of of graphic design in the labelling of Australian Wine, is very much appreciated and I would ask you to please complete the attached consent form and return it to me in the reply paid envelope. I will then contact you to make/confirm an appointment to visit you and discuss your experiences.

…cont’d 2
I may be contacted by Telephone on (02) 49 343949 or via EMail at allan.morse@newcastle.edu.au.

I enclose a letter of introduction, from my supervisor Professor Geoff Caban, Professor of Design Studies at UTS, Sydney and conjoint Professor in Design at The University of Newcastle and an information package that describes in greater detail the project I am working on and what some of the initial outcomes might be. Obviously there will be broader and more complex issues that arise in the process of my work and that in turn will lead to expansion and opportunity to develop project outcomes at a later stage. Your contribution, the placing on record as it were of the significant part [as I hope to establish with some authority] that the professional design community - the visual communicators have played in the context of growth and development in recognition of Australian (Hunter) Wines is very much appreciated.

Thank you for your valuable time and resource to assist this project.

yours sincerely

Allan Morse
Winemaker Questions
Interview questions: sample set.

Personal / Interpersonal levels
1. Family History, - The Vigneron
   (a) When did you/family first move to the Hunter Valley?
   (b) When and where were the first plantings made?
   (c) What factors influenced the decision to plant grapes - was it more than a 'good idea',

Factors to explore - The region and its climate were recognised as potentially suitable for planting vines, you were aware of the history of planting and wine production during the early part of the nineteenth century and felt that here was an opportunity that had to be taken?

2. When the first plantings took place, was there any conscious decision made about how the product from your vineyard would be identified in the marketplace?

3. Who made your first labels?
   (a) was it a designer?
   (b) a local printer?
   (c) other, identify?

4. Did those first labels meet your expectation?
   (a) Colours
   (b) Size
   (c) Information, Wine Variety, Style or Type?

5. How much importance do you place upon the 'brand identity' of the product you plant, harvest and make into wine today?

6. Has your view and practice changed since the early days, would you consciously choose a Graphic Designer to create the market niche for your product today?

7. What if any have been the negative aspects of seeking the advice and work of the Graphic Design professional in the creation of labels?

8. If negative, what would have been helpful in overcoming the difficulties you experienced?

9. What have been some of the more positive aspects that have resulted from your decision to work with a Graphic Design consultant in the brand labelling and marketing of your product?
Designers Questions
Interview questions: sample set.

The Designer & design factors including - Print.

1. When did it first occur to you that the product, wine— as a commercial commodity in the Australian and subsequently the overseas marketplace, was in need of ‘brand identity’?

2. What was your first label design and who was your client?

3. Did you believe that when your interest and the opportunity to ‘design’ labels that were unique (not mere reproductions of the French and European styles) was commenced that it would grow into a major export commodity and a showcase for Australian Agriculture and Design?

4. Are the vignerons knowledgeable clients in terms of their appreciation of design in the promotion and marketing of their product?

5. Do you believe that you have become more knowledgeable about the industry and therefore have been able to influence the styles and trends indicated in the range of labels we see today?
Note: These Wine Label sets were created by the author to illustrate the interpretation in graphic terms for the labelling of Australian Wine, information sourced from the AWBC Website. (http://www.awbc.com.au/Content.aspx?p=88) (accessed September 2002, and again August 2005)

APPENDIX B

Illustrated Label Integrity Program (LIP), Wine Label Law, Australia
GI Variety Rule

Describing wine that is made from different grape varieties.
Wine that is 60% Shiraz, 25% Cabernet, 5% Merlot

Region, listed by % of varietal content with up to three varieties with a minimum of 20% each variety.

GI Variety Rule

Describing wine that is made from different grape varieties.
Wine that is 90% Cabernet 5% Merlot

Single variety
Total - 85%, or up to 5 varieties
Total =95% with a minimum 5% of each variety.

GI Variety Rule

Describing wine that is made from different grape varieties.
Wine that is 60% Shiraz, 25% Cabernet, 5% Merlot

Region, listed by % of varietal content with up to three varieties with a minimum of 20% each variety.

GI Variety Rule

Describing wine that is made from different grape varieties.
Wine that is 90% Cabernet 5% Merlot

Single variety
Total - 85%, or up to 5 varieties
Total =95% with a minimum 5% of each variety.
GI Variety Rule
Describing wine that is made from
different grape varieties.
Wine that is 60% Cabernet 25% Merlot

Hierarchy, listed by % of varietal
content, a total of 85% with up to
three varieties with a minimum of
20% each variety

Foreign Wine Rule
Describing wine that is made from
a blend of Australian and imported
wine from other wine producing
countries, e.g. Chile

The label must indicate the (%) percentage of wine that has been
sourced from outside of Australia.
Export to EU Rule
1-10 show the requirement for export labels of Australian Wine to the European Union Inc. UK.

Export to USA Rule
1-11 show the requirement for export labels of Australian Wine to the USA market.
Within the relevant structures for the regulation and support of the Australian wine industry, the AWBC and the WFA, have addressed issues for the winemaker, wine marketer–graphic designer relationship, influential for the naming and labelling of wine products.

There are (13) thirteen sections listed on the AWBC website, each section reporting on aspects of Australian Wine Label Law.

(1) AWBC Act
(2) Code of Practice
(3) Wine Awards
(4) EU Agreement
(5) EU Labelling Regulations
(6) Food Standards
(7) Levies
(8) LIP Label integrity Program
(9) LIP, Record Keeping
(10) Standard 4.5.1
(11) Wine Law, Making and Labelling
(12) Allergens Statement on labels for the USA
(13) USA, Bioterrorism Act

Here, the Australian ‘Plain English’ Wine Law, Making and Labelling is to be found. For any graphic designer considering a ‘wine design’ clientelle, I would suggest this knowledge is mandatory.

Outline of History of Australian Wine Law

1901
Federation, Australian States retain responsibility for Food legislation.

1929
Federal Government creates Australian Wine Board, with responsibility to control and promote the export of wine and grape products - AWB eventually became the,

1980
Australian Wine and Brandy Corporation created under the present AWBC Act 1980.

1989
Wine industry requests the Government to legislate the Label Integrity Program under the AWBC Act.

1991
States agree to uniform Food Standards, but States/Territories still administer legislation under their own Food Acts. Standards include manufacturing and labelling provisions for wine.

1993
Wine Agreement with EU signed. Mutual acceptance of winemaking practices and mutual protection of geographical indications. AWBC Act amended to reflect our obligations. Blending rules now under the AWBC Act.

2000
Food standards revised, but 2 year transition period of old and new.

2002
New Food Standards apply to both Australia and New Zealand, but “old” standards retained for wine produced in Australia.


AWBC, Australian Wine Label Law

Australian Wine and Brandy Corporation, Corner Botanic and Hackney Roads, Adelaide, South Australia - Web
www.awbc.com.au

Postal address: PO Box 2733 Kent Town SA 5071.

Phone 08 8228 2000 Fax 08 8228 2022.

Email awbc@awbc.com.au
APPENDIX C
Analysis of the Mollerup Taxonomy

In the writing of the Danish designer Per Mollerup (2001), the inclination to collect and classify, to make order from chaos – to bring sense to the non-sensical is able to be saited.

The designer, although given to the intuitive, the instinctual and the paradox of the premeditated, seeks to use his/her talents to communicate the need for order. More often than not, in a manner that would be regarded as expressive of the aesthetic of era in which the creative experience takes place.

The acquisition of the rational science methodology, to classify, to create a taxonomy is one way of bring a sense of order to the creative process and to provide reason for the shapes, forms, colours and textures that in an endless array of individual and/or collective expression are things of grandeur and seemingly small consequence in our lives.

Mollerup, by applying the rational to the apparent haptic, creative expression of will, need and ownership has devised a taxonomy of trademarks™. Those small, but significant expressions that communicate in a visual language across many cultures the pride of ownership, the boundaries of desire and the statement of purpose and authority by which civilised man has defined the actions and achievements of his being.

So that I might better be able to comprehend the rationality and science of his achievement I undertook to test the significance of the taxonomy and its linguistic (including visual literacy) form, so that I might be able to reflect in his methodology the creation of a taxonomy of wine labels, or at least the formative skeletal structure such taxonomy.

The following pages [Appendix C], describe the analysis and investigation required to become both observant, knowledgeable and convinced that the Mollerup, trademark taxonomy worked.

Taxonomy – Class of Trademarks
The class of trademarks is the initial class where the division of the taxonomy begins.

The intension, the qualities implied by the class, is given by the definition of trademarks. The extension, the objects covered by the class, are all the subordinate classes, partly the seven intermediate classes, partly the thirteen final classes.

The first division in the taxonomy occurs between graphic marks and non-graphic marks. Since the overwhelming majority of trademarks are graphic marks, the taxonomy divides graphic trademarks and explores them in many classes. For the same reason, non-graphic trademarks are not divided, but are treated as one class. 1 initial class

---

### Graphic marks

Graphic marks are divided into letter marks and picture marks. Letter marks consist of letters and picture marks of pictures, but that is not the complete story. Letter marks are often iconicized and then they include a pictorial element. Picture marks occasionally refer to linguistic phenomena.

Both letter marks and picture marks distinguish and describe. They do so in different ways and they produce their meaning in different ways. Some companies use both a letter mark and a picture mark. 1.1 intermediate class

---

<table>
<thead>
<tr>
<th>Sensitische Category</th>
<th>Principle of Division</th>
<th>Taxonomic Class</th>
</tr>
</thead>
<tbody>
<tr>
<td>Material qualities (concerning the trademark per se): what trademarks show</td>
<td>Dimensions (type and number)</td>
<td>Graphic Marks</td>
</tr>
<tr>
<td></td>
<td></td>
<td>non graphic marks</td>
</tr>
<tr>
<td></td>
<td>Graphic form</td>
<td>Picture marks</td>
</tr>
<tr>
<td></td>
<td>Letter marks</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Figure marks</td>
<td>non figurative marks</td>
</tr>
<tr>
<td></td>
<td>non figure marks</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Letter combination form</td>
<td>Name marks</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Abbreviations</td>
</tr>
<tr>
<td></td>
<td>Abbreviation form</td>
<td>Initial abbreviations</td>
</tr>
<tr>
<td></td>
<td></td>
<td>non initial abbreviations</td>
</tr>
<tr>
<td></td>
<td>Initial abbreviation form</td>
<td>Acronyms</td>
</tr>
<tr>
<td></td>
<td></td>
<td>non acronyn initial abbreviation</td>
</tr>
<tr>
<td></td>
<td>Visual reference</td>
<td>Descriptive marks</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Metaphoric marks</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Found marks</td>
</tr>
<tr>
<td></td>
<td>Linguistic reference</td>
<td>Proper names</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Descriptive names</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Metaphoric names</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Found names</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Artificial names</td>
</tr>
</tbody>
</table>

---

Per Millican, *Taxes of Trademarks Sensitische categories*
**Picture marks**

Picture marks are divided into figurative and nonfigurative marks. Figurative marks depict an object. Non-figurative marks are pictures in their own right. Figurative marks are further divided into descriptive marks, metaphoric marks and found marks.

Sometimes the nature of the object depicted in a figurative mark is forgotten and the mark will be perceived as a non-figurative mark. This has happened to the barber's pole. The original barber's pole was a three-dimensional figurative mark referring to the barber's role in medical practice. Today only a few people recall the early barber's historical function of surgery, which included bloodletting. To further the bloodletting, patients were given a pole to grip. When not in use, the pole was hung outside the barber surgeon's shop together with the bloodstained bandage that was twisted around the patient's arm.

