

***THERE IS
A DEVIL
IN EVERY
BERRY
OF THE
GRAPE.***









MOORILLA



MOORILLA IS A WINERY WITH A MUSEUM ATTACHED.



Our owner, David Walsh, is the creator of Mona, the Museum of Old and New Art. Moorilla and Mona share the same small peninsula curving into the River Derwent in southern Tasmania, not far from Hobart.

Moorilla makes small-batch, cool-climate wines from estate-grown fruit, and is a leader in what is now one of the world's great cool-climate wine regions. Our winemaker, Conor van der Reest, favours structural wines with new-world fruit and old-world complexity, showcasing the varied terroir of Moorilla's two vineyards.

We make three distinct series of wine: Praxis (fresh, bold and fruit-driven wines of the new world), Muse (wines of the old world made in the new, with complexity and rich cellaring potential) and Cloth Label (daring and artisanal vineyard blends, inspired by van der Reest's time in Châteauneuf-du-Pape, France).

Moorilla and Mona: the best of the old world and the new.



The word 'Moorilla' means 'rock by the water' in various Aboriginal dialects. For thousands of years, the Moorilla site was home to the Tasmanian Aboriginal Mouheneenner People until European invasion. The story of this rock by the water, like that of Tasmania itself, is mired in the dark history of colonialism and dispossession.

In 1948, Italian émigré and textile merchant Claudio Alcorso purchased a nineteen-hectare plot of land on what was known as Frying Pan Island. Claudio described the site as 'a neglected orchard' of 'unkempt, unpruned apple and pear trees' with a riverbank overhung with casuarina trees. This would become Moorilla.

Claudio was a Roman to be reckoned with: educated in the Italian capital, the London School of Economics and Harvard, he created the leading Australian textile brand Sheridan, became an influential patron of the arts (involved in the founding of Opera Australia, the Australian Ballet and the Australia Council) and kick-started the modern wine industry in Tasmania.

In 1958, Claudio planted the first grapevines at Moorilla. Local government told him it was a bad idea. 'Apples and pears, Mr Alcorso.' Claudio ignored them and planted the vines anyway: ninety Rhine Riesling cuttings sent from David Wynn's South Australian vineyard. The vines produced their first crop in 1962. The fruit, destined for wild fermentation, was hand-picked and stomped by the feet of the whole Alcorso family. Old school.

Moorilla's first vintage was produced in 1963. Claudio's wife, Lesley, smuggled a few bottles into Claudio's fiftieth birthday party in Venice. The Alcorsos travelled on to Burgundy where, rumour has it, Claudio 'liberated' some vine cuttings from a reputable vineyard. All's fair in love and wine.

In the years that followed, Claudio and his family worked tirelessly to establish Moorilla as a leader in the cool-climate wine industry. Production began to expand, and in 1993, Moorilla acquired a second vineyard, St Matthias, on the banks of Launceston's Tamar River.

In 1995, Tasmanian gambler David Walsh purchased Moorilla, which had gone into receivership. At the time, he was living across the river from Moorilla in a climatically erratic house full of his drunk, nerdy friends, with nowhere to properly store his nascent collection of African antiquities and coins. He read about Moorilla's financial woes and admired Moorilla's Roy Grounds-designed modernist houses (as well as their Pinot). He put in a silent tender for Moorilla and became, as he puts it, 'the proud owner of something I couldn't afford'. And a vigneron, too.

David opened the Moorilla Museum of Antiquities in 1999—a modernist villa turned exhibition space and art warehouse (and watering hole for David and his buddies). No one came.

In 2007, David convinced Canadian winemaker Conor van der Reest to take the helm at Moorilla. Conor redefined Moorilla (championing the terroir of its vineyards), kick-started an ambitious cellaring program (cultivating wines with maturity) and helped design Moorilla's new winery (a state-of-the-art facility).

David opened Mona, the Museum of Old and New Art, at Moorilla in 2011, expecting scandal and protest. There wasn't any, really, much to David's chagrin. There was, however, a lot of Moorilla consumed at the museum's grand opening. Our wine now flows freely at Mona's legendary parties and festivals, its restaurants, bars, cafe and luxury accommodation pavilions. You can drink it pretty much anywhere at Mona.

