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Oregon Wine History Project™ Interview Transcript: David Adelsheim

David Adelsheim

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This interview was conducted with David Adelsheim (DA) on July 7, 2010 at Adelsheim Vineyard in Newberg, Oregon. The primary interviewer was Jeff D. Peterson (JDP). Additional support provided by videographers Mark Pederson and Barrett Dahl. The duration of the interview is 50 minutes, 58 seconds.

[00:00] **JDP:** So today we're interviewing David Adelsheim as part of the Oregon Wine History Project. It is July 7, 2010, and first of all we'd like to thank you for doing the interview. What the focus of the wine history project, for this particular project, is really the early years, the first ten or fifteen years of wine in Oregon, this particular area. So would you mind starting with what drew you to growing wine in Oregon? Is there some background there in your own, maybe personal upbringing? And then how you wind up—

[00:45] **DA:** Yeah, I mean, I think our story is slightly different than others in that my wife at the time and I were in Portland. We had spent a summer in Europe and had, I think, realized probably for the first time in our lives, that food varied depending on where you were, and wine seemed to go with the food where you were, and wine was actually made by people, it didn't just come in a bottle. Not stunning breakthroughs from the point of view of today, but in 1969, it was at least to us a bit revelatory that that was going on. Certainly when we got back, one thing I did is I found every book on wine, not so much about winemaking but on what wines existed, and where they grew, and all that kind of thing, and read everything because I was somehow attracted to the topic. My wife and I and friends went to California a couple of times, and particularly focused on some of the smaller wineries in Napa. And, in fact, Napa was a very different place then than it is, of course, today; barely a restaurant in the county.

In 1971, after I had worked in a bank for a year and realized that was not what I wanted to do, and done some other work for the Portland Art Museum and other people, we were looking for land to buy forty-five minutes to an hour from Portland, so that Jenny could stay involved with her ceramic arts and I could—not entirely sure what the fantasy was that I would do, but something; maybe build harpsichords, which was one fantasy along the way. And then we kind of went in different directions from Portland to see what the land looked like out there, knew we wanted to have a garden. Something like that.

[3:15] The day that we drove over the Chehalem Mountains and down toward Newberg, it seemed like this was very different than other places that we had gone from Portland. I think part of it was that it certainly wasn't as damp as it was on the East side of the valley or going north toward the area around Vancouver. And I think also, it wasn't the vegetation exactly, but maybe the hills reminded us a bit of Northern Europe. Certainly the romance of it would be very different than the reality. Having said all that, we talked to a realtor in Dundee about land, and some side mention of grapes being grown in the area and he had no idea where. Later in the day, we were driving up King's Grade Road just right over here, and we stopped when we saw a big bearded guy standing out in front of his house. I can't for the life of me tell you why we had the nerve to stop this person and ask him if he had ever heard of anyone planting wine grapes, but

Dick Erath did actually know of somebody who had planted wine grapes. They were the first vineyard planted in the Chehalem Mountains, not far from here. Not next to where he was, but he told us how we could see them.

[05:05] It happened soon after that that we realized that a good friend of ours worked for Bill Blosser. We went and had a meeting with Bill at his office at Portland State where he was teaching planning and then were invited to his house for a party. The Lett's were invited, I'm sure others that were starting to be involved in the wine business were invited, and pretty quickly we were involved in the meetings of the Oregon Viticultural Development Committee, as it was somewhat hopefully called—that could still gather around a dining table. But it was a collaboration that had been going on, I believe, for about a year by the time we joined it in 1971.

And it was part of, sort of with being able to reference those people because we were looking for land increasingly because we wanted to plant vines. I don't think we had a very fully formed vision of what this business would look like, but we were looking for a southerly slope, Jory clay-loam soil. That was about it actually; that's about all we knew at the time. And we found the piece of property four miles from our current winery, our first piece that's up at Quarter Mile Lane, and bought that on June 1, 1971.

We built a house on that property that year, we planted grapes the following year, making many, many mistakes, and finally planted the property out in 1974, more or less. And then I realized by then that I needed something more than the level of education that I had gotten so far. I had worked for David Lett in 1973; I think I was his first intern. In 1974, though, through a contact with a French extension agent, I was able to get an intern job at Lessay Viticul en Bon, in Burgundy, and went there to discover the secrets of making Pinot noir, which they didn't reveal because apparently there weren't any. And the secrets seem to have something to do with the place. But I made amazing friends and contacts that I continue to have to this day and have been, I guess, over the years one of the people that have provided an interface between Burgundy and Oregon because of that experience. I've pretty much run that question along.