While semiotic terms will not be used directly in the taxonomy, the study of semiotics offers a useful framework for understanding trademarks.

<table>
<thead>
<tr>
<th>Semiotic classes</th>
<th>Taxonomic classes</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Icons</strong></td>
<td><strong>Figurative marks</strong></td>
</tr>
<tr>
<td>Images</td>
<td>Descriptive marks</td>
</tr>
<tr>
<td>Diagrams</td>
<td>Metaphoric marks</td>
</tr>
<tr>
<td>Metaphors</td>
<td>not relevant</td>
</tr>
<tr>
<td><strong>Indices</strong></td>
<td>Designations</td>
</tr>
<tr>
<td>Designations</td>
<td>not relevant</td>
</tr>
<tr>
<td>Reagents</td>
<td>Found marks</td>
</tr>
<tr>
<td><strong>Symbols</strong></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Non Figurative marks</td>
</tr>
</tbody>
</table>

Mollerup Comparison of Semiotic classes and Taxonomic classes


**Figurative marks**

Figurative marks are depictions. In the taxonomy, figurative marks are divided into three classes according to the relation between what they show and what they represent, between the representamen and its object: found marks, metaphorical marks and descriptive marks. 1. 1. 1. 1 intermediate class.

---

**Descriptive marks**

Descriptive marks are images or diagrams. A fish sign that stands for a fish restaurant is an image. So is a mask used as a trademark for a theatre. An atomic model that stands for a nuclear research agency is a diagram.

Descriptive marks refer directly to their object, the company or product in question. The relationship between the representamen and its object is motivated, 1.1.1.1.1 final class.

---

**Diagram: Descriptive marks**

\[
\begin{align*}
& a \quad \text{representamen} = \text{trademark} \\
& b \quad \text{object} = \text{company or product} \\
& c \quad \text{interpretant} = \text{mental image of } b
\end{align*}
\]

Mollerup Descriptive marks
Metaphoric marks
Metaphoric marks refer to their object through a shared quality. Signification takes place on two levels. In the first level, the representamen, which is the trademark, refers to the shared quality. The interpretant of the first signification is a mental picture of that quality created in the mind of the user. On the second level, that mental picture stands for the final object, the company or the product in question. Metaphoric marks are motivated on both levels of signification.

An isolated picture of a beehive does not necessarily suggest anything more than a beehive. When shown in connection with a savings bank, the beehive becomes a suggestive metaphor for sensible saving. The informed user combines the beehive and the savings bank, and detects the shared quality.

When seeing the beehive sign, the informed user may simply think ‘savings bank’. The less informed user may never understand the metaphor. To him, the beehive will remain a symbol, an arbitrary sign, a found mark with one level of signification.

In this chapter, triadic chains are used to analyse the production of meaning in trademarks. Each triad stands for one level of signification. 1.1.1.2 final class

Found marks
Found marks refer directly to their object. Found marks are symbols. The relationship between the representamen and its object is arbitrary.

Found marks show something recognizable that obviously has nothing to do with the company or product which they represent.

Many trademarks, which are considered found marks today, originally had an explanation which made them motivated marks. However, if almost nobody remembers its explanation, a trademark functions as an arbitrary sign, a symbol. For example, the trademark of Shell can be considered a found mark today (see p 115). 1.1.1.3 final class

![Triadic chain diagram]

Mollerup Found marks

![Mollerup Metaphoric marks]

a representamen = trademark
b object = company or product
c interpretant/representamen = mental image of b
d final object = company or product
e interpretant = mental image of d
Non-figurative marks

Non-figurative marks refer directly to their object. They are symbols. The relationship between the representamen and its object is arbitrary.

Many non-figurative trademarks are presented with much explanation and managerial fanfare about what the mark symbolizes. Even so, if people only see a non-figurative drawing, the mark will simply become a symbol of a company and what the company stands for – no more, no less. 1.1.1.2 final class

Mollerup Non Figurative marks

| a | representamen | = | trademark |
| b | object | = | company or product |
| c | interpretant | = | mental image of b |

Mollerup The meaning of a trademark
**Letter marks**
The term 'logotype' and its shortened form 'logo' come from the Greek logos, meaning word. Logotype sometimes refers to marks that are longer and easily readable names, while logo sometimes refers to shorter names, acronyms or abbreviations. Sometimes both terms are used as synonyms for the graphic trademark, which also includes picture marks.

Letter marks are divided into name marks and abbreviations. A minor weakness of this division is that acronyms and non-initial abbreviations tend to become proper names and may ultimately be confused with real name marks if their origin is forgotten.

Trademarks are primarily visual phenomena but letter marks also have a linguistic form, including a phonetic form. In fact, only the linguistic form is considered in the letter mark classes. The visual form of letter marks, however, deserves a few words.

Almost all letter marks have a definite visual form. This visual form is always symbolic when seen as a sign of sounds. When seen as a sign of a company or a product, the visual shape of the letter mark may suggest some relevant quality. A certain typeface may refer to a certain, trade or may be relevant to the company or the product in question. If this reference only exists because of agreement or habit, then the typeface works as an arbitrary sign.

If the shape of the letters of a letter mark suggests a certain type of company or product because of some visual similarity or parallelism, then the letter mark in its visual capacity is a motivated mark. Normally this pictorial quality of a letter mark has been added by iconization, as in the name mark Golfin, where the 'o' is raised to suggest a golf ball in flight.

Letter marks have one considerable advantage over pure picture marks: onlookers say what they see and see what they should say.

Sometimes a company uses its full name alongside various abbreviations; sometimes only an abbreviation is used. Scandinavian Airlines System operates with a full name and four abbreviations—Scandinavian Airlines System, Scandinavian Airlines, Scandinavian Airlines, SAS and SK 1.1.2 intermediate class.
Name marks

‘For a name is a reality, and a child is made known to himself by his name.’ Karen Blixen, The Cardinal’s First Tale, 1957.

Most trademarks are name marks. After all, nothing is more tempting than writing the name of a company or a product and using that name as a visual mark.

Name marks are divided into five classes: proper names, descriptive names, metaphoric names, found names and artificial names.

Name marks are – as other trademarks – signs for companies and products. A name mark can refer directly to its object through its visual shape (see p 109), but that is a pictorially and nonlinguistic reference not considered here. Name marks are considered here as linguistic phenomena.

When a name mark is interpreted in its linguistic capacity, its signification can be broken down into a chain of intermediate significations.

First, a name mark is a sign for sounds. The sounds expressed by the name mark are the first intermediate object. The idea of those sounds created in the mind of the user is the first intermediate interpretant. Since there is no natural relation between the visual shape of letters and the sounds they stand for, all letter marks are arbitrary on the first level of signification.

On the second level of signification, the interpretant of the first signification is the representamen. The sounds stand for something which can either be the final object or a second intermediate object. The final object of a trademark is the company or product in question.

A second intermediate object can be a thing or a concept. There is no natural relation between the sounds of a word and the objects they stand for. Most name marks are arbitrary on their second level of interpretation. One possible exception may be onomatopoetic names, whose sound imitates the sound of the company or the product in question. A swimming pool called Splash! and a revolver called Bang! Bang! illustrate the case. Perhaps Kodak (click-clack) can also be considered an onomatopoeia.

Apart from onomatopoetic names, the relationship between the sound of a name mark and the final or intermediate object it stands for will be arbitrary. As a rule, a letter mark is arbitrary on the two first levels of signification.

To compare the signification of name marks with the signification of picture marks in a meaningful way, name marks must be classified according to their last level of signification. Then name marks can be images, metaphors or symbols.

In the analysis of picture marks (table below), six semiotic classes were juxtaposed with the four taxonomic classes of picture marks. In table eighteen, the five taxonomic classes of name marks are added:

Table: Semiotic classes and taxonomic classes

<table>
<thead>
<tr>
<th>Semiotic classes</th>
<th>Taxonomic classes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Name marks</td>
<td>Picture marks</td>
</tr>
<tr>
<td>Images</td>
<td>Imagery marks</td>
</tr>
<tr>
<td>Metaphors</td>
<td>Metaphoric marks</td>
</tr>
<tr>
<td>Designations</td>
<td>Designations</td>
</tr>
<tr>
<td>Reagents</td>
<td>Reagents</td>
</tr>
<tr>
<td>Symbols</td>
<td>Symbols</td>
</tr>
<tr>
<td>Non-imagery marks</td>
<td>Non-imagery marks</td>
</tr>
<tr>
<td>Found names</td>
<td>Proper names</td>
</tr>
<tr>
<td>Artificial names</td>
<td>Artificial names</td>
</tr>
</tbody>
</table>

1.1.2.1 intermediate class
Proper names
A founder’s or owner’s proper name used as a trademark signals both pride and responsibility. It says: ‘We guarantee this product. We are proud of it.’

The interpretation of proper names is debatable. In principle, a proper name does not say whether a person with that name is the founder, the owner, a relative (Mercedes) or something else, Hansen is a product name does not say what kind of product we are talking about. If the name were to be Hansen Rum, however, it would be a descriptive name, and a different matter. Proper names will be classified a- symbols. Proper names have two levels of signification. They are arbitrary signs levels. It could be argued that the has three levels if the proper name already has a meaning, eg a rocket manufacturer (Wernher) Von Braun. 1. 1.2. 1.1 final class

Descriptive names
In contrast to proper names, descriptive names describe the nature of the business or product. The name may be dull but helpful to new clients. Newspaper and magazine mastheads often fall into this category.

In descriptive name marks, the interpretant of the second interpretation is a mental image of something that explains the final object. The relationship between the third representamen and the final object is motivated.

In the case of the Swedish newspaper, Dagens Nyheter (News of the Day), the mental picture that is the interpretant of the second signification and the representamen of the third signification, is a fair description of the nature of the object (see p 109).

In the case of a supermarket chain called BEST (see fig 177), the name is less descriptive. The name refers to only one quality of the object, namely that of superiority. Descriptive names are motivated on their third level of signification. Sometimes name-givers are so eager to find the correct descriptive name that the name becomes too long to be practical. Then it will probably be replaced by an abbreviation that does not explain so much. The National Aeronautics and Space Administration, the Federal Bureau of Investigation and Columbia Broadcasting System are descriptive names that are better known by their abbreviations, NASA, FBI and CBS respectively. 1. 1.2.1.2 final class
Metaphoric names
While descriptive names straightforwardly describe what the business is all about, metaphoric names reveal the nature of the business indirectly. A metaphoric name refers to its object through a shared quality. Mustang cars are supposed to be fast and elegant like mustang horses. Speed and hardiness are the shared qualities. Metaphoric names work by association.

In metaphoric name marks, the second interpretant, the result of the second level of signification, is a mental picture of the metaphor which indirectly explains what the final object is all about. The object of the third signification, the third intermediate object, is a quality which its representamen shares with the final object. The third interpretant is a mental picture of that quality. On the fourth and final level of signification, the object is the final object and the interpretant is a mental picture of that object. Metaphoric names are motivated both on their third and fourth level of signification.

