

### Chapter 1 : Wine Label Language by Peter Saunders (, Paperback) | eBay

*Wine Label Language is a welcome encyclopedic reference that demystifies and explains how to interpret wine labels. Using simple terms, the book identifies and describes the various regions and appellations used on wine labels around the world. Knowing from which region a wine comes is a critical factor in determining its quality and value.*

By Aerin Murphy A major hurdle that most wine producers hit is the dreaded label design. Although information about TTB requirements is readily available, it can sometimes feel like the regulations are written in a foreign language. Certain TTB terms and font sizing requirements can be tricky. This article is intended to take some mystery out of this aspect of label design for American wines. Of course, exceptions apply, and this article should be read as a foundation of knowledge, and not as specific legal advice for your individual label design. While all of these categories have their own special substantive requirements, font size and spacing requirements also exist. So what does this mean? Most people think of this as cursive writing, but it actually encompasses any font that has the appearance of being lettered by hand, even if the letters are not in cursive. Type and print both refer to using block lettering, one by hand and one with either a typewriter or printer. Easy enough so far. Next comes sizing, which is a bit trickier. The 1 millimeter measurement refers to the space between the baseline and cap-height. The baseline is the location that the letters appear to sit on. Think of the lines on lined paper. The cap-height is the height from the baseline to the top of an uppercase letter. If a wine label has lower case lettering, even the lower case letters need to meet the minimum height standards. For wine containers up to ml, this information has to be presented in a font that is at least 1 millimeter tall. For larger wine containers, the size increases to 2 millimeters. By providing this non-specific requirement, the TTB actually gives label designers some discretion. For example, if this information is included among a flowery description of the wine, the required information must be set apart with larger, bolder, or otherwise more noticeable font. The alcohol content statement tells the consumer what percent of alcohol the wine contains. So, for bottles 5L or less all the usual sized, and most of the very large bottles , the size requirement on the alcohol content text is between 1millimeter and 3millimeters in height and readable. For all wine container sizes, TTB requires that the first two words of this statement appear in all caps and bold, i. For wine containers up to ml, the type must be at least 1 millimeter tall. For wine containers between ml and up to 3 liters, the font size increases to at least 2 millimeters. For wine containers larger than 3 liters the minimum font height is 3 millimeters. For containers up to ml, this part of the label may have a maximum of 40 characters per inch. Characters include letters, numbers, and marks including punctuation. For ml to 3 L, the spacing becomes 25 characters per inch. For larger wine containers, the spacing increases to 12 characters per inch. Clearly, there is a lot to know, font and size requirements are just the tip on the wine label iceberg. Regulations and restrictions of content will be the subject of future posts.

### Chapter 2 : German Wine Label Information

*"Peter Saunders is, without doubt, one of the top wine tutors in the world." - Dr. Alan Young, President of the International Wine Academy Wine labels are cryptic and confusing to most wine consumers.*