[08:16] **JDP:** You did very well. So, in the early seventies when you did your first plantings, was it already pretty established, the idea of doing Pinots? Or was this—

[08:38] **DA:** Well I think David Lett had planted—

Pause in recording

[08:49] **JDP:** So, we were back at when you first started to talk about planting. What were the types of grapes that you planted at the very beginning? Were there Pinots or were there different varieties? And then also, when you talk about the mistakes that you made, what were some of the good ones?

[09:12] **DA:** You know, when David Lett planted his vineyard, and Chuck Coury, the first two people, they planted a range of things. David in particular planted, I mean he focused certainly on Pinot noir, but he planted Chardonnay, and what he thought was Pinot blanc, and Pinot gris, and what he thought was Gamay, and Muscat Ottonel, a range of things that grew in Northern

Europe, Riesling. By the time we came along five years later, we planted sort of the three great grape varieties, out of that Pinot Noir, Chardonnay, and Riesling. I don't know that we—we certainly didn't know at that time that Pinot noir would be the focus in the Willamette Valley the way it is. We were personally very excited about what we thought were a lot of relationships in the sites between where we were planting and some places in the Rhine down in Germany, so maybe Riesling would be the great success. So I think it certainly was an accumulation of winemaking focus and other kinds of focus that ultimately resulted in the ascendancy of Pinot noir to be basically what the Willamette Valley is about. And even today, it's not the only thing that people plant, but it's close to it, certainly. And the big boom of the O.T.S., virtually the only thing that was being planted was Pinot noir.

I mean, the biggest mistakes we made were, I think, made early on when we planted in seventy-two in the middle of August because we couldn't get the plants any earlier in the year, and didn't ultimately get everything prepped. And, you know, there are lots of months in the year when you could plant grapes, but August would not be one of those months, there's just no way to water them enough. Well, we did attempt to do that. We actually bought I have no idea how many pieces of hundred foot hose to drag it across that five acres from the house and water every plant by dragging the hose down the row. They were planted with milk cartons—that's still a process that some people use, or something like it—and we would fill the milk carton up with water and that would sort of provide a bit of containment for the water. But I think the other mistakes were much more general: making too much wine, making too little wine, making a decision to allow the Riesling to go through malolactic fermentation and being awful; things that you do once that are out of frustration or having to speed through a decision. I could work on a homework assignment: every mistake I made since 1971.

[13:07] **JDP:** And then you said you did this internship and there were no great secrets to Pinot noir. Could you talk about what you mean by that and what do you mean by that notion of place as being the most important?

[13:26] **DA:** Somehow you'd like to be able to go, in this case, to Burgundy or to someplace that makes wine, and go in to the winery, and go through the winemaking season, and discover the special things that that person does that are totally different than what everybody else does that makes their wine totally unique. And you'd like those to be big differences, you know, like—I don't even know what a big difference would be—uses only whole clusters, or doesn't put his wine in barrels until three years later, or something that would be a dramatic difference. The reality is that everyone makes Pinot noir fundamentally the same way. There are very minor little differences that have some impact on the wine, can allow a wine to be somewhat more drinkable early, or require it to be aged for a longer time before it becomes drinkable. Those kinds of things you can push around, you can maybe extract a little more tannin, a little less tannin, might be a little more fruitiness in the wine, or a little less. And you can even make a decision to pick earlier and the wine would be a little greener, a little racier, or a little later and it would be a little more voluptuous and open in its fruitiness.

But the vast majority of what differentiates one Oregon Pinot noir from another is where it's grown. There are a few things that you can do even in the growing of grapes: you can choose

which clone, which root-stalk, et cetera, and even how you're going to prune, and thin, and manage the vineyard in the current year.

But the fundamental choice was made when you picked the site and when you planted the grapes. And there's only so much you can do after you've made those choices. And if you do a great job of selecting the site and matching the variety and the root-stalk, you can certainly flub it up from then on, but the potential is set by that choice and by what you planted. And one site differs from the other in terms of the wine, the way the wine tastes—hugely so. Elevation matters, soil matters, the actual climate at that site matters, the exposure on the hill: whether it's due east, due south, due west, those are very different lines, if every thing else were identical. And of course nothing is identical, everything is changing from one site to another. So it's a combination of using as much semi-science as you can put to your use: soil maps, which are inexact, ideas that you may have at the time about what belongs where, and then luck.