On its first level of signification, the name mark Jaguar stands for the sound of that word. On the second level of signification the sound stands for that animal. When used to name a car, the animal becomes a metaphor. The jaguar shares the metaphorical qualities of speed and elegance with the car. On the third level of signification, the representamen, the mental picture of a jaguar, creates an interpretant which is a mental picture of speed and elegance. On the fourth and final level of signification, the representamen is speed and elegance and the interpretant is the mental picture of the car. On its two first levels of signification, the name mark Jaguar is arbitrary. On the third and the fourth levels of signification the name mark Jaguar is motivated. If the name mark Jaguar is supported by the famous picture mark showing a leaping jaguar, it doubles the metaphor. 1.1.2.1.3 final class

Found names
A found name is an already known word which has no natural relation to the company or product it stands for.

An insurance company called Zebra has a found name. When the name-givers have had a reference in mind that others have forgotten or have perhaps never known, the name may be considered found.

On the third level of signification, the representamen is a mental picture (eg, that of a zebra) and the object is the final object. A found name is arbitrary on all three levels of signification. 1.1.2.1.4 final class
Artificial names
While proper names, descriptive names, metaphorical names and found names consist of existing words, artificial names are neologisms, completely new words coined for the company or product they represent.

Artificial names have only two levels of signification. They are arbitrary on both levels. 1.1.2.1.5 final class

Abbreviations
When company names become too long, there will always be a strong urge to introduce abbreviations. Abbreviations are of one of two types or a combination of both. In a suspension, the last part of a word or name is dropped. Scandinavian Airlines and Scandinavian are suspensions of Scandinavian Airlines System. In a contraction, the first and last part are retained, while something in the middle is dropped: Jr, for example, is a contraction of junior.

As far as company names are concerned, a combination of suspension and contraction is the most familiar way of abbreviation. All initial abbreviations (with more than one letter) such as ABC, BBC, CBN, CNN, ITV and MTV are of that type. Metropolitan Life Insurance abridged to MetLife is also the result of combined suspension and contraction.

To keep the taxonomy operational, suspension and contraction are not used as principles of division. Instead, the first division of abbreviations separates initial abbreviations and non-initial abbreviations. 1.1.2.2 intermediate class

Initial abbreviations
Most abbreviations are made up of initials. As such they are the result of combined suspensions and contractions.

Some initial abbreviations look unfriendly and bureaucratic. Some are difficult to remember. Some initial abbreviations seem to provide more anonymity than identity and sometimes the same abbreviation is used by more than one organization. Huge companies such as IBM and GM did not grow big because of initial abbreviations. They can afford abbreviations because they are big.

Initial abbreviations are divided into acronyms and non-acronym initial abbreviations. 1.1.2.2 intermediate class

Acronyms
Acronyms are initial abbreviations that form new pronounceable words such as NASA. When people forget that acronyms are abbreviations, the acronyms become names in their own right. Acronyms are more friendly and easier to remember than non-acronym initial abbreviations. Acronyms are arbitrary signs, unless they create new, motivated words. 1.1.2.1.1 final class

Non-graphic marks
‘Non-graphic – even non-visual – signs’, as stated in the definition of trademarks used here, is a broad category. It includes the shape of a Coca-Cola bottle and of the Pizza Hut roof and almost any form which is characteristic and essential to a business. In principle, the mark can be non-visual (see pp 96-7).

Non-graphic marks can be motivated as well as arbitrary,

Many practical examples of non-graphic trademarks are covered by the concept of the fifth element (see p 216), which stands for all trademarks which are not ‘real’ trademarks in the normal sense of that word. The fifth element, however, also includes graphic marks such as the Adidas stripes and the Coca-Cola Dynamic Ribbon, and para-graphic elements such as the BMW double kidney radiator grille. 1.2 final class
The production of meaning:
The production of meaning in trademarks. Meaning is produced in different ways within different classes of trademarks.

Descriptive marks have one level of signification: the relationship between the representamen and the object is motivated.

Metaphoric marks have two levels of Signification: the relationship between the representamen and the object is motivated on both levels.

Found marks have one level of signification: the relationship between the representamen and the object is arbitrary.

Non-figurative marks have one level of signification: the relationship between the representamen and the object is arbitrary.

Proper names have two levels of signification (see p 112): the relationship between the representamen and the object is arbitrary on both levels.

Descriptive names have three levels of signification: the relationship between the representamen and the object is arbitrary on the two first levels and motivated on the third level.

Metaphoric names have four levels of signification: the relationship between the representamen and the object is arbitrary on the two first levels and motivated on the third and fourth level.

Found names have three levels of signification: the relationship between the representamen and the object is arbitrary on all three levels.

Artificial names have two levels of signification: the relationship between the representamen and One object is arbitrary on both levels.

Abbreviations work in two ways. If people understand what an abbreviation stands for, they work as other name marks do, but with an extra initial level of signification where the abbreviation is decoded into the name it represents – probably a descriptive name.

If the abbreviation is not understood, the interpretation depends on whether the abbreviation forms a new recognizable word with meaning, or is merely an abbreviation. In the former case, interpretation will take place according to the nature of the word formed by the abbreviation. In the latter case, interpretation takes place in the same way as in artificial names.

<table>
<thead>
<tr>
<th>Level of Signification</th>
<th>First</th>
<th>Second</th>
<th>Third</th>
<th>Fourth</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Trademark Class</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Descriptive marks</td>
<td>motivated</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Metaphoric marks</td>
<td>motivated</td>
<td>motivated</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Found marks</td>
<td>arbitrary</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Non Figurative marks</td>
<td>arbitrary</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Proper names</td>
<td>arbitrary</td>
<td>arbitrary</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Descriptive names</td>
<td>arbitrary</td>
<td>arbitrary</td>
<td>motivated</td>
<td></td>
</tr>
<tr>
<td>Metaphoric names</td>
<td>arbitrary</td>
<td>arbitrary</td>
<td>motivated</td>
<td>motivated</td>
</tr>
<tr>
<td>Found names</td>
<td>arbitrary</td>
<td>arbitrary</td>
<td>arbitrary</td>
<td></td>
</tr>
<tr>
<td>Artificial names</td>
<td>arbitrary</td>
<td>arbitrary</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Mollerup Production of Meaning in Trademarks

286
figure 116. Colour makes a unique statement with Labels for the Yellow Tail brand.

1 Shiraz Cabernet
2 Cabernet Merlot
3 Shiraz Grenache
4 Shiraz
5 Cabernet Sauvignon
6 Chardonnay
7 Semillon Sauvignon Blanc
Seppelt Tara Tawny Port
Alan M. Marketing goes back to the future. *The Australian and New Zealand Wine Industry Journal*, September/October 2003, Volume 18/Number 5; Published for Winetitles, Paul Clancy, Adelaide, SA.

Southcorp Brand Seppelts

(Allen 2003) reflects on the Seppelts brand that for the past decade had been trying very hard to be ‘ultra cool and hip perform’ and losing market share (88). The design about face he writes about [he calls it marketing] was the decision by Seppelts brand leaders to recall the 150 year old history in the branding so that ‘James Godfrey’, sherry style wines and tawny ports, which he describes as ‘some of the best’ in the country (88) could reclaim market share.

During the 1990s the packaging [design] of the Seppelts brand went through more image changes than Madonna (88), from ‘tall skinny 375mL bottles with abstract label designs etc etc….’.

In 2003, Seppelts rebranding adopted a ‘neotraditionalist’ approach with a return to chunky old style bottles (thick dark glass, bulbous necks) and simple but elegant labels with bronze capsules. Significantly, recalling (Lockshin 2002) the price range was dropped and an archaic coding system was emphasised.

(Allen 2003, 88) writes that in the six months since the relaunch of the Seppelts brand, Muscat sales had increased five fold over 2002 sales and sheries had a forecast of 800 percent growth -all before the peak Christmas period when sales of fortified wines triple.

All of this without a dumbing down of the product and a return to the mystery without a hint of lower-case name or animal on the label.
1 Image of James Busby
Label marked; Bottled for Penneys Pty Ltd Silverwater, NSW. 1998 Barossa Shiraz
source: Visual Database

2 John Reynell
John Reynell 1809 -1873.
Label; Château Reynella 1963 Commemoration Cabernet
source: Visual Database
Made in 1963 to commemorate the 125th anniversary of the founding of the Reynella Vineyards.
Walter Reynell & Sons Ltd. S.A.

3 Christopher Rawson Penfold
Founder Penfolds

4 John Riddoch
The Squire of Penola and figurehead of Wynn’s Coonawarra Estate, moved to the Coonawarra area in 1861.
source: Visual Database

5 Benno Seppelt
The House of Seppelt
Prospered under the leadership of Benno Seppelt.
Son of pioneer Joseph Seppelt who came to Australia 150 yrs ago. Established Seppeltsfield in the Barossa Valley S.A.
source: Visual Database

6 James Busby
Barossa Shiraz, 1998
source: Visual Database

7 Orlando Barossa Riesling c1972
front label, G Gramp & Sons Pty Ltd. Orlando vineyards S.A.
Rhine Riesling Grape.
source: Visual Database

8 back label, G Gramp & Sons Pty Ltd. Orlando vineyards S.A.
Rhine Riesling Grape.
source: Visual Database

9 Seppelt Spritzig Rosé c1972
front label, Seppeltsfield S.A.
source: Visual Database

10 Seppelt Moyston Claret c1972, Barossa and Rutherglen blended Shiraz grape.
source: Visual Database

Designer Richard Beck. Featuring the triple gabled winery built by John Riddoch.
source: Visual Database

12 Seven Hill 1962

13 Cabernet, Clare S.A.
The Jesuits, (Society of Jesus) migrated to Australia from Austria in 1848 seeking a life free from religious and political persecution. They settled at Sevenhill in the beautiful Clare Valley and established Sevenhill Cellars, which is the oldest existing winery in the Clare Valley in 1851. Initially the main purpose of the cellars was to provide sacramental wine for religious use and this has been ongoing. Sevenhill Cellars now produce white, red and fortified wines as well as sacramental wine.

Figure 126. Names, the semiology of the wine label taxonomy. Plate ONE
<table>
<thead>
<tr>
<th></th>
<th>Name</th>
<th>Year</th>
<th>Region</th>
<th>Source</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Drayton’s Family Winery Logo</td>
<td></td>
<td></td>
<td>source: Visual Database</td>
</tr>
<tr>
<td>2</td>
<td>Drayton Family Pokolbin 1966</td>
<td></td>
<td></td>
<td>source: Visual Database</td>
</tr>
<tr>
<td>3</td>
<td>All Saints Cream Sherry, c1968</td>
<td></td>
<td></td>
<td>All Saints vineyard</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>In the 1860s G.S. Smith established ‘All Saints’ at Wahgunyah, Rutherglen Wine Region</td>
</tr>
<tr>
<td>4</td>
<td>Tyrrell’s Old Winery Pinot Noir, 2000</td>
<td></td>
<td>Hunter Valley and McLaren Vale</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>Tyrrell’s Hunter River Dry Red c1972</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>Yalumba 1960 Reserve Stock Vintage Claret</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>Yalumba 2000 Unwooded Chardonnay</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>Samuel Smith Founder of Yalumba</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Accessed from June 2002–August 2005</td>
</tr>
<tr>
<td>10</td>
<td>Sidney Smith of S Smith &amp; Sons</td>
<td></td>
<td></td>
<td>Yalumba, Angaston S.A.</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Accessed from June 2002–August 2005</td>
</tr>
<tr>
<td>11</td>
<td>St Huberts 1998 Pinot Noir Chardonnay</td>
<td></td>
<td></td>
<td>In the 1860s Hubert de Castella and Baron de Pury planted the famous ‘St Hubert’s’ and ‘Yeringberg’ vineyards.</td>
</tr>
</tbody>
</table>

Figure 127. Names, the semiology of the wine label taxonomy. Plate TWO
1. Henschke Family Portrait, Paul Gotthard and Johanne Mathilde Henschke, c1890s

2. Henschke Ugni Blanc 1971
   source: Visual Database

3. Henschke 2000 Eden Valley Semillon
   source: Visual Database


5. Saltram Claret c1972 Selected Vintage W Salter & Sons Angaston S.A.
   source: Visual Database

6. Thomas Hardy Wine Pioneer & Federationist S.A.

7. Hardys 2001 Merlot front and back labels Regional Reserve
   source: Visual Database

8. Hardys Cabernet Sauvignon, Claret c1968
   source: Visual Database

9. Hardys 1998 Eileen Hardy Shiraz
   source: Visual Database

figure 128. Names, the semiology of the wine label taxonomy. Plate THREE
The changing face of Rouge Homme:

Rouge Homme Winery, Australia established 1892. Situated in the southeast of South Australia some 50kms north of Mount Gambier, Coonawarra is the premium red wine district in South Australia. A freak of nature, the area is a unique isolated strip of rich terra rossa soil over porous limestone. Running in a north-south direction just over 14kms long and around 2kms wide, it is an island of red soil bordered by black soil, grazing country and sandy loams.

