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Typography and Brand Identity for Wine Brands

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Projeto apresentados ao IADE – Faculdade de Design, Tecnologia e Comunicação da Universidade Europeia, para cumprimento dos requisitos necessários à obtenção do grau de Mestre em Design e Cultura Visual, realizados sob a orientação científica da Doutora Juliana Raquel do Espírito Santo Fonseca Duque, Professora Auxiliar do IADE – Faculdade de Design, Tecnologia e Comunicação da Universidade Europeia.

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Abstract

The current thesis explores the role of typography and branding identity within the wine industry. Through a mixed-method approach including the analysis of literature review and case studies, consumer survey and an interview, the research demonstrates that branding identity and typography within it is a strategic tool that could build the trust, loyalty, and emotional connection among the consumers. The study concludes with a practical set of recommendations for young wine brands based on the research findings, and offers two original design projects that follow the exploration within the wine industry: the bottle sticker designs for the client and a self-initiated label redesign concept.

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Introduction

Brand Identity in the Wine Sector

In the wine industry, brand identity is an inseparable part of the consumer's experience, communicating to wine consumers through the semiotics of the wine label. It can reveal the special narrative behind wine's origin and heritage or remain completely puzzling to consumers. Brand identity has the capacity to skyrocket profits or repel potential consumers; to construct brand reputation, as well as to ruin it completely.

However, wine labels are also unthinkable without typeface design within the branding. The EU wine labels requirements, applied in 2021, obligate wine producers to include a list of ingredients, designation of the grapevine product, nutrition declaration, and date of minimum durability (The European Union, 2021). One of the largest online archives of typographic design, *Fonts in Use*, has a tag "wine label" comprising more than 165 typefaces used in wine label design throughout history (Fonts in Use, n.d.). And these are only the known examples, contributed mainly by designers, design studios, and typeface foundries. Their enormous collection shows that wine labels often present more than one typeface. For instance, Lukas Strobl's wines with their illustrative label design contain two typefaces: *Tightype's Fleya* (along with *Fleya Mono*) as the base for vintner's name and crucial wine details, and Lucas Hand Feet, a handwritten-style font, for the wine names and dates (Grund, 2022). Other brands build their label design exclusively on typeface, with no illustrations or other graphical elements. For example, the labels of *Leyenda* by *Bodegas NOC* utilize three typefaces: *Bellissima Script* paired with *SangBleu Kingdom* and *Fálado* typeface for the logotype, and no visual imagery, except calligraphic lines borrowed from the typeface itself (Paul, 2021). There are numerous wine labels that make extensive use of typography, such as *Anders Frederik Steen* biodynamic wine

(Production Type, 2019), *Slučajno* wines (Dujmenovic, 2019), the wines of Sébastien Chabal *Le Cellier des Chartreux* (Pontillo, 2019), *Grealó Negre* and *Blanc* from *Vinya L'Hereu de Seró* winery (Clara Xarrié Studio, 2024), *Post Familiar* wine (McQueen, 2021), *Avaline* wine (McQueen, 2021), Portuguese wine *Founders Solera Madeira N.V.* by *Henriques & Henriques* (Vivino, n.d.), and many others.

While the loyalty to the product eventually depends on the wine's qualitative characteristics and consumers' individual preferences, the bottle design and label are the first elements consumers see in a store's wine sector. Founder and creative director of *Amphora*, a UK-based consultancy specialized in design and branding for the global wine market, Neil Tully, said that in 28 years of working with label design, he observed that wine producers are more likely to spend money on exquisite wineries than on label design. However, in Tully's experience, most potential consumers won't have a chance to visit the winery, so the necessity to invest into wine design is essential (Hora & Lanari, 2021).

Brand identity plays a crucial role in shaping the narrative of wine, serving as the predecessor of the experience that follows, and can be used as a powerful tool to differentiate the brand in a competitive market, especially for novices—young wine brands – that seek to stand out in the wine industry. In the gap between being an unknown brand and a sought-after choice there are logotype design, typography choice, suitable typeface pairs, color schemes, well-fitted imagery. All tiny details matter for emerging wine brands that shape expectations and form consumers' opinion before the first sip is even taken. A wine brand might have excellent taste and flavour, but poor design choices in its brand identity undermine its chances of being appreciated, recognized, or valued in the long term. The role of packaging and label design, as well as label information, have previously been addressed in several academic publications

(Barbierato et al., 2023; see also Wells et al., 2007; Thomas & Pickering, 2023). Studies, such as, *Wine label design proposals: An eye-tracking study to analyze consumers' visual attention* by Barbierato et al. (2023), have shown that the visual appearance of a wine bottle can impact consumers' decision-making process. However, it has to be stated that 95% of purchasing decisions occur subconsciously (Zamani et al., 2016). As a result, most individuals are unaware of the stimuli that influence their decision-making process. It is also important to acknowledge that the effectiveness and the commercial success of wine brand identity is influenced by cultural and market-specific factors. For instance, the European wine market has a long tradition of wine consumption, while the wine market in the United States has grown more recently. The research on the latter market has shown that evolution of wine labels in the United States "tend to steer away from traditional wine culture and European labels, in order to catch up with the new generations and consumers" (Obis, 2018,p.5).

Overall, brand identity in the wine sector is a communicating instrument between producers and consumers that is significant in shaping a wine brand's narrative. While it is not a sole determinant of consumers' purchasing decisions, it undeniably influences the decision-making process. By accounting cultural and market-specific factors, wine brands can use brand identity as a strategic tool in order to distinguish themselves in the competitive market.

Research Questions and Objectives

Young wine brands struggle to become recognized around well-known names dominating the wine industry. This lack of recognition leads to the lack of visibility, which is a stepping stone for young wine brands in order to attract new consumers and expand in the competitive market environment. Young wine brands often have limited resources to invest in professional design

services. However, as it was mentioned above, brand identity and label design are important factors in the wine industry. Typeface design, as a necessary component of the label and the overall identity, could be a significant factor to achieve desired commercial success in the wine business.

Despite the proven importance of typeface design in branding and packaging, research on typeface design in wine branding still remains very limited. The body of knowledge regarding it is not systematised or relevant for young wine producers that aim to use it practically. This brings to the very central question of this thesis: "What strategies and recommendations in branding and typeface design young wine brands could follow in order to achieve success in the competitive wine market?"

Thus, the thesis seeks to connect the typeface design and branding identity of the wine brand, understand and analyse its role within it. Additionally, consumers' expectations and purchasing decisions are of particular interest, especially in the context of emerging wine brands.

Thus, the main objectives of this thesis are:

1. Providing recommendations and strategies in branding and typography that emerging wine brands could follow to achieve success and better market positioning.
2. Offering key findings regarding typography and typeface design specifically, and how the choice of typography is relevant to the market's success in the wine industry.

The secondary objectives are:

1. Exploring the role of typography in wine identity design.
2. Developing the body of knowledge in the wine branding design area.

Thesis Structure

The current thesis consists of five chapters: *Literature Review*, *Methodology*, *Analysis and Case Studies*, *Design Project* and *Result and Recommendations*, followed by Conclusions, the list of references, appendix and annex.

The first chapter, *Literature Review*, gives an overview of the body of knowledge on branding identity, typography, and label design in the wine industry, as well as past research insights into consumers' behaviour and purchasing decisions.

The second chapter, *Methodology*, describes design research methods, data collection methods, and the data analysis approach that were applicable to the current thesis.

The third chapter, *Analysis and Case Studies*, presents analysis of wine typography trends and traditions within the sector, followed by two case studies of successful wine branding and data gathered from conducted interviews.

The fourth chapter, *Design Project,* is divided in two parts. The first one presents the wine bottle stickers made for Matthias Hager, Austrian winemaker. The second part is dedicated to the label redesign proposal for one of the Belarusian sparkling wines, *Prince Vytautas*.

The fifth chapter, *Results and recommendations*, provides the list of recommendations for emerging wine brands that were gathered through the analysis of the literature review and case studies, consumer survey results and an interview with a professional from the wine industry

The conclusions section summarizes the work and includes limitations of the study and follow-up potential research.

1. Literature Review

1.1. The concept of brand identity in the wine industry

What is considered a *brand identity*?

Through brand identity, a company establishes its individuality (Nandan, 2005). Wheeler (2009) explains this term as disparate elements that were unified into systems. In modern wine design, the branding identity is also a system of visual elements and its applications. Altogether, they form a consistent brand image of wine that is positioned on the market. However, for a consumer, the label is "the first point of contact with the bottle" (George, 1989, p.6). What sets wine design apart, is that the label itself usually introduces many elements of the whole visual identity straightaway, such as logotype, typeface, chosen colour palette, graphic elements, embossment, etc. Thus, a potential consumer that, for instance, has never visited a brand's website or social media pages before, has never seen its logotype or any kind of advertisement of this particular brand, still experiences the brand identity by simply looking at a wine bottle's label.

The variety in label design is vast, but, on average, it includes the following elements:

1. *Logotype*. This could be an individual winemaker's logotype, the name of an estate or château, a wine company's logotype, or that of a wine collective. The logotype could be presented in a variety of design forms, such as a typographic wordmark, as shown in Figure 1; a symbol with a lettering, as shown in Figure 2; and many other possible options.

2. *Colour Palette*. This includes the colour of the typeface or typefaces used on the label, the background colour of the label, the colours used in illustrations and in other visual elements. Colour palette is an important tool that can create different perceptions about the product. For example, certain colour palettes can signify to consumers that the wine bottle is expensive or, vice versa, cheap (Williams, 2018).
3. *Typeface*. Obligated to include certain information about their wine (The European Union, 2021), winemakers in Europe can't avoid using typefaces apart from the logotype. Often there is a main typeface and a secondary typeface (Ratel, 2021). Brand wine design can introduce three and more typefaces for the label design (Hardwig, 2024). However, it has to be noted that using too many typefaces in a brand identity is not a good design practice as it brings inconsistency and generates confusion (Cola, n.d.).
4. *Label Shape*. This includes all kinds of labels—front labels, as well as neck and bottle labels ("Wine Label," 2024). The front label may also differ from traditional forms and can include creative cutouts or other unique design elements (Vinco Studio, n.d.).
5. *Embossing*. A printing technique that raises certain parts of the label surface to create a three-dimensional effect, often used for highlighting brand names and logotypes. It might be slight but certainly adds a tactile touch to the label design, as shown in Figure 3.
6. *Graphic Elements*. The variety of possibilities in graphic elements is truly vast – some labels feature scenes of vineyards, animals, mythological figures, or even abstract art. Illustrations, photography, drawings, etc., can serve not only aesthetic

purposes but also play a strategic role in storytelling. For example, hand-drawn illustrations can be used to demonstrate the authentic and refreshing approach of the brand, as seen in Stappa's identity developed by Studio Chenchen (Figure 4).

7. *The fifth Element*. While the previously mentioned elements are typical of many label designs, sometimes wine producers go to extraordinary lengths to attract consumers. For instance, a label for a wine from *Vouvray* has a scratch and sniff sticker affixed to their label, allowing consumers to smell the scent of the wine before buying it ("Wine Label," 2024). This example is called the fifth element of the brand identity, and it represents an additional, surprising layer of communication to the consumers that goes beyond visual design.



Figure 1. *The label design for a non-alcoholic wine brand Society De La Rassi.*
Note. The image is retrieved from the article "*Blurr Bureau uncorks a tasteful identity and label for non-alcoholic wine brand Society De La Rassi,"* by Poppy Thaxter, 2025, *The – Brand Identity* (https://the-brandidentity.com/uploads/cache/articles/2025/03/blurr-bureau-uncorks-a-tasteful-identity-and-label-for-non-alcoholic-wine-brand-society-de-la-rassi/4921317/BlurrBureau-SDLR_17-bc9e4.webp).



Figure 2. *The label design for Maria Rigol Ordi's sparkling wines.*
Note. The image is retrieved from "*Maria by Maria Rigol Ordi*" by Atipus Studio, 2024, *Behance* (https://www.behance.net/gallery/191995975/Maria-by-Maria-Rigol-Ordi).



Figure 3. *The embossed images of dancing Roman women on the label design for Valle de Passos wine.*
Note. The image is retrieved from "*The Design Inspiration Behind an Iconic Wine Label*," by Rita Rivotti, n.d., *Rita Rivotti* (https://ritarivotti.pt/journal/the-design-inspiration-behind-an-iconic-wine-label/).

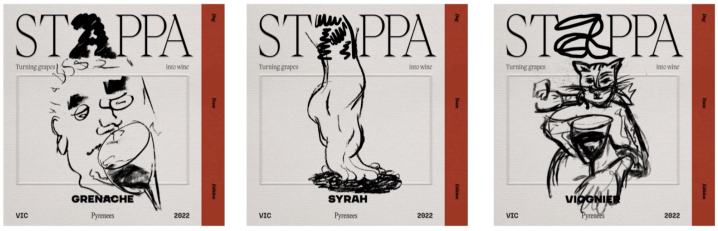

Figure 4. *Hand-drawn illustrations show the brand's down-to-earth attitude through the label design.*
Note. The image is retrieved from the article "*Grape, Dirt & Gusto: Studio Chenchen's identity for Stappa is fitting for the no-nonsense winemaker*," by Poppy Thaxter, 2023, *The – Brand Identity* (https://the-brandidentity.com/project/grape-dirt-gusto-studio-chenchens-identity-for-stappa-is-fitting-for-the-no-nonsense-winemaker).

However, even the most sophisticated visual strategies in modern design didn't appear out of nowhere. In fact, wine label design has a rich and fascinating history that dates back thousands of years, long before branding, as we know it, even existed.

It appears that the first case of wine design dates back to ancient Egypt in the 16th century BCE. According to the archaeological findings from King Tutankhamun's burial site, dating to 1352 BCE and discovered in 1922, ancient Egyptians were among the first to place on amphorae[1] etching and seals, and to include the information about the year, wine's vintage, region, and quality of the wine (Cortassa, 2021). Despite that, some sources suggest that the first sealed "label" was on a 6000 year-old Babylonian amphorae (Joseph, 1987).

[1] Predecessors of modern bottles ("Amphora," 2025).

The etching method was widely spread until 1600, when producers in England started using heavy glass bottles sealed hermetically with cork stoppers, mainly for *Champagne*. The transition to glass bottles demanded a more clear system to identify wines, and that is how the "label" was invented. The oldest label is considered to be the parchment one, tied to the neck of the bottle with a string, and written by the Benedictine monk Dom Pierre Pérignon (1638-1715). By the 18th century, the European wine trade was thriving, and similar parchments labels were widely used. The invention of lithography[2] in 1798 and then chromolithography[3] in the late 19th and early 20th centuries, meant that all wine labels could be printed in mass quantities, and that led to an increase in colour's usage and tendencies to more artistic design (Cortassa, 2021). The oldest labels to be seen are those in the Musée du Vin at Beaune (France) from 1798, two bottles labelled 1800 at Pauillac and a floral, orange and blue Liebfraumilch label of the same year. The latter may have been one of the first to be produced on the new lithographic printing presses invented by Alois Senefelder (1771-1834). Figure 5 shows examples of the labels from the 19th and early 20th centuries produced using lithographic printing.



Figure 5. *The wine labels from the 19th and early 20th centuries.*
Note. The images of the labels are retrieved from *"Etiquetas,"* by Vinseum, n.d., *Vinseum* (https://vinseum.cat/es/categoria-lista/etiquetas/).

[2] Planographic printing process that makes use of the immiscibility of grease and water, discovered in 1798 ("Lithography," n.d.).

[3] Chromolithography is a method for making multi-colour prints in lithography, and in theory includes all types of lithography that are printed in colour ("Chromolithography," n.d.).

Champagne, a French region, became known for the quality of its wines in the Middle Ages and managed to maintain this reputation into the 17th and 18th centuries, when the great champagne houses emerged ("Champagne wine region," 2025). With the technological possibilities of newly invented lithography and later chromatography, these houses started to produce a variety of luxurious labels, massively using gold, silver, bronze, rich blues and russets to signify the status of their wine. Champagne labels defined the role of the wine label from the mid 19th to the mid 20th centuries (Joseph, 1987). During the 1970s, European winemakers, such as Baron Philippe de Rothschild (1902-1988) began collaborating with renowned artists like Pablo Picasso (1881-1973) and Andy Warhol (1928-1987) (Fenn, 2024) to create distinctive label designs for their wine.

According to Boudreaux and Palmer (2007), modern wine label designs are usually described as either "traditional" or "modern/contemporary". While there is no strict set of rules regarding each, the traditional-styled labels include a set of so-called themes, emerging rather often. For example, illustrations of vineyards; cellars and barrels (usually a photograph or crude woodcut depicting a few casks); castles and heraldry (given the fact that a major part of wine production has been always under control of aristocracy, it is not surprising); animals (e.g. hares, foxes), especially those that were hunted by high society members; coat of arms of every kind; and flowers that have been appearing on labels since the earliest days of label design in the form of garlands or bouquets. Often, traditional-styled labels are associated with *Old World wine*. Old World wines are produced in Europe and other Mediterranean regions with ancient winemaking traditions, such as North Africa and the Near East. Most commonly, this wine comes from France, Italy, Spain, Portugal, Germany, Romania, Georgia, and Switzerland ("Old World Wine,"

2025). *New World wines* are produced outside the traditional winegrowing areas of Europe and the Middle East, in particular Argentina, Australia, Brazil, Canada, Chile, Japan, Mexico, New Zealand, South Africa and the United States. The expansion of winemaking beyond Europe introduced new perspectives to wine label design. Initially, wine producers used names of well-known European regions, such as Champagne and Burgundy, to give consumers a general idea of their wine before they taste it. However, European producers were protecting the designation of their origin, and it led to the appearance of varietal[4] names on their label design. Also, for the New World winemakers there was no history between certain localities and styles of wine, as it was in Europe. In fact, they used to buy grapes from different sources, which was making regional labeling impossible. As a result, and with the influence of winemakers like Robert Mondavi (1913-2008), varietal labeling became widespread during the 1960s and 1970s ("New World Wine," 2025).

Another difference of the New World wines is their approach to marketing. The winemakers knew that, unlike European Old World wines, they were less reliant on geographic identity, and leaned into branding as a way to stand out in the market. They took inspiration from successful European brands like Blue Nun (Germany) and Mateus Rosé (Portugal), to create unique and memorable label designs. One notable trend was the rise of "critter wines" that featured animals on their labels ("New World Wine," 2025). This was reflected in the experimental study, where Boudreaux and Palmer (2007) chose unusual animals, such as platypus or fish, to represent "modern" label trends. They also used clean visual style and modern typefaces (Boudreaux & Palmer, 2007). In the *Art of the wine label*, Joseph (1987) shows us that the more bold usage of colour is visible in a set of labels related to

[4] Varietal wines are made from a single named grape variety, and the variety is typically displayed on their label. The most notable example is Cabernet Sauvignon ("Varietal," 2023).

"modern/contemporary" design, as well as the unusual imagery, such as brush strokes or abstract shapes.