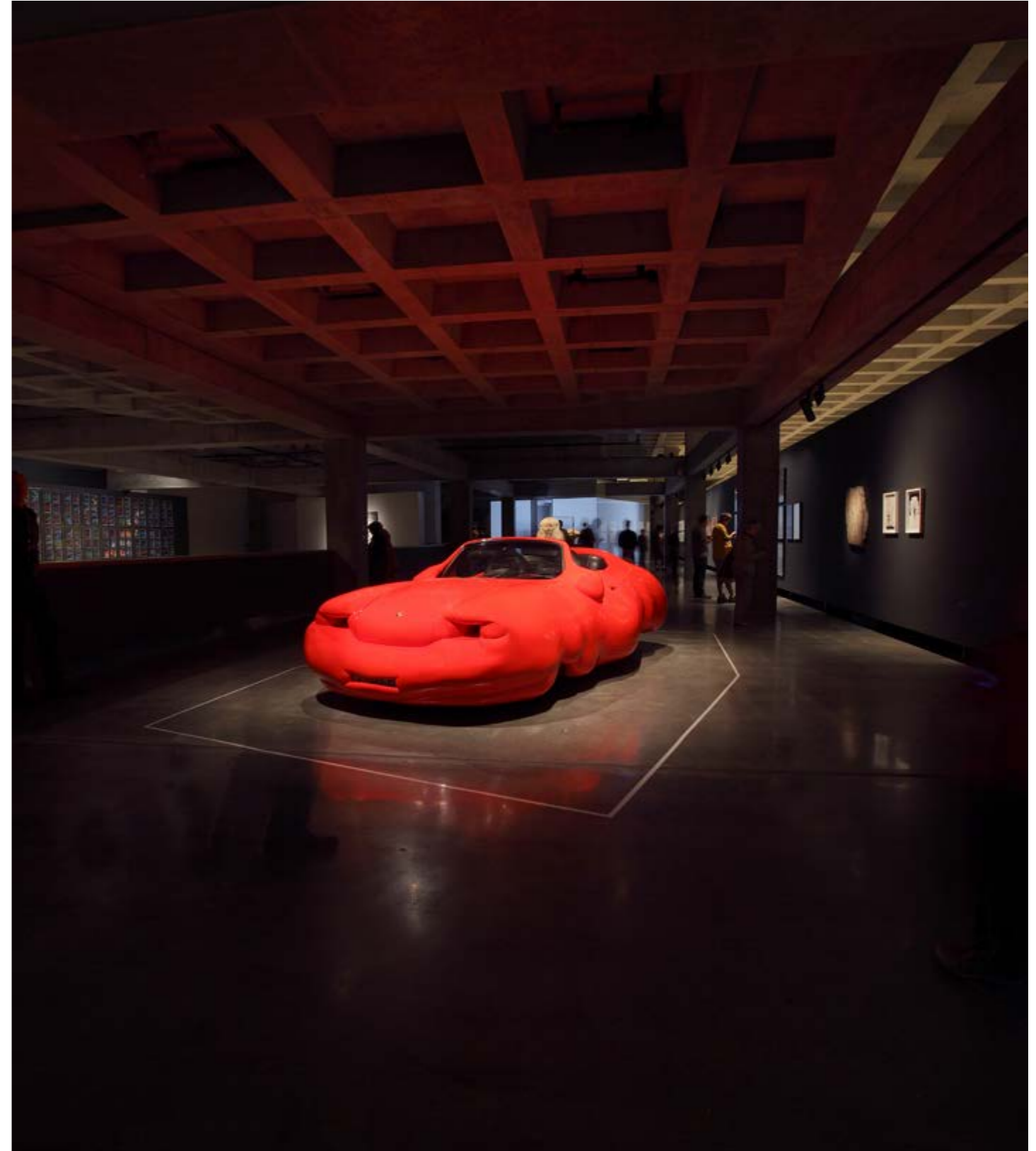




MONA IS THE PLAYGROUND AND MEGAPHONE OF ITS CREATOR, DAVID WALSH.

