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FALL 2026



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ON THE COVER

Quixote Winery in Napa.

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7 EVENTS TO CHECK OUT IN NAPA VALLEY THIS AUTUMN

REGISTER STAFF

There is never a lack of things to do in Napa Valley, but autumn offers a mix of free community events and long-standing ticketed traditions that appeal to locals and tourists alike. Here is a taste of the seasonal offerings you'll want to put on your calendars.

OPEN STUDIOS NAPA VALLEY

Sept. 26-27, 10 a.m.-5 p.m. Open Studios Napa Valley, hosted by Art Association Napa Valley, is a self-guided, art discovery tour through the creative art spaces of Napa Valley. This year's event features dozens of local artists at more than 40 locations. Whether you're an avid collector or just curious about art, this is your opportunity to peer into the creative spaces of Napa Valley, meet the artists, watch demonstrations and buy local art right from the source. Info: artnv.org/open-studios-home.

ST. HELENA'S ANNUAL SIDEWALK SALE

Oct. 2-4. Spend a fall day strolling Main Street and hunting for bargains as shops and boutiques bring their wares outdoors for St. Helena's annual shopping tradition. Shoppers can find deals on home goods, clothing, accessories, art and more, with plenty of opportunities to linger downtown for a bite, a glass of wine or a little more browsing between stops. The sale runs Friday through Sunday. Info: sthelena.com.

OLD MILL DAYS

Oct. 10-11, 10 a.m.-2 p.m. Step back into 1846 with hands-on activities and demonstrations highlighting Napa Valley life during the historic mill's heyday at



NICK OTTO/REGISTER FILE PHOTO

Dean Enderlin talks about a Civil War saber during Old Mill Days at Bale Grist Mill State Historic Park north of St. Helena. The event, held each October, allows guests to travel back to 1846 and experience Napa Valley as it was more than 150 years ago.

Bale Grist Mill State Historic Park, 3369 St. Helena Highway, St. Helena. Activities include woodworking, wheat winnowing, corn husking, butter making, apple pressing, sewing and rope making, along with demonstrations inside the water-powered grist mill, fiber arts, old-time music, children's activities and traditional games. Food and drinks will be available for purchase. Info: napavalleystateparks.org.

'REVENGE OF THE REBOBS!'

Oct. 16-Nov. 8. Lucky Penny Productions presents the original musical inspired by Napa Valley's most notorious urban legend. "Revenge of the Reboobs!" follows a skeptic who comes to Napa Valley to find out the truth about the Reboobs, but when bodies start piling up, it seems like the Reboobs are out for revenge. The musical is by composer/lyricist Rob Broadhurst and writer Barry Martin who created "The Real Housewives of Napa Valley" and "A Napa Valley Christmas Carol." Tickets start at \$30. Lucky Penny Productions presents its live stage events at its community theater located at 1758 Industrial Way in Napa. Info: luckypennynapa.com.

HOMETOWN HARVEST FESTIVAL

Oct. 17, 10 a.m.-4 p.m. The Hometown Harvest Festival is St. Helena's most-beloved autumn event featuring live music, wine and beer, a food alley, kids zone and an array of arts and crafts vendors. The highlight of the event is always the Pet PAWrade, where pets of all shapes and sizes are invited to show off their best Halloween costumes. The event is held in downtown St. Helena. Info: cityofsthelena.gov.

HALLOWINE WALK

Oct. 24, 2-5 p.m. Make Halloween a little more spirited at Yountville's inaugural Halloween Walk, a wine country twist on trick-or-treating. Guests are invited to stroll through downtown Yountville, visiting participating wineries, tasting rooms, restaurants and local businesses while enjoying frightfully fun décor, seasonal surprises and exclusive event-day offerings. Costumes are encouraged, so gather your friends, dress in your Halloween best and enjoy an afternoon of wine, treats and festive fun. Tickets are \$75, and participants must be 21 or older. Info: exploretock.com/taste-of-yountville-yountville.

NAPA DÍA DE LOS MUERTOS

Nov. 7, 3-8 p.m. Celebrate Día de los Muertos, the cherished Mexican tradition honoring the lives and memories of loved ones who have died, at Veterans Memorial Park and Brown Street in downtown Napa. This family-friendly community celebration will bring the colorful traditions of the holiday to downtown Napa through art, music, dance and food, creating a space for remembrance, connection and celebration. The event invites Napa's diverse community to experience and share in the traditions of Día de los Muertos while fostering cultural awareness, understanding and acceptance. ■

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RARE TOUR OFFERS GLIMPSE INSIDE FRANKLIN STATION POST OFFICE

BY KEITH COUSINS

Walk through the doors of the old Franklin Station Post Office today, and it feels more like stepping into a moment that never finished happening than touring a historic building.

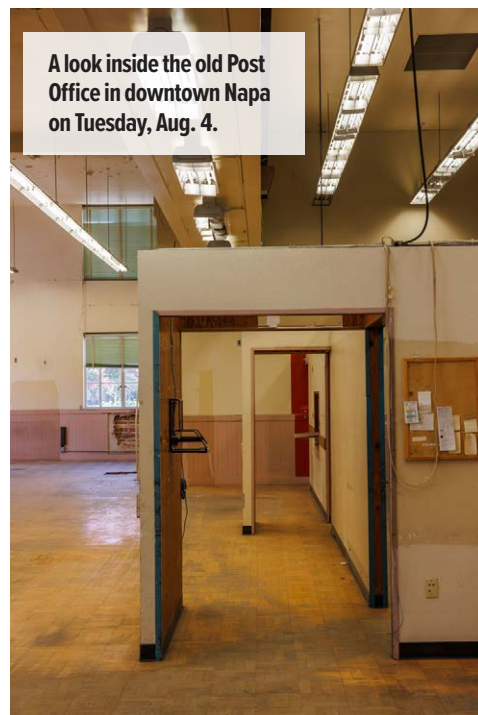
An issue of the Napa Valley Register from August 2014 still sits in the employee area, untouched since the week the South Napa earthquake struck. Old advertisements and informational posters curl on the walls. A catwalk stretches above the former mail-handling floor, built in an era before video surveillance, so supervisors could look down and keep an eye on postal workers below.

The Napa Valley Register got a firsthand look inside the shuttered post office on Aug. 4, walking through spaces the public hasn't been able to access in more than a decade, just weeks after the Napa City



The sun shines down on the old Post Office in downtown Napa on Tuesday, Aug. 4.

A look inside the old Post Office in downtown Napa on Tuesday, Aug. 4.



NICK OTTO/REGISTER

Council unanimously approved the final entitlements to convert the historic building into a 94-room hotel. The July 21 vote capped a years-long effort to save the building after it was severely damaged in the 2014 earthquake.

Throughout the building are reminders of the damage caused by the earthquake — thin spiderweb cracks running along the walls, missing chunks of wall where the hollow interior brick collapsed, all covered in a thin layer of dust.

Not everything from that history will survive the coming renovation. The utilitarian back-of-house spaces — the mail room, the warehouse-like sorting areas — will be demolished to make way for the new hotel.

But the building's centerpiece, the lobby where generations of Napa residents once came to collect their mail, buy stamps and catch up with neighbors, will be restored and become the hotel's entryway. The old post office boxes, many still bearing the names of past renters, will be repurposed inside. So will two safes from



NICK OTTO/REGISTER

Cracks can be seen in the wall of the old Franklin Station Post Office.

the building's operations.