1.2. Wine Design: Semiotics and Buying Patterns

Choosing a bottle of wine is not always a purely rational decision. Most consumers don't have the expertise of a trained sommelier. For some of them, it is easier to opt for what they already know is good enough, and for others selecting a bottle of wine is all about what catches their eye, and so, the label design that concentrates, as mentioned before, almost every aspect of a wine's brand identity, is vital in this decision-making process. The current section examines how visual identity of wine impacts consumers' buying patterns, especially through the lens of *semiotics*, the science of signs and communication of meaning ("Semiotics," 2025). In the wine design context from now on the term will refer to the symbolism and meanings of the composed brand identity and its components in particular (e.g. colours, typeface).

This relationship between visual identity, prefereneces, perception and purchasing patterns, becomes more evident in both academic research and consumers' responses. For instance, Danish wine marketplace and app, *Vivino*, conducted a user survey of 1,800 wine consumers and discovered that four in five people surveyed previously chose wine based on the appearance of the label or the bottle (Smith, 2022). Paul Jones (n.d.), regional director at Vivino, commented on the outcomes of the survey that

> with so many wine drinkers admitting to relying on what a bottle or label looks like, it's clear that a well-designed label can have a big influence on how we purchase wine. Eye-catching design is used by brands across many industries to capture attention. When faced with the supermarket wall of wine, it's easy to feel intimidated or overwhelmed and

plump for something that simply stands out (Smith, 2022, para.6).

Study on the wine packaging's influence on consumers' decision to purchase (Barber & Almanza, 2006) had a total of 1000 questionnaires handed out to customers at wineries and retail stores in Connecticut, the United States. The findings of the study confirmed that respondents were likely to choose a bottle of wine based on its packaging. Furthermore, the results also showed that the wine label is perceived as a key source of information and plays a significant role for consumers when they decide on buying.

Another qualitative study (Yarıktaş, 2019) involving 19 international wine students points that the design of the label is important particularly for those with less wine knowledge. In this case, the quality of the wine and the knowledge "breaks the dependability on design to a certain extent" (Yarıktaş, 2019, Decision Mechanisms section, para.1). One of the participators of the study also mentioned that

> once I know a region, it's denominations, producers and varieties, the label's design is very low in my criteria for choosing a wine. …I pay more attention to the wine, such as regions, flavours, grape varieties, characteristics and even prices more than design (Yarıktaş, 2019, Decision Mechanisms section, para.2).

And the other participant indicates that "90-95% people do not know what to buy in the wine shop/supermarket, and the design of label means a lot" (Yarıktaş, 2019, Decision Mechanisms section, para.3).

While the previous examples demonstrate the clear connection between wine design and purchasing intent, they do not uncover why a particular design appeals to consumers. This is when semiotics, as the science of signs and meanings, becomes a key instrument. Emerging from the seminal works of the linguist Ferdinand de Saussure and the philosopher Charles Sanders

Peirce (Celhay & Remaud, 2017), semiotics is "is the study of cultural signs and symbols in general, and semiotic analysis is a deeper look into the unconscious cultural patterns that shape consumer behaviour and response to textual messages, thematic content, and still or video imagery" (Behera, 2024, Analysis & Meaning of Semiotics section, para.1). Semiotics has been used to discover how visual communication functions in commercial contexts since the works of the essayist and philosopher Roland Barthes (Celhay & Remaud, 2017), and this field continues to be actively studied today, with approximately 46,100 results on Google Scholar for the search term "semiotics and packaging" (as of June 2025). According to Celhay & Remaud (2017, Introduction, para.3), semiotics "provides a conceptual and theoretical framework that offers an understanding of how the visual aspect of a package generates meaning for consumers." Therefore, semiotics is significant for understanding how visual elements, such as colour, imagery, and typeface influence consumer choices, eventually increasing or decreasing the product's chances of being purchased. Wine labels often present several visual elements, and can be studied through the lenses of semiotics.

There are several academic studies that aimed to understand the semiotics of wine labelling. For instance, one of the studies (Anagnostou et al., 2025) concludes that the wine industry should focus mainly on design and visual information for communication strategies, as it accounts for 31% of the reviewed research, which makes it a dominant parameter for potential consumers.

And what about the role of colour? While one study (König & Lick, 2014) summarises that light colours are more appealing to potential consumers, another study (Celhay et al., 2013) states that consumers are more receptive to specific colours on wine labels, such as white, pale

yellow, and ochre. Additionally, this source mentions that depictions of castles and vineyards on labels create positive associations with prestige, tradition, and class.

There was one particularly interesting experimental research (Boudreaux & Palmer, 2007) in California involving 386 participants, 264 of whom completed the entire survey. The goal of this study was to examine the influence of three design elements of wine labels — imagery, layout and colours — on brand personality and the impact of brand personality on purchase intent. Participants were offered to rate fictitious wine labels that were designed specifically for the study. All 90 such labels were using all possible combinations of three layouts, six colours, and five illustration subjects. The outcomes of the research show that the impact of imagery, in comparison with colours and layouts, is the strongest one — both on commercial success factors and on brand personality. However, labels with grape motifs or chateaux/vineyard images were rated highly, while those with unusual animals were rated poorly. Colours, on the other hand, were not as successful as images in terms of purchase intent. But the survey results revealed that participants perceived warm colors, such as burgundy, red-orange, neutrals, as luxurious and desirable. As for layouts, consumer preference was leaning towards the layout in a traditional style that was most commonly associated with high-end French wineries.

Another study (Barbierato et al., 2023) that utilised eye-tracking technology to understand how 60 students of the marketing course at the University of Florence perceived three different label proposals for an Italian winery, provides more insight into colour preferences among consumers. While analyzing their implicit eye movements, it detected that warm colours of wine bottles (red, orange, and yellow) “catch the participants’ attention for the longest time” (Barbierato et al., 2023, Implicit responses section) while cold colours, such as green, cyan, and blue, hold the participants’ gaze for a shorter amount of time. Additionally, the study concludes

that “the visual cues were the most observed as compared to the other information presented on the bottle” (Barbierato et al., 2023, Implicit responses section). The meaning of visual elements, such as:

> symbols related to terroirs, landscapes, winery and grapes, evoke images corresponding to the real world. They are of fundamental importance to enable the consumer to immediately grasp the area of origin, assess the taste of the wine and then, make a purchasing decision (Barbierato et al., 2023, Theoretical framework and research questions section).

Outcomes of the research highlight the importance of territorial icons in influencing preferences. Thus, the label design that showed the best results among participants in the study represented Sardinian folk costumes and was favoured because it was seen as a typical and well-recognised symbol of the region (Barbierato et al., 2023).

In their semiotic investigation of Bordeaux wine labels, Celhay and Remaud (2017) identified visual codes typical to Bordeaux wines, designed four representative labels, conducted a semiotic analysis of these labels, and then tested them in an online survey involving 932 French wine consumers. The results of the research revealed that novices and experts in wine had similar perceptions of the labels, and concluded that “wine expertise does not affect the label designs’ perceived meanings” (Celhay & Remaud, 2017, p. 11). Also, the study confirmed the reliability of semiotic approach in regard of interpreting why certain visual elements “produce a specific set of meanings (such as the blackletters signifying “craftsmanship,” “tradition,” and“seniority” because they imitate the copyist monk's calligraphy)” (Celhay & Remaud, 2017, p.11); and offered practical guidelines on how to design wine labels that effectively transmit the intended

message to their target audience, so wine producers and label designers can strategically use components of a brand's identity, such as colour, typography, and calligraphy to their advantage.

Another research, published in *Communication: South African Journal for Communication Theory and Research*, investigated the role of wine front labels of South African organic wines to female consumers. Similar to Celhay and Remaud, the authors employed a semiotic approach to understand how design elements impact respondents' perceptions and purchasing decisions. The research involved a small group of research respondents. A total of 36 questionnaires were sent out via email, 10 out of which were completed and used for the analysis. When asked which visual elements they find most appealing on a front wine label, many respondents indicated the importance of overall design and harmony. During the research, most of them have chosen labels that were "uncluttered, classic and minimalistic styled" (Magdalena van Tonder & Mulder, 2015, p.144), and preferred moderate colours over bright ones. Regarding the typeface design, the "flowing, natural-looking fonts" (Magdalena van Tonder & Mulder, 2015, p.145) were the most popular choice among respondents.

Other experimentally driven research (Williams, 2018) found out that semiotics in wine labels significantly influences Millenial buying patterns. 20 Millennial consumers participating in the study rated 65 bottles of wine with different elements in their design, such as embossment, colour, texture, etc. The results indicated that bright vivid colours were associated with cheaper wines while rich metallics combined with darker colours were perceived as more expensive wines; the presence of embossment signaled to Millennials that the wines are higher in monetary value; the texture of the plastic label or lacking texture at all made the participants believe it was extremely cheap wine; imagery with animals in wine design was not perceived as valuable while

trees, wines and flowers were associated with a higher value, as well as large floral prints and abstract design.

However, some researchers mention that demographic market segmentation has been a limitation in their study (Williams, 2018). Also, the geographical market segmentation matters as well. For example, Tang et al., (2015) study explores an entirely different market in Hong Kong and how Chinese consumers perceive wine labels. The survey of 118 participants was analysed and showed that the majority of them chose the traditional label design containing a château imagery. Yellow, traditionally associated in China with happiness, hope, and optimism, was the most preferred colour overall among the respondents.

Pelet et al., (2020), on the other hand, were interested in the European wine market. Together with 215 participants, they analysed the preferred design of wines that were sold online in France. The outcomes of the research highlighted that heraldic colours are linked to higher purchase intentions, particularly metallic colours, such as silver and gold. Consumers mostly preferred less complexity of label designs. However, in comparison with the above-mentioned studies, the presence or lack of château imagery was not validated in the research.

The latter two studies show that perceptions of wine design can differ according to the country or region and have an impact on consumers' purchasing decisions. And here not the last role plays the difference in cultural coded semiotics (e.g. wide-spread meaning of yellow colour in China).

1.3. Global Label Design

Wine design functions as a powerful communication tool, telling a story about the wine's quality, origin, and personality. For wine producers, it is crucial to highlight what sets their wine

apart from countless others and to transmit their narrative to consumers in the most memorable way. For many, design is not merely a whim, but a non-negotiable business strategy, where every detail matters. From typeface design to colour palette, every element is essential in shaping brand perception among consumers.

Across the industry, some wine label designs tell a full story and offer a rich and detailed narrative behind the brand, while others provide only a subtle hint of the story behind the bottle. Yet what unites them is they are certainly linked to the brand's voice and identity. Anything, from founders' significant life events and wine's regional history to the cultural context or even random connection can be a source of inspiration for wine designers. Therefore, the following sections of the current chapter demonstrate an entire dimension of possibilities in wine design. From the illustrative storytelling of Portuguese or French labels to the minimalist symbolism of Scandinavian non-alcoholic wines, these examples reveal how design serves as both a commercial and emotional bridge between winemaker and its consumer. It should be noted that these sections are organized by the geographical regions of wine producers and explore a wide diversity of wine label designs that implement storytelling as a strategic tool. The reason for separating the cases of wine design geographically is an attempt to understand how winemakers across different cultural contexts use visual language in wine design and find possible insights in each of the sections.

In addition, the selected examples primarily focus on modern wine label design to reflect the current global state of the industry. They have been chosen based on their recognition in respected design media, such as *It's Nice That* and *The Brand Identity*, as well as the multiple awards many of them have received. Moreover, these design cases go beyond aesthetics: most of them use storytelling strategies that express the personality of both the wine and the brand.

1.3.1. European Wines

Old World wines, particularly from Europe, have the longest traditions in label design. Their visual styles used to define the aesthetic expectations within their regions. It is known that early New World producers often looked up to successful European examples, such as *Blue Nun* (Germany)[5] and *Mateus Rosé* (Portugal),[6] for developing their own label designs ("New World Wine," 2025). However, contemporary European wine design is incredibly diverse and no longer rooted in the old traditions. As the following examples show, there's an obvious leaning towards storytelling. Each wine seeks to express its personality and spirit through label design, and it is not necessarily connected to the geographical region of the wine. Many labels now draw inspiration from the wine's name, a specific story, or even the winemaker's personal vision. Also, labels tend to use a diverse range of graphics, from hand-drawn illustrations to photography and abstract art, which is undoubtedly an influence of New World wines.

Portugal

In Portugal, there are at least three design agencies focused mainly on wine packaging and label design, such as *Moço Wine Branding*, *Rita Rivotti*, and *Vinco Studio*. It signifies that wine branding identity is not a part of a niche market in Portugal, but rather a critical aspect of the wine industry. Cases of the wine design that these agencies share on their websites and in social media demonstrate the individual approach to every wine brand. For example, designers at Moço Wine Branding, in their label redesign for *Materramenta*[7] wine from Azores islands, were inspired by the black stones of volcanic origin that are typical for the Terceira island and form the "curraleta" walls that are crucial for the winemaking in the region (Moço Wine Branding, 2024).

[5] See Figure 1 in the *Annex*.
[6] See Figure 2 in the *Annex*.
[7] See Figure 3 in the *Annex*.

Rita Rivotti's design for *Valle de Passos* wine in Trás–os-Montes in Portugal (Figure 3) is rooted in the ancient Roman past of this region. The origins are reflected in the label design that shows "embossed images of Roman women, dancing and holding hands has both historical gravitas and joyfulness" (Rita Rivotti, 2019, A Woman's Role in the History of Wine at Valle de Passos section, para.5).

Desapego wine from the Alentejo region label design (Figure 6) by Vinco Studio is linked to the wine's title itself. In Portuguese, the word "desapego" means "detachment," and that is fully revealed in the unusual design approach. The label wraps around the bottle, but still creates the opening in the front that divides the words "desapego," and this not only perfectly aligns with the label, but also introduces a truly creative label shape (Vinco Studio, n.d.).



Figure 6. *Desapego wine label designs by Vinco Studio (Portugal).*
Note. The image is retrieved from "*Works*," by Vinco Studio, n.d., *Vinco Studio* (https://vincostudio.pt/works/desapego/).

The label of the *Conceito Bastardo*[8] wine from the Douro region was made by Portuguese artist João Noutel. *Bastardo* is the Portuguese name for the grape that originates from the French Jura region. The label of the wine does not show any information except the word "Bastardo" and the mysterious illustration of a man with no mouth, no nose, but two round holes instead of eyes. This label brings more questions rather than answers. However, the great yet disturbing

[8] See Figure 4 in the *Annex*.

illustration and the mystery behind it makes this label design worth mentioning (Korpel, 2022, p.185).

France

Grand Vin, produced each year at the vineyard Château Mouton Rothschild,[9] France has a fascinating tradition. Each year, they change the label of the Grand Vin, ever since 1945. *Mouton Rothschild 1945* is still "one of the most sought-after wines in the world" (Korpel, 2022, p.29), an iconic vintage. Among artists that were invited to design labels were close friends of Baron Philippe de Rothschild: Jean Hugo (1894-1984, designed label in 1946), Jean Cocteau (1889-1963, designed label in 1947) and Léonor Fini (1907-1996, designed label in 1952). Later they were followed by some of the greatest artists of the 20th century: Salvador Dalí (1904-1989, designed label in 1958), Marc Chagall (1887-1985, designed label in 1970), Wassily Kandinsky (1866-1944, designed label in 1971), Pablo Picasso (1881-1973, designed label in 1973), Andy Warhol (1928-1987, designed label in 1975), Keith Haring (1958-1990, designed label in 1988), Karel Appel (1921-2006, designed label in 1994), and others. In 2022, the label was illustrated with an original artwork by French contemporary artist Gérard Garouste, who painted Baron Philippe de Rothschild himself, paying a tribute to the centenary of his arrival at Château Mouton Rothschild. The Baron's grandson, Julien, now co-owner of the vinery, was deeply involved in the process. Garouste described that during the process of label creation, he was inspired by Baron, and tried to capture the essence of his great life and personality through both the portrait and its symbolic elements (Château Mouton Rothschild, n.d.).

The French winery Château Léoville Poyferré has an unusual label for their wines (Figure 7). As many Bordeaux wines, it has a château on it. The difference is that the château depicted is

[9] See Figure 5 in the *Annex*.

fictitious, and the illustration is executed in a simple sketch style. This is because the original domain with a château was divided between Château Léoville Poyferré and Léoville Las Cases, and since Léoville Las Cases already had an original château illustration on their label, it was not possible to use it. Thus, the new label defies and yet preserves the traditions of Bordeaux wines label designs (Korpel, 2022, pp.58-59).



Figure 7. *Château Leoville Poyferre Saint-Julien label design depicting the sketch of the château. Note.* From "*Château Leoville Poyferre,*" by wine-searcher, n.d., *wine-searcher* (https://www.wine-searcher.com/find/leoville+poyferre+st+julien+medoc+bordeaux+france).

The studio *Olssøn Barbieri* (Norway) developed a full brand identity for organic vineyard and winemaker *Château Picoron*.[10] As a "New Bordeaux", the winemaker seeked to have a playful design in order to attract more younger consumers. While making the references to traditional Bordeaux and Merlot past, Olssøn Barbieri blends it with modernity in their bottle and packaging design. The name "Picoron" (meaning "to peck") nods to local blackbirds ('"Merle") tied to Merlot's origin. Olssøn Barbieri teamed up with French illustrator Jochen Gerner to create the vineyard's Blackbird mascot and other illustrations for Château Picoron (Bennet, 2021).

Spain

The Spanish *Gaba Do XIL Branco* wine's packaging[11] was designed by London-based designer Fernando Gutiérrez, who previously worked for *Tate Modern*, *Benetton*, *Museo*

[10] See Figure 6 in the *Annex*.
[11] See Figure 7 in the *Annex*.

Nacional del Prado, *El País*, and *Hermès*. He depicted nine bridges on the label, representing the various plots where the grapes are grown. These plots are spread across different locations along the banks of the Río Sil in Spain. This symbolizes the journey of the winemaker, who needs bridges to connect vineyards, as well as the path of Telmo Rodríguez, the winemaker behind Gaba Do XIL Branco, who builds bridges between modern consumers and the oldest Spanish grape varieties (Korpel, 2022, p.221).

Designers behind the Spanish wine label Némesis, Olivia Vico and Wenai Lobo, were inspired by the aesthetics of traditional engravings depicting sea and waves, and the force of ocean (Figure 8). Therefore, the wine is a tribute to those who do not obey the storm. The visual narrative partly is rooted in *Moby Dick,* accentuating themes of eternal duel between men and their destiny (Vico & Lobo, 2025).

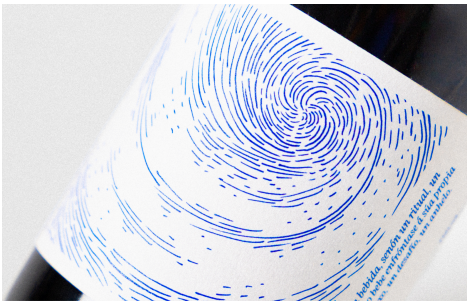

Figure 8. *Némesis wine label design fragment by Olivia Vico and Wenai Lobo.*
Note. From "*Némesis,*" by Vico, O., & Lobo. W., 2025, *Behance* (*https://www.behance.net/gallery/220918187/Nmesis-Wine-Label-Design?tracking_source=curated_galleries_graphic-design*).