Right at the heart of this rare island are the Rouge Homme Vineyards. Their history dates back to 1908 when the Redman family purchased part of John Riddoch’s Penola Fruit Colony.

For half a century, Rouge Homme winemakers supplied wine to other companies and merchants. But it was not until the release of the 1954 Cabernet Sauvignon wearing the first Rouge Homme label that the brand itself began to attract some of the fame.

The translation of the “Rouge Homme” - French for ‘Red Man’, signified the similarity of the wines to the red wines of Bordeaux. The “Richardson’s” label was introduced with the 1992 vintage and named in honour of Henry Richardson - one of Riddoch’s Coonawarra’s pioneer settlers. In 1892 Richardson purchased land offered for sale by Riddoch’s Coonawarra Fruit Colony and established a vineyard and winery on the property.

In 1965 the Redman family sold the vineyards and winery, which, with the original Richardson property, became Rouge Homme as it is today. 2001 Southcorp sells the Rouge Homme vineyard, but retains the Rouge Homme brand. In June 2005, the Fosters Brewing Group, (Beringer Blass Wine Estates) was successful in a takeover bid for Southcorp.

1 Houghton vineyard 1969
source: Visual Database
2 Houghton - brand 2001
source: Visual Database
3 Angoves 1970
source: Visual Database
4 Banrock Station, 2003 BRL Hardy brand
source: Visual Database
5 Basedows c1972
source: Visual Database
6 Château Tahbilk 1962
source: Visual Database
7 Coriole vineyard c1972
source: Visual Database
8 Henschke - crest 1971
source: Visual Database
9 Rosemount Estate 2002
source: Visual Database
10 McWilliams c1972
source: Visual Database
11 McWilliams 2002
source: Visual Database
12 Browns of Padthaway
source: Visual Database
13 Clarevale Cooperative 1960s
source: Visual Database
14 Kaiser Stuhl 1968
source: Visual Database
15 Lindemans c1972
source: Visual Database
16 Lindemans 2002 1969
source: Visual Database
17 Mitchelton 2001
source: Visual Database
18 Kingston Estate 1999
source: Visual Database
19 Hamiltons Ewell Estate c1972
source: Visual Database
20 Maglieri McLaren Flat 1999
source: Visual Database
21 Best’s 1969
source: Visual Database
22 Hardy’s Old Castle 1970
source: Visual Database
23 Norman’s 1970
source: Visual Database
24 Pigg’s Peake 2001
source: Visual Database
25 Plantagenet WA
source: Visual Database
26 Wine Australia, brand
source: Visual Database
27 Seppelt 1970
source: Visual Database
28 R H Binder c1972
source: Visual Database
29 Saltram Estate c1972
source: Visual Database
30 Tulloch c1968 -2004
source: Visual Database
31 All Saints 1999
source: Visual Database
32 Martin & Sons, Stonyfell 1970
source: Visual Database
33 Seaview 1971
source: Visual Database
34 McWilliams Mt Pleasant
source: Visual Database
35 Penfolds 1945 - 2004
source: Visual Database
36 Bimbadgen Estate 2004
source: Visual Database
37 Potts Family Bleasdale
source: Visual Database
38 Wyndham Estate 2004
source: Visual Database

---

1 Wyndham Dalwood Estate 1970
source: Visual Database

2 Mildara Osoloro Sherry Designe Wyt Morro
source: Visual Database

3 Bernkastel Rosé 1970
source: Visual Database

4 Tyrrells 1998
source: Visual Database

5 Château Rosevale c1972
source: Visual Database

6 Franco’s Wines 1968
source: Visual Database

7 Kaiser Stuhl c1972
source: Visual Database

8 Bleasdale Verdelhho 1975
source: Visual Database

9 JimBarrys Clare c1972
source: Visual Database

10 Patritti Wines c1972
source: Visual Database

11 Martin & Son Stonyfell
source: Visual Database

12 Browns Milawa 1972
source: Visual Database

13 Penfolds 1970
source: Visual Database

14 Calamia Vermouth c1972
source: Visual Database

15 Kaiser Stuhl 1967
source: Visual Database

16 Angoves Sweet Vermouth 1969
source: Visual Database

17 Yalumba 4 Crowns
source: Visual Database

18 Penfolds Minchinbury
source: Visual Database

19 Wandin Valley Estate 1989
source: Visual Database

20 Ebenezer 1996
source: Visual Database

21 Hardys Arras 2001
source: Visual Database

22 Woodleys Chablis 1972
source: Visual Database

23 Gramps Orlando c1972
source: Visual Database

1 Redman Claret 1960  
source: Visual Database

2 Penfolds Koonunga Hill  
source: Visual Database

3 The Rothbury Estate  
source: Visual Database

4 Penfolds Grange 1956  
source: Visual Database

5 De Bortoli Tawny Port  
source: Visual Database

6 Wandin Valley Estate  
1999 Rileys Reserve  
source: Visual Database

7 Wandin Valley Estate  
Bridies Shiraz 1995  
source: Visual Database

8 Wyndham Estate Bin 777  
source: Visual Database

8a Bin 222  
source: Visual Database

8b Wyndham Estate Bin 999  
source: Visual Database

9 McWilliams Mt Pleasant  
source: Visual Database

10 Penfolds Wybong Park  
source: Visual Database

11 Kaiser Stuhl 1970  
source: Visual Database

12 Wyndham Estate TR2  
source: Visual Database

13 Orlando Dry Sherry 1969  
source: Visual Database

14 Mt View Estate 1999  
source: Visual Database

15 Gramps 5 Generations  
source: Visual Database

16 The Rothbury Estate  
Mudgee 1999  
source: Visual Database

17 The Rothbury Estate  
Hunter Valley 2000  
source: Visual Database

18 The Rothbury Estate  
Hermitage 1976  
source: Visual Database
1. Seppelt Para Port
   Source: Visual Database

   Methode Champnoise
   Designer: Allan Morse
   Source: Visual Database

3. Zambracca
   Designer: Barrie Tucker
   Source: Visual Database

   Mateus
   Patent: 24,501 Franconian Wines,
   The firm of J W Meunchel
   Buchbrunn, near Wurzburg-on-
   Main, Germany. Filed June 3
   1893
   Source: Visual Database
figure 93. Picture labels 1.1.1

1 McWilliams Hanwood 2000 Cabernet Sauvignon source: Visual Database

2 McWilliams Hanwood 2000 Label Set source: Visual Database

3&4 Mildara [Beringer Blass Wine Estates]

Chestnut Teal label insitu, from Beringer Blass Wine Estates website, the enduring 'brand name' in the label for Oloroso Sherry designed by Wyt Morro more than 40 years ago.

1. Hardys
   Cabernet Merlot
   Premium Dry Red
   no vintage
   artist unknown
   source: Visual Database

2. Art on labels
   Painting for
   Hardys
   Premium Dry Red
   source: Visual Database
1 The Coonawarra: Map
The Coonawarra is the premium red wine district in South Australia. A freak of nature, the area is a unique isolated strip of rich *terra rossa* soil over porous limestone. Running in a north-south direction just over 14kms long and around 2kms wide, it is an island of red soil bordered by black soil, grazing country and sandy loams. 

source: Visual Database

2 Richard Beck's illustration of John Riddoch's Triple Gabled winery.

3 Coonawarra Estate label

source: Visual Database

4 Lindemans label for the Limestone Coast 2000 Chardonnay 'describing place'.

front label

4a Lindemans Brand - logotype

4b Back label
Lindemans Limestone Coast
source: Visual Database

5 Illustration, wind swept tree framed by chalky cliffs at the place where land meets the sea.
300

1 The Label Integrity Program

Is a recording system to provide an audit trail from grape purchase to finished product, to substantiate label claims in respect of vintage, variety and geographical indication.

The program was created by the Australian Wine and Brandy Corporation (AWBC) following a request by the Australian wine industry to establish a system which would ensure the integrity of Australian wine for both domestic and export markets. As there are no scientific tests which can yet identify the vintage, variety or regional source of wine, it was necessary to set up a recording system to provide an audit trail from grape purchase to finished product, to substantiate any label claims.

The Label Integrity Program (LIP) has as its objective the advancement of the truthfulness and reputation for truthfulness of statements made on Australian wine labels, or made for commercial purposes in other ways, about the vintage, variety or geographical indication (region of origin) of all wines manufactured in Australia.

The Label Integrity Program was introduced with effect from the 1990 vintage and the legislation is covered by Part VIA, Sections 39A - 39ZL, of the Australian Wine and Brandy Corporation Act 1980.


2 The Rothbury Estate
Hunter Valley Verdelho
Vintage 2000
750mL

LIP and Australian Wine Label Law applied, see indicator lines.

source: Visual Data Base

3 The Rothbury Estate
3a Hunter Valley Verdelho
Vintage 2000
750mL

front and back labels indicating wine maker, designer and labelling observance of LIP

source: Visual Database

A Typical Australian Wine Label

The layout of an Australian wine label is not prescribed, and any of the information, except the Volume statement, can appear on any label face. Fonts and minimum print heights have been abolished, except for the Volume statement.

