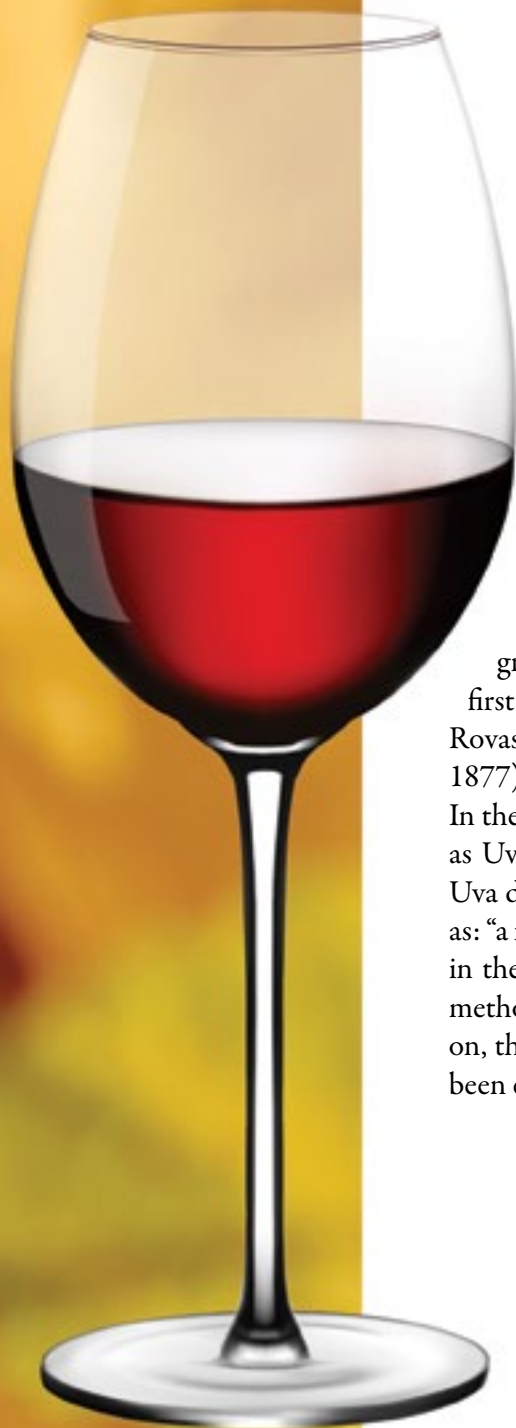




DECANTO



The Nero di Troia: A Noble Grape Variety

The optimal harvest time for this grape variety is early October—approximately, depending on the climate of different years. Its thick, black skin requires substantial heat to complete its ripening. It is an ancient variety, linked to the tradition of Diomedes, which is possibly the reason for its spread and success. Another legend suggests that its arrival in Puglia is tied to the advent of the Spanish and, specifically, to the arrival of Governor Don Alfonso D'Avalos in the Troia area.

He allegedly planted some specimens after noticing similarities in soil and climate with those of its region of origin. This hypothesis, which suggests that Uva di Troia derives from the Spanish Tempranillo, has never been adequately proven but has greatly contributed to the fascination surrounding this variety. The first detailed description of Uva di Troia dates back to 1877 (G. Di Rovasenda, "Varieties grown in Puglia. Universal ampelography essay," 1877).

In the Trani area, it was called Nero di Troia, while in Bari, it was known as Uva di Troja or Uva di Canosa. By 1854, experimental plantings of Uva di Troia were already present in Capitanata, where it was described as: "a robust variety, resistant to drought and quite productive," cultivated in the "humilis sine adminiculo" system, a low, isolated, and row-based method known today as the "Latin system vineyard." From that moment on, the presence and importance of Nero di Troia in northern Bari have been extensively documented.

Main Ampelographic Characteristics of Nero di Troia

Synonyms: Barlettana, Uva di Troia, Tranese, Troiano, Uva di Barletta, Uva di Canosa, Uva della Marina, Vitigno di Barletta.

Bud tip: Expanded, hairy, bronze-green in color.

Leaf: Medium, pentagonal, five-lobed; petiole sinus in a U or lyre shape, sometimes with overlapping edges; lateral sinuses in lyre shape; upper surface smooth, lower surface woolly, flat and thick blade, with slightly inward-curved lobes.