Above it all, the intricate blue-and-gold

“Artistic and modern in every detail, the new Napa post office will be one of the most beautiful buildings in this city.”

— The Napa Valley Register, April 1932

ceiling and the original marble wainscoting will be restored to their condition when the building opened in 1933. That lobby was, according to historical accounts compiled by Napa County Landmarks, something special from the start.

“Artistic and modern in every detail, the new Napa post office will be one of the most beautiful buildings in this city,” the Napa Valley Register reported in April 1932, while the building was still under construction.

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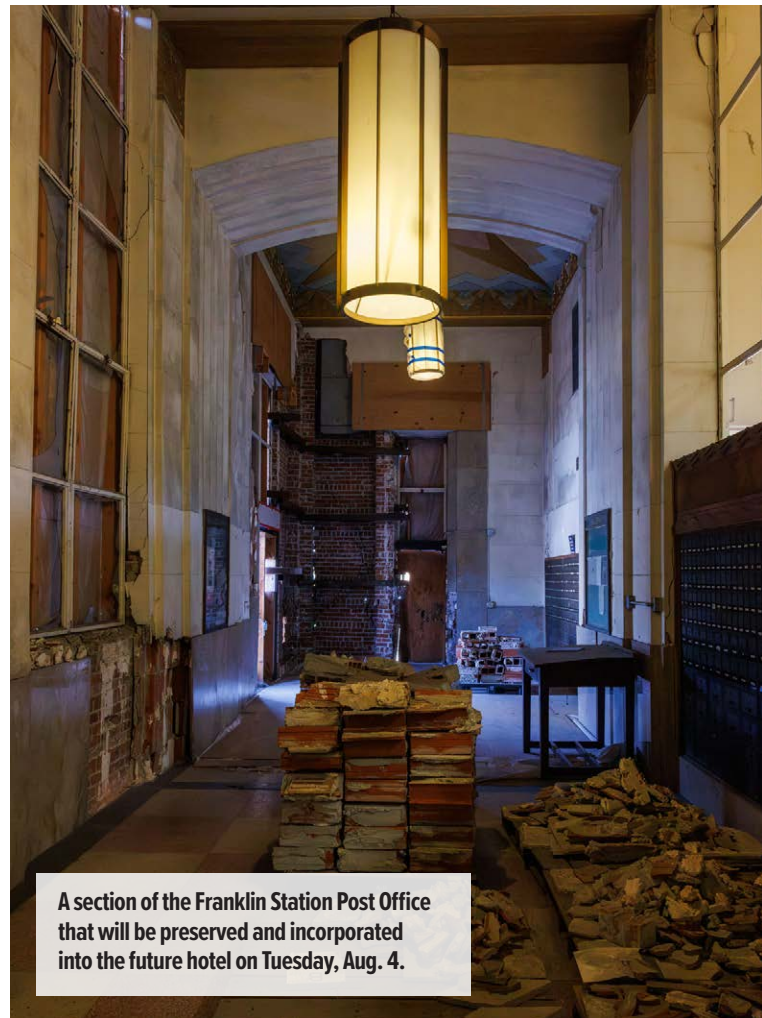
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Mailboxes line the wall of the old Franklin Station Post Office in downtown Napa on Aug. 4.



A section of the Franklin Station Post Office that will be preserved and incorporated into the future hotel on Tuesday, Aug. 4.

NICK OTTO/REGISTER

When it opened the following October, the Napa Journal called it “one of the most beautiful, if not the most beautiful, federal buildings of any city of similar size in the entire country.”

The Register added that “the beauty of the lobby will beyond any doubt prove a surprise to those who visit the building.”

The building was designed by Will G. Corlett, a Napa-born architect working for the Oakland firm Reed & Corlett, with his father, prominent local architect William Henry Corlett, serving as supervising architect on the project — a small multigenerational footnote in a building that was, at the time, a genuinely big deal for the city. When the \$140,000 building opened on Oct. 29, 1933, the city built a speakers’ platform for the occasion, and Postmaster James Gillies threw the doors open for public tours.

The building was added to the National Register of Historic Places on Jan. 11, 1985, cementing its status as one of

only a handful of Art Deco post offices in California. The listing cited the building’s well-preserved condition, its geometric massing and terracotta ornamentation, and the decorative finishes inside the lobby — the same features now driving the cost and complexity of its restoration.

In 2010, Congress voted unanimously to rename the building the Tom Kongsgaard Post Office Building, honoring Thomas Kongsgaard, a Napa County Superior Court judge who served 26 years on the bench before his death in 2001. It was Kongsgaard’s second local tribute — the county had already renamed the courthouse square for him decades earlier.

Then came the earthquake. Christine Madrid French, executive director of Napa County Landmarks, said the damage looked deceptively simple from the outside — like something that could just be patched.

It wasn’t.

“You actually have to deconstruct the whole thing,” French said, describing how badly compromised the building’s structure was, and how much of what will go back into it has to be entirely rebuilt, seismic reinforcement included, using salvaged and matched materials wherever possible.

It’s part of why the rehabilitation carries an estimated price tag of \$10 million to \$13 million, even though only the historic front quarter of the building — the lobby and the façade — is being preserved.

Preservation is legally guaranteed through a covenant Napa County Landmarks holds on the property, negotiated as a condition of the sale after the U.S. Postal Service moved to demolish the earthquake-damaged building.

More information on the history of Franklin Station is available napacountylandmarks.org/landmark/napa-franklin-station-u-s-post-office. ■



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CLOS PEGASE WINERY

REMODEL BLENDS ART, HISTORY

BY SUSAN WOOD

WHEN KELLY NICE and Maureen Holt got married in 1995, they fell in love with their setting too.

So much so that the Sebastopol couple planned to return to the fully revamped, newly reopened Clos Pegase Winery in Calistoga for their 31st anniversary in September with the 1941 Chevrolet that was a part of the landmark ceremony.

There are a number of outdoor seating options at Clos Pegase Winery.

“Hope it makes it. I know I will,” Nice said, referring to the vintage car.

When Clos Pegase celebrated its \$9 million restoration with a soft- and grand opening in June, the longtime members of over 30 years showed up in style. They brought wedding photos and one of the last two bottles of the winery’s Hommage Cabernet Sauvignon from their wedding to present to the owners of the last two years, Jay and Tammi Adair.

The Texas winery magnates took over the property off Dunaweal Lane as a result of the Vintage Wine Estates bankruptcy. Clos Pegase, which was closed for about a year to accommodate the extensive remodel, joined a portfolio of six wineries including Viansa, Kunde, Girard, B.R. Cohn and the Adair Winery due to open in Suisun Valley in the fall of 2027.

As legacy projects go, the new owners of Clos Pegase pulled out all the stops in maintaining the integrity of a Napa Valley fixture.

“When we visited, we were thrilled

to see it go back to the original design,” said Nice, a small-batch winemaker himself. “This is what we admire about the Adairs.”

The renowned Calistoga landmark that’s home to the fusion of art and wine was transformed in a return to its architectural heritage and spirit as the late founders, Jan and Mitsuko Shrem, envisioned. Emboldened by the winery heirs, the Adairs, the founders’ legacy carries on with the sprawling estate that pairs Mediterranean-inspired architecture with luxurious winery comfort and collector-worthy art that lightens up the experience with the whimsical and mythological.

After all, the name, Clos Pegase, references the mythical horse Pegasus as translated from the Odilon Redon painting Jan Shrem held in his art collection, according to its accomplished postmodern architect, the late Michael Graves.

At first glance, visitors may be struck by the assertion that this is a place like no other.