David grew up in Tassie (just down the road from Mona), dropped out of uni, played cards, won, did some other stuff, and opened a small museum of antiquities, to which no one came. He declared it a triumph and decided to expand. The result is Mona: a subterranean bunker housing Walsh's private collection of art and antiquities; and a temple to secularism, rationalism, and talking crap about stuff you don't know much about. We won't tell anyone. Come and play.

mona.net.au







‘BUYING MOORILLA
 WAS ONE OF THE BEST
 DECISIONS I’VE EVER MADE,
 AND I THINK THAT WOULD
 BE TRUE EVEN IF MONA
 HAD NOT ARISEN THERE.’



David Walsh, our owner, writes:

Moorilla was one of Tasmania’s first wineries—it already had a thirty-five-year history when I acquired it in 1995. In the early days I did my best to undermine that history with some very poor choices—we tried the French style no-irrigation vineyards for a couple of years. But Tassie doesn’t have seasonal rainfall, so we ended up with grapevines on death row. We gave them a pardon and a few years later appointed Conor van der Reest as winemaker, and he put Moorilla back on track.

Moorilla was set up by Claudio Alcorso, an Italian immigrant who, during WWII, had been incarcerated by the Australian government as an enemy alien. Despite our initial poor treatment of Claudio he came to love us, and he did his best to keep the bits that he loved the most, intact—he was one of the earliest Australians to put himself between bulldozers and trees. When Moorilla went broke I bought it off the bank, but Claudio and his wife Lesley stayed on in the wonderful Round House, a Roy Grounds design that he commissioned for his parents in the late 1950s. It is now Mona’s library.

I bought Moorilla on a whim, but that whim has come to define me. I didn’t buy it for the wine, I was more interested in the Roy Grounds house that is now the Mona entrance—I was seeking an art warehouse. I later found that in a big way, but early on I became enamoured of the wine making (actually wine consuming) lifestyle. Buying Moorilla was one of the best decisions I’ve ever made, and I think that would be true even if Mona had not arisen there. I was raised just up the road from Moorilla, and as a child I would walk past often. I knew it was open to the public but, despite my curiosity about the rich folk within, I never passed through its portal, for this tree-lined haven, this paradise of boundless verdancy, this temple to modernist architecture, this beacon was beckoning others, not one such as me.

Read more about David at mona.net.au



THIS IS CONOR VAN DER REEST, PLUCKY CANADIAN AND MOORILLA WINEMAKER.

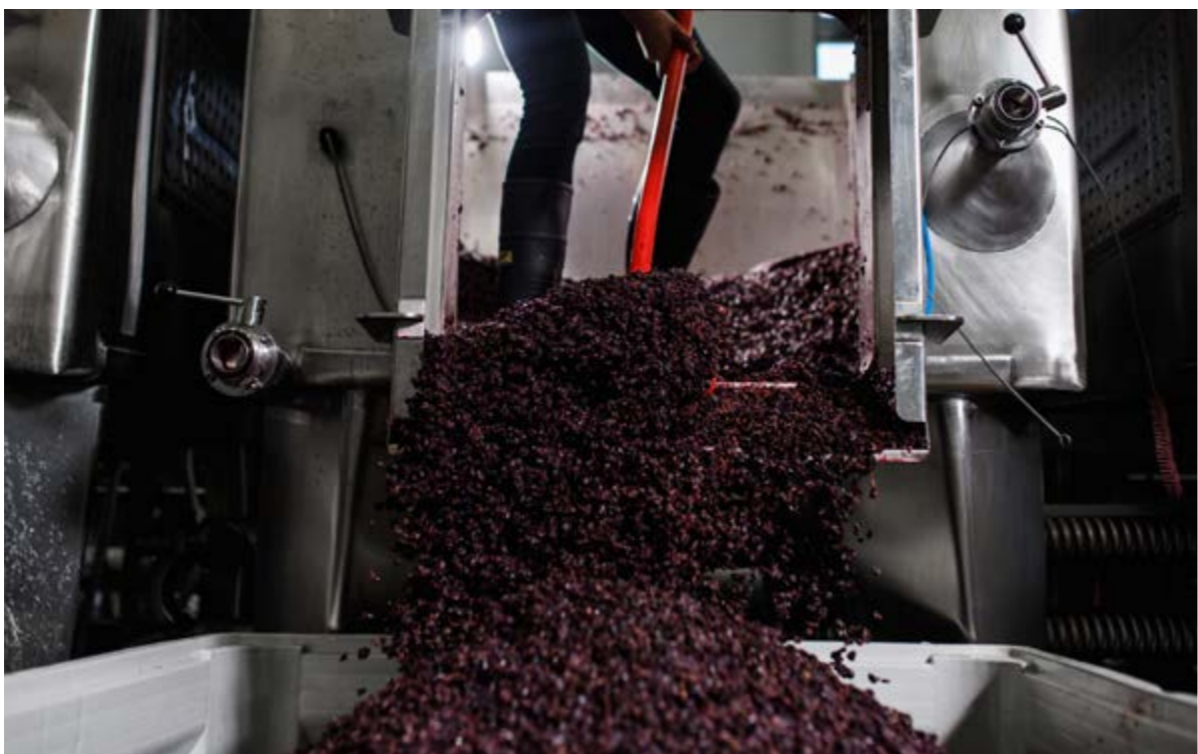
This 'wild child' of the wine world (thanks, James Halliday) earned his stripes the world over, delving into the old and new worlds of winemaking everywhere from Ontario's Niagara Peninsula, Languedoc and Champagne in France, and all throughout Australia's prime wine country. And now: Berriedale.