Certain labelling requirements under the Food Standards Code (FSC) and packaging legislation are mandatory (ie. they must appear on a label and sometimes in a specified format or print size etc), whereas most labelling requirements under the AWBC Act are optional* (in that conditions of use only apply where such a ‘label claim’ is made). ‘Cleanskins’ must carry all the information marked ‘mandatory’ above.
1 Yalumba Hermitage Claret 1968
source: Visual Database
2 Côte de Brouilly Château Thivin Beaujolais
source: Visual Database
3 Saltram 1972 Claret
source: Visual Database
4 Norman’s Angle Vale Claret c1972
source: Visual Database
5 The Rothbury Estate, 1976 Hunter Valley Hermitage
source: Visual Database
6 Best’s Great Western Claret No. 0, c1972
source: Visual Database
7 Basedows Claret Bin 7 1967
source: Visual Database
8 Woodley’s Queen Adelaide Claret 1972
source: Visual Database
9 Best’s St Andrews 1969 Hermitage, Lake Boga
source: Visual Database
10 Southern Vales Bin 8 Hermitage 1968
source: Visual Database
11 Yalumba Galway Vintage Claret 1960
source: Visual Database
12 Penfolds Grange Hermitage 1956
source: Visual Database
13 Veritas Vineyard, Claret R H Binder c1972
source: Visual Database
14 Coonawarra Claret 1972 G Gramp & Sons
source: Visual Database
15 Houghton 1957 Hermitage Burgundy
source: Visual Database
16 Hardys Claret
source: Visual Database
17 Hardys Nottage Hill Claret 1970
source: Visual Database
18 King Valley Claret Milawa Wine Co c1972
source: Visual Database
19 Wynns Huntersfield Hermitage 1969
source: Visual Database
20 Brokenwood Hermitage 1990 Graveyard vineyard
source: Visual Database
21 Houghton 1970 Claret
source: Visual Database
22 Kaiser Stuhl 1967 Cabernet Shiraz, Claret
source: Visual Database
23 Ingolby McLaren Vale Vintage Hermitage 1972
source: Visual Database
24 Kaiser Stuhl Bin 33 1970 Selected Vintage Claret
1 Top Gallant, Flying Jib  
Pinot Gris 2001  
Mornington Peninsula  
source: Visual Database

2 Mine Host Hospital Brandy  
2a Berri Cooperative Winery  
c1972  
source: Visual Database

3 Leo Buring  
Tanunda S.A.  
Medicated Wine Tonic
1  Milburn Park Winery
   Mongrelm Red
   Irymple, Victoria
   no vintage
   source: Visual Database

2  Lost Lake Pemberton W.A.
   1999 Pinot Noir
   front and back label
   source: Visual Database

3  Nautilus Shell, embedded fossil
   image from Lost Lake label
The key to brand identification and the personality of a brand, lies in an understanding and knowledge of the history of Australian wine. The following is a Case Study in the building of the Lindemans Brand. Many of the features noted here, apply equally to any number of significant name brands that have been established to successfully market wine in Australia. It looks at ‘brand personality’, Lindemans as a brand name, at trends influential upon brand creation and the significant differences that have occurred with the growing sophistication and recognition of graphic design as a value added feature, contrasting the Lindemans label of the 1960s with contemporary design.

**Brand Personality:** The three website Splash pages tell an interesting story, they are all Premium Brand lines from the Southcorp Wine Co. [May 2005, np] and again as Brand Foster’s Group [August 2009, np]

Henry Lindeman discovered winemaking while travelling through Europe in the late 1830’s. Fascinated by wine’s medicinal benefits, he devoted much of his time to learning the skilful craft. Concerned by the near-poisonous hard spirits of the early colonies, Henry Lindeman became even more devoted to the social and medicinal benefits of quality wines and in 1843 he had planted his first vineyard on his 330-acre property ‘Cawarra’ in the Hunter Valley of New South Wales…

Each in terms of ‘graphic design’ - the visual language, presents a difference in brand personality; significantly developed I would suggest for very different consumer segments. Jarvis, Rungie & Lockshin (2003,) refer to Copeland who defined Brand Loyalty in 1923, commenting upon the notion as not being a new concept (2-3). Pickering and Thomas (2003) when developing their research on brand segmentation in the New Zealand wine market write of the work done in Australia by McKinna and Spawton in the development of the segmentation model (128). It is now generally agreed that consumer purchasing and identification profiles for table wine can be located within the segment bands Pickering and Thomas (2003, 129)

- Connoisseurs,
- Aspirationals,
- Beverage (cask),
- New Wine Drinkers.

*figure 140  Southcorp Website Splash Pages*  
The Lindemans Brand

The Lindemans Cawarra Brand carries the name of the Hunter Valley property outside the town of Gresford owned by wine pioneer Dr Lindeman. The early evocation (vintage 2000) features an idyllic landscape as viewed from under a large home station house verandah. The recent design is an evolution, a maturation of the brand personality reflecting perhaps the change in consumer segment knowledge, more gold and decorative foil with a classic typographical treatment. Of further note is the purple/violet that features as the footer of the 2000 vintage, by 2004 it has become the signature colour of Lindemans varietal Merlot. A quick survey of the local wine merchant reveals that almost all Merlot and Merlot blends now carry this, or very similar, signature colour.

The early Lindemans labels, Kirkton Chablis named after the Kirkton vineyard that pioneered wine making in the Hunter Valley. Beeston(2001) tells us Kirkton was wine pioneer James Busby’s vineyard, managed by William Kelman. Of some interest here is an example of the thesis that supports the notion of the Australian winegrowers wanting to give a sense of nobility to their product and hence claim a tradition in terms of lineage.(28-30) The Lindemans crest is a classic representation of the use of heraldic form as metaphor. In this example there is the obligatory motto, usually in Latin although according to Wade (1898), The Symbolisms of Heraldry or A Treatise on the Meanings and Derivations of Armorial Bearings, French, English or Gaelic is used [although not all such mottos were scholarly latin, see eBook DVD: Semiotics and Meaning, the visual language, Heraldry]. The Lindemans motto FIDE SED CUI VIDE – translates as, trust only what you see, and is positioned under an armoured sheathed arm bearing a sword on a blue violet [colour connectivity] escutcheon with mantle and helm [crown]. Hence we find reference to colour, in heraldry named as Purpure, purple - meaning Royal majesty, sovereignty and justice. The Arm - communicates the activity of the winemakers of Lindemans as laborious and industrious person[s]. The Sword - Indicates of the bearer, that they are committed to a just and generous pursuit of honor and virtue in warlike deeds. Quite a pedigree to claim.

Of the early labels published in this study, the 1968 vintage Bin 45 Claret, Hunter River blend and the 1968 Bin 50 Burgundy made from red hermitage grapes, we can see a very different visual presentation to the sophisticated message created by the wine designer of the 1990s and the early part of the new millennium. Here too in a contemplation of the label we can read the evolving history of Australian wine, in terms of the industry, its marketplace and the visual presentation of the communication which beckons the consumer to reach, grasp and purchase the bottle.
A comparison of the Lindemans brand visual where the label as an analysis tool embedded in the taxonomy within this study is shown to reveal conscious brand development and reflect the changing face of the wine industry. As with the Cawarra branding the Bin Series labels have also undergone a design makeover, the design process reveals an evolutionary approach and an awareness of not changing the personality of the product so as to make it unrecognisable to the brand loyal consumer. Jarvis, Rungie & Lockshin (2003) relate that…

‘previous research suggests brand is stronger influence on market share than a well established region’(12) In both cases, the labels illustrated could provide the basis of extended discussion of the merits of truth in advertising/marketing and the process of being seen or known to be in the company of, the often unconscious but obvious snobbery that is associated with wine culture. Looking at the 1968, Hunter River Blend I pondered on just; How much Hunter River, was in the mix? It appears that by naming all the most prominent red grape [Hermitage/Shiraz] regions the consumer would have to assume this is indeed a fine red wine. After all it makes the claim that it is from the Private Bin of the Lindemans winemaker. So how much has changed, when the comparison is made. Certainly the wine varietal/ grape type information has. The 1994 European Union Treaty, Section 6, article 11; clause 2 is very explicit about the non-continued use of the name Hermitage.

figure 141. Lindemans Heraldic Crest

The following symbolisms have been extracted from W. Cecil Wade’s ‘The Symbolisms of Heraldry or A Treatise on the Meanings and Derivations of Armorial Bearings’. Published in London in 1898.

Purpure, purple - Royal majesty, sovereignty and justice.
Arm - A laborious and industrious person.
Sword - Indicates the bearer to a just and generous pursuit of honor and virtue in warlike deeds.
Southcorp Wine Co, Lindemans Brand, Premium wine segment. (left) The Cawarra label named for Dr Henry Lindemans homestead and Vineyard ‘Cawarra’ on the Hunter River in 1843 at Gresford, NSW.


The signature violet colour is retained in the new brand image.

The Kirkton Chablis label c1972 from Lindemans Wines, Sydney. This label pre-dates the Southcorp era and carries significantly the narrative of the early wine pioneers – Kirkton being the vineyard that Kelman planted James Busbys vines, as a claim to being the first vines planted in the Hunter Valley. The crest shown on this label was the original marque, FIDE SED CUI VIDE trust only what you see; to be found on Lindemans wines, it too transposed as the Lindemans wine holdings evolved. The current Lindemans brand is at the (right).

(left) Lindemans Hunter Valley Bin series, 1960s, note the use of generic varietal names.
Factors influencing current trends: European Union Agreement

This is a bi-lateral agreement between the European Union and Australia on the trade in wine. From the perspective of the Australian wine industry, the agreement has been the means to improve Australia's access to the European market, in exchange for the eventual phasing out of European geographic terms previously used to describe Australian wine products. The agreement was signed and implemented in 1994.

The agreement serves as a mechanism for dialogue between the Australian wine industry and the EU on relevant wine issues.

Australian Treaty Series 1994 No 6
DEPARTMENT OF FOREIGN AFFAIRS AND TRADE, CANBERRA
Agreement between Australia and the European Community on Trade in Wine, and Protocol (Brussels-Canberra, 26-31 January 1994)
Entry into force: 1 March 1994

AUSTRALIAN TREATY SERIES 1994 No 6
Article 11
Clause 2

The Contracting Parties confirm that the name "Hermitage" is used for wines originating in Australia as a synonym for the vine variety "Shiraz". Notwithstanding the provisions of Article 7 and this Article the Contracting Parties agree that pending the determination of a transitional period in accordance with Article 9 and subsequently during the transitional period, the name "Hermitage" may be used for wines originating in Australia as a synonym for the vine variety "Shiraz" for sale in countries outside the territory of the Community insofar as the laws and regulations in Australia and other countries permit provided that this name is not used in such a manner as to mislead consumers. (.pdf document http: www.awbc.com.au –accessed June 2002)

It now seems like so much of a non-issue, Australian winemakers make fine wines from the Shiraz [Syrah] grape and in many ways, because of marketing and award winning success with this grape, Australian Shiraz is considered to be amongst the best in the world. The claim for superior location, the source of the fruit for the wine, is a constant and as is the case with many contemporary wines, the right to use and publicise the GI, in this case Padthaway and its proximity to the Terra Rossa soils of the Coonawarra is not all that far removed from the blended Bin 50, with grapes from a 1960s 'best wine regions' list. The graphic style and the implication of recognised importance, the employ of a graphic design specialist in the creation of a unique and sophisticated visual identity is clearly demonstrated by the Padthaway Reserve Shiraz of 1999. (figure 144)
Meyers & Lubliner (1998) go to the heart of the matter in Chapter 5 of their book. For the vigneron, the winemaker and the wine marketing consultant all the good intention for the growing of the grapes, inclusive of research into the local terroir and the varietal possibilities for the wine that is intended to be made, unless it can be defined with an identity and placed before the consumer the purpose of making and selling wine as a business will not be met (71).

Whether it is possible to correlate the segmentation of consumer behaviour with the attributes of the visual presentation is an interesting question. I would proffer an opinion that says it is safe to say that the marketing/design team that is not aware of the relationships fundamental to the success of the packaged product is not likely to have long term success. There is obvious opportunity for some greater in-depth study to be conducted, perhaps building on the commercial success that recognises targeted and well defined consumer/market segment profiling as an essential part of the graphic designers briefing. The evolution of Australian wine, its character and the marketplace, both domestically and internationally are intrinsic to the expression of the wine design we see since the beginning of the 1990s and the immutable fact that with market success, grows confidence and that confidence is recognised in the small, sometimes fragile, beauty that is Australian label design.