Italy

The label of all the *Serragghia*[12] wines from the Italian winemaker Gabrio Bini presents the upright arrow. However, it is not exactly an arrow but a lamp the size of a man that was created by Gabrio Bini himself. Not only the arrow has become a signature design for all the Serragghia wines, but also the trend on the internet. The winemaker is known for his famous

[12] See Figure 8 in the *Annex*.

photographs where he poses with the bottle to his ear so the arrow points to him. These photographs caused other people to imitate Bini's pose with the Serragghia wine bottles (Korpel, 2022, p.173).

Magma wine, from the Italian winery Azienda Agricola Frank Cornelissen, originates in Sicily, home to the renowned Mount Etna volcano. The design of the wine (Figure 9) does not have any kind of a front label. However, the wine still stands out on the market. Instead of a front label, there are 5 red letters painted on the bottle itself that form a word "magma," and a back label with all the necessary information, such as alcohol percentage, organic certificate, origin, and producer (Korpel, 2022, p.227).



Figure 9. *Fragment's of Magma wine packaging with a painted word "magma" on the bottle.*
Note. From "*Frank Cornelissen 'Magma' Rosso 2020 Sicily, Italy,*" by willistonparkwines, n.d., *willistonparkwines* (*https://willistonparkwines.com/products/frank-cornelissen-munjebel-va-rosso-2019-sicily-italy-copy*).

Cascina Dirigibile,[13] a wine brand from the Franciacorta area, near Brescia in the north of Italy, has a "Dirigibile" wine line that translates as "airship." According to their name, the *Dirigibile Classico* wine label has a corresponding design. Graphic designer Philippo La Duca depicted on it 14 black-and-white beautifully drawn illustrations of airships of different time periods, sizes, and varieties (La Duca, 2019).

[13] See Figure 9 in the *Annex*.

Austria

Austrian wine *Gut Oggau* has a label design rooted in the owners' family history. At the Gut Oggau vineyard in Burgerland, Austria, they produce a family of wines, with each one of them connected to a certain family member. The label design (Figure 10) of every bottle in the family of wines is a portrait of one of the family members in a singular hand-drawn style (Korpel, 2022, p.41).



Figure 10. *Label designs for Gut Oggau wines demonstrating family members' portraits.*
Note. From "*Willkommen auf Gut Oggau,*" by Gut Oggau, n.d., *Gut Oggau* (*https://www.gutoggau.com/).*

The baroque-themed labels of Austrian wine at *Knoll*,[14] the vineyard in Wachau, contain the image of Saint Urban of Langres (327 – c. 390). The sixth bishop of Langres, he is considered as a patron saint of winemakers. According to the old legend, he was chased by prosecutors and hid in a vineyard. He started praying and suddenly the vines started to grow rapidly so his chasers were not able to notice the saint. At Knoll they produce 23 various wines each year, and all of them depict the image of the saint (Korpel, 2022,p.35; namaste, 2023).

[14] See Figure 10 in the *Annex*.

Germany

Weingut Klaus Zimmerling winery in Germany is linked to the art of sculpture. Klaus Zimmerling installed on his wine estate much of the work created by his wife, Polish-born sculptor Małgorzata Chodakowska. One of her works, the figure of a lady with a fountain instead of hair, is featured on the label of the sparkling wine, *Super Natural Spätburgunder*[15] (Korpel, 2022, p.107).

WHINE, a young Berlin-based natural wine brand, approached designer Carla Palette to create a visual identity for their wine (Figure 11). The brand identity turned out very different from the trends in the organic wine market that "focusing on portraying the natural ingredients and formulation process of the product" (Carla Palette, n.d., para.2). Instead, it uses only vivid green colour that refers to the organic process behind the wine and adapts a minimalistic approach, with bold typography and playful illustrations created by Antonio Carceles (Carla Palette, n.d.).



Figure 11. *Brand identity for WHINE brand.*
Note. From "*WHINE,*" by Carla Palette, n.d., *Carla Palette* (*https://carlapalette.com/works/whine*).

[15] See Figure 11 in the *Annex*.

Croatia

The label of the red wine called *Piquentum Crno Vino Vrh* from Croatia has won several awards, such as *ADC Gold Cube*, *Eurobest Silver,* and *a Bronze Lion* from Cannes. The label design (Figure 12) was developed by the Croatian advertising agency *Studio Sonda* in collaboration with the local meteorological institute. The label is minimalistic and depicts 12 black circles varying in size—the schematic representation of the vineyard's monthly rainfall distribution. The circles are the months of a harvest year, and sizes of circles indicate the amount of rainfall received during each month (Korpel, 2022, p.131).



Figure 12. *Piquentum Crno Vino Vrh label design.*
Note. From "*Piquentum Crno Vino Vrh 2020,*" by Liner & Elsen, n.d., *Liner & Elsen* (*https://www.linerandelsen.com/products/piquentum-crno-vino-vrh-2018*).

Hungary

The Hungarian red wine *Egri Bikavér*, which translates as "the bull's blood from Eger," has a bull covered in blood on the label of *Tóth Ferenc* wine by no accident (Figure 13). Eger is a wine-producing region in Hungary that faced the attack of the Ottoman army back in 1552. It was the Eger Castle siege attempt of 40,000 Ottoman soldiers against slightly more than 2, 000 Hungarians. And yet the latter won when the captain of the fortress of Eger ordered to open the castle's wine cellars and serve the wine to his thirsty and exhausted soldiers. They were so thirsty that they paid no attention to the wine spilling onto their beards and mustaches. The Turks were astonished when they saw these fearless soldiers and decided that they must be drinking bull's

blood to gain inhuman strength and recklessness. To this day, the Siege of Eger is symbolic to all Hungarians (Korpel, 2022, p.245).



Figure 13. *Tóth Ferenc Egri Bikavér wine label design.*
Note. From *"Tóth Ferenc Egri Bikavér,"* by Bespoke Selection, n.d., *Bespoke Selection* (https://bespokeselectionpr.com/collections/red-wine/products/toth-ferenc-egri-bikaver-classic?variant=36124472213660).

Juhász Milán Wines, a small-scale producer of handcrafted natural wines based in southern Hungary, approached Budapest-based branding studio Classmate to develop a visual identity for the brand. As a result, Classmate created a series of hand-painted patterns,[16] with each one reflecting the unique taste profile of a specific wine. These expressive illustrations, alongside with a refined serif typeface from Finnish foundry No Bad Type and an unusual oval layout of the label, balance both historical roots and modernity (Panam-Moody, 2022).

Denmark

Climate change has massively impacted the wine industry in Scandinavian countries, making growing seasons warmer and longer, which presents a lot of opportunities for the wine industry in general. For example, *Kullabergs Vingård*, a Swedish winery, produces annually over 30, 000 bottles of wine, which can be found in top-notch restaurants all over the world (Euronews Green, 2023). More than "10,000 vines grow on a hillside on Zealand, Denmark's biggest island" (Murray & Brooks, 2024, para.3). The label design and packaging of

[16] See Figure 12 in the *Annex*.

Scandinavian wines, as can be seen in the following examples, resemble Scandinavian design with its concentration on minimalism, simplicity, and sustainability. The brilliant example of it is the wine packaging design for *Høtoft*,[17] the wine distributor based in Denmark, imports natural wines from Central and Eastern Europe. The deliveries across Denmark are made with sustainable cargo bicycles, and it's reflected in the minimalistic and illustrative branding identity (Kazscik, 2024).

BAS, a Danish winery and a vineyard that produces a range of natural wines, approached Danish design studio *Re-Public* to create a branding identity for them. Considering that BAS is a natural winemaker, the branding identity and label designs, as shown in Figure 14, use green colour for all the typography. It also features elegant simplicity and a clean, minimalist aesthetic characteristic of Scandinavian design.



Figure 14. *Brand identity elements and a label design for BAS winery and vineyard.*
Note. From "*BAS Winery —Natural wine with minimal intervention,"*
by Re-Public, n.d., *Re-Public* (https://www.re-public.com/work/bas-winery/).

Norway

Ambijus, a non-alcoholic wine brand from Norway, has a bold identity designed by Oslovian studio *Olssøn Barbieri*. In the centre of brand identity (Figure 15) there are dream-like illustrations made by French designer Alexis Jamet. They are created through a mix of digital

[17] See Figure 13 in the *Annex*.

and analogue techniques, and paired with sans serif typeface *Ostia Antica* by Bureau Brut. The motto of the brand, "The Lab is Our Terror," a tribute to Ambijus' experimental fermentation process, is "expressed through a playful drawing from fellow Oslovian Espen Friberg, adding an additional illustration style into the mix with a layer of lighthearted humour and wit" (Panam-Moody, 2021,para.3).



Figure 15. *Ambijus wine label designs.*
Note. Photos are retrieved from "Ambijus,' by OlssønBarbieri:), 2021, *Behance* (https://www.behance.net/gallery/118967623/Ambijus).

Sweden

Gábor Palotai studio (Sweden) contributed to the visual language of Scandinavian wine labels, earning the Swedish Design Prize for their work on Videgård Wines from a *Kullabergs Vingård* winery in Sweden. The wine collection, adapted to Sichuan kitchen, "celebrates the least common denominator in the Asian cuisine: the chopstick" (Gábor Palotai, n.d.) in their label designs (Figure 16).



Figure 16. *Brand label designs for Videgård Wines.*
Note. From "*Videgård Wines,"* by Gábor Palotai, n.d., *Gábor Palotai* (https://gaborpalotai.com/Videgard-Wines).

1.3.2. Asian Wines

In the last few years, it became evident that Old World and New World are no longer the most popular, with Asian wines "bursting through with a vigour" to the global market (De Silva, 2025, para. 1). In China, where wine culture is still relatively young, label and packaging design is a prime marketing tool in their competitive wine market (Asia Beverage Media Group, 2021). On the "tide of renewed Chinese-style consumer interests" (Asia Beverage Media Group, 2021, Chinese-style section), even European brands try to incorporate elements of Chinese culture in their branding design. For example, the established French wine brand *Chateau Mouton Rothschild* "collaborated with the artist Xu Bing in creating a label that displayed their name, Mouton Rothschild, stylized in the vein of traditional Chinese characters; the resulting design was received favorably across the market" (Asia Beverage Media Group, 2021, Chinese-style section). Most Japanese wine brands feature the Japanese characters, calligraphy and motives on their labels (Figure 17). In general, the leaning towards own culture in many Asian brands define wine design tendencies in that market, which can be seen in the following examples.



Figure 17. *Japanese wine label designs.*
Note. The left image is from "*Where to begin when it comes to Japanese wine*," by Weiwen Lin, 2025, *The Japan Times* (https://www.japantimes.co.jp/life/2025/01/26/food-drink/buying-japanese-wine/). The second image is from "*Akeno Red 2019,*" by Vivino, n.d., *Vivino* (https://www.vivino.com/US/en/jp-grace-akeno-red/w/8022739?year=2019).

China

REDesign official design studio (Shanghai) is celebrating the time-travel literature trend in their gift box "Mid-Autumn in Ancient Times" for a Chinese wine brand (Figure 18). The gift box is inspired by Chinese Mid-Autumn traditional customs, such as lighting incense, moon worshipping, drinking wine, and eating mooncakes. The gift box "has three layers: the bottom holds plum wine, incense, and two cups; the middle has six mooncakes; and the top contains a cloth bundle with a blanket and an outdoor bag;" and executed in a Chinese retro style inspired by traditional patterns with positive blessings on them, and also the design shows the significant Mid-Autumn symbols, such as rabbit and osmanthus (REDesign Official, 2024).

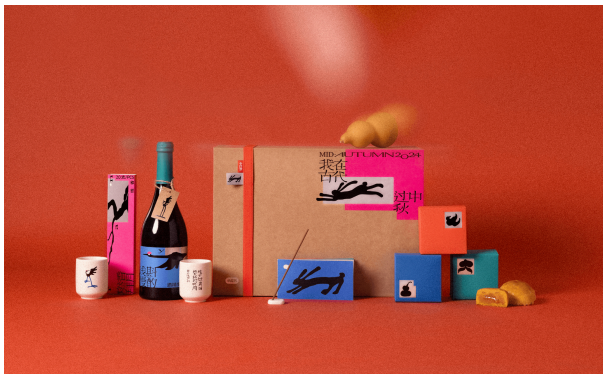

Figure 18. *Gift packaging for a Chinese wine brand.*
Note. From "小红书*2024*中秋礼盒," by REDesign Official, 2024, *Behance* (https://www.behance.net/gallery/208347229/2024).

Vietnam

Chateau Dalat,[18] Vietnam's leading wine brand, intended to refresh their packaging to resonate with younger consumers. The goal was to find the right balance: redesigning the look without losing the soul of the brand. The *Phúc Lộc Hoà Ca* collection needed to feel modern but also rooted in Vietnamese culture. Inspired by the quiet poetry of the city of Dalat,[19] studio Xolve

[18] See Figure 14 in the *Annex*.

[19] The studio describes the city of Dalat as "a land of mist-laden hills, golden sunrises, and twilight skies brushed with indigo" (xolve branding, 2025, para.1).

(Vietnam) designed a set of three labels that capture the moods of *Dawn*, *Sunset*, and *Twilight*, with rich and colourful illustrations (xolve branding, 2025).

1.3.3. North and South America wines

Originally a New World wine, producers from North and South America have always been leaning to be more creative and bold in their design choices. It started with facing a pushback from European winemakers regarding the usage of regional names, which led to the varietal labelling, where wines are identified by the grape variety instead of the region. Also, the New World wine producers often sourced grapes from multiple locations, and were not tied to regions' traditions as Europeans. Thus, being less reliant on the associations that geographical regions carried, New World winemakers could allow themselves to invent new visual styles ("New World Wine," 2025). In today's North America of the most notable trends is the focus on storytelling and narrative behind a bottle of wine, such as the winemaking process specifics, story about the brand, etc. reflected in the brand identities. Also, the emphasis on the region is nowadays considered one of tendencies in the North American wine industry. For example, a winery in Napa Valley might use images of rolling hills and vineyards on their label, while a producer in the Loire Valley might include illustrations of the iconic chateaux of the region. By highlighting the region on their labels, wineries are able to convey a sense of authenticity and quality that resonates with consumers (Ess Team, 2025).

The label design is a crucial marketing tool, especially in the United States, where "the global wine packaging market size was valued at USD 22.70 billion in 2020 and is expected to grow at a compound annual growth rate (CAGR) of 5.0% from 2021 to 2028" (Ess Team, 2025).

In South America, particularly Argentina, wine label design has also undergone a major shift in the last 15 years with a younger generation of winemakers and designers who intended to develop more individual styles for wines., which was connected with the fact that wineries "understood the concept of storytelling, resulting from the need to build an emotional connection with consumers," (Vinómanos, 2023, Carolina Saguan: "Wineries understood the concept of storytelling" section, para.3), similar to the North American narrative-focused market trends. Mariano "Nano" Alfonsín, an award-winning Argentinian designer, shared the insights regarding the changes in wine design there. In his opinion, independent oenologists are changing the game rules: "While traditional wineries kept their classical designs for years, these professionals didn't have a hundred year old story to tell and sometimes not even a winery façade to draw" (Vinómanos, 2023, Nano Alfonsín: "The new oenologists are the game changers" section, para.2). As for trends, he noted learning towards illustration as well as "making use of the entire label" (Vinómanos, 2023, Nano Alfonsín: "The new oenologists are the game changers" section, para.3).

North America

The *Bard*[20] red wine from the *Realm Cellars* has a label taken from a pocket size edition of Shakespeare's play "King Richard II." The wine is made of the *Bard*, the signature grape variety of Napa Valley (Realm Cellars, 2020). Shakespeare is often called the Bard or the Bard of Avon ("Bard," 2025), and this is why the label design contains the fragments of his play.

Another Realm Cellars wine, as shown in Figure 19, has an incredibly unique design. Instead of a traditional front label, it features collage assembled from many pieces. The designer behind the label, Richard Von Saal, was particularly inspired by a stack of old Playboy

[20] See Figure 15 in the *Annex*.

magazines from the 60s and 70s he bought at some estate's sale. He combined the images from them and made a collage of random images to represent the wine (Realm Cellars, 2020). The winemakers admit that the Absurd is the best of wines they produce at Realm Cellars, and it is certainly one of the most expensive wines, accounting for $995 on the market (Realm Cellars, 2020; Grand Cru Liquid Assets, n.d.).



Figure 19. *2014 Realm Cellars The Absurd wine label design.*
Note. From "*2014 Realm Cellars, The Absurd, Napa Valley, Bottle (750ml)*," by Grand Cru Liquid Assets, n.d., *Grand Cru Liquid Assets* (https://grandcruliquidassets.com/products/realm-the-absurd-2014-750ml).

The unusual name behind the Canadian *Moon Curser*[21] wines is paying a tribute to the gold-smuggling history of Osoyoos in British Columbia, where this wine brand is located. Gold smugglers used to be called "moon cursers" there. Beata Tolley, who is Moon Curser Vineyard's co-proprietor, said that the concept of cursing the moon was linked to crossing the border at night by gold seekers who were trying to smuggle it without paying taxes. Moon Curser's label design is made by the American artist Andrea Dezco. According to Tolley, all the elements refer to the gold mining and smuggling of the past (Boettcher, 2019).

The Canadian wine company the *Black Market Wine Co.* also has an intriguing narrative behind both its name and the label design. While starting the business, co-owner Rob

[21] See Figure 16 in the *Annex*.

Hammersley used to search for little-known wineries in the Canadian province, then fill his car with their wine, and transport them to the cities. The company's *Secret Society*[22] red wine's label is designed by Bernie Hadley-Beauregard at Vancouver's *Brandever* studio and features an illustration of the Illuminati's Eye of Providence, subtly hinting at the founders' story of a secret wine trade (Boettcher, 2019).

Memorias del Rey,[23] a bold, elegant red wine from Mexico's renowned Valle de Guadalupe, is inspired by the spirit of a monarch, "paying homage to the moments that define us, celebrating victories and lessons, and inspiring future dreams," (Sr Brander & Moises Visuals, 2024, English description section), which is reflected in its brand identity and label design. The visual identity features this essence of royalty with a retro-style illustration of a proud king carrying a flag, which is symbolizing personal growth, the courage to move forward, and the triumph of walking your own path, and also a well-executed custom typography (Sr Brander & Moises Visuals, 2024).

South America

A wine brand that is called *Catena Zapata*[24] is deeply linked to Argentinian history. The label design for *Malbec Argentino 2015* by *Stranger & Stranger*, presents four symbolic women that reflect Malbec's journey in Argentina (Stranger & Stranger, n.d.). The first woman is connected to the roots of the Malbec grape variety in France; the second, an immigrant woman, symbolizes Europeans that bring Malbec to the Americas; the third woman symbolizes

[22] See Figure 17 in the *Annex*.
[23] See Figure 18 in the *Annex*.
[24] See Figure 19 in the *Annex*.

phylloxera, the insect that devastated European vineyards but spared Argentina; and the fourth woman represents Adrianna Catena, after whom the vineyard was named (French, 2017).