A few years after purchasing Moorilla, David Walsh wanted to overhaul the winery. Revive the vineyards. So he lured Conor down south and gave him free reign at Moorilla. 'Just make stupendous wines,' said David. So Conor did, establishing Moorilla as a leader in what is now one of the world's finest cool-climate wine regions.

Conor favours structural wines with new-world fruit and old-world complexity. His wines are made to reveal Moorilla's terroir, a term that describes a vineyard's singular sense of place—from its icy river breezes to its ancient soils to its long-ripening fruit—drawn out by the hand of the winemaker and captured in liquid form. Drink Moorilla and you drink the vineyard. Rich and strange liquid indeed.







WINE

CLOTH LABEL

Decades in the making, our Cloth Label Series captures Moorilla's terroir in three striking bottles of unusual vineyard blends.

The Cloth Label Series is daring and artisanal, lauded for its luxurious flavours and complex balance. It's unusual to have so many grape varieties in a single vineyard (St Matthias, our northern vineyard), which we saw as an opportunity to craft something singular to Moorilla. Our winemaker, Conor, took inspiration from his time in Châteauneuf-du-Pape, where it's second nature for vigneron to cross-blend red and white grape varieties.

We released the Cloth Label Series in 2014—made from the 2012 vintage and in celebration of the 50th anniversary of winemaking at Moorilla. The fabric bottle labels, printed with natural dyes and hand applied, are an homage to our founder, Claudio Alcorso, who also created textile brand Sheridan over a glass of wine in 1967.



MUSE

Muse is wine of the old world made in the new—a Tasmanian expression of classic European winemaking. These wines exude texture, integration and complexity. Savour their fine balance and finesse with delicate food. They're great in their youth, and excellent with bottle maturity.

Sexy scenes of wild abandon used to emblazon the labels of our Muse Wine Series—a Dionysian romp for the twenty-first century, acted out by the wonderful dancers at BalletLab, the celebrated Australian dance company. Export regulators threw a tantrum (Bums! Tits! Sins of the flesh!) meaning there were problems stocking our wines across the country and internationally. The nude labels are long gone, but you can still see them if you stay in Mona's penthouse pavilion, called Roy.

PRAXIS

Praxis is the frontier. It's contemporary, bold and brazen—a suite of experiments in new-world winemaking. These wines are fresh and fruit-driven, destined for drinking in their youth with intensely flavoured dishes or at raucous social occasions.

There's graffiti splashed across the Praxis bottles, flogged from the streets of Hobart and Melbourne. Like graffiti, these wines are not everyone's cup of tea. They don't fit neatly into the rules of the wine world—just as street art has traditionally gone unrecognised by authorised histories of art.



MOORILLA VINEYARD

Our southern vineyard shares the same site as Mona, located in Berriedale, just north of Hobart. Look at the art. Frolic among the vines.

The vineyard sits just one metre above sea level. The steady breezes along the River Derwent, which hugs the site, help reduce the risk of frosts and fungal diseases. The vines are kept cool, facilitating a long ripening process for the vines and greater flavour complexity in the fruit.