Cluster: Medium, pyramidal, simple or winged, moderately compact.

Berry: Medium, spherical, pruinose, thick, and firm skin, almost leathery, violet-colored epidermis; pulp slightly fleshy.

Bud break period: Medium

Flowering period: Medium

Potting period: Medium

Ripening period: Medium-late

Vigor: Good

Average cluster weight: 210 g (min. 130 g - max. 320 g)

Average berry weight: 2.4 g (min. 2.1 g - max. 2.7 g)

Number of seeds per berry: 1-2 Average rachis weight: 12 g

Bud fertility: Generally, 2 Potential fertility: 1.9 Actual fertility: 1.6

Environmental and cultural requirements: Moderately productive, does not have specific soil requirements in warm climates; adaptable to all training and pruning systems.

Sensitivity to diseases and adversities: Poor resistance to downy mildew, better resistance to powdery mildew and weather conditions; sensitive to the hot wind, Favonio, typical of southern areas.





Our Terroir

Puglia's climate is typically Mediterranean, with mild winters and hot summers, which have increasingly been affected by drought in recent years. In the Lower Foggia area, where our vineyards grow, an optimal microclimate prevails, differing from surrounding areas and positively influencing phenological and ripening phases. Winters are usually cold due to the persistent northern wind, allowing the vine to meet its chilling requirements and enter dormancy.

Spring is mild, with good day-night temperature variations that promote vegetative growth. Summers are hot but never excessively torrid, ensuring photosynthetic activity is not hindered. The harvest period takes place in early autumn, characterized by warm, clear days with ideal temperatures and light intensity for complete berry ripening.

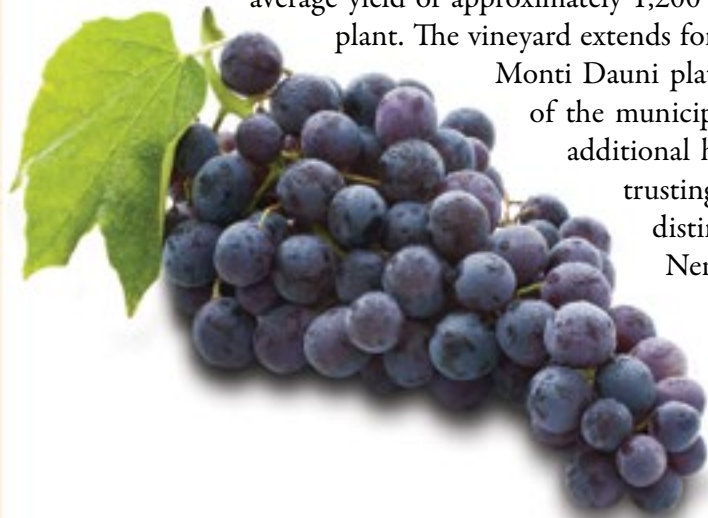
The vineyard soil consists of thick layers of Mesozoic and Cenozoic limestone rocks. This limestone significantly contributes to the uniqueness of the territory. Excavators break up the limestone during soil preparation, later piling it into small stones redistributed beneath the vines. This practice helps limit weed growth near the plants and creates a protective area under the roots, reducing excessive water evaporation in summer. Over the years, harvests have demonstrated that these stones also reflect sunlight onto the grape clusters, ensuring full irradiation from below and promoting uniform ripening. The soil texture is well-balanced between sand and silt, with minimal clay content.

The First Vineyard

“The vineyard is stubborn”—an old and well-known proverb. However, we believe that this applies only when work is not done with love and passion. Our first vineyard was planted in 2004 after extensive soil preparation and excavation. The choice of genetic material, grafted onto the powerful and generous 1003 P rootstock, was based on detailed chemical and physical soil analyses.

Scions were selected from an ancient Nero di Troia vineyard and field grafted. A year-long meticulous selection process was conducted, assessing each plant's leaf conformity, berry size, and cluster quantity. Only the best vines were chosen for our vineyard. The planting layout of 2.20 x 1.10 meters allows for easy operations and ensures well-spaced clusters for optimal aeration.

Since 2004, the vineyard has been pruned strictly by hand using a continuous spur cordon system, never rejuvenated, leaving 6-8 spurs per vine. A strict green pruning and rigorous thinning process result in an average yield of approximately 1,200 grams of grapes per plant. The vineyard extends for one hectare on the Monti Dauni plateau in the territory of the municipality of Troia, with additional hectares later added, trusting in the strength and distinctive character of Nero di Troia.