The local Argentinian brands are never afraid of experimenting. *Wine Records*[25] offered a wine packaging to Nino Alfonsin studio in Mendoza, Argentina,with a request to make it connected to the house music genre. As a result, the packaging for their canned red wine features illustrations resembling chaotic music waves (Packaging of the World, 2022).

The label designs for *Los Invitados al Festín de Los Raros* for a local winemaker Fernando Ravera made by Oveja&Remi studio (The United States) are particularly interesting in terms of technical level that Argentinian designers have achieved and also their impeccability in illustrations. The label designs (Figure 20) feature a collection of 4 illustrations, each of them hiding an optional illusion of a skull (Oveja&Remi, n.d.).



Figure 20. *One of the label designs for Los Invitados al Festín de Los Raros wines.*
Note. From "*Los Invitados al Festín de Los Raros*," by Oveja&Remi, n.d., Oveja&Remi (https://ovejaremi.com/invitados/).

1.3.4 Wines from Oceania

Wines from Oceania, particularly Australia and New Zealand, are New World wines. Despite that, the Australian wine industry is one of the largest in the world, exporting

[25] See Figure 20 in the *Annex*.

"approximately 800 million out of the 1.2 to 1.3 billion litres produced annually exported to overseas markets" ("Australian wine," 2025, para.1) and therefore presents countless wine brands and their label designs. Some Australian wineries lean towards the country's historic roots. For instance, the *19 Crimes*[26] brand's monochromatic labels, featuring historical figures, refer to Australia's criminal history and colonial past (Del Castillo, 2025). Other winemakers, similar to North and South American wines, are interested in storytelling behind the wine's bottle, which will be demonstrated in the examples in this section. In New Zealand, there is a clear focus towards sustainability. The Sustainable Winegrowing New Zealand program reports that over 96% of the country's vineyard area is certified under sustainable practices (Farmonaut, n.d.). The sustainability focus is often reflected in a wine's packaging design as well. For instance, the usage of clear bottles that are appealing to health-conscious consumers (DesignRush, 2025).

Australia

Stump Jump wine from McLaren Vale, Australia, has an unusual story behind its label (Figure 21) resembling the eye chart often used by opticians and ophthalmologists where letters become smaller on each line—and for a good reason. Richard Bowyer Smith was the inventor of the Stump Jump plough, an innovative tool that allowed the ploughshare to jump over tree roots and stumps, making farming more efficient. However, Mr. Smith had poor eyesight and had to take regular eye tests in order to operate his own machine. That is why the label, inspired by the South Australian inventor, has such a creative design (Korpel, 2022, p.77).

[26] See Figure 21 in the *Annex*.



Figure 21. *The Stump Jump label design.*
Note. From "*The Stump Jump*," by d'Arenberg, n.d., *d'Arenberg* (https://www.darenberg.com.au/2021-the-stump-jump-white-blend).

The *Glaetzer Wines*[27] from Barossa, Australia produce four wines, and their flagship wine is called *Amon-Ra*, who was the king of all gods in Egyptian mythology. The black and white label features the *Eye of Horus* (or wedjat), the symbol of protection, power and good health. All of other Glaetzer wines have symbols on their labels characterising the wine (Korpel, 2022, p.101).

New Zealand

Wine from the most famous region in New Zealand, Marlborough, has the most suitable conditions for sauvignon blanc's growth. One of the wine brands from the region, Cloudy Bay,[28] presents an illustration on the label of its sauvignon blanc wine. It depicts a foggy, mountainous landscape that hints at the successful region and the key factor for its prosperity: Marlborough stays cool due to ocean currents influence most time of the year (Korpel, 2022, pp. 70-71).

[27] See Figure 22 in the *Annex*.
[28] See Figure 23 in the *Annex*.

1.4. Typography in Wine Design and Branding

1.4.1.Categories of Typefaces

Contemporary designers tend to work with five essential categories of typefaces: serif, sans serif, script, monospace and display. Each typeface includes a family of fonts that represent different styles. For instance, *Helvetica* is the name of the typeface while *Helvetica Light* and *Helvetica Regular* are fonts within that family. In the following table it can be seen how the categories of typefaces differ from one another, what they are typically used for and the examples of these typefaces (Figma, n.d.).

Table 1

The categories of typefaces

Font Category	**Defining Features**	**Common Usage**	**Examples**
Serif	Traditional typefaces with short lines or strokes, which are called serifs, at the ends of letterforms.	Printed materials, such as books and newspapers; branding identity.	*Times New Roman*, *Garamond*
Sans serif (Grotesk)	Having appeared most recently in the typeface design, these fonts are clean and modern, presenting no serifs at the ends of letterforms.	A preferred choice for youth-oriented brands and tech companies, such as *Target*, *Airbnb,* and *Doordash*.	*Helvetica*, *Arial*, *Calibri*
Script	Resembles cursive handwriting or calligraphy, decorative.	Quotes, signatures, short headers, branding identity elements, logotypes.	*Snell Roundhand, Pacifico, Scriptina*
Monospace	Fixed-width letters and spacing with a retro aesthetic. Firstly monospaced fonts	Source code, websites, graphic design.	*Courier, Bergen Mono, Source Code Pro*

	were designed for typewriters.		
Display	Decorative elements, tighter default letter spacing, more delicate details and serifs, contrast between thick and thin strokes of letterforms.	Logotypes, banners, headings.	*Clearview, Johnston, Skywalker*

Note. The descriptions of the categories of typefaces in the table are based on the information gathered from various articles ("Typeface," 2025; Figma, n.d.).

1.4.2. Serif Typefaces

Despite that many designers focus mostly on sans serif typefaces nowadays, which align well with the age of technological performance and effectiveness[29] typeface designer Larik Gordon believes that "serif brings everything to a higher level" (Yarzhambek, 2021, para.6).

In wine design specifically, the situation is quite different, with serif fonts having long been a popular choice among many Old World wines. It is reasonable, as the elegance of serifs speaks of heritage and tradition to the consumer, as well as signifying luxury and a high price tag.

Old World wine examples

- *Vivino premium Old World wines selection*

  Figure 22 demonstrates the premium segmentation on the wine-selling website Vivino, such as Tinuto Tignanello 'Solaia' (Italy), Gaja Sorí San Lorenzo (Italy), and *Saint-Émilion Grand Cru (Grand Cru Classé)* (France), all using serif typefaces in their label designs.

[29] Most prominent technology companies tend to use sans serif in their design system (e.g. Apple, Google, Meta).

- *Domaine Le Bateleur (France)*[30]

  Located in France's Rhône Valley, Domaine Le Bateleur is the estate of winemaker Gilles Azzoni. Among his creations is a natural wine called *Les larmes de sanglier*, which packaging features letterpress-printed labels with a visible debossing of the paper (Simon, 2022). The typeface selected for this project is the serif *Petite Mort* created on a Didot base and released by Yoann Minet in 2017. According to Véronique Simon, the designer behind Domaine Le Bateleur labels, this font aligns beautifully with the tone of the project due to its solemnity (Simon, 2022).

- *Veuve Clicquot (France)*

  The distinguished champagne (Figure 23) brand has a long history of 250 years, making it one of the oldest in France, founded in 1772. The brand's name is presented in a serif font, resembling Bodoni and Didot classical typefaces ("Veuve Clicquot," 2025).



Figure 22. *A premium segmentation of Old World wines on the Vivino website often features serif fonts on their label design. Note. From "Wines,"* by Vivino, n.d., *Vivino* (https://www.vivino.com/explore?e=eJwrL4mOtTVUKwdRRhDKGEKZAAB-Mwi9).

[30] See Figure 24 in the *Annex*.



Figure 23. *Premium champagne brand Veuve Clicquot.*
Note. From "*Veuve Clicquot Brut Carte Jaune*," by Champmarket, n.d., *Champmarket* (https://www.champmarket.com/en/champagne/veuve-clicquot-brut-carte-jaune-bottle-gift-box-new/).

New World wine examples

New World wines regions do not distance themselves from serif fonts. On the contrary, some of them tend to be inspired by the classical roots of serif typefaces and their timeless elegance.

- *CellarSpace* (Australia)[31]

  For instance, the agency *Swear Words* that created the website design and visual identity for CellarSpace, an Australian wine-selling website, paid tribute to the wine label typography of the XIX century Europe. The agency selected serif fonts *NaN Tragedy* and *LL Bradford Mono*[32] as the core typefaces for the visual identity. NaN Tragedy typeface is responsible for achieving the association with gothic due to its oblige contrast in key glyphs and its pointy details that refer to the gothic architectural style. LL Bradford Mono, used in a lighter weight, adds a more quiet

[31] See Figure 25 in the *Annex*.
[32] Nan Tragedy is a calligraphic serif typeface made by French type designer J.B. Morizot (Bennet, 2021), and LL Bradford Mono is a serif font family from Lineto (Lineto, n.d.).

and measured rhythm to the identity, mainly because of its vertical stress. This typeface helps to shake off antiquity, giving the project a more modern feel. Thus, the identity has a perfect balance between gothic and modernity, old and new (NaN, 2024).

- *The Language of Yes (USA)*[33]

  Public Address studio designed the visual identity for a wine brand *The Language of Yes*. The typography reimagines a place's historical roots through a modern lens, using mainly classical *Baskerville* serif typeface, which roots date back to 1757 (Gosling, 2021).

- *Stappa (Australia)*

  Based in West Melbourne, *Stappa* produces wines from unique and obscure Australian grape varieties. Sydney-based *Studio Chenchen* was inspired "by the authentic and refreshing approach of the brand's founder" (Thaxter, 2023, para.1). The brand has two distinct product lines. For the premium one, small-batch *Dog Town Edition*, Studio Chenchen needed a more refined approach. *Pangram Pangram*'s elegant serif *Eiko* was chosen for the Strappa logotype, as can be seen in Figure 24 (Thaxter, 2023, para.3). Eiko serif typeface is an homage to the visionary Japanese art director Eiko Ishioka. Celebrating her bold creativity and vision, this serif font is not accidental, even a letterform's smallest detail is meticulously designed and carefully considered (PangramPangram Foundry, n.d.).

[33] See Figure 26 in the *Annex.*

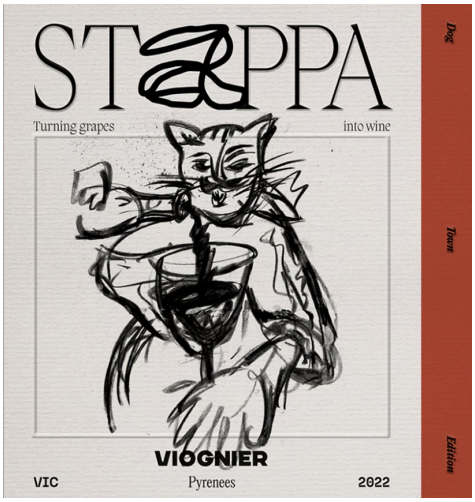

Figure 24. *One of the label designs within Stappa's branding identity featuring Eiko typeface.*
Note. From "*Grape, Dirt & Gusto: Studio Chenchen's identity for Stappa is fitting for the no-nonsense winemaker*," by Poppy Thaxter, 2023, *The – Brand Identity* (https://the-brandidentity.com/project/grape-dirt-gusto-studio-chenchens-identity-for-stappa-is-fitting-for-the-no-nonsense-winemaker).

1.4.3. Sans serif typefaces

Sans serifs might be not as common for established wine brands, but appealing for younger generations of winemakers, particularly New World wines. However, Vivino website demonstrates a wide selection of both Old and New World wines containing sans serif typefaces on their labels (Figure 25). Sans serif are usually clean and modern, and that is vital for a balanced composition when paired with a rich graphic on the label, as can be seen in some of the examples below.



Figure 25. *Wines on the Vivino website that demonstrate sans serif typefaces on the label designs. Note.* Bottles above are Old World regions (Italy and Spain), and the bottles below are New World wines (Argentina, Australia, the United States). From "*Wines*," by Vivino, n.d., *Vivino* (https://www.vivino.com/explore?e=eJwrL4mOtTVUKwdRRhDKGEKZAAB-Mwi9).

Examples in wine design

- *Society De La Rassi (The United States)*

  In their bottle and packaging design (Figure 1) for the young American wine brand *Society De La Rassi*, studio Blurr Bureau needed the wordmark "to be strong, structured, and well-balanced within the brand's rigid, justified typographic system," (Thaxter, 2025, para.10) and chose grotesk typeface *Söhne*

Breit[34] from Klim Type Foundry for its lack of decoration and strict simplicity (Thaxter, 2025,para.10).

- *Ambijus (Norway)*

  As mentioned in the previous chapter, Olssøn Barbieri is the Oslo-based studio that created a brand identity for Ambijus (Figure 15), a non-alcoholic wine brand from Norway. Having chosen sans serif typeface *Ostia Antica* by Bureau Brut, they managed to achieve a harmony between Alex Jamet's colourful illustrations and typography, resulting in the label designs that feel uncluttered and balanced (Panam-Moody, 2021).

- *Les Vinificateurs (France)*[35]

  Atipus Studio, in their custom-label design for the *Les Vinificateurs* brand (Atipus studio, 2022), used the *Founders Grotesk Condensed* by *Klim Type Foundry*, a contemporary sans serif typeface that was inspired by Millar & Richard's early 20th century Grotesque series as well as H. W. Caslon's Doric series from the same period (Klim Type Foundry, n.d.).

1.4.4. Script and display typefaces

However, not only serifs and sans serifs are used in wine label design. Labels, by their nature, function as a unified branding identity, which presents not only a body text, but a wine's (or a winemaker's) name, which often can be a heading set in decorative script or a display typeface that instantly attracts attention. These types of typefaces are often non-readable as a

[34] This typeface family, according to designer behind it, Kris Sowersby, is "the memory of Akzidenz-Grotesk framed through the reality of Helvetica. It captures the analogue materiality of "Standard Medium" used in Unimark's legendary wayfinding system for the NYC Subway" (Sowersby, 2019, para.1).
[35] See Figure 27 in the *Annex*.

body text, though extremely effective for short headings. Particularly script typefaces appeal to a number of premium wines (e.g. Château Mouton Rothschild) and, similar to serifs, hold the association with quality and luxury.

Examples in wine design

- The examples on the Vivino website, shown in Figure 26, range in price from $549 to $10, 809 for a bottle, which demonstrate the common usage of script typefaces in label design for premium wines.
- *New Theory wine (UK)*

  The effectiveness of the script typeface as a short heading confirms the wine brand of brothers Charlie and Thom Bradly. They decided that a new redesign (Figure 27) of their *Nouveau* would help it to stand out among others. For the new brand, *New Theory*, Thom intended to keep the hand-drawn, DIY aesthetic of the original Nouveau branding, resembling script typefaces' aesthetics. Collaborating with Clara Isaksson, previously at the foundry *Play Type*, Thom and the team have created a logotype "with attitude" for the New Theory wine brand (May, 2023, Logo and characters section).
- *Mejunje (Spain)*

  The UK's largest wine discovery club and a major distributor of wines, *Wine52*, wanted to create special label designs for their collection of wines from the D.O. La Mancha Spanish region. The Barcelona-based studio *Atipus* was invited to work on the label design for one of the wines. They offered a completely typographic approach to the label (Figure 28) that was inspired by vintage flyers

and Spanish bullfighting posters. They decided to make the name of the wine, *Mejunje*, in display typeface called *Signal Compressed*. Inspired by road lettering, this typeface has compressed letterforms that are more easy to read for drivers, and an unusual contrast between its strokes. All text was set within a triangular label that resembles neckerchiefs that are traditionally worn by Castilian women (Production Type, 2024).

- *Les Jajalogues (France)*

  Studio *Asensò*, who designed the branding identity for *Les Jajalogues*, the new wine bar from the *Caves Paul Riquet*, created custom letterforms reminiscent of a display typeface for the logo, using playful curves to demonstrate the brand's warmth and friendliness, as shown in Figure 29. The curves also resemble the wine glasses and bottles, and overall the logotype rethinks design elements throughout the history of wine labels (e.g. condensed spacing, bold weight, off-center axis). They also used the typeface called *Jaja* within the visual identity. Jaja is a wine-inspired typeface blending the curves of a bottle and the roundness of a glass, referring to familiar bistro and wine bar culture (Asensò, 2024).



Figure 26. *Wines on the Vivino website that demonstrate script typefaces on the label designs.* *Note.* From "*Wines*," by Vivino, n.d., *Vivino* (https://www.vivino.com/explore?e=eJwrL4mOtTVUKwdRRhDKGEKZAAB-Mwi9).



Figure 27. *New Theory's redesign.*
Note. From "*New Theory's quirky and eye-catching branding aims to shake up the wine market,"* by Tom May, 2023, *Creative Boom* (https://www.creativeboom.com/inspiration/new-theory-brand-identity/).



Figure 28. *Mejunje wine label design.*
Notes. From *"Mejunje,"* by Production Type, 2024, *Fonts in Use* (https://fontsinuse.com/uses/56303/mejunje-1).



Figure 29. *Les Jajalogues visual identity elements.*
Note. From "*Les Jajalogues*," by Studio Asensò, 2024, *Fonts in Use* (https://fontsinuse.com/uses/64968/les-jajalogues).

- *Vojtek Kalamajka Portugieser (Hungary)*

  Another example is *Vojteks Kalamajka*, a special edition wine label (Figure 30) of *Glug Wine Club*, Scotland. The concept behind the label is presenting small-batch

wines from new countries every month. Designer Kira Koroknai was selected for the Hungarian edition, *Kalamajka Portugieser*. She designed a label for Vojtek, a small winery from Villány, Hungary. The label design was inspired by the name of the wine, Kalamajka, which means “a glorious mess.” Koroknai wanted to play with contrasts, and she chose a display typeface with tight line spacing, *ToY*, in all caps, with some of its discretionary ligatures (Koroknai, 2022). Designed by Philipp Herrmann, ToY was inspired by a monthly magazine called *Le vie d’Italia*, published by Touring Club Italiano from 1917 to 1968 (ToY, n.d.).

- *Blue Nun* (Germany)[36]

  A German wine brand, Blue Nun, requested *Pentagram* and design legend Paula Scher to make a redesign to celebrate their 100th birthday. Apart from the illustrations and overall look, which Paul Scher described as "saucy, beautiful, and funny all at once" (Pippin, 2023, para.3), the original Blue Nun’s chunky typeface was replaced with a custom hand-drawn script typeface. Scher explained that

  “it was styled in a manner derived from '20s typography, though thinner than the fonts of the time. The design of the imagery and typography was really contemporary but with a nod to the '20s” (Pippin, 2023, para.10).