Wines from this vineyard tend to be less fruit-driven and more complex than those from St Matthias. Our Moorilla-grown wines show a greater range of flavours, aromas and spices, mixed with fruit and floral characters with a finer tannin structure and firmer acidity compared to St Matthias wines.

The site is characterised by its soil complexity. A risen siltstone bedrock supports a soil profile that ranges from silty clay (up to four metres deep) to shallow stretches of sand (just three centimetres deep). This creates huge differences in vine size and vigour, and the fruit ripens differently throughout the vineyard. Moorilla's soil diversity also impacts the size of each yield and demands tailored harvesting times—sometimes as much as three weeks apart.

By any measure, vines should've thrive on a site such as Moorilla. But they do, and have done for decades, producing wines with character and quality. As we begin the process of replacing some of our oldest vines with younger plants (grown from cuttings from the original vines), we're committed to safeguarding Claudio's legacy and the unique character of our wines here at Moorilla.

ST MATTHIAS VINEYARD

Our northern vineyard sits on the rising west bank of the Tamar River, fifteen kilometres north of Launceston. You can't visit St Matthias. Go to Launceston instead. They've got monkeys.

With ancient volcanic and newer clay soils, St Matthias is much more fertile than our southern vineyard. Starting at ten metres above sea level, there are deeper and siltier clays. Moving west up the slope and rising to a height of 115 metres, the clay loam soils make way for granite stone and outcrops.

The site's slope and proximity to the water provides natural frost protection. Facing east, the full sun on the west bank is tempered by near constant cool breezes, helping to ensure long and cool ripening conditions and limit the spread of Botrytis, the noble rot, which is prevalent in Tasmania. These are stellar conditions for producing fruit-driven and acid-balanced wines.

The wines we make from this vineyard show fruity flavours and aromas. They're racy and mineral, yet they retain the delicate, natural vitality of high acidity that is the trademark of cool-climate wines. There is so much versatility in what we can make here: from intense sparkling and white wines to medium-full bodied reds, and even naturally sweetened dessert wines.



When Claudio Alcorso planted the first vines at Moorilla, the agricultural department said it was a rubbish idea. He did it anyway. The rest is history.

We own two very different cool-climate vineyards in Tasmania: Moorilla in the south and St Matthias in the north.

THEY SAID
IT WOULD
NEVER WORK.