NICK OTTO/REGISTER

The fountains at Clos Pegase Winery are a nod to European cities.



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For the restoration, the Adairs recovered the original exterior painters' palette and renovated the main tasting room, Founders bar and the courtyard. Here, the giant Romanesque pillars were repainted in a terracotta salmon hue to provide a sense of Tuscany-infused landscape and Greek columns, replacing the dull, corporate-style gray that once dominated a guest's first impression walking in.

The historic fountains were revived and moved near a tribute garden erected and dedicated to Mitsuko Shrem with her beloved cherry trees.

"My goal was not to reinvent, but I wanted people to see the original design and intent. I looked at it as a journey," Tammi Adair said.

Adair sounded giddy with enthusiasm discussing the winery's future and accompanying ideas of how to share the establishment with the public. But she also admitted to understanding that the wine industry is undergoing major economic and demographic challenges that narrow a widely competitive market.

Indeed, if one of those challenges includes reaching millennials preoccupied with experiences like drinking-on-the-go with cocktails in a can, as studies have shown, as opposed to a slower pace of sipping wine, then Adair said she's all for giving the younger set an experience.

Part of that experience lies in the nature of presenting the making of wine as an educational experience. Thus, events that have crossed Adair's mind involve artists-in-residence such as the watercolorist Barbara Nechis of Calistoga.

And more evident at the outset, the power of place and its interesting backstory lend themselves to providing an experience.

"What distinguishes this winery (from others) is the art, and now we have a gallery. But the architecture is something that really stands out here," she said.

The magnificence of the setting has also motivated the winery's winemaker to excel in his craft.

"Being here, this inspires me," Robin Akhurst, the winemaking director, said while strolling the grounds. "I think the restoration was beautiful and thoughtfully done. It brings the winery back to life."

Akhurst noted some areas "needed more love than others," but overall, the end product all came together with a



NICK OTTO/REGISTER

The interior design was a major part of the renovations at Clos Pegase Winery in Calistoga.

symmetry that reflects a sense of pride and appreciation among the managers and staffers in a small work crew out of 145 the Adairs employ at all their wineries in peak season.

As the Adairs have pointed out and appreciate as its "stewards," Clos Pegase has "always been more than a winery," they indicated in a statement.

That level of respect has also been extended to not only the artists who have a connection with the winery, but for those who helped build it.

The Cuban-American artist and musician Rolando Diaz has brought his celebration of music and paint to the Clos Pegase Founders Room and estate house.

Diaz said he believes his use of bold color and synchronicity in flow between art and music blends with the spiritual nature of the grounds.

"I had not done a wine installation before. But this place, this winery, is so gorgeous," he said. "I'm honored (Tammi

would ask me there."

Sculptor Guy Pederson shares his special geologic art technique in Clos Pegase's 20,000-square-foot, candlelit wine cave that exudes an unmatched sense of intimacy.

Deep in the cave, Pederson's exhibit showcases an art technique steeped in an ancient geologic process. Upon spend-

ing time with Indian Springs Resort's late owner, John Merchant, when he moved to Calistoga in 1987, the local artist studied the city's geysers and honed a crystallization process on musical instruments, such as a tuba, violin and trumpet, by which overheated water

passes through fissures 4,000 feet below the Napa Valley. The unique approach serves as a nod to the origin of the valley and a tribute to Clos Pegase's historic prominence.

"I was absolutely mesmerized by it. This (shows) an amazing place we live in," Pederson said, illustrating how

"What distinguishes this winery (from others) is the art, and now we have a gallery. But the architecture is something that really stands out here."

— Barbara Nechis

earthly chaos could create something “so perfect” after years of experimenting.

Pederson completed the installation in June in time for the winery grand opening.

“Hey, I’ve learned a lot about instruments, but I don’t play,” he quipped. “But to be able to make this tribute to Clos Pegase and the nine Muses (of Greek mythology) changed me as an artist.”

The Muses involve inspirational goddesses of literature, science and the arts in Greek mythology.

The man who drilled the cave decades ago, Alf Burtleson, mused about the detail, care and consideration that went into burrowing the cave the winery uses for barrel aging.

“Wine caves are superior to buildings for barrel aging. Caves are naturally more humid, which minimizes the amount of wine loss from evaporation,” Burtleson said, adding they’re also “wild-fire-proof.” Calistoga has experienced its fair share.

Agreeing that art and wine “go together” as a perfect union, the Calis-

toga man reflected on the making of the alcoves cut into the cave to serve as intimate member tasting venues, along with the niches that helped create art displays.

Burtleson’s wife, Mary Jane, worked with Mitsuko Shrem to design the cutouts from black roofing paper as templates. The niches are backlit and front-lit, creating a sense of drama to the Pederson’s display.

“When the Adairs bought (the winery), it took a long time to clean everything up. But I couldn’t be happier with it,” said Burtleson, who showed up at the property for the grand opening.

It was like a trip back to memory lane for Burtleson and the other stakeholders.

Tastings at the Clos Pegase Winery range from \$50 to \$90 and come with a locals’ discount. Walk-ins are welcome. Hours are 10 a.m. to 5 p.m. daily. ■

For more information, visit clospegase.com.



NICK OTTO/REGISTER

There are a number of outdoor seating options at Clos Pegase Winery in Calistoga.

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The historic
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Motel in St.
Helena.

THE LAST OF ITS ERA

St. Helena's oldest
roadside motel

BY COLLIN YAN

BEFORE IT BECAME EL Bonita Motel, the property had lived through many eras of St. Helena history.

In the 1850s, the land belonged to Dr. George Belden Crane's agricultural property. By the 1920s, it had become the St. Helena Auto Park and campground, where travelers and church groups stayed in tents and cabins before the modern motel took shape.

Located at 195 Main St. (Highway 29/128), the motel has changed many times over the years, but it still holds onto its roadside identity. Its sign faces Main Street, the rooms face the parking lot, and travelers can still pull in from the road and step straight into their rooms.

Mariam Hansen of the St. Helena Historical Society describes El Bonita as “the last one of this era of the roadside motel.”

From Main Street, the sign is the first thing visitors notice.

El Bonita’s red, green and white neon sign stands tall enough to be read from a passing car. The letters “MOTEL” are stacked vertically. Below, a small vacancy panel still speaks to an older travel era.

Mitchell Warren knows that sign well.

Warren, the manager and part of the family ownership behind El Bonita, said guests often notice the name first. They’ve asked him the same question for years: “Shouldn’t it be ‘La Bonita?’”

“There’s actually a reason for it,” Warren said. According to Hansen, the motel’s name came from Elmer and Bonita Lawson, the original names behind the

business. “So they called it El Bonita.”

The sign isn’t just decoration. It’s the motel’s identity.

Warren said the sign is original to the 1950s, though pieces have been repaired and replaced over time. Neon is not easy to maintain. The sign breaks and it takes work to repair.

But removing it is not an option.

“My dad says he’d rather die than remove that sign,” Warren joked during a recent tour of the property.

As Warren walked around El Bonita, one might notice how much the sign shapes the property. Red room numbers, green roof trim and white stucco all call back to it, especially near the front office, where the rounded roof corners and white columns give the entrance its clearest midcentury feel.

“The sign is our mascot practically at this point,” Warren said.

From the lobby, the property opened into a motor court.

The front building sits low along the road in an L shape. The units repeat in a rhythm: green door, red room number,

white framed window, flower box. Then again, one after another along the façade.