- *Numbers Wine (UK)*

  A London-based wine producer that is focused on crafting quality small-batch wines requested *Studio Omelette*, an independent creative studio in London founded by Cécile Dumetier, to develop their visual identity. The studio chose Marc Rouault’s expressive display typeface *Trois Mille* (from *Sharp Type*) as the main font for the bottle labels, and *ABC Marfa* and *ABC Marfa Mono* (from

[36] See Figure 28 in the *Annex*.

Dinamo) for supporting text's typeface (Sharp Type, 2024). The playfulness and bold nature of Trois Mille makes it an ideal choice for the bold numbers that dominate the wine label (Figure 31).



Figure 30. *Vojteks Kalamajka Portugieser wine label design by Kira Koroknai and an issue of Le vie d'Italia published in 1917.*
Note. Left: "*Vojteks Kalamajka wine label,"* by Kira Koroknai, 2022, *Fonts in Use* (https://fontsinuse.com/uses/47898/vojteks-kalamajka-wine-label); right: "ToY," by Out of the Dark, n.d., *Out of the Dark* (https://www.outofthedark.swiss/toy).



Figure 31. *London-based wine producer Numbers' label designs.*
Note. From *"Numbers wines, wear and events,"* by Sharp Type, 2024, *Fonts in Use* (https://fontsinuse.com/uses/59446/numbers-wine-wear-and-events).

1.4.5. Typographic Elements: Weight, Size, and Spacing

All above-mentioned kinds of typefaces have a number of characteristics, and three of them matter significantly in wine design.

Weight

Weight "refers to the thickness of a letter's stroke" (Figma, n.d.). Modern wine design presents a wide range of typeface weights: from the light elegant Eiko used in Stappa's logotype (Figure 24) to the bold, heavy styles seen on *Grealó Blanc i Negre* and Numbers wines (Figure 32).



Figure 32. *Grealó Blanc i Negre wine label design featuring the bold choice regarding the typeface's size and weight. Note.* Left: "*Grealó Blanc i Negre*," by Clara Xarrié Studio, 2024, *Fonts in Use* (https://fontsinuse.com/uses/62384/grealo-blanc-i-negre-1), right: *"Numbers wines, wear and events,"* by Sharp Type, 2024, *Fonts in Use* (https://fontsinuse.com/uses/59446/numbers-wine-wear-and-events).

Size

The example above also shows how size functions in wine design: in the past (Figure 5), typefaces played a complementary role and stayed reasonably small. Today, as seen in Figure 31, typefaces can occupy most of the label's area, making it the visual focal point of the label.

Spacing

Spacing (or line height) in typography is also an aspect worth mentioning. For example, Mejunje wine design has various spacing on its label (Figure 27), which was also not common in the past of wine design.

Because there are no strict rules governing weight, size or spacing, wine design remains a field of endless creativity. The examples, mentioned in this section, demonstrate that typeface is not only an indispensable part of wine's design and identity, but it can sometimes define the identity itself no less effectively than any artwork or imagery.

2. Methodology

This research follows a mixed methods approach, which combines both qualitative and quantitative methods. The qualitative aspect involves a literature review, the analysis of case studies, and an interview with a professional from the wine industry, while the quantitative component is based on a consumer survey. Also, the study includes an exploratory component, in which a label and sticker proposal is developed according to the insights and recommendations that were formed due to the qualitative and quantitative research.

2.1. Literature Review

The literature review is the theoretical foundation for this thesis based on academic literature, such as articles and research papers on branding design, identity and typography in the wine design industry; research on label and packaging design and how it influences consumers' behaviour; semiotics and wine design; articles and information about modern wine design cases were researched on *Research Gate*, *Google Scholar*, *Emerald Insight*.

2.1.1. Literature Review Analysis

The analysis of wine label design in Europe has shown that while tradition still holds influence, there's a gradual transition towards more expressive and contemporary approaches. Many European labels now focus on storytelling and experimentation with visuals, which is clearly the impact of New World wines. Asian wine label designs, especially from China, Japan, and Vietnam, often reflect strong cultural roots through calligraphy, typography, and local traditions. While following consumers' interest in seeing familiar styles on the shelves, it also brings to the global market high-end quality designs. In North and South America, creativity

takes center stage. Unlike many European brands, they seem to be free from tradition. That is why wine designers are able to create bold, playful, and even provocative label designs. Storytelling is a primary tool in this area, which allows brands to stand out in both local and global markets. Oceania, specifically Australia and New Zealand, balances between heritage and creativity. Australian wine brands are interested in both cultural roots and storytelling, while in New Zealand there is a clear focus on sustainability, which is often reflected in local wine design. Scandinavian wines echo classical Scandinavian design and minimalistic aesthetic.

Overall, the overview of wine design in different regions reveals that storytelling is nowadays a strategic necessity in the modern wine industry. And design, in this context, plays a vital role in bringing the narrative to a wine brand's consumers. Therefore, the power of wine branding should not be underestimated. One notable case of commercially successful branding is the label design for Australian Shinas Estate's Shallow Creek wines made by the design studio Mash. The brand was struggling with sales, and the new packaging helped it to strike the deal for the United States distribution, and in the next few years demand outstripped supply (Mash, n.d.). This case illustrates the inseparable connection of branding identity and commercial success in the wine industry.

2.2. Content Analysis

Content analysis is conducted on a selection of wine label designs found on *Vivino*, *Behance*, *It's Nice That*, *The – Brand Identity* and other sources from different parts of the world, such as Europe, Asia, North and South America, Oceania, and presented in the *Key Findings* chapter. The goal of the analysis was to identify recurring visual patterns and choices that differ

the wine label design of certain geographical areas from the others and provide a groundwork for selecting questions for both interviews and the survey.

2.3. Case Studies[37]

The thesis provides two case studies. One concerns a young brand of sparkling wine and their identity, based on the articles and the information gathered from an interview with an employee of the studio responsible for the design. The other case focuses on an established wine brand that decided to radically change its branding identity on the wine market. This case is based on published articles and does not include insights from an interview. An interview was attempted, but the studio responsible for the design did not respond.

2.4. Survey

The consumers' survey conducted for this thesis offers six multiple-choice questions[38] focused on label design, purchasing motivations, consumers' preferences, and influence of circumstances on buying decisions (such as purchasing a wine as a gift). The participants were not limited by age, profession, wine expertise or any other criteria.

2.4.1. Survey Outcomes

Goals and respondents

To explore how visual design elements influence consumers' choices, a short-form survey was conducted using Google Forms, with a total of 44 participants. The primary goal was to

[37] The case studies are described in detail in the third chapter *Case Studies and Analysis*.
[38] The full list of questions can be found in the *Appendix* (p.103).

gather qualitative insights into the perceptions, preferences and behaviors of respondents. The survey offers six multiple-choice questions focused on label design, purchasing motivations, consumers' preferences, and influence of circumstances on buying decisions (such as purchasing a wine as a gift). The participants were not limited by age, profession, wine expertise or any other criteria.

Survey Results

1. **Label design can be a purchasing motivation**

   68.2% of respondents admitted that they have bought a wine bottle primarily because they liked the label design. Only 15.9% said "no", while the remaining 15.9% of respondents were unsure. This confirms that label design of the wine bottle can be a decision-making factor.

2. **Most consumers lean to classic style of label designs**

   In the multiple-choice question with three label designs presented to the respondents, over half of them (52.3% specifically) chose classic-style labels with a château. This was followed by a label design with modern illustration (31.8%), while only 15.9% preferred a modern and minimalistic approach containing only typography and no imagery. The data hints that while minimalism is praised in the design field, it may not always be a preferred choice for wine consumers.

3. **Purchase motivations are heavily influenced by grape, geography and label design**

   When asked what usually influences their wine choices, the most popular answers were the country of origin (77.3%) and grape variety (72.7%). However, label

design was selected by 50% of participants. This shows that label design is not merely a visual addition to the wine but also a key factor in the buying process.

4. **Label design is more important for special occasions**

   Design importance of the label increased when the wine was meant as a gift or for a special occasion: 52.3% of respondents said they want the gift bottle to "look nice." Also, when choosing a bottle of wine for a friend who collects wine labels, 63.4% of respondents confirmed that label design, colour and typography are all equally important for their decision.

2.5. Interview

As part of the research, an interview[39] was conducted to gain insights from professionals in wine label design. The goal was to provide the professional perspective on branding decisions, typographic choices and the storytelling behind wine branding identities. One interview was successfully conducted with a representative from the studio behind the branding of the young sparkling wine brand Society de la Rassi. The questions to Laura Carrick, the growth director of the studio, were focused mostly on the Society de la Rassi' branding identity, but also included questions about the current state of wine label design on the market.

2.6. Design Project[40]

The significant part of the current research is the design project that includes bottle sticker designs for the real client and the redesign concept for one of Belarusian sparkling wines. The design project is a practical application of the theoretical findings gathered through literature

[39] The full list of interview questions and Laura Carrick answers can be found in the *Appendix* (p.104).
[40] The design project is described in detail in the fourth chapter *Design Project.*

review, case studies, survey and interviews, and also a demonstration of how prior research can impact design decisions. The design project, as previously mentioned, consists of two parts: the first one was a client-based task that required creating two bottle stickers for Matthias Hager winery, with a real briefing and feedback process. The second part was a self-initiated redesign of *Prince Vytautas*, a sparkling wine from Belarus, that developed using insights from the literature review and content analysis.

3. Case Studies and Analysis

Selection of both case studies was guided by following criteria:

1. *Alignment with Research Objectives*

   Considering that this thesis focuses on young wine brands, Society de la Rassi fits perfectly as a newcomer with a successful brand identity that has been covered in the press multiple times and earned design awards. Penley, on the other hand, is an established brand. However, it underwent such a radical rebrand that it has emerged on the market almost like a new wine label, making it also relevant for the current research.

2. *Research Accessibility*

   Both cases provide extensive material for analysis, such as articles, interviews with design teams and winemakers, etc., which presents an opportunity to conduct an in-depth comparative analysis.

3. *Interview Opportunities*

   Both cases offered the opportunity for interviews with their design teams due to available contact information and the recency of their design work. However, only

Society de la Rassi's team provided responses. An interview was attempted with Penley's team, but no answers were received.

3.1. Society de la Rassi Case Study

Wine Type and Country

Society de la Rassi is a premium dealcoholized sparkling wine brand made from 100% Chardonnay grapes (Japhe, 2024) that originate in La Mancha, Alcázar de San Juan, Spain. However, Society de la Rassi is a New York-based wine brand (Blurr Bureau, n.d.).

Concept

Despite the big presence of non-alcoholic spirits in the United States and the growing market of premium products in this category,[41] founder of Society de la Rassi, Steve Jackson, could not find anything that would relate to his preferences on the market with only a handful of brands that "exist with the legacy or iconic experiences of the centuries-old Champagne houses" (Japhe, 2024, para.2). Jakson's intention was to "to contribute to closing that gap and offer something that elevates the category without 'non-alcoholic' being front and center on the label" (Japhe, 2024, para.2). In the wine industry, there is a tendency that wines with no or a little percentage of alcohol are "often geared towards the mass market" (Dry Atlas, 2024, para.1). Having a background in filmmaking in the luxury event industry, Steve Jackson knew that there is "a certain experience that comes with celebration—popping champagne, raising a glass, toasting" (Dry Atlas, 2024, para.4) at these types of events. However, Society de la Rassi's founder had to maintain sobriety due to his health issues, which brought him to the non-alcoholic

[41] Based on *IWSR Drinks Market Analysis* data, premium-plus products accounted for 87% of the growth in the no-alcohol wine category between 2022 and 2023 (Japhe, 2024).

wine market. He had an idea to create a brand that "could fit into the luxury event space" (Dry Atlas, 2024, para.6).

Branding Strategy

The Society de la Rassi marketing director, Wesley Davis, said the brand was inspired by "the luxury heritage brands like Louis Vuitton and Hermès" (Japhe, 2024, para.7), saying that

> we love the idea of legacy and folklore, and even though we're a new brand, we wanted to bring that timeless, high-quality feel to our design. Everything, from the grapes to the glass, is of the highest quality. We didn't cut any corners, and that's really important to us. We're not focused on lowering costs but on delivering the best possible product to the world (Dry Atlas, 2024, para.8).

With this dream to create a sparkling wine brand "that still feels high-end, and doesn't immediately scream "non-alcoholic" (Dry Atlas, 2024, para.9), Jackson approached the award-winning Blurr Bureau design studio, with offices in the United States and Australia (Packaging of the World, 2025; Blurr Bureau, n.d). Kennedy Bradley, creative director behind Society de la Rassi brand identity, noted that they were tasked "to build the brand from the ground up, one that would hold its own in the wine aisle and in the hands of those who celebrate differently" (Thaxter, 2025, para.2). A design system that would node "to both heritage-inspired craftsmanship and contemporary sophistication" (Thaxter, 2025, para.3). The design studio started with studying the visual elements of iconic sparkling wine brands, such as the shield of *Dom Pérignon* and the *Veuve Clicquot*' orange-coloured label (Figure 33), which "instantly signal luxury, status, and celebration" (Thaxter, 2025, para.4).



Figure 33. *Premium champagne brand Dom Pérignon and Veuve Clicquot.*
Note. Left: From "*Dom Pérignon, Vintage, 2015*," by Honest Grapes, n.d., *Honest Grapes* (https://www.honestgrapes.co.uk/products/dom-perignon-vintage-2015); right: from "*Veuve ClicquotBrut Carte Jaune*," by Champmarket, n.d.,*Champmarketm* (https://www.champmarket.com/en/champagne/veuve-clicquot-brut-carte-jaune-bottle-gift-box-new/).

Colour, Typography, Imagery, and Printing Techniques

The research was vital for the design of the Society de la Rassi wordmark, a red rectangle containing the brand's name, "a portal" (Thaxter, 2025, para.4), "both an invitation and a visual shorthand for a new way to celebrate" (Thaxter, 2025, para.5). The Blurr Bureau explained that the wordmark is designed that way to be instantly attractive, "impossible to miss" in any circumstances (Thaxter, 2025). The choice of name and colour is linked to the brand's European roots. As Kennedy Bradley noted, "the color red holds a significant place in the Mediterranean winemaking tradition, aligning with the brand's name, 'Rassi,' a surname derived from the Italian word 'Rosso,' meaning red" (Thaxter, 2025, para.6). Designer Andy Webb also noted that Society de la Rassi wordmark "needed to be strong, structured, and well-balanced within the brand's rigid, justified typographic system" (Thaxter, 2025, para.10). The brand's name set in *Söhne Breit*,[42] designed by Kris Sowersby, "for its sense of refinement without a reliance on decoration," (Thaxter, 2025, para.10) with all capitalized letters to highlight both balance and

[42] This typeface family, according to designer behind it, Kris Sowersby, is "the memory of Akzidenz-Grotesk framed through the reality of Helvetica. It captures the analogue materiality of "Standard Medium" used in Unimark's legendary wayfinding system for the NYC Subway" (Sowersby, 2019, para.1).

presence. In addition, rectangular proportions of extended letterforms echo the shape of the wordmark (Thaxter, 2025).

For longer texts and smaller details, the designers chose *Untitled Serif*,[43] for the quality of being "quietly confident, holding its own against the striking wordmark" (Thaxter, 2025, para.10). Specifically for the non-alcoholic badge, a script font *ED Sonar*[44] by *Emyself Design* (Thaxter, 2025; Emyself Design, n.d.) adds "a touch of understated elegance to the design, with a refined, hand-drawn quality of letterforms reminiscent of traditional monograms and wax seals" (Thaxter, 2025, para.10). The structure of the label is very clear, as shown in Figure 34, with the vintage date and cuvée at the top, the Société de la Rassi wordmark occupying about half the label, and information regarding the varietal, category, ABV, and a footer beneath the wordmark.



Figure 34. *The Society de la Rassi 's label structure.*
Note. From "*Blurr x Society de la Rassi*," by Blurr Bureau, n.d., *Blurr Bureau* (https://blurrbureau.com/society-de-la-rassi/).

Unlike the majority of non-alcoholic brands on the market that, according to Bradley, "often lean toward being colourful, playful, modern, and minimal," (Thaxter, 2025, para.7) Society de la Rassi's visual identity (Figure 35) is inspired by the heritage of classic champagne houses (Thaxter, 2025). For instance, the packaging demonstrates the tactile touch of traditional printing techniques, such as "embossed lettering, uncoated paper stock, and glossy heat-stamped accents" (Thaxter, 2025, para.8). Bradley explained that:

[43] Untitled Serif is described by Kris Sowersby as "a plain, neogrotesk sans validated by the ideas of Jasper Morrison and Naoto Fukasawa's *Super Normal* project" (Sowersby, 2017, para.1).

[44] Ed Sonar is a script type inspired by "the italic font style combined with a script type font " (Emyself Design, n.d., About the Product section).

the uncoated paper stock adds tactility while the logotype is applied using thermography on top of the heat-stamped red portal, creating depth and contrast. The red ink subtly bleeds into the raw paper around the portal – a nod to the imperfect beauty of traditional wine-printing techniques (Thaxter, 2025, para.8).

Interview Insights

One of Blurr Bureau employees, Laura Carrick, kindly agreed to answer the questions I had regarding the brand identity for Society de la Rassi. One of the questions was about the inspiration sources beyond classic wine labels, and Laura mentioned that the studio was also influenced by "high-end editorial design and luxury fashion branding that knows how to hold space without saying too much" (Laura Carrick, personal communication, May 5, 2025). Driven by the desire to create timeless design, the studio decided not to use any illustrations because they are "everywhere right now, and often trend-driven" (Laura Carrick, personal communication, May 5, 2025, in Appendix, p. 104). Instead, they chose a typographic label and kept the design clean and minimal. The only graphic element is a rectangle that serves as a geometrical monogram, coloured in red because "color in design can resonate more emotionally than anything else" (Laura Carrick, personal communication, May 5, 2025). Type exploration across different type foundries, according to Laura, was thorough, as the studio consider it a major part of their design process. The pairing of typefaces, both designed by Klim Type Foundry's mastermind Kris Sowersby, was selected due to perfect balance of modernity and heritage, that "felt fresh but grounded, like the flavor notes in the product itself" (Laura Carrick, personal communication, May 5, 2025).

Outcomes and Impact

The success of the Society de la Rassi's brand identity was not predetermined. As a novice in the wine industry, and even more so as a non-alcoholic wine, it could have easily failed to find its audience and gone unnoticed. If the client and the studio had chosen a safer, more traditional strategy approach for its visual identity, the outcome might have been very different. However, they had an audacity to take a risk and, eventually, brought to the market something original, yet inspired by the heritage of classic champagne houses, a perfect example of contemporary wine design.



Figure 35. *The Society de la Rassi's visual identity elements.*
Note. From "*Blurr x Society de la Rassi*," by Blurr Bureau, n.d., *Blurr Bureau* (https://blurrbureau.com/society-de-la-rassi/).

3.2. Penley Case Study

Wine Type and Country

Penley (previously Penley Estate) is a family-owned winery based in Coonawarra, South Australia, a region known for its red wines (Simple, n.d.).