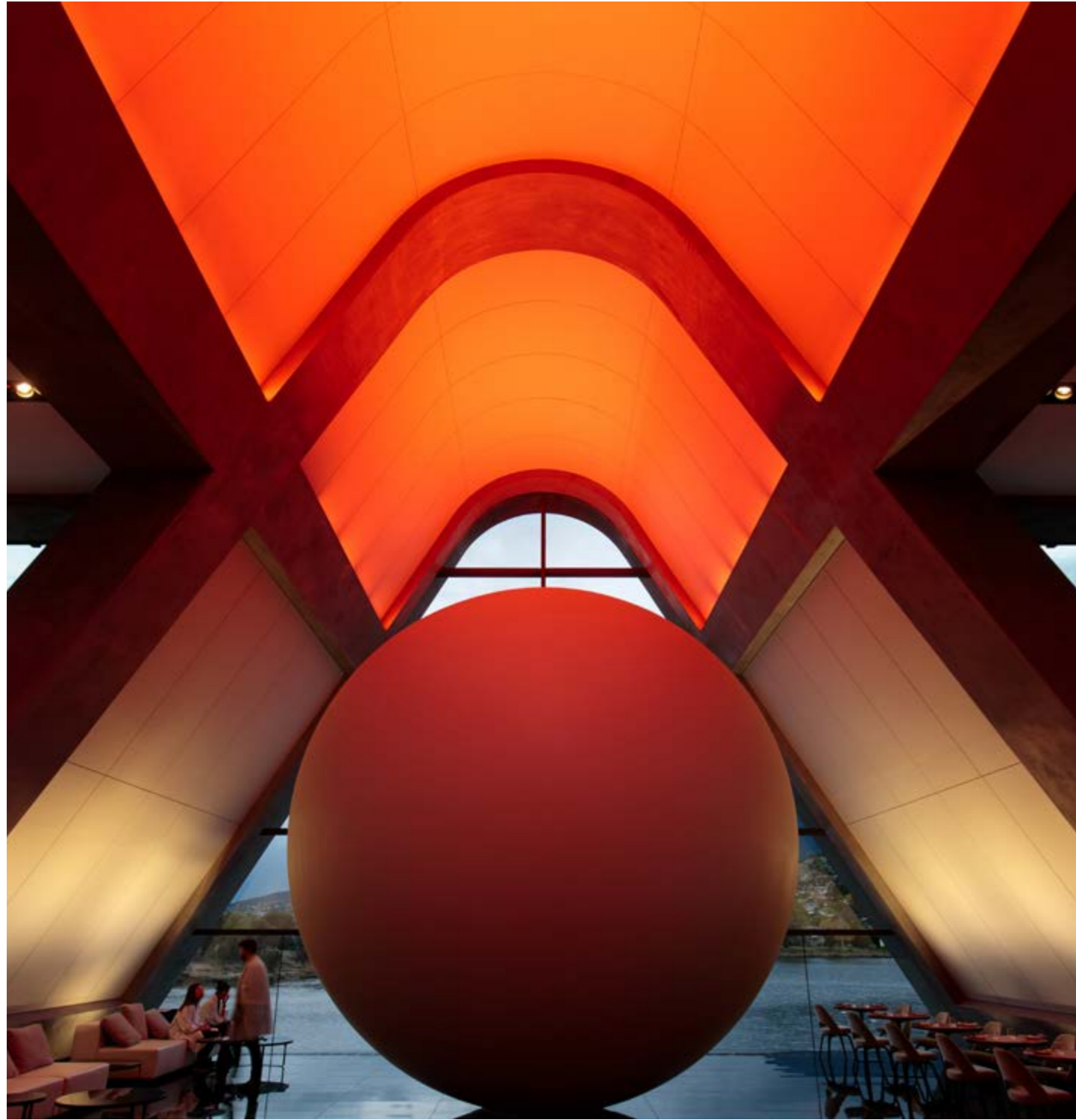


OUR FACILITIES ARE
STATE OF THE ART.
WINE DORKS SAY SO.

We built a winery but it wasn't suited to small-batch winemaking. So we built a new one that was, designed by Fender Katsalidis (the whiz-bang architects who designed Mona) with winemaking specifications from Conor, our winemaker. It's the light on the hill, perched above the Moorilla vineyard.

These days, we've got small tanks galore. Size matters: small tanks mean smaller pickings of fruit, allowing us to show off the versatility of Moorilla's terroir and respond quickly to the Apple Isle's wild and changeable weather.

The winery is energy-savvy and self-sufficient. It's high-tech because it's low-tech; it's lit with passive lighting, it's gravity-assisted (less ugly equipment, more laws of physics) and its underground cellars cool themselves naturally. Its unconventional design eliminates the need for huge amounts of equipment and labour, but maximises our capacity to craft high-quality, small-batch wines by hand.





FANCY A POSH-AS DAY OUT AT MONA AND A TOUR OF THE WINERY?



CELLAR DOOR

Come sip Moorilla wine beneath Australian painter John Olsen's *The Source*. Plenty of river and mountain views, too, plus a lovely outlook over Mona's grounds.

Wednesday–Monday
9.30am–5pm
Ether Building, Mona
\$10

WINERY TOUR

Take a guided tour of our southern vineyard (the second oldest in Tasmania, mind you) and state-of-the-art, gravity-assisted winery. Taste wine straight from the tank.

Wednesday–Monday
3.30pm
Cellar Door, Mona
\$20

ULTIMATE WINERY EXPERIENCES AUSTRALIA

Wine and art. A match made in the proverbial.

Fancy a posh-as day out at Mona and a tour of the winery? A fruit of the vine/bounty of the sea, oyster and wine master class? A crash-course in decanting wine? Mind the crystal, please. Or maybe even a totally glamorous sleepover in Mona's luxury dens on the River Derwent with plenty of plonk and helicopter transfers? We've got you covered, courtesy of our pals at Ultimate Winery Experiences Australia.

Go to moorilla.com.au or ultimatewineryexperiences.com.au for more info.