

Circle Update

April 2016



IN THIS ISSUE: The Cyril Ray story • Israel • Champagne Jayne's battle • Ampelography

From the editor: **Wink Lorch**

Exploring history and hashtags

I often wonder if it's wise to look back in time, yet there's always something to learn. I have a collection of wine books from the first half of the 20th century and it's a treat to dip into them and discover that wine writers often addressed the same themes and issues as they do today. Yet, in terms of the sheer breadth of wine available and the way we communicate about it, our lives with wine have of course changed beyond all recognition within just a couple of generations.

Cyril Ray, the founder of the Circle of Wine Writers and who we honour each year with a CWW dinner or lunch, managed to combine being a *bon viveur* and a socialist. He was perhaps best known as the editor of the *Compleat Imbiber* books, whose heyday was in the 1950s and 1960s. Kathy Burk has kindly adapted for *Circle Update* an article she wrote about Ray for *World of Fine Wine* and member Neil Beckett, the magazine's editor, graciously provided the

wonderful illustrations to accompany the piece. A treat. And, on the subject of the history of wine books, Fiona Holman looks back on some of the most ground-breaking books she worked on with Oz Clarke. She is also one of my interview subjects; the other could not be more different – a wine writer from Sweden, Magnus Reuter Dahl, who is the 'king' of the #winelover group.

It's nothing new for wine writers to be taken to court by wine producers over alleged defamation, but I feel it must have been a first for a generic wine body, in charge of promoting its region's wines, to take a wine writer to court, one who was and continues to be one of its biggest supporters. Now that the court case is finally over, we have the chance to hear from CWW member Jayne Powell (aka



Champagne Jayne) about her experience fighting the CIVC's case against her. It makes astonishing reading.

There's nothing traditional about the wine regions covered in this edition of *Update*. Liz Sagues discovers that Chiaretto from Veneto is undergoing a colour change, while Robert Smyth and Stephen Quinn explore both kosher and non-kosher wines from Israel. Cathrine Todd tastes Campo de Borja wines and muses over the marketing dilemmas for producers of Garnacha-based wines in a world where #grenache garners more tweets from consumers than #garnacha.

Our opinion piece is Tony Aspler's light-hearted comparison of dog and wine competitions, giving this issue a particularly canine flavour since dogs also feature in our selection of photographs from Mick Rock, this issue's featured photographer. My thanks to him and to all our contributors. I am well aware that nobody is paid to contribute to *Update*, yet I hope that members find it rewarding to be published here. Copies of your articles as mini-pdfs are always available so that you can share them with others, as are the final, edited Word versions, should you wish to reproduce the articles on your own websites or elsewhere.

Finally, I would like to thank Robert Smyth, *Update's* deputy editor, for his hard work and diligence in subbing, proofing and providing me with a sounding board. I hope you enjoy this issue and encourage you to email me contributions or ideas for the July issue by 10th June.

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Contents April 2016 Issue 126



Features

CWW Champagne tasting at Prowein, by *Caroline Henry* 10

Jayne Powell shares her tale of conflict with the CIVC 16

The story of Cyril Ray, founder of the CWW, by *Kathleen Burk* 18

Wink Lorch on modern ampelography 20

OPINION: *Tony Aspler* compares dogs and wines 22

Israel's potential begins to show, as *Robert Smyth* reports from his visit 23

Stephen Quinn continues the story of Israel's burgeoning wineries 25

Richard Esling is surprised in France 27

You say Grenache, we say Garnacha: *Cathrine Todd* on an Hispanic debate 28

Liz Sagues continues her story on Veneto by reporting on a colour change 30

The wine books that broke the mould: *Fiona Holman* looks back 38

About CWW members

Forthcoming AGM and Cyril Ray lunch 5

Pictorial tribute to *Jim's* shirts 5

Membership changes and news 6

Future events 11

Meet the Member:
Fiona Holman 12
Magnus Reuter Dahl 14

Regulars

From the chair 4

Featured photographer 9

News briefs 32

Book news and reviews 36

Forthcoming wine events 39

Front cover: Young Chardonnay vines in Bride Valley Vineyard, Dorset, England, owned by CWW past president Steven Spurrier and his wife, Bella. Back cover: Adonis Blue butterflies mating on a buttercup on Box Hill, close to Denbies Estate in Surrey, England. Photos by Mick Rock, this issue's featured photographer.