The Project

DECANTO is the name of the cooperative. It evokes the sense of rest and patience implicit in “decantation” while also recalling the poetry of the word “chant.” It is, in fact, an acronym:

DE = which in Latin stands for “from”, indicates the origin

C = Cooperative

A = Agriculture

N = Nero di Troia

T = Tavoliere

O = Original

This name was chosen to express the passion and enthusiasm at the heart of the project, as well as its deep connection to the territory—its origin and inspiration. Though recently established, the project brings together individuals with decades of experience in key sectors such as agronomy, oenology, and marketing. The founding members share a passion for nature, terroir, and culture.

The goal is to produce DOC and IGT wines of various quality levels, based on Nero di Troia, with full respect for the land, using a modern approach that enhances culture, history, and art, while promoting conscious and sustainable production and consumption.

“Per Portam materialis introitus nobis tribuatur spiritualis”

(“Through the door of this material church, may we be granted spiritual entrance.”)

Inspiration: The City of Troia and Its Cathedral

Troia, which until the early 20th century was also referred to as Troja, is located on the slopes of the Subappennino Dauno, near the Tavoliere delle Puglie. The town has an ancient foundation. According to legend, it was founded in the 12th-11th century BC during the time of the Greek hero Diomedes, who, along with Odysseus, conquered the city of Troy in Asia Minor.

Findings indicate that the settlement was established before the Punic Wars.

Before being colonized by the Romans, the city was known as Aika, later Latinized as Aecae, and experienced significant socio-economic growth alongside Herdonia (modern-day Ortona), Ausculum (Ascoli Satriano), Arpi (Foggia), and Teanum Apulum (San Paolo di Civitate). The current town was established in 1019.

Besieged by the Saracens and later turned into a fortress by the Byzantines, the city endured numerous sieges, including those by Emperor Henry II and Emperor Frederick II of Swabia.

In 1093, Pope Urban II, the Pope of the Crusades, held the first council of Troia, followed by three more in 1115 (Pope Paschal II), 1120 (Pope Callixtus II), and 1127 (Pope Honorius II). The town holds numerous artistic treasures, making it one of the most fascinating medieval villages in southern Italy. Among them, the splendid co-cathedral (founded in 1093) stands out as one of the most beautiful Romanesque-style churches, featuring its unique eleven-ray rose window, the only one of its kind in the world. This rose window was depicted on the upper right corner of the old 5,000-lira banknotes featuring Antonello da Messina. The Co-Cathedral of the Blessed Virgin Mary Assumed into Heaven,





formerly a cathedral, is the main Catholic place of worship in Troia, in the province of Foggia. It serves as a co-cathedral of the Diocese of Lucera-Troia.

The church is a Latin cross building with remarkable architectural features and is undoubtedly of great interest. It was built between 1093 and 1125 and is dedicated to the Blessed Virgin Mary Assumed into Heaven. Though constructed in the Romanesque style, it also shows influences from Pisan-Oriental styles. It is considered one of the masterpieces of Romanesque architecture in Capitanata due to its harmonious design. In March 1958, Pope Pius XII elevated it to the status of a minor basilica.

The church was built upon a pre-existing Byzantine structure, incorporating reused materials from the ancient Roman city. Its history is intertwined with the spiritual and temporal significance of the bishopric within the city. Especially during times of severe political conflict in Troia, the cathedral remained a symbol of episcopal authority, sometimes being the sole representative of temporal power.

A unique feature of the local bishop was his direct dependence on the Holy See.

The construction of the cathedral was sponsored and funded by Bishop Guglielmo II starting in 1106. In 1119, the bronze door, crafted by Oderisio da Benevento, was installed. This door not only completed the aesthetic of the façade but also celebrated the bishop's glory and his skill in mediating between the Holy See and the Norman barons. Just eight years later, in 1127, a smaller, simpler side door was commissioned by Guglielmo II, again created by Oderisio da Benevento. This door reflected the region's changed political situation and economic difficulties.

Bishop Gualtiero Paleario (1189-1201) oversaw the construction of the left arm of the transept as part of a new design plan, which was never fully completed.