[16:48] **JDP:** Isn't that part, like in France, don't they have a system where they literally categorize by the type of soil or earth and—

[16:58] **DA:** Well yeah, it's somewhere between how much money the wine made, or was able to fetch, and some sort of system of qualifying what is what. I mean Burgundy, which is the prime thing to compare us to, not because we make Burgundy here, but we're growing the same grape variety. The vineyards of Burgundy are all classified into Grand Cru, Première Cru, Deuxième Cru, or Village, and that's all based on a combination of the wines that were made from those sites over, particularly, the last three or four hundred years, and the prices those wines fetched in the market, and what people can tell about the soil in the days before a backhoe. And they're inexact; the vineyards are often relatively large, and there's a lower part of the vineyard and an upper part of the vineyard, or a more easterly facing and a more southerly facing part of the vineyard, and the wines are very different.

And the goal was—well, I wonder what the goal was. I think the goal was only to be able to tell themselves initially when, particularly when the Cistercian Monks were coming up with the divisions of property that differentiated the style of wine to be made. But once it became part of the commercialization of wine in Burgundy, there was a bit of a brand name that you could get from the vineyard that would help you sell your name. Nobody knew you, Mr. Leteure, but they knew Corton-Charlemagne as a vineyard name, so you could take advantage of that. I have no idea what question you asked me and if I'm talking about what you asked.

[19:02] **JDP:** Well that's just fine, because it's actually just good to hear the answers, and if we forget the questions, that's perfect. So we were talking about, sort of the types of earth categorization in France. So as your looking—

[19:20] **DA:** And it's not just earth, but a lot of it's earth because they didn't have recording thermometers where they could tell the difference from one site to the other in its weather.

[19:30] **JDP:** So what did you learn, you know you've got people like Dick Erath, and David Lett, and Chuck Coury, and Dick Ponzi. So when you're looking for your property, are you talking with them, or—

[19:47] **DA:** Yeah, absolutely. I know I had David Lett come over and look at the piece of property that we were considering. And he kind of shrugged his shoulders and said, “Eh, probably okay,” in essence. Because, I mean, literally, we were looking for a southern slope with Jory soil. All the complexities of what we know today didn’t exist. And the fact is that other soils work and make interesting wine as well, not just Jory clay-loam, so that one doesn’t hold. And the southern slope, well, if you’re sort of halfway up the hill, a southern slope is a good slope, if you’re higher up the hill you might want a southwesterly slope, if you’re lower on the hill you might want something a little more easterly to mitigate the afternoon temperatures.

It's just, I mean, even today there’s a lot of guessing that goes with the process of site selection. I mean, we hire soil people to come in and dig pits and tell us what’s under the ground, we talk with friends who might have vineyards nearby and try to get as much information about a site because again, once you’ve planted grapes in the ground, you’ve made a commitment of twenty-five or thirty thousand dollars an acre that you can’t really change.

[21:25] **JDP:** So, who’s working on that early acreage, you know who gets all of those vines in the ground when you’re starting out, who’s there—

[21:39] **DA:** Back in ’72 or now?

[21:43] **JDP:** Seventy-two.

[21:46] **DA:** Well, the spring of ’73, which would bring up another mistake. The spring of ’73 it was just us watching the weeds grow; Ginny and me looking out the window, and we’ve got a tractor, and we had an auger to plant the grapes, and we had a plow. We borrowed a cover crop disk from a neighbor, so we didn’t really have a way to go between the rows and take out the weeds. Eventually, Chuck Coury was visiting us about something and said, “What are you doing out there? When do you plan to take the weeds out?” Something to that effect. “Is that important to do?” And he pointed out that it would be helpful, because we couldn’t find the vines. The weeds were this tall by then, well they were probably this tall when Chuck said that.

He agreed to bring out his crew of workers that Saturday to help us, but we needed to mow, we needed to get the weeds out from between the vines, because it would be—that’s actually not true because, in fact, you couldn’t see the vines from the tractor, and so we had to—we knew roughly where the rows were, and once you found the first grape by kind of shifting your foot until you found kind of a slight indentation where that vine was, then you could hoe around it, get the weeds out from around the vine that you found, and then move down the row another six feet and feel around to try to find the next vine and hoe around that.

So, the one Saturday that Chuck’s people came out to work, I think got the first twenty out of the seventy-two rows. And we thought, Well, we have some time we can continue working on this, so everyday we’d do a little bit. And eventually, parallel to this, we found a rotavator we could put on the back of the tractor and we could take out the weeds between these holes that we’d found.