The driveway has been upgraded from asphalt to cobblestone and the parking stalls are marked by subtle pavement markers. But even with the modern upgrades, it still feels like an old roadside motel.

Pull in. Park close. Step into your room.

“Originally, this was just like a motel off Highway 29,” Warren said. “There was no pool. There was no nothing. It was just this original L-shaped building.”

That front space is where El Bonita houses amenities most modern hotels have.

Inside the L shape, the property now opens toward the pool, sauna and courtyard area. Warren said that space used to be grass. Today, shaded seating, a fire pit and sunbathing areas make it feel more like a place to linger than pass through.

In the courtyard of the king suite, the tour group stopped at a weathered Johnson wringer washer, its copper tub turned orange-brown. Warren pointed it out as



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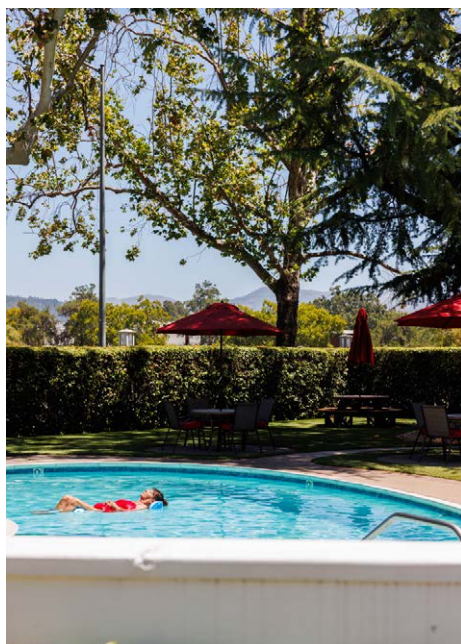


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LEFT AND RIGHT: While some of the rooms have been updated, the history of El Bonita Motel can be seen in some of the details around the grounds.
CENTER: The pool area is a relaxing oasis on the grounds of the historic El Bonita Motel.

possibly the oldest object on the property, though its connection to earlier eras remains unclear.

Hansen was careful not to overstate what remains from those earlier periods. Asked if anything from the auto park or campground was still standing, she said, “No, no, I don’t think you would.”

The property today is larger and renovated.

“We basically had to tear the rooms down to the studs,” Warren said. Old plumbing, framing and undocumented repairs made the work difficult. The flat roof, he said, remains one of the hardest parts to maintain.

He compared caring for the motel to owning an old vintage car.

“It’s going to be a pain,” Warren said. “It’s going to take a lot of work. It’s not going to be the most fuel-efficient. But if you take good care of it and you maintain it correctly, there’s nothing else like it.”

Inside the front rooms, the remodel felt modern, clean and bright, but still compact within the original motel footprint. Warren described it as intentionally fun with mid-century furniture, colorful touches, curves and playful bathroom tile.

The farther the group walked from the road, the more El Bonita changed eras.

Through the rounded corner of the L-shaped building, the later buildings appeared. A three-story back building and one-story rear row were added after War-

“People like El Bonita for the experience. They like it for the history. They like that it’s part of the community.”

— Mitchell Warren,
manager El Bonita

ren’s family bought the property in the 1990s. Those rooms are larger, quieter, and set farther from the highway.

Compared to the front rooms, they show a different phase of Napa Valley hospitality. They lean more into a vineyard-style design with painted headboards, carved wood furniture and other wine country touches. But the motel has started moving away from that brand.

“Everything here is just marketing wine, wine, wine,” Warren said. “Everyone knows this is a winery area. We don’t need to play into that anymore.”

Instead, El Bonita has leaned into its own character: the sign, roadside layout, and feeling part of a site that has always played a role in St. Helena’s history.

Warren noticed how guests take advantage of that experience. Some ask about the sign. Others take photos in front of it, arriving in hot rods and parking near

the front for the full retro effect. Many choose El Bonita because it offers something more approachable in a town where lodging can quickly become expensive.

“People like El Bonita for the experience,” Warren said. “They like it for the history. They like that it’s part of the community.”

Inside the lobby, some of that history is kept on the walls.

Framed clippings, old images and postcard-style artwork show earlier versions of the motel. One painting depicts the motel colored yellow and white, before the pool, with the signature neon sign standing over an asphalt roadside.

A historic advertisement from 1952 describes El Bonita as St. Helena’s first modern motel. The car-facing rooms, highway location and pull-up convenience made the perfect modern features for early travelers.

Decades later, those same features are what make El Bonita now feel nostalgic.

From the motor court, the sign no longer reads as just the motel’s most visible feature. It becomes the thread running through each version of the property — from auto park and campground to mid-century motel and renovated rooms still welcoming travelers from Highway 29.

El Bonita’s history is not preserved in one untouched room or perfect artifact. It is preserved in the way the motel still belongs to the road. ■

INSIDE QUIXOTE WINERY

Napa's most unusual
architectural landmark

BY KEITH COUSINS

THERE'S NO LARGE SIGN announcing Quixote Winery from the Silverado Trail, just a small marker in the middle of others that's easy to drive past if you're not looking for it. Those who do make the turn climb back into the hills of the Stags Leap District on roads often divided in two

to make two-way travel possible.

Eventually, the Napa Valley disappears behind you as you follow one or two more small signs to a nondescript parking lot beside a creek. On a sunny day, you might see the winery's gold onion dome catch the light and guide you the rest of the way.

The building underneath it doesn't have a straight wall.



Quixote Winery on
Thursday, Aug. 20.

Windows arrive in whatever shape and size the room seemed to want. Columns rise in stacked, mismatched ceramic beads, no two alike. The floor tilts and dips underfoot, tile giving way to uneven stone and back again, by design rather than neglect. Visitors are gently, almost affectionately, warned about it by staff who've had years to get used to it themselves.

It looks, depending on who you ask, like a dream, a fever, or a mistake that got finished anyway.

It is, in fact, the only building in the Western Hemisphere designed by the Austrian painter, architect and provocateur Friedensreich Hundertwasser.

Hundertwasser is the last person on earth one would expect to build a winery in Napa Valley. That he did is thanks to Carl Doumani, a UCLA dropout turned restaurateur turned reluctant vintner, who spent his whole life proving he didn't much care for straight lines either.

Doumani found Hundertwasser almost by accident. By the late 1980s, he'd already built and sold Stags' Leap Winery and was looking to start something smaller and stranger next door. Sitting in the office of a San Francisco architect one afternoon, weighing designs that weren't landing right, he noticed a calendar on the wall — prints of an artist he didn't recognize, all curved lines and impossible color.

"This is more what I'm looking for," he reportedly told the architect.

He tracked the artist down that summer — Friedrich Stowasser, who by then went almost exclusively by the name he'd given himself, Hundertwasser. Doumani flew to Vienna in 1989 to meet him in person, carrying, by one account, little more than a bottle of wine and a conviction that this



The golden dome at Quixote Winery.

NICK OTTO/REGISTER

was the right person for the job.

What he found waiting for him was not exactly an architect — Hundertwasser had never trained as one. He'd started as a painter, drifted into activism — public toilets, license plates, transportation policy — and had, by his own manager's description, become "a completely free person."

Over the better part of a decade that followed, letters and design revisions crossed the Atlantic between them, along with Hundertwasser himself, flying in a handful of times from Vienna or New Zealand to check on progress.

What eventually rose out of the hillside was neither man's alone — not quite Doumani's winery, not quite Hundertwasser's manifesto, but something that needed

both of them to exist at all.