A lot of folks including me rely on reading wine descriptions to get an idea of what a wine will taste like. Wine writing is a business and its job is to SELL wine, not to be honest or accurate. Below is a list of common wine descriptions and what they actually mean. White wines are often described with characteristics similar to lemon or lime juice. An angular wine also has high acidity. It hits your mouth and then turns it inside out. It usually means the wine has very high acidity and very little fruit flavors. An austere wine is not fruit-forward nor opulent. BIG Big describes a wine with massive flavor in your mouth that takes up all sections of your mouth and tongue. A big wine is not necessarily a fruit-forward wine, it can also mean that it has big tannins. A buttery wine often has a cream-like texture that hits the middle of your tongue almost like oil or butter and has a smooth finish. When writers mention cassis, they are often thinking of the seedy and gritty character of actual black currants. Complete Wine Descriptions Chart common wine terms organized by basic wine characteristics including acidity, tannin and fruit level. Designed and printed in the USA. Charcoal is often associated with a similar characteristic: This is a super positive and desirable characteristic that wine writers love to use when they find a wine they wish they could just slowly sip on a leather chair. In Champagne , creamy is a favored characteristic that is associated with the famous bottles of bubbly—such as Krug. A creamy wine could be in part because of something called Malo-Lactic conversion. Look for creamy in chardonnay if you like buttery. Look for creamy in cabernet sauvignon if you like smooooth. A crisp wine is most likely simple but goes really well with a porch swing on a hot day. DENSE When a wine writer pairs down his lengthy description of flavors and characteristics of a wine into one word, he uses dense. Elegant wines may taste like crap when they first release but they also tend to age better. Elegant is that retired ballerina who puts the fat-n-sassy retired cheerleaders to shame. These are all similar synonyms of fat. A fat wine comes in and takes up all the room in your mouth and hangs in awkward places. They will spear you with their forklift. The writer picks up on this and calls it out. Keep in mind, wines that stand on their own are better drunk without food. Wine with grip is hard to drink, better to sip. Expect things like oak, herbs, fruits, soil or gym socks in the flavor when there is a hint of it in the description. Lees are stirred up once a day to make a wine have a thicker, more oily, creamy texture. The ultimate non-grape influence to the flavors in wine. In white wine it adds butter, vanilla and sometimes coconut. In red wine it adds flavors often referred to as baking spices, vanilla and sometimes dill. There are a milieu of different countries that make oak wine barrels and wine geeks freak out over who makes the best American v. This term is often used while describing tannins in a wine. If you like silky for bed sheets than you will most likely enjoy silky on your tongue. It is the man-ballerina of wine. When I taste a tight wine it usually has very high tannins, hard-to-identify fruit characteristics and is hard-to-drink. This wine could benefit from being decanted see How to Decant Wine. An unoaked white wine is more zesty with lemony flavors see Minerally , while an unoaked red wine tends to be more tart. To imagine velvety, visualize watching perfectly smooth chocolate pouring into a mold on a Dove chocolate commercial. Wine Guide Get up to speed on wine knowledge faster!

### Chapter 3 : Label Language: Sparkling Wine - From The Cellar

*Auto Suggestions are available once you type at least 3 letters. Use up arrow (for mozilla firefox browser alt+up arrow) and down arrow (for mozilla firefox browser alt+down arrow) to review and enter to select.*

Wine Magazines The Language of Wine Labels There are a lot of websites that show you the basics of understanding wine labels, with arrows pointing to this piece of information and that. When you look at a wine label, does the thought of permanently switching back to beer cross your mind? Where in the World? Port, for example, is a fortified wine because grape spirits are added to it before bottling. Table wine also refers to wine that you drink, well, at the table, typically with food. But few producers put any of the fifth or sixth permitted grapes, Petite Verdot and Carmenere, into this wine, and the percentages of the other four can vary widely. And even when a single grape only is used, such as in Vouvray where the dominant grape is Chenin Blanc, the wines can range from dry to syrupy-sweet and thick like a Sauternes or Barsac. This, of course, is the reason you must drink a different wine every day. Soil in a Bottle The AOC system honors the notion that each wine is a reflection of a specific piece of land, and as a result has certain unique characteristics based upon soil, weather, the way the vines are cultivated, the type of grapes grown, winemaking styles, and more. Some winemakers and observers set their clocks by this, and they believe in terroir with an absoluteness that makes religious fervor seem like promiscuity. Another group is somewhere in the middle. The French certainly put stock in it, literally, given that wine made from grapes of a given vineyard can fetch 10 or 20 times that of wine made from grapes grown feet away. This is especially true in Burgundy where even a small vineyard may be subdivided many times over as well as have a dozen different owners producing tiny lots of wine from the harvest. But the concept is probably overdone when a wine writer says you can taste limestone in wines whose grapes were grown in chalky soils. Who has tasted limestone, anyway? This is probably the biggest area of contention, the idea that the soil actually imparts its specific constituents to the wine, and that you can taste " and recognize those tastes " in the wine. Sugar, Sugar Uber Alles Back to the Germans and their absurdly complicated classification and labeling system. However, most Germans would rather eat the table than drink that stuff. The AP number is like an Internet IP address, but with five sets of numbers rather than four, separated by spaces rather than dots. The first number indicates the region, the second the village or town, the third number is the estate, the fourth is the barrel or bottling, and the last number is the year that the wine was tasted before bottling. And yes, I know of at least three wineries in Alaska and two in Hawaii. As Paul Harvey says, now you know the rest of the story. OK, you know maybe a little bit of it.