Figure 14.3. Segmentation and Wine Drinking Trends Australia and the evolution of the Australian Marketplace: Consumer segments.
**THEN**

Exclusivity claim, this wine is so special that it is taken from the winemaker's private bin.

Burgundy; the usual description, prior to the E.U. Treaty for a softer style red wine made from Shiraz grapes.

Vintage, Year of Harvest

Wine descriptor; indicating a blended wine with grapes sourced from different Australian Regions.

Name of Winemaker, Wine Company

---

**NOW**

Brand identity, the Lindemans Logotype, Company name and address now on back label.

Exclusivity claim, this wine is so special that it is taken from the winemaker's private stock.

Varietal, Grape type that was used to make this wine.

Vintage, Year of Harvest

Wine descriptor, the claim of superior quality based on the notion of Terroir, in this by association with the Terra Rossa [Red Earth] of the Coonawarra and Padthaway regions.

---

figure 144 Comparisons and revelation, Lindemans branding the vintage 1968 Private Bin, Bin 50 Hunter River Blend and the vintage 1999 Padthaway Reserve Shiraz.
Five Vineyards/One Vision,
Matthew Egan GM Penmara brand

"...focusing less and less on the five vineyards and more and more on the brand, he said. Wine is becoming more of a branded product. It's difficult to market a unique selling point unless you're selling Grange or something.

Sure we have a unique selling point with the Five Vineyards/One Vision theme, but we don't want to go to the marketplace confusing people, so we're pushing the Penmara brand at every opportunity.

As for the smart label design, Matthew came up with the idea of using a pentagon to underline the five vineyards factor, and graphic designers did the rest."

Five hands make light work. Export Section – Hunter Valley story.
The Australian and New Zealand Wine Industry Journal. Volume 79 Number 6,
Published for WineAustralia,
Paul Clancy, Adelaide, SA.
<table>
<thead>
<tr>
<th></th>
<th>Listed Hunter Valley Vineyards &amp; Wineries May 2002</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Allandale *</td>
</tr>
<tr>
<td>2</td>
<td>Allanmere *</td>
</tr>
<tr>
<td>3</td>
<td>Arrowfield *</td>
</tr>
<tr>
<td>4</td>
<td>Audrey Wilkinson *</td>
</tr>
<tr>
<td>5</td>
<td>Barrington *</td>
</tr>
<tr>
<td>6</td>
<td>Bellevue</td>
</tr>
<tr>
<td>7</td>
<td>Briar Ridge *</td>
</tr>
<tr>
<td>8</td>
<td>Broke Estate *</td>
</tr>
<tr>
<td>9</td>
<td>Broke's Promise *</td>
</tr>
<tr>
<td>10</td>
<td>Calais Estates *</td>
</tr>
<tr>
<td>11</td>
<td>Capercaillie *</td>
</tr>
<tr>
<td>12</td>
<td>Carindale *</td>
</tr>
<tr>
<td>13</td>
<td>Catherine Vale *</td>
</tr>
<tr>
<td>14</td>
<td>Chateau Pato *</td>
</tr>
<tr>
<td>15</td>
<td>David Hook's Pothana</td>
</tr>
<tr>
<td>16</td>
<td>De Iulis</td>
</tr>
<tr>
<td>17</td>
<td>Drayton's Family Wines *</td>
</tr>
<tr>
<td>18</td>
<td>Drews Creek</td>
</tr>
<tr>
<td>19</td>
<td>Duck Hollow</td>
</tr>
<tr>
<td>20</td>
<td>Elsmore's Caprera Grove *</td>
</tr>
<tr>
<td>21</td>
<td>Elysium *</td>
</tr>
<tr>
<td>22</td>
<td>Emma's Cottage *</td>
</tr>
<tr>
<td>23</td>
<td>Evans Family *</td>
</tr>
<tr>
<td>24</td>
<td>Fernance Family *</td>
</tr>
<tr>
<td>25</td>
<td>Foate's Ridge</td>
</tr>
<tr>
<td>26</td>
<td>Fraser</td>
</tr>
<tr>
<td>27</td>
<td>Gabriel's Paddocks *</td>
</tr>
<tr>
<td>28</td>
<td>Gartelmann Hunter Estate</td>
</tr>
<tr>
<td>29</td>
<td>Glenguin *</td>
</tr>
<tr>
<td>30</td>
<td>Golden Grape Estate *</td>
</tr>
<tr>
<td>31</td>
<td>Grimm's Domain</td>
</tr>
<tr>
<td>32</td>
<td>Hermitage Road *</td>
</tr>
<tr>
<td>33</td>
<td>Hill of Hope *</td>
</tr>
<tr>
<td>34</td>
<td>Honeytree Estate *</td>
</tr>
<tr>
<td>35</td>
<td>Hope Estate *</td>
</tr>
<tr>
<td>36</td>
<td>Horseshoe *</td>
</tr>
<tr>
<td>37</td>
<td>Hungerford Hill *</td>
</tr>
<tr>
<td>38</td>
<td>Hunter Ridge *</td>
</tr>
<tr>
<td>39</td>
<td>Inglewood *</td>
</tr>
<tr>
<td>40</td>
<td>Ivanhoe *</td>
</tr>
<tr>
<td>41</td>
<td>J.Y.T Wine Co *</td>
</tr>
<tr>
<td>42</td>
<td>Jackson's Hill *</td>
</tr>
<tr>
<td>43</td>
<td>James Estate *</td>
</tr>
<tr>
<td>44</td>
<td>Kindred's Loch Leven Estate</td>
</tr>
<tr>
<td>45</td>
<td>Krinklewood</td>
</tr>
<tr>
<td>46</td>
<td>Kulkunbulla</td>
</tr>
<tr>
<td>47</td>
<td>Lake's Folly *</td>
</tr>
<tr>
<td>48</td>
<td>Latara *</td>
</tr>
<tr>
<td>49</td>
<td>Lesnik Family</td>
</tr>
<tr>
<td>50</td>
<td>Lindemans (Pokolbin) *</td>
</tr>
<tr>
<td>51</td>
<td>Little's *</td>
</tr>
<tr>
<td>52</td>
<td>London Lodge</td>
</tr>
<tr>
<td>53</td>
<td>Louis-Laval</td>
</tr>
<tr>
<td>54</td>
<td>Lowe Family *</td>
</tr>
<tr>
<td>55</td>
<td>Macquariedale Estate *</td>
</tr>
<tr>
<td>56</td>
<td>Madigan</td>
</tr>
<tr>
<td>57</td>
<td>Margan Family</td>
</tr>
<tr>
<td>58</td>
<td>Marsh Estate *</td>
</tr>
<tr>
<td>59</td>
<td>Mc Guigan Cellars *</td>
</tr>
<tr>
<td>60</td>
<td>McLeish Estate *</td>
</tr>
<tr>
<td>61</td>
<td>Meerea Park</td>
</tr>
<tr>
<td>62</td>
<td>Millfield *</td>
</tr>
<tr>
<td>63</td>
<td>Mistletoe *</td>
</tr>
<tr>
<td>64</td>
<td>Molly Morgan</td>
</tr>
<tr>
<td>65</td>
<td>Moorebank *</td>
</tr>
<tr>
<td>66</td>
<td>Mount Broke *</td>
</tr>
<tr>
<td>67</td>
<td>Mount Eyre</td>
</tr>
<tr>
<td>68</td>
<td>Mount Pleasant *</td>
</tr>
<tr>
<td>Number</td>
<td>Winery Name</td>
</tr>
<tr>
<td>--------</td>
<td>-----------------------------</td>
</tr>
<tr>
<td>69</td>
<td>Mount View Estate</td>
</tr>
<tr>
<td>70</td>
<td>Murray Robson *</td>
</tr>
<tr>
<td>71</td>
<td>Nightingale</td>
</tr>
<tr>
<td>72</td>
<td>Oakvale *</td>
</tr>
<tr>
<td>73</td>
<td>Parker</td>
</tr>
<tr>
<td>74</td>
<td>Peacock Hill *</td>
</tr>
<tr>
<td>75</td>
<td>Pendarves Estate *</td>
</tr>
<tr>
<td>76</td>
<td>Peschar</td>
</tr>
<tr>
<td>77</td>
<td>Petersons *</td>
</tr>
<tr>
<td>78</td>
<td>Pierrot *</td>
</tr>
<tr>
<td>79</td>
<td>Pigg's Peake *</td>
</tr>
<tr>
<td>80</td>
<td>Pokolbin Estate *</td>
</tr>
<tr>
<td>81</td>
<td>Port Stephens Winery *</td>
</tr>
<tr>
<td>82</td>
<td>Pothana</td>
</tr>
<tr>
<td>83</td>
<td>Reg Drayton Wines *</td>
</tr>
<tr>
<td>84</td>
<td>Rothbury Estate *</td>
</tr>
<tr>
<td>85</td>
<td>Rothbury Ridge</td>
</tr>
<tr>
<td>86</td>
<td>Rothvale *</td>
</tr>
<tr>
<td>87</td>
<td>Saddlers Creek Wines *</td>
</tr>
<tr>
<td>88</td>
<td>Scarborough *</td>
</tr>
<tr>
<td>89</td>
<td>Serenella</td>
</tr>
<tr>
<td>90</td>
<td>Serenella Estate *</td>
</tr>
<tr>
<td>91</td>
<td>Smithleigh</td>
</tr>
<tr>
<td>92</td>
<td>Sutherland (Pokolbin) *</td>
</tr>
<tr>
<td>93</td>
<td>Taliondal</td>
</tr>
<tr>
<td>94</td>
<td>Tamburlaine *</td>
</tr>
<tr>
<td>95</td>
<td>Tempus Two</td>
</tr>
<tr>
<td>96</td>
<td>Terrace Vale *</td>
</tr>
<tr>
<td>97</td>
<td>Tewksbury Estate</td>
</tr>
<tr>
<td>98</td>
<td>Thalgara Estate</td>
</tr>
<tr>
<td>99</td>
<td>The Rothbury *</td>
</tr>
<tr>
<td>100</td>
<td>Tinkler's Vineyard *</td>
</tr>
<tr>
<td>101</td>
<td>Tinonee *</td>
</tr>
<tr>
<td>102</td>
<td>Tintilla Estate *</td>
</tr>
<tr>
<td>103</td>
<td>Tulloch *</td>
</tr>
<tr>
<td>104</td>
<td>Tyrrell's (Pokolbin) *</td>
</tr>
<tr>
<td>105</td>
<td>Undercliff *</td>
</tr>
</tbody>
</table>
Analysis based on frequency and occurrence of taxonomic element: The SLSA collection

### Graphs Data Wine Labels Analysis January-February 2005

<table>
<thead>
<tr>
<th></th>
<th>Vintage</th>
<th>Photographic inc Fine Art</th>
<th>Typographical (textiles featured)</th>
<th>Decorative Arts</th>
<th>Total Labels</th>
</tr>
</thead>
<tbody>
<tr>
<td>State Library South Australia Collection</td>
<td>12</td>
<td>63</td>
<td>144</td>
<td>116</td>
<td>187</td>
</tr>
<tr>
<td>Hunter Valley GI - Vineyard</td>
<td>9</td>
<td>69</td>
<td>134</td>
<td>101</td>
<td>141</td>
</tr>
<tr>
<td>Australian Labels all other</td>
<td>37</td>
<td>295</td>
<td>698</td>
<td>419</td>
<td>668</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>58.0</td>
<td>447.0</td>
<td>876.0</td>
<td>616.0</td>
<td>936.0</td>
</tr>
</tbody>
</table>

Note on sample size:
This collection represents 936 labels that have been collated and digitally photographed from a collection of 4,365 - made between April 2002 and December 2003.