The right arm was not built until the 18th century. In the 13th century, the presbytery was completed with the construction of the choir's ribbed vault, and the main façade's rose window was also created.

The Rose Window and Its Symbolism

The rose window is an exquisite example of openwork sculptural technique: it consists of eleven columns (like the Corinthian order) radiating symmetrically from its center at equal angles (32.72°). These columns are interconnected by an openwork design that makes the rose window resemble delicate lace.

At the center, the eleven columns rest on a circular stone structure carved with a scale-like pattern, resembling a rope forming a closed loop. This symbol, chosen as the logo of **Decanto**, represents eternity, death, and resurrection. The circular shape itself is a symbol of perfection, and the center of the rose window symbolizes Jesus Christ.

The choice of eleven columns is not random: this number holds deep symbolic meaning. It represents the apostles excluding Judas Iscariot, the betrayer, emphasizing that true sinners are no longer connected to Christ. The arches above the columns, covering the entire rose window, also number eleven. To complete a full cycle from the top of one column following the arches, one must circle the window twice. The rose window is thus composed of a sequence of $6 + 5$ arches. This holds additional symbolic meaning: six represents the *macrocosm* (Heaven), and five represents the *microcosm* (Earth). Their sum, eleven, signifies the union between the earthly and the divine.

Above each column, and as a frame for each arch, there is a three-lobed shape. Beyond its aesthetic purpose, this shape represents the Holy Trinity, as it is created by the intersection of three distinct and separate circles. The rose window is a synthesis of various stylistic influences, a unique and refined masterpiece with no known equals.

Another rare feature, uncommon in ancient Italian churches, is the presence of bronze doors.





At the base of the main portal's architrave, decorated with oriental-inspired motifs, the Latin inscription reads: *"Istius aecc(les)iae p(er) portam materialis introitus nobis tribuatur spiritualis."*

Its literal translation is: «The entrance through the door of this material church grants us the spiritual one.»

The left capital represents initiation, ignorance, and sin, while the right capital depicts the positive side: an image of the Tree of Life with its fruits and a blessed, chosen soul.

The bronze portal is divided into 28 sections, each depicting different events or characters.

Among the figures represented are **Oderisio da Benevento**, the portal's creator, and **Bishop Guglielmo**, the primary patron of the cathedral's construction.

Inside the cathedral, there are three naves separated by thirteen marble columns. The odd number is due to the first column on the right being double, symbolizing Jesus and his twelve apostles.

One important detail is the asymmetry of the apse. The Latin cross layout symbolizes the human body, and the slightly shifted apse (the "head") recalls Christ's head tilted on the cross.



UNUS DOC ORGANIC Puglia Tavoliere

Our project is entirely based on Nero di Troia grapes. It was only natural to dedicate a label to this grape variety, highlighting the soil and climate characteristics of its region.

The grapes are hand-harvested in early October and immediately processed and vinified in fermenters, where alcoholic fermentation lasts for 12-15 days at a constant temperature. We perform three pump-overs daily, each lasting 16 minutes, to keep the fermentation cap moist. Once the sugar level drops to a few grams, we switch to delestage techniques to avoid breaking the delicate grape skins.

The wine is then transferred to steel tanks, where malolactic fermentation occurs, followed by four months of aging before moving into new wooden containers for 12 months of maturation.





DECANTER



DECANTER

UNUS
2015

NERO DI TROIA
DOC TAVOLIERE DELLE PUGLIE
PRODOTTO IN ITALIA



TRINUS - ANNO ZERO - Super Apulian

The three southern leaders

This is our first flagship wine, a blend of Nero di Troia, Aglianico, and Primitivo.

Each grape variety is vinified separately using steel fermenters, undergoing three daily delestages to extract the finest tannins and anthocyanins.

After aging in new wooden barrels for 16 months, the final blend is determined by Winemaker Fabio Mecca.

For purity, we do not filter the wine, ensuring greater integrity and authenticity.

“Trinus is a red with excellent concentration, palatal softness and executive oenological cleanliness which can be seen clearly in its shining olfactory reverberation.” (Luca Maroni - www.lucamaroni.com)







DECANTO

Soc. Coop. Agr.
Corso Umberto I, 35
71029 TROIA
Ph. +39 320 2712232
Ph. +39 0881 979225
coopdecanto@gmail.com