**Chapter 4 : WINE LABEL LANGUAGE - NEW PAPERBACK BOOK | eBay**

*Wine labels are cryptic and confusing to most wine consumers. The information provided there indicates specific quality standards, grape varieties, alcohol content and volume of production, but it is often hard to decipher the code. Wine Label Language is a welcome encyclopedic reference that demystifies and explains how to interpret wine labels. Using simple terms, the book identifies and describes the various regions and appellations used on wine labels around the world.*

Land, Language, and Wine Labels: An Interview with William L. Fox By Nicola Published: March 4, William L. His ongoing interest, whether writing about Antarctica , the Great Basin , or Los Angeles , is in the ways in which people make sense of landscape. To that end, he has accompanied NASA astronauts to Devon Island, where they practice Martian exploration, driven for miles on the dirt roads of the Nevada desert with earthworks sculptor Michael Heizer , and hung out with Hollywood special effects expert Bob Hurrie as he builds and then blows up a model French village. On the World from Above , Terra Antarctica: Traversing the Great Basin , Mapping the Empty: He has also, I discovered recently, spent some time moonlighting as a wine label writer. Food writing and its various subgenres, from Japanese sushi manga to beer bottle fiction , are a source of endless fascination to me, shedding equal light on the way we think about both food and language. In the world of wine, descriptors are particularly loaded , as the vagaries of sensory perception meet the marketing language of value attribution. In an understandable reaction to the flowery bouquet of anise, graphite, and persimmon often conjured up on the same label, a recent New York Times article by Eric Asimov suggested that wine descriptions should be limited to two words , sweet and savoury. We could, for example, create the most expensive-sounding review in the world: A velvety chocolate texture and enticingly layered, yet creamy, nose, this wine abounds with focused cassis and a silky ruby finish. Lush, elegant, and nuanced. Pair with pork and shellfish. And then there is terroir. Our conversation is below, and in it, Bill describes his education as a wine label writer, the history of the blurb, the influence of minimalist poetry on the language of advertising, and much more. How and why did you get into writing wine labels? Then Robert Beckmann , a painter from Nevada, calls me. His high school buddy from Pennsylvania has moved to Oregon and started a winery. This guy, Dave Grooters , is an ex-software engineer “really smart and a wonderful guy. It was all about where the berries are grown, how the vines are treated, how the berries are picked, and so on. It was really about terroir: In that first conversation, it was clear that we had to write about place and climate, and that our label would have nothing to do with all of these California affectations about how we describe taste in terms of other foods. We wanted to be true to where the wine is produced and where the berries are grown. Their wines show a sensitivity, in both the wine-making and, hopefully, also the writing, to the soil and the climate. We thought about it in terms of the clay to sand to volcanic mixtures and how that affects what the berries express, what direction the wind comes from, and the temperatures at certain times of the year “in particular, how close can you get to freezing to intensify the sugars at that crucial moment when the fruit is coming to a state of ripeness. So many vineyards are archaeological sites, for example “maybe they are post-agricultural of some other output, or maybe Native Americans burned the site as part of their landscape management. There are people who pretend that if apricots, for example, were once grown on a plot of land, they can still taste them in the wine. Soil map of the Willamette Valley, via. Did you taste the soil? They can also tell a little bit about the composition by taste. There are several complaints that geologists have about working in a pressure suit. That makes it hard to tell the texture of rocks, which would tell you how hydrology has acted on it. They can walk onto a piece of property and smell it. What effect do inputs “organic fertiliser versus non-organic, or pesticide sprays “have on the flavor? Most people that I know who make high-end wines put as few chemicals as possible in the soil because it distorts everything. Is that something you drew on, or not at all? And descriptors are one of the ways you would set them apart, as well? California wines are defined by flavour analogy; Oregon wines are framed in terms of the land. How long did you write wine labels for? I only did it for a short time “about a year. There was the geology and meteorology, but also the wine culture of the Willamette Valley “the entire terrain, not just the terroir, and