Though the Penley Estate's winery story officially began in 1988, its roots date back to 1844 when two Australian winemaking families, the Tolleys and the Penfolds, united through the marriage of Reginald Lester Tolley and Judith Anne Penfold Hyland (Penley, n.d.). Thus, "Penley" has appeared as a result of combining their surnames together. Now, Penley is "one of

Coonawarra's leading wineries, and one of the country's premium growers and makers of Cabernet, Shiraz and red blends" (Coonawarra, n.d.). Moreover, one of Australia's most respected winemakers, Kate Goodman, is "creating wines with freshness and vibrancy – seeking structure and expression of fruit – while still retaining varietal integrity" for Penley's winery (Coonawarra, n.d.).

Concept

The more established a winery becomes, the more challenging it becomes to rebrand their identity. When Penley decided to refresh its visual image on the market a few years ago, they turned to *Simple*, a brand agency based in Adelaide and Melbourne, that was "consistently recognized as South Australia's #1 marketing agency" (Simple, n.d.). Simple approached the task in a creative way. That was not only their approach, but winemaker's as well. Simple said that "the wine industry loves talking about itself: the winemaker, the region, the vineyard, the barrels, the history. Penley wasn't innocent, though they were ready for a change" (Gorny, 2022, para. 2).

Branding Strategy

Therefore, rather than concentrating on the winemaker's history and heritage, Simple chose a direction that "blends wine and lifestyle together, talking more about the drinker and the occasion the wine itself" (Thaxter, 2023, para. 2). After the research, Simple found out that the prime audience of the wine brand was aged between 24 to 40 years old. According to Taylor Martin, Simple's studio manager, this revelation led to the design direction that was inspired by the 90s, which was chosen in order "to create a nostalgic, emotional connection with these people through the brand" (Thaxter, 2023, para. 2). The rich visual culture of references used is, indeed,

wide, from old magazine's publications to microwave cookbooks to Women's Day (Thaxter, 2023). Basically, this "scrapbook approach" (Gorny, 2022, para. 3) goes in alignment with the winery's tagline: "A wine brand that pairs with practically anything" (Gorny, 2022, para. 3). Simple's creative director behind the project, Pat Parisi, explained the sources of inspiration saying that:

> the 90s was an era that truly connected with me, from Backstreet Boys and lava lamps to Tamagotchi; it had it all. Even though we know 90s culture is making a comeback, we went back to original sources to find our inpso. We wanted to connect with our audience on a nostalgic level, so we treated the final art in a way that felt like we had cut it out from an old magazine or favourite poster (Gorny, 2022, para. 3).

This scope of references led to the retro-styled advertising photography, as shown in Figure 36, that combines seemingly unmatching food, objects and even animals.

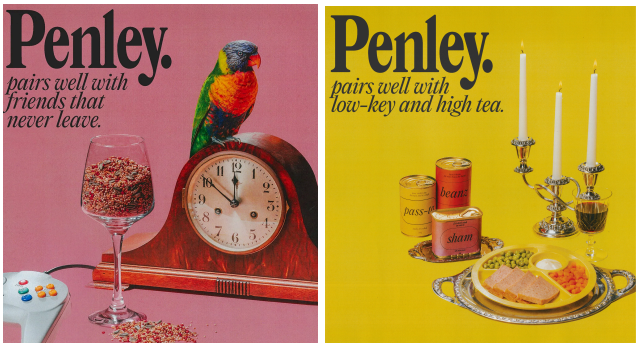

Figure 36. *Penley's advertising by Simple.*
Note. From "*Penley*," by Simple, n.d., *Simple* (https://www.simple.com.au/work/penley).

Colour, Typography, Imagery, and Printing Techniques

Simple had a creative approach to the Penley's colour palette. Instead of using black and gold, which are extremely common within premium wines, the agency decided on bright yellows, reds, blues, and pinks to visualise Penley's idea to become a brand that "lets its hair down" (Gorny, 2022, para. 2).

As for typography, Simple conveyed the nostalgic fleur of the 90s to it. For the wordmark, as shown in Figure 36, they compressed it "like a sign writer might do to maximise its size on a small store shop front" (Gorny, 2022, para. 4). The Editorial New Italic typeface[45] has been chosen for the Penley wordmark for its expressive look-and-feel. The secondary typography is set in a more calm and subtle Helvetica Neue Condensed Oblique. In the typographic system of Penley's brand identity, the secondary typography goes right beneath the wordmark, and it is an intentional breaking of traditional rules in design that dictate to make a negative space of the logo to breathe (Gorny, 2022; Thaxter, 2023).

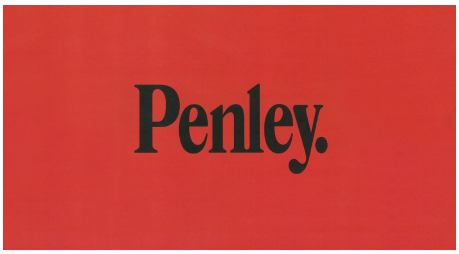

Figure 37. *Penley's wordmark.*
Note. From "*Penley*," by Simple, n.d., *Simple* (https://www.simple.com.au/work/penley).

The Penley's bottles (Figure 37), redesigned by Simple in-house team, are also worth mentioning, as they use the 100% screen printed label designs. The illustrations for the brand are witty and playful, and according to Taylor Martin the chosen style was strongly influenced by the printing technique:

> We loved the idea of finding fun ways to visually show small glimpses of the wine's attributes – like a girl wrapped in a scarf for a cool climate Pinot Noir, or someone walking a tightrope for a nervy and bright Cab Sav – though we needed to determine an illustration style that would lend itself well to the screen printing method. And so the style and system were born (Thaxter, 2023, para. 4).

[45] Editorial New is a serif typeface with 16 styles that was designed by Mat Desjardins and Francesca Bolognini for Pangram Pangram foundry (Pangram Pangram Foundry, n.d.).



Figure 38. *Penley's screen-printed label with an illustration.*
Note. From "*Penley*," by Simple, n.d., *Simple* (https://www.simple.com.au/work/penley).

Outcomes and Impact

The brand identity has received many prestigious awards for art direction, packaging, and other categories (Simple, n.d.), which is hardly surprising given the focus on nostalgia and the 90s. According to the recent statistics, as shown in Figure 38, "Gen Z are in the lead again with 50% of this generation feeling nostalgic for types of media, followed by 47% of millennials" (Harlow, n.d., Which generations are feeling nostalgic? section), and these generations happen to make up the majority of Penley's consumer base.

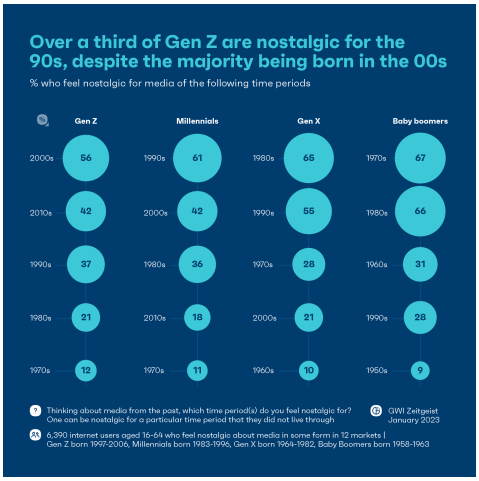

Figure 39. *The analysis of nostalgia for the 90s among internet users of different generations.*
Note. From "*How are Gen Z and millennials driving nostalgia?*" by Stephanie Harlow, n.d., *GWI* (https://www.gwi.com/blog/nostalgia-trend).

Simple's decision to research the target audience before beginning the design process is both competent and thoughtful, as they used the insights they have gained to their advantage and created a visual identity that appealed to these particular generations of consumers. While the visual identity may not reflect Penley's history and heritage, it demonstrates a contemporary branding approach focusing on selling emotions rather than products that was famously adopted by successful companies like Apple, Nike, and Coca-Cola (West, n.d.). In the case of Penley's wine brand, it is both the aesthetics that consumers are fond of and the emphasis on what they receive by purchasing it, which is a wine that would pair nicely with everything they like.

3.3. Comparative Analysis

Table 2.

The comparative analysis of Society de la Rassi and Penley case studies.

Type of	**Society de la Rassi**	**Penley**	**Main difference**
Wine Type	Non-alcoholic, sparkling Chardonnay wine	Alcoholic, mostly Cabernet wines	Non-alcoholic vs. alcoholic
Country	New York brand, Spanish grapes	Coonawarra, South Australia	Young vs. established
Concept	Luxury non-alcoholic wine, oriented to premium market's segment	Nostalgia-driven, oriented towards consumer's experience	Luxury experience vs. emotional storytelling
Branding Strategy	Heritage from great Champagne houses	90s culture, magazines, ads, collage	Minimalism vs. maximalism
Colour	Monochrome plus red accents	Bright multi-coloured palette	Single colour accent vs. multi-coloured palette
Typography	Wordmark: Söhne Breit; secondary text:	Wordmark: Editorial New Itali; secondary	Structured approach vs. more expressive

	Untitled Serif	text: Helvetica Neue	approach
Imagery (label design)	No illustrations, except a red rectangle, minimalistic	Illustrations on the bottles	Minimalism vs. maximalism
Printing Techniques	Traditional, "embossed lettering, uncoated paper stock, and glossy heat-stamped accents" (Thaxter, 2025, para.8)	Modern, 100% screen printed label design	Traditional vs. modern
Outcomes and Impact	Press coverage, entry into premium non-alcoholic wine market	Awards, Gen Z/millennial loyalty	Innovation vs. Nostalgia

Both cases, Society de la Rassi and Penley, may seem different at the first glance. Society de la Rassi is a novice wine brand from New York, while Penley has been producing wine since 1988 in South Australia. However, they are similar in a way. Both are examples of New World wines, and as it was mentioned before, the winemakers outside of traditional winemaking regions introduced new perspectives to wine label design and marketing ("New World Wine," 2025). Unlike many other non-alcoholic wines that demonstrate playful aesthetics that hints at their affordability, Society de la Rassi takes a different direction toward the premium market segment. By paying homage to the great and luxurious champagne houses, its brand identity blends timeless with the contemporary, old classics and present day. Penley's approach, on the other hand, is different. While also nodding to the past, specifically to the aesthetics of the 1990s, they do not take inspiration from Old World wines' designs or Penley's own history. Instead, they focus on their consumers entirely, building a brand to their liking. This strategy is still relatively

rare in wine label design, even today, but it is common among global brands, such as Nike and Apple (West, n.d.).

4. Design Project

4.1. Bottle Stickers

This project includes two bottle stickers, each designed to highlight a key aspect of the client's wine. The "Cool Climate Wine" sticker indicates that the wines are produced in the region where grape growing conditions are cooler than they are usually in warmer regions. Cool climate wines are typically more elegant and fresh, with lower sugar and higher acidity (Martelotto, 2023). The other sticker, "Winery Aged," focuses on the winery's aging process, which massively improves the quality of the wine ("Aging of Wine," 2025). Both aspects are important for the client, as they distinguish their wines from competitors. Highlighting both of them is a strategy mainly intended for export wines, particularly those at the United States market, in order to attract potential consumers there.

4.1.1. Client

The client is the Austrian winemaker Matthias Hager, whose winery of around 13 hectares of vineyards is located in the village of Mollands, Kamptal region in Lower Austria.
All vineyards are farmed biodynamically in accordance with Demeter standards (Weingut Matthias Hager, n.d.).

I met Matthias Hager (Figure 40) at an event organized by the Minsk Wine Club in March 2025, which he attended to present his wines. Matthias expressed interest in creating stickers for

his export wines that would indicate their cool climate origin and a winery aging aspect, which would make the wines more appealing to potential consumers abroad, specifically at the United States market.



Figure 40. *Matthias Hager and his wife Doris at the winery; Matthias Hager wine bottles.*
Note. Both are retrieved from "*Weingut Matthias Hager,*" by Weingut Matthias Hager, n.d., *Weingut Matthias Hager* (https://www.hagermatthias.com/en).

4.1.2. Process: References and Techniques

First, I began developing the "Cool Climate Wine" sticker. Having known that cool climate wines are more elegant and refined (Martelotto, 2023), it was important for me to capture this sense of subtle elegance in the visual design. The concept draws inspiration from the ornamental beauty of the *Art Nouveau* movement with its flowing lines, organic forms and decorative details that resemble nature ("Art Nouveau," 2025; Figure 40).



Figure 41. *Art Nouveau movement examples.* Note. The left upper image is from "*Art Nouveau and Poster Art*" by Crooked House Books & Papers, n.d., *Crooked House Books & Papers* (https://www.crookedhousebooks.com/page/art-nouveau-and-poster-art-publishers-bindings-p-1); the left lower image is from "*Art Nouveau / Liberty style in Torino*" by Sokleine, 2019, *Flickr* (https://www.flickr.com/photos/sokleine/47274664742); the right upper image and the right lower images are from "*Art Nouveau*" by Wikipedia, 2025, *Wikipedia* (https://en.wikipedia.org/wiki/Art_Nouveau).

Also, the *Decadent* movement, with its focus on excess and aesthetic hedonism ("Decadent movement," 2025), particularly the monochromatic aesthetic of Aubrey Beardsley, one of the movement's most iconic artists (Figure 42).



Figure 42. *Aubrey Beardsley, Venus between Terminal Gods, 1895; Aubrey Beardsley, Frame ornamentation - grape vines, c. 1894-96.*
Note. The left image is from "*File:Venus between terminal gods beardsley.jpg*" by Wikipedia Commons, 2024, *Wikipedia Commons* (https://commons.wikimedia.org/wiki/File:Venus_between_terminal_gods_beardsley.jpg); the right image is retrieved from *"Aubrey Beardsley "Frame ornamentation - grape vines" c. 1894-96*" by Plum Leaves, 2019, *Flickr* (https://www.flickr.com/photos/eoskins/46975988324/in/photostream).

Considering that the first design of the sticker was approved by the client, it was decided that the similar aesthetic drawn from Art Nouveau and Decadent movements should be kept in the "Winery Aged" sticker as well in order to keep consistency across the various bottles of wine (e.g. for the bottles that combine both "Cool Climate Wine" and "Winery Aged" stickers).

As for the techniques, vector illustration appears to be the most suitable option for this task. Firstly, it provides opportunities to incorporate organic and floral elements resembling both Art Nouveau and Decadent movements. Secondly, only vector illustrations are compatible with printing methods that allow the use of foil, film and other materials that can bring the tactile quality of the final product (e.g. "The Fifth Element," Literature review chapter in the thesis). For the vector art itself, I used the recent Figma Draw feature, which was released in May 2025 (Budorick et al., 2025).

4.1.3. Design and visualisation[46]

The layout designs for both stickers (Figure 43) feature illustrations reflecting the floral and organic motifs of Art Nouveau and Decadent movements, with grapevines and leaves along the circle, and the celestial bodies in the upper part of the sticker circle shape. The "Winery aged" sticker also presents the door that implies the wine aging process, which typically takes place in cellars.



Figure 43. *"Cool climate Wine" and "Winery Aged" sticker designs.*[47]

The typography chosen for both stickers is Tenor Sans, a humanist sans-serif typeface designed by Denis Masharov and available on Google Fonts (Tenor Sans, n.d.). A sans-serif typeface was selected to bring visual balance to the detailed illustration and to add a sense of modernity into the Art Nouveau and Decadent movement' inspired design.

Both stickers measure 3×3 centimeters because this particular size works well for large-scale printing and fits every bottle type. Its small format won't distract from the label design but will signify wine's special qualities, which is important for exported wines. The

[46] The presentation made for the client is attached in the *Appendix* (p.106)
[47] The bigger image is shown in the *Appendix* (p.110)

stickers were printed on transparent film, with the main illustration printed in white with a slight embossing effect, which adds a presence of the fifth element to the branding identity. Figure 44 demonstrates the printed stickers on Matthias Hager wine bottles.



Figure 44. *Various Matthias Hager bottles with the printed stickers.*[48]

Additionally, the project includes the development of a 3D visualisation[49] using Blender.[50] The process involves modeling the Matthias Hager wine bottle, applying textures, and setting up lighting and rendering options.

4.2. Sparkling Wine Redesign

This project is a self-initiated redesign concept of the Belarusian sparkling wine called *Prince Vytautas*. It includes a label design proposal and a 3d visualisation of the label and the bottle. The design is rooted in the prior literature review research, as well as the insights gained from the

[48] The bigger images are shown in the *Appendix* (p.110)
[49] The resulting visualisations will be presented during the thesis defence and may also serve for the client's social media marketing.
[50] The 3d design software.

analysis of case studies and survey results. Most importantly, it is grounded in a storytelling-driven approach, a strategy that has proven effective within the context of the wine industry (e.g. Society de la Rassi, Penley case studies).

4.2.1. Redesign Concept and Reasoning

Market Positioning

Prince Vytautas is a traditional Soviet-style semi-sweet sparkling wine with a smooth, well-balanced taste with floral and citrus notes that has been produced since 1978 using selected grape varieties including Chardonnay, Pinot, Aligoté and Riesling at the *Minsk Sparkling Wine Factory*. However, the factory already produces the well-known Soviet Champagne under its eponymous label. Prince Vytautas, on the other hand, is named after the ruler of the Grand Duchy of Lithuania, who governed the territory of present-day Belarus during its time within the Duchy. Despite that, it is also labeled as Soviet Champagne, which is quite misleading from the perspective of consumers. The label design makes almost no reference to the historical figure of Prince Vytautas or the period he lived in.

This might be happening due to the following reasons:

1. Prince Vytautas is not a flagship wine of the factory, and therefore less expensive, which implies that investing in a redesign may not be economically viable for the factory.
2. Real prince Vytautas historical figure is deeply connected to the emblem of *vytis or pohonia,*[51] which is associated with the governmental opposition in modern-day Belarus. For instance, Belarusian opposition leader, Sviatlana

[51] Vytis, or pohonia, or the coat of arms of Lithuania, is the image of the armoured knight on horseback, that was documented first in 1366 (“Coat of arms of Lithuania,” 2025).

Tsikhanouskaya, presented the concept of the new Belarusian passport,[52] which contains the emblem of pohonia on the front page (New Belarusian Passport, n.d.).

Redesign Reasoning

Prince Vytautas, compared to other flagship sparkling wines, has a much more modest design. While it does include a monogram with the letter "V" for Vytautas and some ornamental elements, the overall design is rather plain, especially when compared to Soviet Champagne or Radziwiłł that have a more traditional celebratory flair typically associated with sparkling wines (Figure 45). Considering that Prince Vytautas is a more affordable and less popular option on the market than the above mentioned wines, this simplicity may be intentional. However, from a design perspective, it has the potential to be reimagined not as another Soviet Champagne, but as a wine with its own distinct character and visual identity that draws inspiration from the historical figure it was named after.



Figure 45. *"Soviet Champagne," "Radziwiłł," "Prince Vytautas."*
Note. All images are retrieved from "*Minsk Sparkling Wines Factory*," by Minsk Sparkling Wines Factory, n.d., *Minsk Sparkling Wines Factory* (https://wines.by/).