Friedrich Stowasser was born in Vienna in 1928 to a Jewish mother and a father who died just a few months after his birth. When Nazi Germany annexed Austria in 1938, Stowasser and his mother survived by passing as Catholic, with a young Friedrich even being enrolled in the Hitler Youth.

While Allied bombs fell and the persecution of Jews tightened around them, mother and son spent the final years of the war hiding in the basement of a Jewish ghetto apartment. By the end of World War II, an estimated 69 of Stowasser's relatives had been rounded up and killed in concentration camps.

Even while in school, he displayed an almost strange fluency with color. A surviving report card from the Montessori school he attended when he was five notes an "exceptional understanding and affinity" for it.

As a young man, he saw the design movements around him, such as brutalism, prize conformity and repetition. Stowasser actively rebelled against those traditions, with everything in his later work insisting on the opposite — nothing flawless, nothing repeated, nothing in a line.

By his 20s, he'd begun giving himself new names, one for each chapter of his life.

He translated Stowasser, which he mistakenly believed derived from a Slavic word for "hundred," into Hundertwasser — hundred waters. At 33, married to a Japanese artist and living in Japan for a time, he rendered his first name in kanji and expanded it to Friedensreich — "peaceful realm."

At 40, he bought an old wooden freighter in Sicily and sailed it to Venice, where he



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lived aboard a boat he'd named Regentag, "Rainy Day," for good measure. Late in life, having settled part time in New Zealand, he took one final name, Dunkelbunt, for vibrant, radiantly deep color.

Put together, his full adopted name ran nine syllables long: Friedensreich Regentag Dunkelbunt Hundertwasser. Friends and colleagues just called him Hundertwasser.

He gave lectures in the nude. He sewed his own clothes. He was, by his own manager's description, "a completely free person." By the time Carl Doumani found him, in the late 1980s, that freedom had never once resolved itself into a straight line.

The design principles Hundertwasser built read less like an architect's brief than

a manifesto. Trees, he believed, were tenants entitled to grow out of their own windows if that's what they wanted, since they had the same rights as any resident to decorate. Every horizontal surface open to the sky, he argued, should be a green space, which is how a winery ended up with a living roof and about a dozen full-grown olive trees rooted in 30 inches of soil. Floors, in his buildings, were never flat because an uneven walking surface, he liked to say, was "a melody for the feet."

Columns received their own philosophy.

"Next to a column, one feels as under a tree," he wrote. "A column must be beautiful and colorful and shine in the rain and in the moonlight of its own accord."

At Quixote, his trademark columns took the form of oversized ceramic beads, stacked and mismatched, no two alike. Even the keystones over the doorways carried meaning. Although structurally unnecessary, he insisted on them anyway, comparing a doorway without one to "a man with no necktie" — technically complete, but missing the thing that finishes the picture.

Underneath all of those philosophies rested one foundational line, blunter than the rest, that Hundertwasser had been repeating since his earliest days as a painter and would go on to tell *The New York Times* decades later — "The straight line is godless."

To a man who'd watched conformity curdle into something far darker in his own childhood, grids, right angles and repeated forms were not neutral choices. A building, like a life, could refuse to fall in line.

It would take Carl Doumani 10 years to see those philosophies come to life.

When he first came to see the land for himself, Hundertwasser's first instinct was to bury the whole winery. The landscape was too beautiful to interrupt, he reportedly told Doumani, so it was better to dig it underground and leave the hillside untouched.

Doumani, a Californian to his core, talked him out of it. This was sunshine country. People wanted to be outside.

The building was, instead, split into two wings around a central lobby, meant to evoke a man with his arms spread — one arm for the tasting room, the other for wine production. Designing the winery took about three years, and the construction took seven more.



Columns are a major element of the architecture at Quixote Winery.

NICK OTTO/REGISTER



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Hundertwasser was rarely on-site for any of it, splitting his time between Vienna, where he was finishing an apartment complex, and New Zealand. He flew in for occasional site visits and leaned heavily on the tradesmen doing the work.

By most accounts, he was unusually generous about the arrangement. He'd ask the carpenters and tile-setters what they'd do with a given wall or column, and craftsmen would show up on weekends with their families just to see what they'd built.

The columns represented the biggest challenge. Hundertwasser's trademark design — oversized, mismatched ceramic beads — required a lead-based glaze that no American producer was permitted to use. Doumani's search eventually led him to Germany, where a craftsman could match the specifications. The columns were built, shipped across the Atlantic, and reassembled on-site without incident.

Hundertwasser's reaction on seeing them finished was to pick up a hammer.

He walked up to the nearest column and shattered it.

"If they don't see we use broken materials, they'll never know," he reportedly said at the time.

He moved on to some of the floor tiles next, for good measure. One column still standing in the lobby today carries the marks of that same afternoon.

Nobody, including the winery's current staff, is entirely sure what the whole project ended up costing. Doumani stopped trying to track it.

"If we kept track of what we spent, we wouldn't have done it," Doumani said.

Carl Doumani never cared much for straight lines either.

He dropped out of UCLA at 20 to buy into a Westwood barbecue spot, putting up \$200 he didn't entirely have. He was too young, at the time, to legally buy or sell a drink in the restaurant he now partly owned. More restaurants followed, then a career in property development, then Napa.

In 1969, Doumani and his wife went looking for a small weekend property, five or 10 acres, no hills.

"I wasn't paying for up and down," he liked to say.

His broker showed him 400 sloped acres, anchored by a Victorian manor that had sat abandoned for 17 years.

"You son of a bitch, you hooked me," Doumani told him, and bought it anyway.

The initial plan was to open a country



inn, but zoning laws killed that idea. Within a year, Doumani moved his family into the property full time instead.

Vineyards came with the land, planted decades earlier and mostly ignored. In 1971, a stranger knocked on his door asking to buy the fruit.

It was Robert Mondavi. His interest,

along with some advice on fixing up the derelict winery buildings, was enough to push Doumani into wine himself. Stags' Leap Winery followed within the year.

Doumani ran Stags' Leap for two and a half decades, feuding publicly with his neighbor Warren Winiarski over whose winery got to use the name "Stags Leap."

The fight dragged through the courts until 1986 and became known, with the apostrophe as its battlefield, as the “War of the Apostrophes.”

He quit the Napa Valley Vintners Association in 1985 over what he considered excessive politicking, becoming a founding member of a rival lunch club with the deliberately ridiculous name GONADS — an acronym for the Gastronomical Order of Nonsensical and Dissipatory Society. He bottled his wine under screw caps years before it was fashionable, over the objections of Portuguese cork producers who flew in to plead their case in person.

He sold Stags’ Leap to Beringer in 1997 for a reported \$17 million and kept the acreage next door for himself. As his 2025 obituary would later put it, he was “about to make his biggest play yet in the world of art and architecture.”

Quixote runs today with only a handful of employees who know the place well enough to love it. The wildlife, which Estate Host Ashleen Blaettler calls the “second shift,” doesn’t wait for the tasting room to close.

Deer have wandered past guests mid-

pour. Egrets work the pond by the old private residence. Bats occasionally take up residence in the rolled umbrellas on the patio, only to be discovered when someone goes to open one.

Once the last car pulls out and the property empties for the night, the coyotes and deer take it back over, and with almost no light pollution for miles, the stars do the rest.

Through all of it, the winery has stayed committed to something that makes very little commercial sense — Petite Sirah, a grape most of the valley abandoned decades ago in favor of Cabernet Sauvignon. The tasting room pours two vintages side by side, same winemaker, same vineyard, different growing seasons — inky, tannic, an acquired appreciation that the estate has never tried to dilute into something easier to sell.