But the net result was that the Riesling that was closest to the house that we did first pretty much all survived, the Chardonnay that came next, most of it survived too, but the Pinot noir that was furthest out, away from the house, a lot of that didn't do that well—well dead, actually. We took up what few vines had survived that trauma and replanted them in '74 at the same time that we planted out the rest of the property—mostly to Pinot noir, a bit more to Chardonnay as well. But the vines that survived are down at the bottom of the vineyard, having been replanted there, but not many of the Pinots survived that process.

[25:32] **JDP:** So are you—you mentioned you did this—

[25:37] **DA:** Actually, who tended these vines? So we first planted in '72, trying to figure out what to do in '73, planted all the rest of the acreage in '74, and in '75 we hired two people to basically do a lot of the vineyard work for us. And a guy who had a Ph.D. in Psychology and was sick and tired of practicing and wanted to go back to the land was one of them, and a friend of his who had done a lot of construction work was the other guy that worked for us.

[26:25] **JDP:** So you had mentioned that you were doing a lot of this on weekends. Were you working elsewhere also, given the expenditures?

[26:39] **DA:** I did other things. Well, early on, a friend of mine and I basically reinstalled all the exhibits at the Portland Art Museum in their permanent collection over the course of, I think, three years, doing all the construction work on that. And after I got back from work in France, I realized it was not going to be the next year that we had wine, but it might be several years yet. That was in '74, and so in the spring of '75 I got a job in a restaurant, convincing them that they needed a wine steward and that somehow I had any qualifications to do that. It was called Lamlet (??) in downtown Portland, Alder and Ninth and it became, while I was there, because of a great chef, great wait staff, and wine service, sort of the top place in Portland for about a two–three year period.

But for me it was a great time to learn about how you sell wine because restaurants are the only place you can propose a sale and have the person try it right in front of you and get all feedback immediately as to how your proposal worked out for them. So I obviously learned about wines from all over the world, but I also learned really how to talk about wine to customers. But I couldn't work in a restaurant once we had a winery license because that's working at two different levels in the industry and that was, at that time, illegal.

So from probably the spring of '79—we made wine in the fall of '78—in the spring of '79 for about two and a half years, I worked as a permanent staff member on a volunteer project that was converting an old nursery, Albertein Nursery (??), into volunteer shops, a restaurant, and remodeling the offices for their adoption and social service staff. And I got to have a bit of a fantasy about creating a restaurant as part of that and anyway, provided a way to live when we really didn't have much in the way of income. But from '81 on, I haven't done anything else.

[30:06] **JDP:** So you had mentioned that you had run into Dick Erath on the side of the road, which, I can't think of a much more auspicious beginning, but what do you know about that

early community, where you guys are meeting? I think Jason Lett had shown me some pictures, a couple of them had you in them, where you're meeting around a dining room table—What's—

[30:37] **DA:** I think there were a lot of topics that were on the table at one time or the other. Certainly one that I was heavily involved in was the concern that somebody would start making wine that looked like it was Oregon wine, but they were buying grapes from California or Washington, but particularly California, and that these wines would somehow be passed off as Oregon wines because under federal law you don't actually have to say where the grapes were from. If you say Oregon, then it means, at that time it meant, I think 75 percent had to be from Oregon, but if you didn't say Oregon, and all you said was at the bottom, "Produced and Bottled by Adelsheim Vineyard, Newberg, Oregon," the implication for somebody buying the wine might be Oregon, but they wouldn't have to be.

So I sort of got off on this project of trying to write up some regulations that might control it—that might ensure that Oregon wines came from Oregon. And in fact, it became much more than that. Those early regulations turned into much stricter rules on varietal content in wines: 90 percent in Oregon as opposed to 51 percent in those days; the original definition of the Willamette Valley, and the Umpqua Valley, and the Rogue Valley; limits of additions on sugar, water, and alcohol to wine; and a particular focus on place—where the wine had to come entirely from the place that you put on there. And you had to put a place on there. You had to have an appellation of origin that was defined by federal law on your wine so that that would prohibit grapes coming from some other place and being passed off as Oregon. The wine would instantly have to be called American rather than Oregon.