how that translates into territory. Duckhorn Cabernet, which is grown on Howell Mountain in Napa, is a great example. Howell is just big enough of a mountain that the vines get stressed a bit more, and that gives the wine more complexity. So you can taste the difference between grapes from a hill and grapes from a valley? You can tell that the micro-climate is different. It can get very confusing, because there are ways of making the wine that will structure it differently, so you can change one thing into another. The valley has a less vivid taste in your mouth. But it is entirely possible to fool people, to a certain extent. But in a true blind tasting, what you taste and what you appreciate is founded on things that are so much more fey than that. Your personal infrastructure of analogies takes over. Look, what you ate the night before affects how you taste the wine the next day. If I bring a bottle of Roads End down to Reno, I have to let it sit for at least three months before the molecular structure settles down enough for it to taste like what it tasted like in Portland. There are some objective standards. You can really tell whether a wine has one, two, or three dimensions, to use a whiskey metaphor. You can also taste the amount of money that was spent to buy the care to make the wine. You can taste the level of care that was taken in making the wine, and care costs money. In a way, oddly enough, the terroir becomes financial, not necessarily geographical or geological. The money will just enhance and take the best advantage of each terroir. That said, you can be the most scientific and experienced vintner in the world and still blow it. How did your experience affect the way you read wine labels? Is there an element of competition for you, still? I do still go to the store and read the back labels. What do you look for in a label? Of course, you can tell a lot from the front label. In the store, the really high-end wines are on the top shelf, and the really bottom-end are on the lowest shelf – in that respect, wine is just like toilet paper. These Australians are making really incredible olive oil, but they have no nomenclature by which they can explain and defend the virtue of what they do. These foodstuffs have adopted a particular vocabulary to make a hierarchy of value in their industries, and, of course, that is subject to corruption the minute enough consumers believe that A means something better than B. I think wine started the process. Chocolate and coffee and so on are all imitating wine. Wine labels are sort of a telling document in this process of how we establish and then co-opt hierarchies of value. And yet French wine labels, from the most exclusive to your standard table wine, say nothing. You have to know something about the region, which is to say, either the geology and geomorphology and climate where the wine was produced, or you have to know the reputation of the wine-makers themselves or that a particular village is known for a particular balance. Which is to say, you have to know the terroir. And Americans are a loquacious people. I wonder if you can find parallels to that in the different ways novels are packaged in Europe and the US. I think the British can actually take credit for that. There was a period after the Second World War where the British were beginning to mass import continental products – from cheese to literature – and the art of the blurb was invented. Penguin was publishing French novels, for example, and they were trying to describe the sophisticated cultural pleasures of Europe to a relatively inexperienced population. Of course, England has spectacular novels and fantastic cheese. It actually works the same way for us – the Brits know more than we do, the French know more than the Brits, and so on. A back wine label is the ultimate in the blurbing business. You have so few words – eighty would be lengthy. I started out as a minimalist poet, and that served me well. He edits down to the quantum level. He really can take a screwdriver to anything anybody ever wrote and simply get the fuel mixture very lean. The wine labels on those early Roads End vintages are, I think, quite clean. That kind of concision in American language: Do you know what the wine label writing industry looks like now? I have no idea. But the bottom line is that language is a great deceiver. Did wine-makers come back to you and ask you to use or not use certain words?