It is less a job than a kind of stewardship — a small group of people trying to look after something strange and singular long enough that other people learn to love it too.

Hundertwasser died in February 2000, at 71, having spent his final years splitting

time between Vienna and a stretch of New Zealand coastline he’d come to love as much as anything he ever built.

By his own arrangement, he was buried without a coffin, directly in the earth of his island property, under a tulip tree. New Zealand doesn’t ordinarily allow that kind of burial, but he got special dispensation anyway.

Quixote — located at 6126 Silverado Trail in Napa — remains the only Hundertwasser building anywhere in the Americas.

Doumani outlived him by a quarter century, selling Quixote in 2014 and spending his final years on a two-acre passion project of a different kind, a private label made from what was left of the estate’s hillside fruit. He died at home on April 22, 2025, at 92, reportedly while taking a nap.

Neither man, in the end, ever got around to building, or living, in a straight line. What they left behind still sits up above the Silverado Trail, past a sign easy enough to miss if you’re not looking for it, floors uneven underfoot, waiting on whoever finds it next. ■



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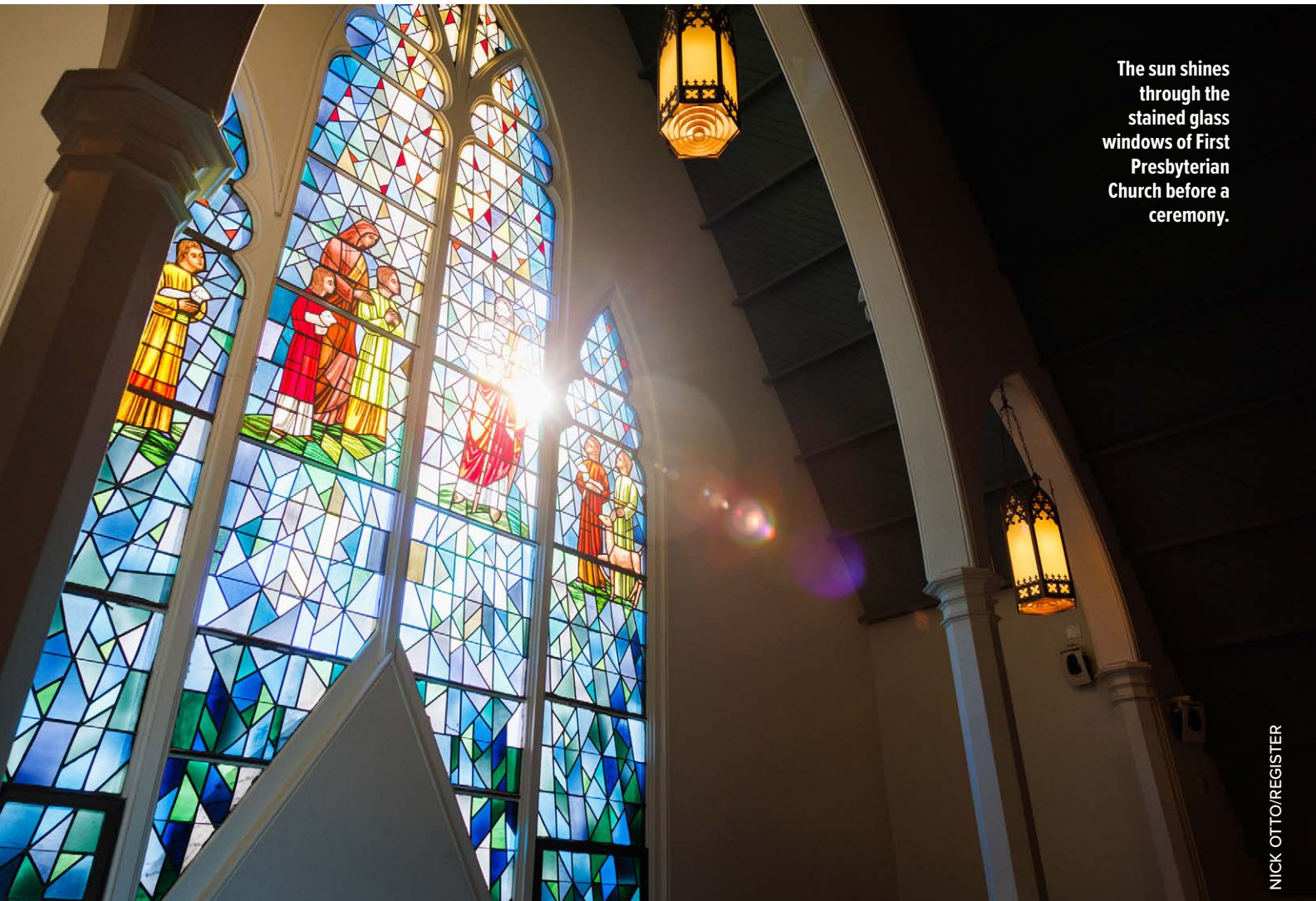
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INSIDE THE DESIGN OF NAPA'S FIRST PRESBYTERIAN CHURCH

The sun shines through the stained glass windows of First Presbyterian Church before a ceremony.



NICK OTTO/REGISTER

BY ALBERT GREGORY

AS YOU DRIVE DOWN THIRD STREET in downtown Napa, among the relatively modern and modest buildings that have been erected and taken down in the last century and a half — a behemoth emerges.

The spire of First Presbyterian Church in Napa has marked the corner of Third and Randolph streets since 1874. Its steep Gothic roofline, breathtaking stained glass and T-shaped sanctuary make it an architectural feat worth witnessing, regardless of denomination, creed or conviction.



A scene from the Sunday service Aug. 25, 2024, at First Presbyterian Church, which marked the 150th anniversary of its sanctuary at Third and Randolph streets in downtown Napa.

According to the church's own centennial history and Julie Worthington, the church's facility use manager, the design of the building at 1333 Third St. was not the decision of the pastor at the time, but of a committee sent to San Francisco in a formal search.

A committee's decision

"A committee was sent to San Francisco and vicinity to compare various styles of architecture, costs, etc.," the church's centennial history book reads. (R.H.) Daley and (Theodore) Eisen, architects of Napa, asked to be allowed to submit plans for the building, no charge to be made if their plans were not accepted, a \$200 fee if used. This offer was accepted by the committee, and after discussing various plans offered, those drawn by Daley and Eisen were found most acceptable, and were adopted on May 30, 1874."

Ken Winans, Eisen's great-grandson, is a member of the congregation and an investment manager now living in Las Vegas who has traced his family's roots from Sweden to Napa.

Winans said in a telephone interview with the Napa Valley Register that Theodore's father, Augustus Eisen, who he believes showed up in the Bay Area in 1849, was an architect. Theodore followed in his father's footsteps and did a lot of architectural work in the Bay Area, not only for the church but also with some Victorian-style houses throughout Napa.

According to Winans, the steep, angled roofline that defines the Napa church's silhouette traces directly back to that European background.

"If you've ever been to any place in



NICK OTTO/REGISTER

Members attended Sunday service Aug. 25, 2024, at First Presbyterian church in downtown Napa, which celebrated the 150th anniversary of its sanctuary.

"Much of the lumber used in that period of time was from old-growth redwood and usually full-length, floor to roof, for exterior walls."