And that's kind of the idealistic project, par excellence, that that group worked on. If you talk to other people from that group, you would probably hear other things. Certainly land use was another big one; I was pretty heavily involved in that too. We needed—in 1971 Senate Bill 100 was passed which set up a system requiring that all land in Oregon would have a plan overlay saying what it could be used for. And we had Bill Blosser who was a major planner, but we also had Craig Greenleaf who was the director of planning in Yamhill County at that moment who was interested in wine and very sympathetic to the idea of encouraging wine-grape growing in Yamhill County. And that coincidence, in essence, saved Yamhill County for wine grapes. The way that the planning process worked at that point was that there were committees of people in, I think, eight or ten parts of the counties who would meet and decide, and would propose—make recommendations to the county planner on use of land that they knew about.

[34:50] And so David Lett, and Gary Fuquay, and Dick Erath, and Chuck Coury, and Bill Blosser, and I'm sure some other people that I'm forgetting, and I got USGS maps of all parts of Yamhill County and we sat down and highlighted every hillside site that we thought would be useable for, or could be plantable for grapes for making wine—ever. And rolled those all up in a roll and gave them to Craig, and also went around to all of the ten little committees and made a presentation using these maps, showing them that hillside land could be used for agriculture. In those days the only lands were categorized as soil classification 1, 2, 3, 4 and those were all valley floor, irrigable, sort of major crop kind of soils. The idea that agriculture could be done up in the hillsides had not really been considered when people were doing soil classifications. And

yet, we knew from Europe that hillsides were where wine grapes belonged: in a cool climate like this.

And, I don't remember what the committees thought, I'm sure they thought we were totally crazed. These were, you know, farmers from a different era that I'm sure weren't particularly successful and were raising whatever came down the road, and here were three or four young people that sounded like they were from Mars, proposing some land use thing that—But I don't think that conflicted with them. I think they wanted agriculture protected as well, and Craig Greenleaf definitely wanted agriculture protected.

And so, almost every hillside that hadn't been already extensively developed in Yamhill County was set aside in exclusive farm use; usually 40, sometimes 80, and sometimes in an Ag Forestry 20 Zone if it was too close to Newberg or McMinnville or another town. But basically these were all Ag zones. That meant that you couldn't put in housing developments, you couldn't do a whole range of things that other counties allowed on the hillsides. You drive over the top of the Chehalem Mountain and down the other side on Highway 219 on the Yamhill County side there's not much development. Soon as you get out of the steep hills on the north side, all the cherry orchards that used to exist there have been subdivided and made into big mansions because Washington County didn't have that protection.

[38:05] **JDP:** Isn't this about the Tom McCall days, the Halprin Report that had come out, specifying, kind of laying out these discussions that needed to be had—

[38:18] **DA:** The process was laid out, and I mean literally, without this planning directors first letting us know about the process and being interested in it. And then using what we had delivered to them; nobody else had delivered a set of maps that showed the entire county highlighted for protection for Ag, or for some other use. I mean, certainly the realtors didn't get together and define all the good sites for housing developments or anything like that. So it was an amazing sequence of things, much of it on the back of Craig Greenleaf, sort of the quiet midwife to the wine industry in Yamhill County, if you will.

[39:14] **JDP:** So you're working to sort of create this environment for the wine industry. Do you feel, you know—it sounds like you had a specific role in terms of your interests. Did David Lett have other things he was concerned about? Did Dick Erath have things he was concerned about?

[39:38] **DA:** Yeah, I think there were lots of overlaps. The two things that I've talked about other people were involved in, but I had sort of a central role in both of them. I guess I was the keeper of the roll of maps, and I was the one that did the draft and did most of the language for the OLCC rules, and I was involved—I mean, I can talk more about what I was involved in than I can tell you what David Lett did, but clearly each of them had interests and specializations. I mean, Bill Blosser's knowledge of planning was pretty critical, particularly in the land use conversation, but generally in how to interface with government. Chuck Coury was particularly interested in research because he'd done a masters degree at Davis, and had worked for a year at INRA Colmar, and knew how research institutions worked, and pushed us to establish the Table Wine Research Advisory Board, and to put \$12.50 for every ton into a fund that would fund this

research in Oregon State. And that was very early on, I think that was in the—I think it was 1977. So before there were many grapes at all, we were putting a huge hunk into research.

The Fullers from Tualatin and the Ponzis were interested in tourism and how you would attract that. They came up with a brochure that listed every winery, and had a little map of the winery, and it became something that was used until there were so many wineries in Oregon that you couldn't have a book that had all the wineries. But it became a model for every wine region in the United States. Where was I recently that, I think Virginia, they had an absolute replicate for that very first brochure that the Ponzis and the Fullers put together with a map and a description of each winery. Common sensical of course, but we were the first ones to do it—or they were.