This collection covers a period of time from the 1950s to the early 1970s. The significant feature of this collection is the opportunity it presents to observe the transition of the label from a 'printers jobbing sheet', in letterpress or basic offset lithography in two colours. The decorative elements are in the main, graphic borders and rules and the inclusion of the heraldic family crest.
Label: Analysis based on frequency and occurrence of taxonomic element: The Hunter Valley Vineyard Collection

Label: Analysis based on frequency and occurrence of taxonomic element: All other Australian labels.
GLOSSARY

ACRONYMS
ABS Australian Bureau of Statistics
AD Anno Domini, adverb full form of AD. Origin mid 16th cent.: Latin, literally ‘in the year of the Lord.’
AWBC Australian Wine and Brandy Corporation
AGDA Australian Graphic Design Association
ANU Australian National University
BCE Before the Common Era
BRL Berri Renmano Limited
DVD Digital Video Disc
EC European Community
EU European Union
GI Geographic Indicator, Australia
GDP Gross Domestic Product
HRVA Hunter River Vineyard Association 1847
HVVA Hunter Valley Vineyard Association 2005
LIP Label Integrity Program
NSW New South Wales
P/S Pressure Sensitive Labelling
SAL Self Adhesive Label
S.A. South Australia
SLSA State Library South Australia
WFA Wine Federation Australia
WWII Second World War 2, 20th Century

aesthetic Relating to the philosophy or theories of aesthetics. Of or concerning the appreciation of beauty or good taste: the aesthetic faculties. Characterized by a heightened sensitivity to beauty.

amphora A two-handled jar with a narrow neck used by the ancient Greeks and Romans to carry wine or oil.

appellation A name, title, or designation. A protected name under which a wine may be sold, indicating that the grapes used are of a specific kind from a specific district, & Appellation d’Origine Contrôlée (French) Abbreviating to AOC, this is the highest level of the French system of geographic naming control. It was developed in the 1930s to regulate French wine production, purity and geographic origin, and is administered by the Institut National des Appellations d’Origine, or INAO. Rules for AOC qualification are stringent and far-reaching, covering everything from grape varieties and winemaking methods to yields and vine density. Wines from regions that have not earned AOC status may fall into the VDQS category or vin de pays, or they may simply be vin de table. The very successful AOC system has been emulated—with mixed results by most wine-producing countries as well as the European Union, whose quality wine designation is its parallel.

artefact An object produced or shaped by human craft, especially a tool, weapon, or ornament of archaeological or historical interest.

artwork All original copy, including type, photos and illustrations, intended for printing. Also called art.

AWBC Australian Wine and Brandy Corporation

barrel A large cylindrical container, usually made of staves bound together with hoops, with a flat top and bottom of equal diameter.

bin Storage cellar practice, wine bottles, filled no label, cleanskins are row stacked in bins with a bin label

border The decorative design or rule surrounding matter on a page or label.

bordeaux 1. city of southwest France on the Garonne River. It was under English rule from 1154 to 1453 and was the seat of the French government in 1914 and again in 1940. Bordeaux is the trading centre of a notable wine-producing region. Population: 219,000.

bordeaux 2. bottle shape/type used for wine

bottle A receptacle having a narrow neck, usually no handles, and a mouth that can be plugged, corked, or capped.

botrytis Any of various fungi of the genus Botrytis responsible for numerous diseases of fruits and vegetables. Noble rot.

botrytis cinerea The Latin name for a specific strain of grape mold that, under the right climatic conditions, can have a pronounced effect on certain varieties of white grapes, concentrating the natural sugars and resulting in wine that is very rich with a honeyed sweetness. It is commonly called noble rot in English, Edelfäule in German and pourriture noble in French. Among wines that are produced from grapes affected by Botrytis cinerea are the German sweet wines such as Beerenauslese and Trockenbeerenauslese, Sauternes and Monbazillac from France and Hungary’s Tokay Aszú.

bouquet The fragrance typical of a wine or liqueur.

brand A trademark or distinctive name identifying a product or a manufacturer. A product line so identified. A distinctive category; a particular kind. To impress firmly; fix ineradicably.

burgundy 1. Any of various red or white wines produced in Burgundy, France. Any of various similar wines produced elsewhere.

burgundy 2. bottle shape/type used for wine

cartouche A structure or figure, often in the shape of an oval shield or oblong scroll, used as an architectural or graphic ornament or to bear a design or inscription.
château A French castle. A French manor house. An estate where wine is produced and often bottled, especially in the Bordeaux region of France. A large country house.

crémant A dry red wine produced in the Bordeaux region of France. A similar wine made elsewhere.

connaisseur A person of informed and discriminating taste: a connoisseur of fine wines

consumer One that consumes, especially one that acquires goods or services for direct use or ownership rather than for resale or use in production and manufacturing.

cru or crû French. Generally translated as ‘growth’, it is used in France to mean ‘vineyard’, as in Cru Classé or Cru Bourgeois.

decanter A vessel used for decanting, especially a decorative bottle used for serving wine. A narrow-necked, stoppered container — usually made of glass-used to hold wine, liqueur or other spirits.

DVD A high-density compact disk for storing large amounts of data, especially high-resolution audio-visual material. (Digital Video Disc or Digital Versatile Disc)

European Union (Abbr. EU) An economic and political union established in 1993 after the ratification of the Maastricht Treaty by members of the European Community, which forms its core. In establishing the European Union, the treaty expanded the political scope of the European Community, especially in the area of foreign and security policy, and provided for the creation of a central European bank and the adoption of a common currency by the end of the 20th century.

GI Geographic Indicator A Geographical Indication (GI) is an official description of an Australian wine zone, region or sub-region. It takes the form of a text description (ie a list of grid references, map coordinates, roads and natural landmarks which can be traced to outline the regional boundary) along with a map. Its main purpose is to protect the use of the regional name under international law, limiting its use to describe wines produced from winegrape fruit grown within that GI.

A Geographic Indication can be likened to the Appellation naming system used in Europe (eg Bordeaux, Burgundy) but is much less restrictive in terms of viticultural and winemaking practices. In fact the only restriction is that wine which carries the regional name must consist of a minimum of 85% of fruit from that region. This protects the integrity of the label and safeguards the consumer.

grape Any of numerous woody vines of the genus Vitis, bearing clusters of edible berries and widely cultivated in many species and varieties. The fleshy, smooth-skinned, purple, red, or green berry of a grape, eaten raw or dried as a raisin and widely used in winemaking. A dark violet to dark grayish purple.

graphic designer one who practices graphic design

Hunter River Vineyard Association (HRVA) The first collective of wine grape growers and wine producers in the Hunter Valley NSW, 1847

heraldry system in which inherited symbols, or devices, called charges are displayed on a shield, or escutcheon, for the purpose of identifying individuals or families.

icon An image; a representation. An important and enduring symbol

label An item used to identify something or someone, as a small piece of paper or cloth attached to an article to designate its origin, owner, contents, use, or destination. A descriptive term; an epithet. A distinctive name or trademark identifying a product or manufacturer, especially a recording company.

in heraldry A figure in a field consisting of a narrow horizontal bar with several pendants.

lithography A printing technology that dates back to 1798 when Alois Senefelder developed a method of imaging limestone from which a print was produced. Based on the principle that oil and water do not mix.

logo (logotype) A name, symbol, or trademark designed for easy and definite recognition, especially one borne on a single printing plate or piece of type.

map A representation, usually on a plane surface, of a region of the earth or heavens. Something that suggests such a representation, as in clarity of representation.

marketing The act or process of buying and selling in a market. The commercial functions involved in transferring goods from producer to consumer.

metaphor [Gr. transfer], in rhetoric, a figure of speech in which one class of things is referred to as if it belonged to another class. One thing conceived as representing another; a symbol

mL millilitre or part thereof as in 750mL, standard measure for still table wine

motif An element or a component in a decorative composition: design, device, figure, motive, pattern.

muse Greek Mythology. Any of the nine daughters of Mnemosyne and Zeus, each of whom presided over a different art or science. A guiding spirit. A source of inspiration.

New World is in relation to wine- that produced outside the traditional wine-growing areas of Europe and North Africa, particularly wines from North and South America, South Africa, and Australasia.

- a style of wine popularized by New World producers. It is described by grape variety rather than vineyard, is stereotypically riper, darker in color, fuller-bodied, smoother, fruitier and more alcoholic than traditional European products.
The term has come to describe a wine with some or all of these characteristics produced in any wine region.

oenotypophilly word devised by wine writer and label collector, SLSA Valmai Hankel to describe one who is interested in and looks at the design on wine labels.

plonk Chiefly British Slang. Cheap or inferior wine.

representamen A Sign, or Representamen, is a First which stands in such a genuine triadic relation to a Second, called its Object, as to be capable of determining a Third, called its Interpretant, to assume the same triadic relation to its Object in which it stands itself to the same Object. The triadic relation is genuine, that is its three members are bound together by it in a way that does not consist in any complexus of dyadic relations.

In Charles Sanders Pierce, Papers 1931-1958, "I define a Sign as anything which is so determined by something else, called its Object, and so determines an effect upon a person, which effect I call its Interpretant".

region A specified district or territory.

self adhesive labels— pressure sensitive labels: R. Stanton Avery, the inventor of the self-adhesive label technology. He developed synthetic adhesives and a quick-release coating for the label backing sheet—which makes it easier to peel off individual labels—and developed a production process for printing an entire label run in one production line

semiotics The theory and study of signs and symbols, especially as elements of language or other systems of communication, and comprising semantics, syntactics, and pragmatics.

shelf presence Product brand identity recognition – such as a high quality glass bottle with distinctive, high quality pack image is intended to separate this brand from all other products in the sector, to compliment the product and create its own niche within the marketplace. e.g. the shape of the bottle.

taxonomy This comes from the Greek words ‘taxis’ and ‘nomos,’ which mean ‘division’ and ‘law’. 1. Some have argued that the human mind naturally organizes its knowledge of the world into such systems. This view is often based on the epistemology of Immanuel Kant. Anthropologists have observed that taxonomies are generally embedded in local cultural and social systems, and serve various social functions. 2. The classification of organisms in an ordered system that indicates natural relationships 3. The science, laws, or principles of classification; systematics. 4. Division into ordered groups or categories

technologist- wine technologist A specialist in wine technology.

terroir French Meaning ‘soil’, a term for the effect of the land on a wine. Without a direct English equivalent, this word specifically refers to the consistent, distinctive qualities in a wine that are not due to grape variety, specific weather fluctuations or the skills of the grower and winemaker. Soil composition and drainage, elevation and slope, exposure to sun as well as micro- and mesoclimate all contribute to terroir. It is an elusive quality, better captured by some wines than others, but it plays a large role in defining specific geographic wine regions.

trade-mark (Abbr. TM) A name, symbol, or other device identifying a product, officially registered and legally restricted to the use of the owner or manufacturer. A distinctive characteristic by which a person or thing comes to be known: the shuffle and snicker that became the comedian’s trademark.

tr.v., -marked, -mark·ing, -marks. T o label (a product) with proprietary identification. T o register (something) as a trademark.