### Chapter 5 : Glossary of wine terms - Wikipedia

*Wine Label Language is a welcome encyclopedic reference that demystifies and explains how to interpret wine labels. Using simple terms, the book identifies and describes the various regions and appellations used on wine labels around the world.*

This article is the second of a two-part series. In part one , published in the April issue of WBM, we took a look at how using traditional visual cues on wine labels can play a role in positioning and elevating wine brands. When it comes to wine labels, one size does not fit all. But in an increasingly crowded marketplace, getting consumers to stop and take notice sometimes means breaking the rules. Wine labels have been around for thousands of years. As printing technology evolved, so did wine labels. Creating wine labels in the 21st century is more complicated and involves sophisticated visual cues and language designed to appeal to very specific audiences. Meet the Mod Squad When a consumer wants a bottle to share with someone they want to impress or if they are unfamiliar with the category, they will likely turn to traditional labels as a safe choice. But what about consumers who are bored with the tried and true? More and more consumers—especially Millennial drinkers—are seeking a more adventurous, fun wine experience. They want wines that express their personalities. They want something different and unique. Modern Value Creating a value-conscious lifestyle brand Now more than ever, savvy consumers demand good value and good quality. Wine and spirits brands that have learned how to deliver both in an attractive package are enjoying tremendous success. Fresh, modern design, coupled with a simple, no-nonsense attitude, appeals to busy, value-conscious people looking to simplify their lives. The Target Wine Cube is a break from tradition in many ways. The cube shape is modern versus a taller, more traditional rectangular box , and the bright, eye-catching colors and simple typeface communicate that this is a friendly, accessible brand. The easygoing copy on the packaging further reinforces this identity, giving consumers permission to relax and enjoy a glass of wine: In the spirits world, Skinnygirl Cocktails presents a quick, convenient, fun way to enjoy complicated mixed drinks at home. From the bottle with its cute illustration, to the product name itself, the brand instantly connects with busy female consumers who want the cocktail experience without the fuss—or the calories. This contemporary take is a far cry from traditional spirits packaging, which tends to be more masculine and, dare we say, sober, in its presentation. Modern Fun Wine labels at play With many wine brands competing for attention, creating a compelling voice for your brand is critical. Approachable, contemporary designs that convey whimsy and fun are a great fit for younger consumers and adventurous Boomers seeking social connection. Brands, like Big House Wines and Middle Sister Wines, effectively leverage playful, contemporary illustrations and fresh attitudes to break through the clutter on the wine aisle shelves. Likewise, Middle Sister personifies fun and is successful because of its unique, distinctly female voice. One of the most effective uses of contemporary label design can be found at the higher end. A pared-down, understated approach can also convey urban sophistication, offering status-conscious consumers a chance to express their modern sensibility and style. Borrowing from other luxury goods categories, such as perfume and fashion, many wine brands incorporate minimalist visual language—lots of white space and simple type—to convey sophistication and elegance. Consumers respond to the packaging because it makes them feel confident and stylish. Olabisi, a small independent producer of hand crafted wines, confidently asserts itself with a modern label featuring bold overlapping circles. Modern Success Leveraging contemporary design to enhance your brand As marketers, we know that building a successful brand begins and ends with consumers. Understanding their emotional triggers and motivations directly informs our design process. Whether your brand is already established but in need of a facelift or a new-to-market concept trying to enter the scene, breaking traditional rules with a more avant-garde approach may be the way to go. WBM by Cynthia Sterling Cynthia Sterling is the owner and creative director of Sterling Creativeworks, a packaging and branding firm specializing in wine, spirits and beer. She can be reached at Cynthia.sterlingcreativeworks.

## Chapter 6 : The Language of Wine Labels - Wine Flair

*The Language of Wine Labels There are a lot of websites that show you the basics of understanding wine labels, with arrows pointing to this piece of information and that. I won't duplicate their efforts, and instead I'll try to tell you about some of what's behind it.*