[42:10] **JDP:** Do you still have the maps?

[42:13] **DA:** I wonder if I do. I'm sure I do buried in boxes someplace. Whether that can be actually unearthed in less than a month—

[42:26] **JDP:** We don't need everything for IPNC, we can stretch that out for the fall but—

[42:38] **DA:** The maps, however, I do have. The roll of maps, if that's what you meant? I know exactly where those are. Those—we tried to figure out how to—Jason Lett wanted a copy of them when he realized I had them, when his dad was posthumously awarded the McCall Medal by Thousand Friends, I took those maps in and did the presentation, and showed those maps, and told roughly the story I just told you, and Jason really wanted those—a copy of those maps. And I've not figured out how to make copies of all these huge maps, but it would be a fun thing to do.

[43:19] **JDP:** We actually could do that I think, because we've got a—

[43:22] **DA:** For Jason?

[43:24] **JDP:** Well part of the deal, if Lacey gets a copy—

[43:29] **DA:** They really ought to be protected because they are kind of—It has a little note from Craig Greenleaf on the outside saying, "These were submitted by David Lett, David Adelsheim."

[43:38] **JDP:** We have, over in the art department, they have access elsewhere, but in our art department we have a twelve mega pixel camera that we can take, and then you can blow it up to whatever poster size. So that would be really great.

[43:55] **DA:** My one meg on my phone probably wouldn't work. [Laughing]

[44:00] **JDP:** [Laughing] Probably not. Maybe just a couple more questions here. You know, it feels like when I go around and talk with different people at different wineries, there's sort of a different way in which they would like to see their winery portrayed, or viewed, or there's a philosophy behind it. It seems, speaking of Jason and David for, you know, there's a very specific philosophy there of why they do what they do. So I'm wondering, is there a way in

which you look at yourself and your winery? And is there a way in which you prefer the winery to be seen and your wines to be seen?

[44:51] **DA:** We've actually given that some thought because we're in this unusual position of being one of the oldest wineries, but that isn't much of anything—I mean, you get old. That's what happens. The question is, What does that actually do for a winery? And you would hope that it would provide some experience and some good mistakes to not make again. And I think that we refer to our history a bit, but in another sense this winery is a young, new, aggressive winery. Because one of the principal things that happened over the period between, in the last forty years, thirty-nine years, is that I learned that I probably didn't have enough time to do everything myself. And then I actually realized that there are actually some things that somebody else could do better than I could do.

And as I learned that, and became willing first, and then excited about hiring people that were smarter, better at what they—more focused, it allowed our winery to move to a new level of achievement, and continues, really to this day. I mean, at this point we're making the best wines we've ever made. In spite of making very good wines in the, maybe even the late seventies, but in the eighties, the wines we make today are far better than that. And that's important because we now have almost three hundred people in the Willamette Valley also making wine. And anybody who is hopeful about being in the business for any period of time is trying to figure out how to raise the bar every year, and that can only be done if you can focus on every detail. And I no longer can focus on every detail because there are just too many of them. That's partly about size, but we're not that big, we're only forty thousand cases, which is pretty small in California standards—many California places. But it's also the complexity of growing grapes on thirteen different sites, and buying grapes from other sites, and working with, in this case last year, one hundred fifty different fermenters of Pinot noir, and selling wine in forty-seven states, a couple of foreign countries, dealing with partners, dealing with banks, dealing with all the things that it takes to make a company grow.

[48:25] So I think at this point, this company is: yes, historical; yes, about the places that we are; yes, about making wines that get relatively high scores without compromising the core of wine style that we believe in, which has to do with elegance and longevity and some other things like that. But I think, first and foremost, this company is now about amazingly talented and smart people who participate in all our conversations and decisions, and ensure that the owners are moving down the right path as we continue to make investments to make this company an even better place.

So it's—it's a long distance from 1978, where we made amazingly naïve decisions with no business plan. Luckily we didn't have very much money, so we couldn't invest too much. But now we invest every year, probably much in excess of what we invested when we bought the first land and when we planted the first grapes. And so, it's become a business. That could be viewed as a less romantic thing/entity, but it's, in many ways, far more gratifying because it's exceeded anything that I could have imagined for us and really kept us at the forefront of what Oregon is about. And in fact, leading many of the things that Oregon is known for.

[50:44] **JDP:** I think that's actually a really good place to stop. So, unless you have any other comments or questions—

[50:42] **DA:** Wine me up; I'll talk.