vignerono (French) Vine grower

vin de garde French Wine with great potential to improve with age and therefore suitable for cellaring: _

vine dresser One that cultivates and prunes grapevines.

vineyard (v_n’y_r’d) Ground planted with cultivated grapevines.

vintage The yield of wine or grapes from a vineyard or district during one season. Wine, usually of high quality, identified as to year and vineyard or district of origin. The year or place in which a wine is bottled. The harvesting of a grape crop.

viticulture The science and process of grow-ing grapes.

vitis vinifer (V. vinifera) Wine grape species

WFA Wine Makers Federation of Australia

wine label If you buy a bottle of wine, you know nothing more than what is mentioned on the label. The bottle does not betray its content and does not even let escape the slightest fragrance. The wine label is for the consumer an important source of information. The wine producer considers the label as a sale element.

wine A beverage made of the fermented juice of any of various kinds of grapes, usually containing from 10 to 15 percent alcohol by volume.
a) Adobe Creative Suite. Six versions of Creative Suite. Some are geared more toward print design while others focus on Web design or interactive media. Design Premium Software: InDesign, Photoshop, Illustrator, Acrobat, Flash Pro

b) aesthetic Relating to the philosophy or theories of aesthetics. Of or concerning the appreciation of beauty or good taste: the aesthetic faculties. Characterized by a heightened sensitivity to beauty.

c) blind image Image debossed, embossed or stamped, but not printed with ink or foil.

d) body (copy) The main text of work not including the headlines.

e) border The decorative design or rule surrounding matter on a page

f) CMYK Four colour process printing, C cyan, M magenta, Y Yellow and K black, when screened and combined in print (dots) at vary screen angles and using transparent process inks they replicate an image

g) colour separation 1 Technique of using a camera, scanner or computer to divide continuous-tone color images into four halftone negatives. 2 The product resulting from color separating and subsequent four-color process printing, CMYK

h) design To plan out in systematic, usually graphic form: To create or execute in an artistic or highly skilled manner. To formulate a plan for; devise: designed a marketing strategy for the new product. A graphic representation, especially a detailed plan for construction or manufacture.

The purposeful or inventive arrangement of parts or details: the aerodynamic design of an automobile; furniture of simple but elegant design. The art or practice of designing or making designs. Something designed, especially a decorative or an artistic work. Synonyms figure, design, device, motif, pattern. These nouns denote an element or a component in a decorative composition: a tapestry with a floral figure; a rug with a geometric design; a brooch with a fanciful and intricate device; a scarf with a heart motif; fabric with a plaid pattern.

die Device for cutting, scoring, stamping, embossing and debossing.

die cut To cut irregular shapes in paper or paperboard using a die.

digital proofing Page proofs produced through electronic memory transferred onto paper via laser or ink-jet.

digital dot Dot created by a computer and printed out by a laser printer or imagesetter. Digital dots are uniform in size, as compared to halftone dots that vary in size

DVD A high-density compact disk for storing large amounts of data, especially high-resolution audio-visual material. (Digital Video Disc or Digital Versatile Disc)

Elements of Design: (Boncini- visual language)
(1) Colour The property by which the sense of vision can distinguish between objects, as a red apple and a green apple, that are very similar or identical in form and size: hue, shade, tint, tone.

(2) Letterform The development or design of the shape of an alphabet letter.

(3) Shape The characteristic surface configuration of a thing; an outline or contour. See synonyms at form. Something distinguished from its surroundings by its outline.

(4) Proportion A part considered in relation to the whole. A relationship between things or parts of things with respect to comparative magnitude. Agreable or harmonious relation of parts within a whole: balance or symmetry. SYNONYMS proportion, harmony, symmetry, balance. These nouns mean aesthetic arrangement marked by proper distribution of elements. Proportion is the agreeable relation of parts within a whole: a house with rooms of gracious proportion. Harmony is the pleasing interaction or appropriate combination of elements: the harmony of your facial features. Symmetry and balance both imply an arrangement of parts on either side of a dividing line, but symmetry frequently emphasizes mirror-image correspondence of parts, while balance often suggests dissimilar parts that offset each other harmoniously: flowers planted in perfect symmetry around the pool. “In all perfectly beautiful objects, there is found the opposition of one part to another, and a reciprocal balance” (John Ruskin).

(5) Tone and Texture Tone refers to shading of light and dark on an object and texture is the visual and tactile surface characteristics of an object.

electronic front end (Electronic Composition) General term referring to a prepress system based on computers.

encapsulated postscript file EPS Computer file containing both images and PostScript commands.

flexography Method of printing on a web press using rubber or plastic plates with raised images. Also called aniline printing because flexographic inks originally used aniline dyes. abbr. flexo.

four-colour process printing Technique of printing that uses black, magenta, cyan and yellow to simulate full-colour images. Also called colour process printing, full colour printing and process printing.

gloss ink Ink used and printed on coated stock (mostly litho and letterpress) such as the ink will dry without penetration.

graphic design The practice or profession of designing print or electronic forms of visual information, as for an advertisement, publication,
or website. It is the applied art of arranging image and text to communicate a message. It may be applied in any media, such as print, digital media, motion pictures, animation, product decoration, packaging, and signs. Graphic design as a practice can be traced back to the origin of the written word, but only in the late 19th century did it become identified as a separate entity.

graphic designer one who practices graphic design

gsm or basis weight Also called ream weight and substance weight (sub weight). In countries using ISO paper sizes, the weight, in grams, of one square meter of paper. Also called grammage and ream weight. gsm grams per square metre.

Fundamental principles of design are alignment, balance, contrast, emphasis, movement, pattern, proportion, proximity, repetition, rhythm, unity, and white space.

high-fidelity colour Colour reproduced using six, eight or twelve separations, as compared to four-colour process, some wine labels are printed and with added embellishment (foils) will exceed basic cmyk specs.

icon An image; a representation. An important and enduring symbol

JPG or JPEG is a bitmap format developed specifically for photographic images by the Joint Photographic Experts Group. It is best used for on-screen display, not suitable for high resolution commercial printing.

keylines Lines on a mechanical or negative showing the exact size, shape and location of photographs or other graphic elements. Also called holding lines.

kiss die cut To die cut the top layer, but not the backing layer, of self-adhesive paper. Also called face cut.

layout A sample of the original providing (showing) position of printed work (direction, instructions) needed and desired

leading Amount of space between lines of type.

letterpress Method of printing from raised surfaces, either metal type or plates whose surfaces have been etched away from image areas. Also called block printing. Used in label printing for foil stamping and thermography (raised ink)

lithography A printing technology that dates back to 1798 when Alois Senefelder developed a method of imaging limestone from which a print was produced. Based on the principle that oil and water do not mix.

mass production The manufacture of goods in large quantities, often using standardized designs and assembly-line techniques.

offset printing Printing technique that transfers ink from a plate to a blanket to paper instead of directly from plate to paper.

prepress— Design and Printing. Prepress begins after the design decisions are made and ends when the document hits the press, but in practice the graphic design process must take into account the traditional or digital prepress process and limitations and the printing methods in order to be a successful design.

1. printing and traditional prepress.
The printing process went from Paste-up to Film to Flats for imposition (if required) to Plates to Printing.

2. printing and digital prepress.
The process may remain the same or similar (Laser Output to Film to Plates) but other processes are possible including output directly to film from the digital file or directly from digital file to plate.

plonk Chiefly British Slang. Cheap or inferior wine.

QuarkXPress is one of the industry-standard desktop publishing applications in use by professional designers and businesses.

raster image processor RIP Device that translates page description commands into bitted information for an output device such as a laser printer or imagesetter.

self adhesive labels— In the 1930s, R. Stanton Avery decided to improve on the idea of using paper to label items. This was the birth of self-adhesive labels. Adding a type of glue to the back of paper stock and then applying a liner over the adhesive created the first self-adhesive labels. Another name for these self-adhesive labels was pressure sensitive due to the technique used to line the back of early self-adhesive labels. Self-adhesive labels quickly became the industry standard for labelling product.

semiotics Semiotics or semiology, discipline deriving from the American logician C. S. Peirce and the French linguist Ferdinand de Saussure. It has come to mean generally the study of any cultural product (e.g., a text) as a formal system of signs. Saussure’s key notion of the arbitrary nature of the sign means that the relation of words to things is not natural but conventional; thus a language is essentially a self-contained system of signs, wherein each element is meaningless by itself and meaningful only by its differentiation from the other elements. This linguistic model has influenced recent literary criticism, leading away from the study of an author’s biography or a work’s social setting and toward the internal structure of the text itself (see structuralism). Semiotics is not limited to linguistics, however, since virtually anything (e.g., gesture, clothing, toys) can function as a sign.

serigraphic printing Printing method whose image carriers are woven fabric, plastic or metal that allow ink to pass through some portions and block ink from passing through other portions. Serigraphic printing includes screen and mimeograph.
Purdom (2009, np) in Wine Business Magazine writes, 'More often than not, awareness is created at the shelf, and wineries spend loads of time and money creating packaging that gets noticed. And while bottles, shippers and displays come into play, perhaps the most noticeable element of wine packaging is the label itself.'

A well-designed (a conversation to a known market segment) label must maintain brand credential, yet attract attention and communicate and persuade the purchaser to buy. Purdom (np) quotes a Neilson survey of 2008, 'of multiple wineries, including both domestic and imports, found universal support for labels attracting attention and strong support for generating a purchase.'

Shelf presence will make the first sale; from then on the product quality will need to be high enough to invite a second sale. If not, in a competitive marketplace the advantage will be quickly lost.

Purdom remarks that, “liking the package” plays a significant role during a purchase decision.

The purchaser is almost overwhelmed with choice, colour, varietal and price assail the unwary and deciding on a brand, if no previous knowledge exists means that here is opportunity for the graphic designer. Wineries that are savvy to marketing know and realise that the label is the number one sales weapon.

As Purdom reminds us, ‘in terms of visibility, wine package design and, in particular, the label greatly outlast advertising and promotional campaigns simply because the bottle is there, sitting in the consumer’s home or displayed on a table during consumption.’ (np)

Jody Purdom is a freelance writer for the wine trade, business and high technology press for the past 10 years and resides in Sonoma, California. http://www.winebusiness.com/wbm accessed November 2009

Ultimately the toughest test of any label is in the market place. More than just the means of identifying content and origin, the right label will play a vital part in the success of your product. Your label is an investment. From reinforcing the personality and positioning of a premium brand through to swaying the decision of the impulse buyer, the label creates an image that triggers an immediate response in the consumer. (Collotpye 2003)

Shrink sleeve labels 360° FULL-body, shrink sleeve labels. Shrink sleeve labels offer the opportunity for high definition graphics with all-over full length, 360 degree decoration. The result is usually increased retail shelf appeal and brand impact for products. PVC shrink sleeves are most often the material of choice because their relatively high recoverable shrinkage permits application to complex contoured and severely tapered containers with no adverse effect on graphics.

Stochastic Also called frequency modulation (FM) screening, stochastic screening uses same size dots but varies the density to create an image that is closer to continuous tone than conventional halftone processes.

Substrate Any surface or material on which printing is done.

Tagged image file format Computer file format used to store images from scanners and video devices. Abbr. TIFF

Thermography Method of printing using colorless resin powder that takes on the colour of underlying ink. Also called raised printing.

Wine design, wine designer The making of graphic design for the purpose of labeling wine, wine designer—one who is engaged in the business of wine design. eg. Barrie Tiucker, Brian Sadgrove, Ian Kidd, Barbara Harkness