4.2.2. Historical Context

[52] Since 2023, a law requires Belarusian citizens to be physically present in Belarus in order to obtain, replace, or renew their passports, which is not possible for people persecuted for political reasons since the Belarusian protests of 2020-2021 ("2020–2021 Belarusian protests," 2025).

Prince Vytautas the Great (c.1350–1430) was one of the most powerful and respected rulers of medieval Eastern Europe. As Grand Duke of Lithuania, he led the Grand Duchy during its golden age.

For Belarusian people, prince Vytautas is an important historical figure because he ruled over the territory that is now Belarus. His reign was a time of stability and growth, which was extremely rare in Belarusian history. Many Belarusian towns at that time received self-governing rights (Magdeburg Law), trade expanded and local culture was flourishing. The legal system started to develop, with administrative documents often written in Old Belarusian. Vytautas also protected the lands from external invasions and strengthened the role of Belarusian territories within the Grand Duchy ("Vytautas the Great," 2025; "Вітаўт," 2025).

The emblem of vytis was special for Vytautas the Great. It was depicted on all coats of arms he had during his lifetime, as well as almost on all the governmental seals of the prince (Figure 46).



Figure 46. *Vytautas' coats of arms (above), some of the prince's seals (below).*
Note. All images are retrieved from "*Bimaŭm,*" by Wikipedia, 2025, *Wikipedia* (https://be-tarask.wikipedia.org/wiki/%D0%92%D1%96%D1%82%D0%B0%D1%9E%D1%82).

No verified lifetime portraits of prince Vytautas have been preserved ("Витовт," 2025); however, several representations were produced in later times (Figure 47).



Figure 47. *Several prince Vytautas portraits that were done after his death.*
Note. The images are retrieved from the article "*Bimaŭm,*" by Wikipedia, 2025, *Wikipedia* (https://be-tarask.wikipedia.org/wiki/%D0%92%D1%96%D1%82%D0%B0%D1%9E%D1%82).

4.2.3. Process: References and Techniques

This project draws its primary inspiration from the historical figure of prince Vytautas and the cultural and visual context of the Medieval period in which he lived. However, in order to make the design more contemporary, I combined references from medieval manuscripts and bestiaries with modern illustration, design and cultural works, such as Saltburn (2023) titles and internet memes, that were inspired by the medieval aesthetic. There are several medieval manuscripts and bestiaries I was looking through, such as *Aberdeen Bestiary* (1542), *The Livre de Chasse* (1507), *The Rothschild Canticles* (around 1300), *The Talbot Shrewsbury Book* (around 1444-1445), *Book of Hours (Use of Metz)* (c.1440) and several others. As for modern illustration, I was mostly inspired by the works of illustrators Sophy Hollington and Maddie Fischer. In order to perceive the medieval and modern visual references simultaneously, I have created a mixed moodboard (Figure 48).



Figure 48. *"Medieval + Modern" moodboard.*[53]

4.2.4. Design and Visualisation

As a result, I developed the label design (Figure 49, Figure 50). Similar to the bottle sticker project, I selected vector illustration as the most suitable method for print production, using Figma Draw as the primary tool for creating the illustration. The ornamental frame encircling the label is inspired by floral and plant elements from medieval manuscripts and bestiaries (Figure 48). At the center of the composition, the knight on horseback represents both Prince Vytautas (indicated by the helmet shape (see Figure 47)) and a reimagining of the pohonia emblem. The sun and two birds symbolize the golden age of the Grand Duchy of Lithuania under Vytautas the Great's reign. This label illustration is grounded in storytelling as a main design strategy, which has been shown to be effective in the wine industry based on the literature research and case studies analysis I have done before. Additionally, the survey results indicated that consumers are more likely to pay attention to wine bottles intended as gifts for special occasions. Given that "Prince Vytautas" is a sparkling wine, the illustration was enriched with

[53] The extended caption and a bigger image can be found in the *Appendix* (p.112)

intricate details on purpose to extend the chances of it being selected by consumers in this specific context.



Figure 49. *The preliminary label design and test printing.*[54]

The label's typography combines two typefaces to balance visual impact. The name "Prince Vytautas" is set in *BN Viceroy,* a tall and narrow serif display typeface designed by New York-based graphic designer Brandon Nickerson (*BN Viceroy*, n.d.). With its elegant serifs and condensed proportions, BN Viceroy brings a sense of royalty and aligns visually with the illustration. The typeface's serif details echo the floral elements in the ornamental frame. The body text is set in *Figtree*, a geometric sans-serif typeface designed by Erik Kennedy and available via Google Fonts (*Figtree*, n.d.). Figtree's clean and minimalist structure is well-suited for longer passages of text, such as the "semi-sweet sparkling wine" on the label and overall balances the visual complexity of BN Viceroy typeface.

[54] The bigger image is shown in the *Appendix* (p.114)

Similar to the bottle stickers project, the label redesign project includes the development of a 3D visualisation[55] using Blender.

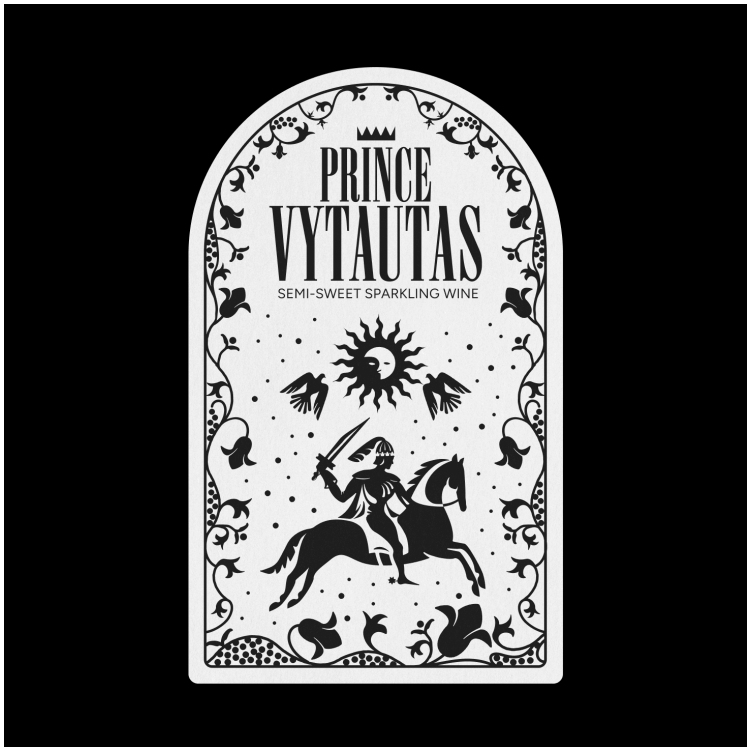

Figure 50. *"Prince Vytautas" final label design proposal.*[56]

5. Results and recommendations

Through the analysis of the literature review and case studies, consumer survey results and an interview with a professional from the wine industry, the research confirmed that typography and brand identity are not merely decorative, but rather communicative tools that build trust and emotional connection with consumers.

Recommendations and strategies for young wine brands to follow:

[55] The resulting visualisations will be presented during the thesis defence.
[56] The bigger image is shown in the *Appendix* (p.115)

1. *Prioritize storytelling*

   Within the highly competitive wine market, the only way to stand out is to tell a memorable story, in which branding identity and typography are the most suitable tools. The success of Society de la Rassi as a new wine brand was achieved mostly due to its branding identity made by Blurr Bureau.

2. *Find your niche through your consumers*

   The Penley case study showed that the agency Simple, responsible for the brand's redesign, explored the market and identified what truly resonated with consumers. They adopted a 90s aesthetic as a winning strategy and found a niche in which the brand could thrive.

3. *Adapt to market and cultural contexts and explore the semiotic preferences within the market*

   Typography, colours, and other elements of brand identity should reflect the cultural aesthetics of the market. For example, a study conducted in Hong Kong revealed that yellow is the most preferred label colour among Chinese consumers, as it is traditionally associated with happiness, hope, and optimism in Chinese culture (Tang et al., 2015).

Conclusions

Through a mixed-method approach combining literature review, case studies, content analysis, survey, and interview, the research has shown that typography and brand identity are crucial strategic tools that serve beyond aesthetic purposes. In the case of any young wine brand the competent application of these tools can be more vital than anything else for shaping a

brand's singular identity to gain visibility and recognition in a competitive market in the wine industry. In line with one of the main objectives of this thesis, several practical recommendations have been developed, based on successful case studies like *Society de la Rassi* and *Penley*, as well as a thorough literature review of wine markets in different geographical regions, such as Europe, North and South America, Asia, and Oceania. These cases demonstrated that the focus on storytelling, a niche-wise approach and the strategic use of typography, colour and other visual elements that correspond to semiotic and cultural preferences of the current market can support growing brands in building an emotional connection with their desired audience and transforming it into the profit. Additionally, the thesis explores the role of typography within the wine industry, analyzing the impact of serif, sans serif, script, and display typefaces, as well as key typographic elements such as size, weight, and spacing, , which corresponds to the second main objective of the thesis which predominantly focuses on typography.

Limitations of the study

The research is limited by a small survey sample (44 respondents) and only one interview with a professional from the wine industry. A broader participant base and more interviews with designers and winemakers would have strengthened the findings further. Additionally, the focus was primarily on European and North American markets, leaving less representation from other wine-producing regions.

Future research

While this thesis explores typeface design and brand identity in the wine industry in general, it is still mostly focused on Western Europe. Even though there are wine design examples from different parts of the world, the chapter dedicated to European wines is more extensive compared to others. Potential future research in the area could explore cross-cultural studies to examine how branding preferences differ by geographical region, especially in underrepresented markets such as Eastern Europe and Africa, and how the perception of typography changes across these markets. Since semiotics can vary for different cultures, an understanding of regional preferences could help young wine brands develop stronger branding identities based on this knowledge.

Also, long-term studies of young wine brands could also bring some insights into how visual identity evolves with time and whether it continues to keep consumers' recognition and trust. How often does a wine brand need to be redesigned?

In addition, future studies could test the impact of label design and typography on a wider range of consumers. These tests could also involve AI technologies, which are developing at an alarming rate. It would be particularly interesting to see how people perceive label designs generated by AI compared to those created by human designers, and whether certain elements of this visual identity appeal to them more than others.

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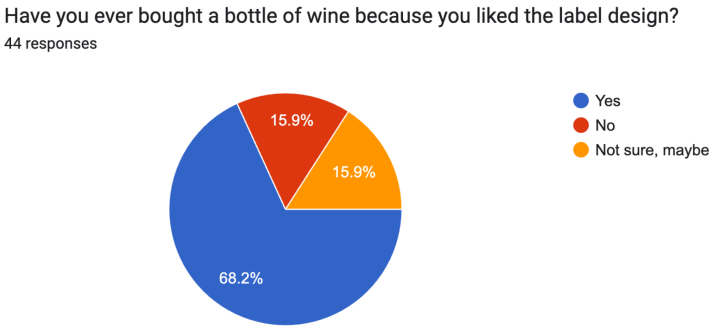
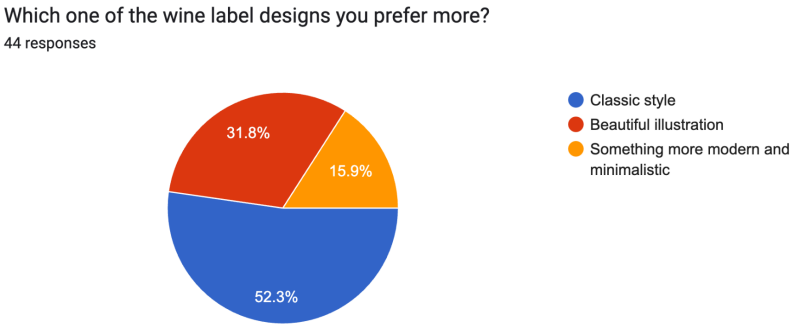
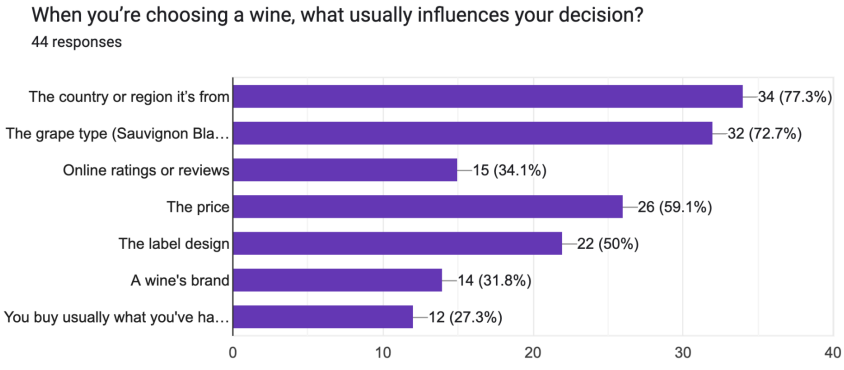
Appendix

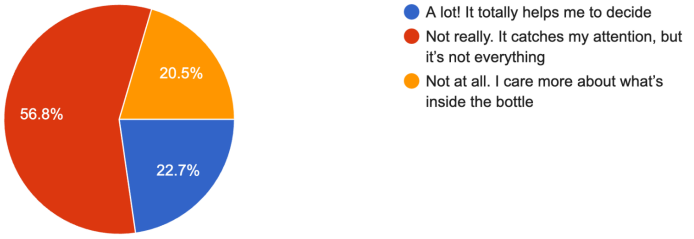
1. The full list of the survey question and answers retrieved from the Google Forms.



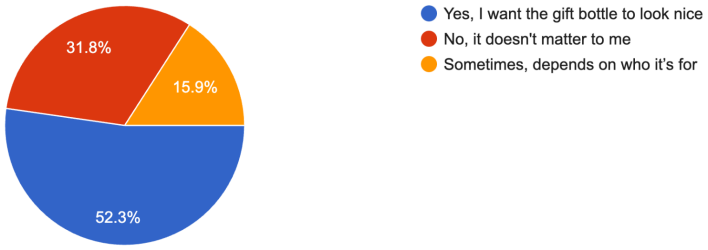




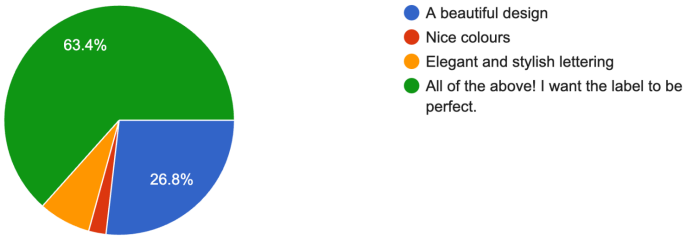
How important is the label design when you're selecting a wine?
44 responses



Do you pay more attention to labels when you're buying wine as a gift or for a special occasion?
44 responses



Imagine you're picking a wine bottle for your friend who collects wine labels. What matters most to you when choosing the label?
41 responses



2. The complete questions and responses from Laura Carrick (Blurr Bureau) are presented below with the original typography retained by the author.

1. Other design influences beyond *Dom Pérignon* and *Veuve Clicquot*?

We looked to classic heritage wine labels, those with stripped-back elegance and confidence in restraint. Outside wine, we were inspired by high-end editorial design and luxury fashion branding that knows how to hold space without saying too much. SDLR was born to exist in high-end environments, moments of luxury, so we took cues from

current society culture.

2. Why a purely typographic label—no illustrations or monograms?

Illustration is everywhere right now, and often trend-driven. We wanted something timeless that could signal luxury from a distance, confident, clean, and with just the right amount of tension. The orange a rectangle becomes a monogram in itself; easy to spot over a dimly lit dinner table. Sometimes color in design can resonate more emotionally than anything else.

3. Why Söhne Breit and Untitled Serif? Were other typefaces considered?

Type exploration is a huge part of our process—we dug deep across foundries. Söhne Breit gave us modern structure with character, while Untitled Serif brought in just enough heritage. The pairing felt fresh but grounded, like the flavor notes in the product itself.

4. Any production challenges with the print finishes?

No major issues, just a reminder that great packaging takes patience. We really wanted the label to have a heritage feel; hence the printing process that we chose. The SDLR portal features a glossy heat stamp in the brand's bold hue, with an intentional red ink bleed into the raw paper—a subtle nod to the artisanal charm of old-world printing techniques. The key was collaborating with the right production partner to bring every detail to life with care.

5. What inspired the product photography style?

We wanted the photos to feel like an invitation—atmospheric, cinematic, and a little voyeuristic. Like spotting the bottle across a dark room and knowing you're in the right place. SDLR was all about inviting people into a new world, a new way of celebrating. We wanted the art direction of the brand to reflect that.

6. Most challenging aspect of the design? Anything you'd change?

Balancing restraint and impact. We pushed ourselves to do less—but with more intention. We would love to continue to evolve the brand world, outside of the packaging. Something to consider for future work with the client.

7. How important is brand identity for emerging wine brands today?

It's everything. You're not just competing on taste—you're competing for attention, for shelf space, for relevance. You need to connect with the consumer to inspire trial. A strong brand gives you a voice before anyone takes a sip.

3. The complete presentation with a bottle sticker proposal that was made for Matthias Hager.



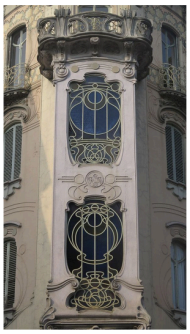
INTRODUCTION

Inspiration

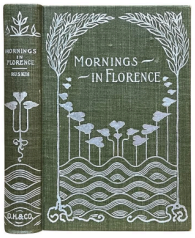
Cool-climate wines are all about balance, elegance and structure. That's why the visual design needs to reflect this **sense of elegance**.

The inspiration comes from the ornamental beauty of the *Art Nouveau* movement — its flowing lines, natural forms, and elegant details drawn from nature. It also reflects the beautiful monochrome style of *Aubrey Beardsley*, one of the movement's most iconic artists, along with floral and architectural motifs of the time.











Above: Sophy Hollington illustration

Below: Ruskin, J., *Mornings in Florence*. Chicago: Donohue, Henneberry & Co.

Above: details of Casa Fenoglio-Lafleur, Italy, photographer Sokleine, Flickr

Below: Gerhard Munthe, *Vignett*, 1899

Above: Aubrey Beardsley, *Venus between Terminal Gods*, 1895

Below: Aubrey Beardsley, *Frame ornamentation - grape vines*, c. 1894-96

DESIGN

Sticker Design Option 1 & Option 2



DESIGN

About design options

Illustration

The two options differ in the upper part of the illustration: one features the sun, while the other combines both the sun and the moon. Each version reflects the floral and organic motifs of *Art Nouveau*, with delicate grapevines and leaves along the circle.

Size

The sticker is 3 centimeters in diameter — a size that works well for large-scale printing and fits every bottle type. Its small format won't distract from the label design but will add a touch of elegance, which is especially important for exported wines.