— John Kasten

Northern Europe or Scandinavia, they're all that way. They're all very high-pitched,

for snow," he said. "So somehow, the church loved that high-angle pitch that he and his father were known for, and he was hired to do the church."

Winans added that steep-angled roofs can also be found on the ranch houses Theodore designed in the Napa Valley.

Materials and structure

First Presbyterian's structure is almost entirely the original wood-frame construction, with only a few modifications, such as some foundation improvements for seismic repairs, according to Worthington.

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John Kasten, a Napa architect who worked on the church's post-earthquake renovation, said the building draws on a construction style specific to its era.

"Much of the lumber used in that period of time was from old-growth redwood and usually full-length, floor to roof, for exterior walls," Kasten said.

Winans believes part of the reason the church, which was added to the National Register of Historic Places over four decades ago, has stood so long, surviving multiple earthquakes and other disasters over the years, is due to its foundation. He said the concrete that is part of the foundation came from Mare Island when it was building the drydocks for the U.S. Navy.

"This concrete was built to withstand high pressure, and so it was very important when the church was built that it would withstand anything," Winans said. "As we know, it did."

According to Worthington, the Aug. 24, 2014 South Napa earthquake did do some damage to the foundation, which



NICK OTTO/REGISTER

Parishioners sing along with the Sunday school class at First Presbyterian church in downtown Napa during a Sunday service Aug. 25, 2024.

was repaired and reinforced with concrete and rebar. Winans said the damage, given the building's age, was remarkably

limited. A more recent storm, on Feb. 4, 2024, brought gale-force winds up to 60 mph and caused additional roof damage.



Visitors and worshippers are seen gathering at First Presbyterian Church in Napa.

Additions and changes over 150 years

When visitors walk through the large wooden front doors of the church, they are immediately met with breathtaking design.

The combination of enormously high-arching ceilings combined with the dazzling display of light shining through the large stained-glass windows could pulled into the building, and, after looking around, they quietly sit down and pray," wrote Worthington.

Winans said the church building has extraordinary spiritual significance, but what really makes it important is how connected the building's open layout is to its purpose.

"The church was meant to be a gathering place for the community," he said. "It wasn't built like a fortress, and it has that warm, welcoming way about it. It has always been there from the beginning."

Looking ahead, Worthington said the building's biggest challenge isn't design — it's money.

NICK OTTO/REGISTER



The architectural preservation challenge facing the church, she said simply, is "being able to afford the repairs." ■

A person entered First Presbyterian Church in downtown Napa on Sunday morning, Aug. 25, 2024, before a service commemorating the building's 150th year.



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EYE ON NAPA VALLEY

Moments captured by Register photographer Nick Otto



A fairgoer attempts to take a photo while on a Tilt-a-Whirl carnival ride on the second day of the Napa Town & Country Fair on the grounds of the Napa Valley Expo on Friday evening, Aug. 7.



Visitors come down a slide on the first day of the Napa Town & Country Fair at the Napa Valley Expo on Thursday, Aug. 6.



Drag queen Jax performs during the Fierce and Fabulous Drag Show on Friday, Aug. 7, the second evening of the Napa Town & Country Fair.

EYE ON NAPA VALLEY



Fairgoers ride a chair swing on the second day of the Napa Town & Country Fair at the Napa Valley Expo on Friday, Aug. 7.



The Ferris wheel spins against the night sky on Saturday, Aug. 8, the third evening of the Napa Town & Country Fair.



The ballet folklórico troupe El Valle performs on the final day of the Napa Town & Country Fair on Sunday, Aug. 9.

7 QUESTIONS

DESIGNER FINDS INSPIRATION IN THE LANDSCAPE

BY JENNIFER HUFFMAN

Growing up in a low-income household in Puerto Rico, Miriam Cotto had little opportunity to experience architecture outside of her country.

“My world was small and contained mostly within the walls of our small home,” she wrote.

“I had minimum exposure to travel or the broader world outside; museum visits were only school field trips, so my early ambitions weren’t shaped by famous landmarks.

“Instead, my ambition was deeply personal: I wanted to understand the spaces we inhabit. I loved bright colors and I found solace in drawing portraits and painting.”

Today, Cotto is an architectural and interior designer and project manager at Napa Design Partners, where she helps shape homes and commercial spaces while drawing inspiration from Napa Valley’s landscapes and architecture.

1. What was your first job?

My first job was in the as-built documentation industry in San Juan, Puerto Rico, where we recorded existing conditions for government and historic buildings. Much of our work centered on the traditional facades of Old San Juan — vivid pastel colors, thick coral-stone masonry walls, carved wooden doors, and wrought-iron balconies that date back to the 16th and 17th centuries. Documenting these Spanish Colonial streetscapes taught me precision, respect for historic fabric, and how architecture carries cultural identity across generations.

2. What job would you like to try/not try?

Try: Architectural/construction industry law and musical theater writer based on albums by The Killers or Muse.

Not try: Crisis PR specialist.

3. How did you get into this industry?

Architecture sparked as an unexpected calling during high school, but entering architecture school felt like stepping onto



MIRIAM COTTO/COURTESY PHOTO

an uneven playing field. I immediately felt at a massive disadvantage. My peers had grown up traveling, visiting European cities, or discussing famous designers at dinner tables, while I was starting with a blank slate.

For a long time, I struggled to fit into the rigid, traditional framing of academia. The turning point came when I finally decided to let go of trying to match everyone else’s background. I embraced my unique perspective instead.

4. What do you love or like best about what you do?

I love creating patterns and playing with color schemes and textures from different materials whenever it’s included within a project’s scope. Since project costs drive most decisions, it becomes a fun challenge to achieve the same visual intent while hunting for the right brand or product that delivers the look within the client’s budget.

5. What is the biggest challenge the architecture industry has faced?

Permitting remains one of the industry’s biggest challenges. While codes continue to evolve, requirements and interpretations can vary widely from one jurisdiction to another, and staffing changes within agencies often add uncertainty to project timelines.

It is also part of our scope to design within the project’s budget: Many specialty products require pricing through exclusive manufacturer representatives, which can slow the decision-making during de-

sign. More direct and transparent access to pricing information would help teams evaluate options more efficiently.

Architects are responsible for balancing aesthetics, performance, regulatory requirements and client goals, while contractors must navigate labor availability, scheduling constraints, constructibility considerations, and fluctuating market costs. The earlier architects, consultants and owners

work with a contractor, the more successful the project will be at avoiding delays, cost overruns and unnecessary redesigns.

6. If you could change one thing about the design industry, what would it be?

I would love to invite developers to see design not just as a checklist of regulatory codes, but as a high-yield long-term investment in human dignity. While Napa’s recent Objective Design Standards and zoning rewrites are a great framework for preventing cramped layouts, the real opportunity lies in how the market brings these new regulations to life.

7. What’s one thing Napa could do to help local businesses or the economy?

To genuinely support Napa’s local businesses — from our historic wineries to downtown hospitality — we must realize that workforce retention starts at home. Napa’s business ecosystem depends entirely on the people who power it, and they need housing where they can actually decompress. With the city recently wrapping up public comments on its new Draft Zoning Ordinance, Napa is moving in the right direction by rethinking density. However, local policy is only half the battle. As new regulations push for better site integration, developers must embrace optimized open-space ratios as a core business asset. ■

*Info: Napa Design Partners,
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MEMORY LANE

THE PREMIER WINERY ARCHITECT: HAMDEN W. MCINTYRE

Rebecca
Yerger

Memory Lane



Hamden Wallace McIntyre created innovative designs for some of the most iconic historic wineries of Napa Valley and California. Using his civil engineering training and innate talents, McIntyre — the first winery architect in the state — was highly regarded and sought after during the late 1880s by those who dreamt of a cutting-edge and trend-setting winery. Yet this major influencer was nearly forgotten to time.