This article is the first in a two-part series. Wine uses a traditional visual language that everyone recognizes: We have a wine label. It meets consumer and trade expectations, and it feels safe to everyone involved. We can selectively apply these devices to trigger trust and desire in the consumer—and create packaging that also packs a punch on the shelf. Wine labels have been around for thousands of years. As printing technology evolved, so did wine labels. Creating wine labels in the 21st century is more complicated and involves using sophisticated visual cues and language designed to appeal to very specific audiences. Balancing the Familiar with the Unexpected We, as wine marketers, face an ongoing challenge—if we ignore conventions and design labels that contain no traditional cues, we risk consumer discomfort. While there are a growing number of adventurous consumers seeking fun, minimalist or youthful brands, a large group of consumers is seeking heritage and familiar quality cues. Our most powerful symbols of quality and credibility are gold foil, seals, borders, traditional illustration and a classic centered layout. And yet—so many brands use these same elements in their packaging such that a traditional label can quickly get lost in the sea of lookalikes. The grocery wine aisle is incredibly crowded, and even brands sold on-premise or at fine wine retailers need to be memorable so that consumers can find them for repeat purchase. How, then, can we use this symbolic language of tradition to maintain credibility with the consumer but still create a distinctive standout voice for our brand? Catching the eye is our first job. A powerful traditional label must strike a balance between the familiar and the unexpected. First, these elements are familiar. And familiarity creates trust—a key emotional trigger for a product that many consumers find intimidating. Additionally, each element conveys a subtle but powerful message: The Stamp of Approval The seal has its origin in the signets of the powerful historic leaders of church and state, whose seals conveyed authority and authenticity. Seals are also like medals, or awards conveyed by an outside authority, and reassure consumers of superior quality. A seal conveys authenticity and prestige, even when we invent it in the design studio, because we unconsciously believe that a stamp of approval carries authority. Emma Pearl is a newly launched brand designed to appeal to women consumers seeking an indulgent treat for themselves. But the monogram seal then works together with the jewel-like crest to provide richness, tradition and credibility. This allows for a pared down, modern logotype and plenty of fresh white space for the brand name and icon to pop. Gold Status Gold foil holds great sway with consumers—even if we marketers are a bit tired of it. Historically, the rarity and expense of gold made it accessible only to those with wealth and power. Associated with valuable jewelry and ornament, gold conveys high value and prestige. Wente Vineyards uses gold foil extensively to add sparkle and luxury to their package. Borders, the logotype and the jewel-like winery illustration are printed in multiple metallic shades and textures to create a high perceived value. To keep the label from blending in on the shelf, the framed illustration is placed off-center. This adds uniqueness and helps consumers find the brand when scanning the shelf. Nicely Framed Borders add formality and richness to a label. They frame the graphics so the eye stays on the label longer, giving a brand more time to make a connection and deliver messaging. The Sutter Home Sparkling Moscato package is framed in a silver border that helps keep the eye on the label long enough to grasp the multi-layered product description. The opulent detail of the border delivers the luxe feel consumers want for sweet, sparkling wines—allowing the clean white space in the center to deliver strong branding. As the American wine industry established itself as world class, brands such as Robert Mondavi maintained this association between quality and classic labels in the minds of American consumers. Joel Gott and Rodney Strong wines have leveraged this look quite successfully. Their very traditional layouts provide instant credibility. Applying the Symbols Successfully Whether your brand is an existing category leader or a new-to-the-world niche concept, traditional wine cues can be used thoughtfully to create just the right blend of emotional messaging for your target consumer. Your price segment, consumer profile, brand equity and

competitive set make up the context in which we must capture attention and trigger desire. And, mixing these elements with fresh and clean layouts, eye-catching color and a little asymmetry can help your traditional label stand out from the crowd.

### Chapter 7 : Wine Label Language by Peter Saunders

*An easy to use reference book that provides a guide to "wine label language" and demystifies the business of reading the label on the bottle. This work covers every major winemaking region of the new.*

### Chapter 8 : Wine labeling - United States Mission to the European Union

*Wine Label Language. About Movie Mars. | eBay! Email to friends Share on Facebook - opens in a new window or tab Share on Twitter - opens in a new window or tab Share on Pinterest - opens in a new window or tab.*

### Chapter 9 : The Wine Labels World - Language Choice

*Reading a sparkling wine label is like trying to learn a foreign language (or more specifically, French). All the fancy terms and elegant phrases tend to go way over our heads, so we're here to dumb down the lingo so that we're all able to knowledgeably enjoy our bubbly together.*