Colour

The colour of the illustration will be different after the printing process.
I suggest that for the universally adaptable sticker it's better to stick to **white** or **silver** colour to better communicate cool-climate origin of the wines.

Texture

I suggest using either a transparent sticker with subtle embossing or a fully silver/or white sticker with an embossed illustration.



PRINTING

Printing Suggestions







Option 1: Examples

A transparent circular sticker with white or silver-coloured illustration with a slight embossing like in the examples.

Printing Suggestions









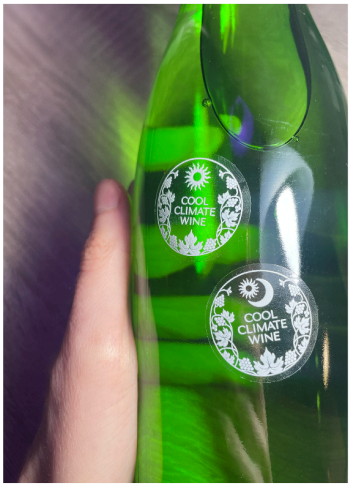
Option 2: Examples

A fully silver or white-coloured circular sticker with an embossed illustration like in the examples.

Printing test







4. Final bottle stickers designs approved by the client.



5. The bigger images of Matthias Hager wine bottles with the printed stickers on them.




COOL
CLIMATE
WINE

6. The bigger image of the moodboard and an extended caption (p. 114).



Figure 48. *"Medieval + Modern" moodboard.*

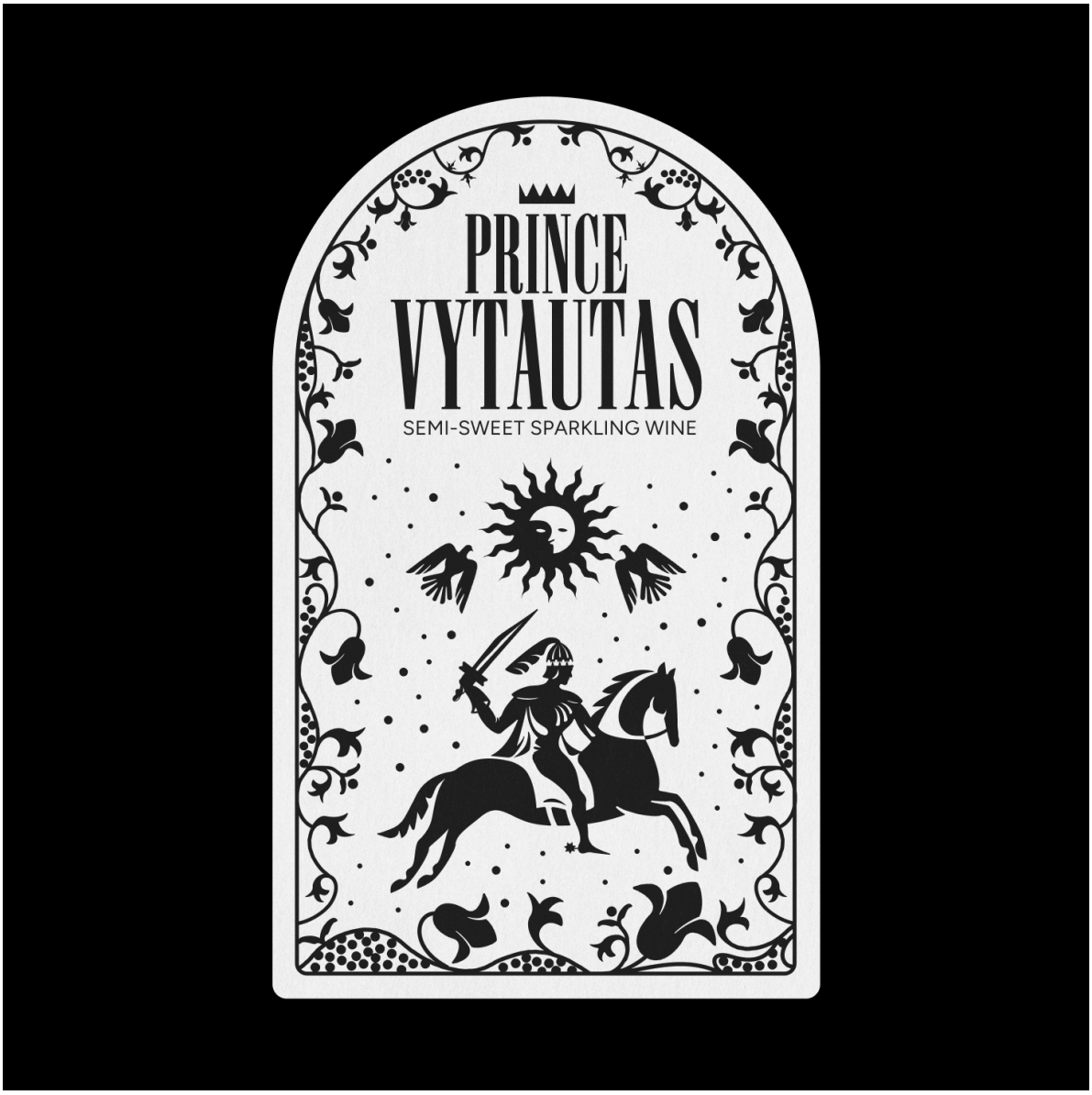
Note. The images are numbered accordingly:
1: both images are retrieved from "*Sophie Hollington*," by Sophie Hollington, n.d., *Sophie Hollington* (https://sophyhollington.com/);

2: all images are from “The Aberdeen Bestiary,” by University of Aberdeen, n.d., *University of Aberdeen* (https://www.abdn.ac.uk/bestiary/ms24/f1r);
3: the image is retrieved from “*Going Mad in the Attic: The Process Behind the ‘Saltburn’ Title Sequence*,” by Charlotte Beach,, 2024, *printmag* (https://www.printmag.com/comics-animation-design/saltburn-opening-title/);
4: all images except the lion illustration are retrieved from “*Illustrations*,” by Maddie Fischer, n.d., *Maddie Fischer* (https://www.maddiefischer.com/illustrations), the lion illustration is retrieved from “*Illustrator Spotlight with Maddie Fischer,*” by Shelly Peleg , 2024, *WIX Playground* (https://www.wix.com/playground/post/illustrator-spotlight-with-maddie-fischer);
5: from “*A Hunter & Dogs Attacking a Treed Wild Cat*,” by Getty Museum, 2019, *Getty Museum* (https://www.worldhistory.org/image/10660/a-hunter--dogs-attacking-a-treed-wild-cat/);
6: the image is retrieved from “*Snail ambush.Ormesby Psalter, England c. 1300 Bodleian Library, MS. Douce 366, fol. 109r,*” by discarding images, n.d., *Tumblr* (https://discardingimages.tumblr.com/post/180455702718/snail-ambush-ormesby-psalter-england-c-1300);
7: the image is retrieved from “*mouse holder bestiary, England ca. 1226-1250 Bodleian Library, MS. Bodl. 764, fol. 51r*,” by discarding images, n.d., *Tumblr* (https://www.tumblr.com/discardingimages/168474533838/mouse-holder-bestiary-england-ca-1226-1250);
8: from “*A Bestiary for the Magnificently Wrong Monsters of Medieval Times*,” by Allsion Meier, 2015, *Hyperallergic* (https://hyperallergic.com/222484/a-bestiary-for-the-magnificently-wrong-monsters-of-medieval-times/);
9: from “*12 Hilarious Medieval Memes By Quarantined Board Game Developers*,” by Rokas Laurinavičius & Denis Tymulis, 2020, *boredpanda* (https://www.boredpanda.com/ancient-style-recreation-memes/?media_id=2187192);
10: from “*unicorn hunt Rothschild Canticles, Flanders c. 1300 Beinecke Rare Book and Manuscript Library, MS 404, fol. 51r,*” by discarding images, n.d., *Tumblr* (https://www.tumblr.com/discardingimages/182322330593/unicorn-hunt-rothschild-canticles-flanders-c);
11: from “*Spanish Translation of Saint Augustine's "City of God,*” by The Metropolitan Museum of Art, n.d., *The Metropolitan Museum of Art* (https://www.metmuseum.org/art/collection/search/469826);
12: from “*A Tiger in the Castle*,” by Daniel Trivedy, n.d., *Daniel Trivedy* (http://www.danieltrivedy.com/a-tiger-in-the-castle.html);
13: from “*blushing lion book of hours, Metz c. 1295 Metz, Bibliothèque municipale, ms. 1588, fol. 29r,*” by discarding images, n.d., *Tumblr* (https://discardingimages.tumblr.com/post/179819107368/blushing-lion-book-of-hours-metz-c-1295-metz);
14: from “*Gaston Phébus, Count of Foix, Dictating to a Scribe*,” by Getty Museum Collection, n.d., *Getty* (https://www.getty.edu/art/collection/object/105TDR);
15: from “*Heralding the ancient and otherworldly charm of Future Medieval graphics*,” by Elisabeth Goodspeed, 2024, *It’s Nice That* (https://www.itsnicethat.com/articles/elizabeth-goodspeed-column-future-medieval-graphics-graphic-design-150824);
16: from “*File:Codex Manesse Heinrich von Rugge.jpg,*” by Wikipedia, n.d., *Wikipedia* (https://en.m.wikipedia.org/wiki/File:Codex_Manesse_Heinrich_von_Rugge.jpg);
17: from “*Heralding the ancient and otherworldly charm of Future Medieval graphics*,” by Elisabeth Goodspeed, 2024, *It’s Nice That* (https://www.itsnicethat.com/articles/elizabeth-goodspeed-column-future-medieval-graphics-graphic-design-150824).

7. The preliminary label design and test printing.



8. Final label design for *Prince Vytautas*.



Annex



Figure 1. *Blue Nun Wines.*.
Note. From "*Blue nun have fun,"* by bluenun.wine, n.d., *bluenun.wine* (https://www.creativeboom.com/inspiration/paula-scher-on-redesigning-blue-nun/).



Figure 2. *Mateus Rosé Original.*
Note. From "*Mateus Rosé Original,"* by Mateus Rosé, n.d., *Mateus Rosé* (https://www.mateusrose.com/en/our-wines/mateus-rose-original/).



Figure 3. *Materramenta O vinho das curraletas.*
Note. From "*Materramenta O vinho das curraletas,"* by Moço Wine Branding, n.d., *Moço Wine Branding* (https://www.moco.pt/work/materramenta).



Figure 4. *Conceito Bastardo wine label design.*
Note. From "Red Wine Conceito Bastardo 2021, 75cl Douro," by Vinha, n.d., *Vinha* (https://www.vinha.co.uk/wine/red-wine-conceito-bastardo-2020-75cl-douro/).



Figure 5. *The label art for* Château Mouton Rothschild by Gérard Garouste.
Note. From "*Gérard Garouste,*" by Château Mouton Rothschild, n.d., *Château Mouton Rothschild* (https://www.chateau-mouton-rothschild.com/label-art/discover-the-artwork/gerard-garouste#).



Figure 6. *Olssøn Barbieri's identity for vineyard Château Picoron.*
Note. From "*Olssøn Barbieri embrace restriction in their thoughtful identity for vineyard Château Picoron,*" by Harry Bennet, 2021, *The – Brand Identity* (https://the-brandidentity.com/project/olss%C3%B8n-barbieri-embrace-restriction-in-their-thoughtful-identity-for-vineyard-ch%C3%A2teau-picoron).



Figure 7. *Gaba Do Xil Branco label design.*

Note. From "*Gaba Do Xil Branco 2020,*" by vinissimus, n.d., *vinissimus* (https://www.vinissimus.co.uk/en/wine/gaba-do-xil-branco/).



Figure 8. *Serragghia di gabrio & Giotto Bini Fanino 2021 label design with a typical for this wine red arrow.*

Note. From "*Serragghia di gabrio & Giotto Bini Fanino 2021,*" by Giorgio de Maria fun wines, n.d., *Giorgio de Maria fun wines* (*https://www.giorgiodemaria.com/wines/serragghia-di-gabrio-amp-giotto-bini-fanino-2018*).



Figure 9. *Dirigibile Classico 2017 wine label design.*

Note. From "*Dirigibile Classico 2017 wine label,*" by Filippo La Duca, 2019, *Fonts in Use* (https://fontsinuse.com/uses/25838/dirigibile-classico-2017-wine-label).



Figure 10. *Label design for one of Knoll wines.*
Note. From "*Knoll, Gelber Traminer Smaragd, 2022,*" by Flatiron Wines & Spirits New York, n.d., *Flatiron Wines & Spirits New York* (*https://nyc.flatiron-wines.com/products/knoll-gelber-traminer-smaragd-2022-750ml*).



Figure 11. *Label design for Super Natural Spätburgunder wine.*
Note. From the book "*Burp: The Other Wine Book,*"Korpel, B., 2022, p. 107.



Figure 12. One of the Juhász Milán Wines *label design with an oval-shaped front label.*
Note. From "*The Edit: five projects including Classmate Studio's elegant packaging for Juhasz Milan Wines,*" by The – Brand Identity,, 2022, *The – Brand Identity* (https://the-brandidentity.com/project/the-edit-five-projects-including-classmate-studios-elegant-packaging-for-juhasz-milan-wines).

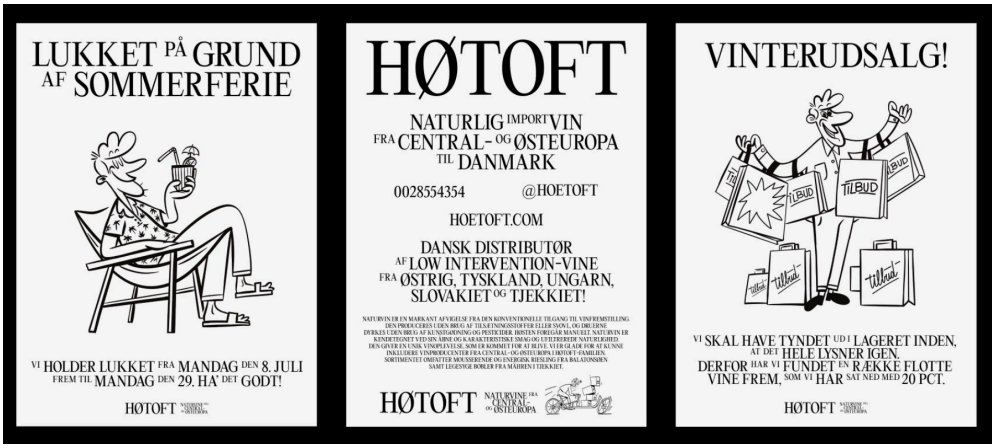


Figure 13. *HØTOFT branding identity elements,*
Note. From "*HØTOFT – Natural Wines from Center-and Eastern Europe,"* by Marcell Kazsik, 2024, *Behance* (https://www.behance.net/gallery/203239077/HOETOFT-Naturvine-Fra-Central-Og-OEsteuropa).



Figure 14. *Chateau Dalat packaging design.*
Note. From "*Chateau Dalat*," by xolve branding, 2025, *Behance* (https://www.behance.net/gallery/218612505/Chateau-Dalat?tracking_source=curated_galleries_graphic-design).

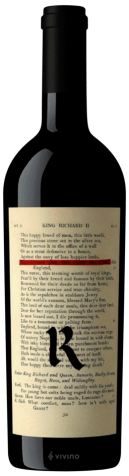


Figure 15. *The Bard wine label design.*

Note. From "*The Bard*," by Vivino, n.d., *Vivino* (*https://www.vivino.com/US/en/realm-cellars-the-bard/w/2233793*).



Figure 16. *Moon Curser wines different label designs.*
Note. From "*Moon Curser gets Decanter's nod for best Canadian red*," by Mike Klassen, 2012, *BC Wine Lover* (https://bcwinelover.com/2012/06/moon-curser-gets-decanters-nod-for-best-canadian-red/).



Figure 17. *Secret Society White 2023 label from Black Market Wine Company.*
Note. From "*Secret Society White 2023* ," by Black Market Wine Company, n.d., *Black Market Wine Company* (https://blackmarketwine.ca/product/secret-society-white-2023/).



Figure 18. *Label design and a fragment of label identity for Memorias del Rey wine.*
Note. From "*Memorias del Ray*," by Sr Brander & Moises Visuals, 2024, *Behance* (https://www.behance.net/gallery/202178535/Memorias-del-Rey?tracking_source=curated_galleries_graphic-design).



Figure 19. *Catena Zapata's Malbec Argentino 2015 label designs.*
From "*Catena unveils new label design inspired by the history of Malbec*. The Catena Zapata," by Phoebe French, 2017, *Catena Zapata* (https://catenazapata.com/catena-unveils.php).



Figure 20. *Wine Records canned red wine's packaging.*
From "*Wine Records,"* by Packaging of the World, 2022, *Packaging of the World* (https://packagingoftheworld.com/2022/11/wine-records.html).



Figure 21. *19 crimes label designs.*
Note. From "*19 Crimes Infuses Australia's Rich, Criminal History Into Its Wine Bottle Packaging Designs," by* DesignRush, 2025, *DesignRush* (https://www.designrush.com/best-designs/packaging/19-crimes-wine-packaging-design).



Figure 22. *Amon-Ra Glaetzer wine label design.*

Note. From "*Amon Ra Shiraz - Glaetzer Wines*," by Vinello, n.d., *Vinello* (https://www.vinello.ch/en/amon-ra-glaetzer-wines).



Figure 23 *Cloudy Bay Sauvignon Blanc 2019 label design.*
Note. From "*Cloudy Bay Sauvignon Blanc 2022 Marlborough*," by Bodega Movil, n.d., *Bodega Movil* (https://www.bodegamovil.co.uk/products/cloudy-bay-sauvignon-blanc-2019-marlborough).



Figure 24. *Le Bateleur wine label design.*
Note. From "*Le Bateleur wine and vinegar,"* by Véronique Simon, 2024, *Fonts in Use* (https://fontsinuse.com/uses/45180/le-bateleur-wine-and-vinegar).



Figure 25. The Cellar Space branding identity visual elements.
Note. From "*CellarSpace*," by NaN, 2024, *Fonts in Use* (https://fontsinuse.com/uses/61475/cellarspace).



Figure 26. *Label design for a wine brand The Language of Yes*
Note. From "*Public Address designs identity for new wine brand The Language of Yes,"* by Emily Gosling, 2021, *Creative Boom* (https://www.creativeboom.com/inspiration/public-address-designs-the-language-of-yes/).



Figure 27. *Les Vinificateurs label designs.*
Note. From "*Les Vinificateurs*," by Atipus Studio, 2022, *Fonts in Use* (https://fontsinuse.com/uses/48374/les-vinificateurs).



Figure 28. *Blue Nun by Pentagram and Paula Scher.*
Note. From "*Saucy, beautiful, funny': Paula Scher on redesigning the century-old wine brand, Blue Nun," by Chelsey Pippin*, 2023, *Creative Boom* (https://www.creativeboom.com/inspiration/paula-scher-on-redesigning-blue-nun/).