The portfolio of Napa Valley wineries designed by McIntyre (1832–1909) reads like a who's who of local historic cellars. His body of work includes: Inglenook, Rutherford (1883–1887); Atkinson – Ewer (Beaulieu Vineyards), Rutherford (1884); Christian Adamson (Frog's Leap), Rutherford (1884); Morris Estee's "Hedgeside" (Del Dotto), Atlas Peak Road Napa (1884–1885); Far Niente, Yountville – Oakville (1885–1886); Eschol (Trefethen), Oak Knoll Road Napa (1886), and Albert Tubbs's "Hillcrest" (Chateau Montelena) Tubbs Lane Calistoga (1886).

McIntyre also designed a winery for Martin Furstenfeld in 1883, but it was not constructed until 1890 by subsequent property owners, James and William Rennie. Today, it is known as Flora Springs winery.

A pair of possible McIntyre-designed wineries includes Joseph Mathews's Lisbon Winery (1884). This Napa property, located at Main and Brown streets, is now the Jarvis Conservatory. The second of this duo is Greystone (1887), the former Christian Brothers cellar, north of St. Helena. It currently serves as the West Coast campus of the Culinary Institute of America. Depending on the source of historical information, McIntyre either

consulted or collaborated with Percy and Hamilton, the lead architectural team.

Regardless of which winery he was designing, McIntyre incorporated similar innovations. One of his best-known innovations used the naturally occurring force of nature, gravity, to resolve a common problem of 19th-century wineries – how to move large volumes of grape juice.

By designing a multistory building with the top floor designated as the crushing area, gravity, and sloped floors, moved the juice with ease to the floor or floors below, into vats, to begin the fermentation process. To assist with the unloading of the grapes into the crush area, McIntyre designed the winery to be constructed against a natural or manmade hill, finished with a road leading to the top floor. For his freestanding wineries such as Eschol and Adamson, McIntyre designed a conveyor system to lift the lugs of harvested grapes to the crush area.

McIntyre also devised a solution to yet another industry-wide problem by again enlisting the assistance of nature — through the natural process of air circulation.

Wineries were required by insurers to have metal roofs due to fire safety concerns. Typically, those roofs also had wooden sub-roofs to provide additional structural support. The combination of two roofs created problems within the cellars. During autumn and winter, condensation would form and then proceed to drip down onto everyone and everything below, including the dirt that turned into mud floors. During the summer, the metal roof, usually composed of sheets of corrugated iron, caused the cellar to heat up to uncomfortable temperatures — unsuitable for both humans and especially the wine.

Using the natural flow of air, with hot air rising and cold air sinking, McIntyre designed a self-ventilating roof system while still complying with fire insurance mandates. By simply rethinking the placement of the metal sheeting as well as the sub-roof, McIntyre created an air

pocket between the two roofs. This arrangement allowed the warm air to rise and be vented out of the building. The upward movement of the warm air prevented the formation of condensation while drawing in the cooler air from below. This innovation created a more consistent year-round interior ambient air temperature.

As for the dirt floors, McIntyre was the first to use concrete as flooring material. This simple solution improved not only the working conditions but also provided a clean and sanitary environment for producing better-quality wines.

These improvements in winery design became known as the "McIntyre footprint."

McIntyre reimagined his roofing air pocket system when designing the winery for George and James Goodman — Eschol. This winery was unique for McIntyre as it was constructed entirely of wood, a departure from his usual stone edifices. Adding to its uniqueness was that Eschol was a freestanding structure, not constructed against a hill.

Regarding its construction, the late wine historian William Heintz said: "He constructed it like an ice-house, utilizing every technology to keep the interior cool no matter what the outside temperatures." He added, "Some of his ideas were absolutely revolutionary."

McIntyre's innovative design for Eschol used a double-sided wall system to create insulating air pockets to control the interior temperature. To further assist in achieving that goal, heavy tar paper was used as an insulation material throughout the walls. His concept was a success.

Another new concept incorporated into many of McIntyre's wineries was the idea of his first client, Gustave Niebaum. His idea was to create distinct compartments for aging each variety of wine. The common practice at that time was to store all the various wines in one large room regardless of their differing storage requirements.

MEMORY LANE



BRYAN GRAY/COURTESY PHOTO

Built in 1886 by Hamden McIntyre, the winery building still stands at the heart of Trefethen Family Vineyards in north Napa.

The two men had been friends for over a decade by that time. They first met when McIntyre was working for the Alaska Commercial Company, of which Niebaum was the youngest partner. It was Niebaum who was responsible for the widowed McIntyre's relocation to Napa Valley circa 1880. Niebaum had originally hired McIntyre to be the foreman of his Napa Valley vineyard. Another source of information states the two men were partners in that venture. Regardless, it was Niebaum who launched McIntyre's career as a winery architect.

Being aware of McIntyre's professional background, Niebaum expanded McIntyre's job description to include serving as draftsman for Niebaum's Inglenook winery plans. It began during the summer of 1882, and over lunch, Niebaum described his vision for his Inglenook winery. While offering some valuable advice, McIntyre followed Niebaum's design directives to create drawings for the winery. By drafting those plans, McIntyre

forged a new path for himself, redefined the wine industry's cellar design principles, and created a new profession for others to follow.

But how did this man of such importance, innovation and influence slip into near obscurity?

Either by choice or family obligation, McIntyre returned to his hometown of Randolph, Vermont, as the 19th century was drawing to a close. One source of historical information states a death in his family compelled McIntyre to return home to take over the operation of the family business – a community store and telephone exchange. A second resource states McIntyre had had enough of the politics embroiling one of his winery projects. In response to that situation, he chose to retire and return to Vermont.

Once he had returned, his retirement was in name only as he devoted himself to the civic improvements of his hometown. In pursuit of that goal, McIntyre took on another new career by becoming

an elected official. Also, in partnership with his brother, Hugh Henry McIntyre, he designed and managed the construction of a large hotel in Vermont.

His contributions to his hometown and the wine industry ended along a creek-side path when McIntyre suffered a fatal heart attack on Sept. 19, 1909, while walking home for lunch. He was so highly regarded in his hometown that on the day of his funeral all the stores were closed, and the flags were flown at half-staff. Yet most of his fellow residents of Randolph were unaware of his built legacy in Napa Valley and California, as his lengthy hometown newspaper obituary barely mentioned his career as the first winery architect.

Surprisingly, none of the newspapers of Napa Valley reported the passing of Hamden W. McIntyre, the innovative and influential winery architect who transformed California wineries into state-of-the-art cellars. ■

Rebecca Yerger is a local historian.

NAPA COCKTAIL COLLECTIVE/COURTESY PHOTO



QUARTERLY COCKTAIL

SPICED
LATITUDE

INGREDIENTS

- 1.5 oz. Distillers Blend gin
- 0.5 oz. Falernum
- 0.75 oz. pineapple juice
- 0.5 oz. Aperol
- 0.5 oz. lemon juice
- 0.5 oz. coconut cream

INSTRUCTIONS

Combine all ingredients in a shaker, add ice, and shake lightly. Strain into a tall glass or hurricane glass filled with crushed ice, and top with a splash of your favorite IPA.

— Recipe submitted by
the Napa Cocktail Collective

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