Membership of the Circle of Wine Writers (www.circleofwinewriters.org) is open to accredited wine journalists and other professionals communicating in the media about wine. As such, it is editorial policy to give the editor and each writer for *Circle Update* freedom to express his or her views. It must therefore be stressed that the Circle as an organisation does not formally associate itself with the opinions expressed by contributors, except where this is specifically stated.

Members who wish to send copies of articles in *Circle Update* to non-subscribers are requested not to forward the full issue. Pdf 'offprints' of specific articles are freely available from the editor, Wink Lorch.

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From the chair: **Jim Budd**

Exiting chair alarmed at Brexit

I want to start my last Chair's report for Update by praising the excellent work of the new *Circle Update* team – Wink and Robert – in writing the report on the CWW visit to Franciacorta and producing the January edition of *Update*.

It was very pleasing to see the number of contributors to the 2016 January edition and I hope this trend will continue. If you haven't written for *Update* for some time I am sure that Wink will be delighted to hear from you. She and Robert are also keen to be kept up to date with your news.

The decision to publish stand-alone reports on Circle trips has proved to be right. It will now be easy for our hosts to share reports on CWW visits.

On Sunday 14th March, the Circle held its first tasting outside the UK with a Champagne tasting on the first day of Prowein. I am very grateful to Caroline Henry for all the effort she put into organising the event. As our membership outside the UK continues to grow I hope this will be just the start and that we will see further such happenings.

I am also very grateful to Caroline for having negotiated a Champagne trip for early October. As all expenses within France will be met by the CIVC, this trip will be open to members outside the UK living in countries where Champagne does not have an office.

We also have a small trip going to the Concordia wineries in the Duero in June and at the beginning of September a trip to Switzerland to coincide with the Vinea wine fair.

In February I was in Jerez to celebrate the 4th anniversary of the #winelover group. CWW member, Luiz Alberto, and André Ribeirinho founded this Facebook and social media group (www.facebook.com/groups/169324946513268/) in 2012. It now has over 20,000 members around the world.

It is an indication of how wine communication is changing that it was Jerez who approached Luiz and André offering an anniversary trip to Jerez. Although we had to pay a contribution towards the trip, as well as our travel and accommodation, it would have been very difficult to differentiate the #winelover programme from a press trip as we met many top people in Jerez.

2015 Bordeaux *en primeur*

The *en primeur* tasting circus is over for another year and we are now into the stately minuet stage as we await the release of the opening prices. It will be interesting to see whether the positive noises about the 2015 vintage translates into renewed interest for *en primeur*. The recent weakening of sterling against the euro due to Brexit fears may reduce enthusiasm in the UK.

On behalf of the many, who over the years have seen their wallets thinned by *en primeur* scams, I am very happy to see this marked lessening in the demand for *en primeur*. The Bordeaux *en primeur* campaign takes place so long before the wines are bottled that regrettably the system has created a gold-plated vehicle for fraudsters.

Recently, even when buying *en primeur* from legitimate companies, some wine lovers have actually lost money on paper when many top Bordeaux wines are later offered at a lower price than the original release price and there is still plenty of availability.

Brexit and the AGM

Having always been a convinced European, I view the possibility of the UK voting to leave the European Union



Photo by **Brett Jones**.

with much alarm. At the moment the result looks very close to call with the momentum with those wanting to leave.

On a selfish level, leaving the EU might return us to an era when we could only bring into the UK a very limited amount of wine tax-free. This would have added to the cost of my bringing back from the Loire the sparkling wines that I hope as many of you as possible will be able to enjoy at the sparkling Loire reception after our AGM.

Arrangements for the AGM at Portobello Gold are progressing well. This year we are combining the AGM with the Cyril Ray meal – on this occasion a lunch, and for the first time it will be a BYOB. There will also be a raffle to raise money for the Room to Read charity, which seeks to improve literacy and gender equality in education in the developing world. Raffle tickets will be sold with prizes including wine and whisky. Donations of bottles of wine, spirits and beer will be very gratefully received. You will find full details on p.5 and I look forward to seeing many of you there.

Circle of Wine Writers AGM 2016 and Cyril Ray lunch

AGM 2016

The 56th Annual General Meeting of the Circle of Wine Writers will be held at 11.30am at Portobello Gold Wine Bar and Brasserie, 95-97 Portobello Road, London W11 2QB, UK on Friday, 6th May 2016.

Sparkling Loire reception

Outgoing chair, Jim Budd has kindly offered three sparkling wines from the Loire for members to enjoy following the business part of the AGM.

They are as follows:

Triple Zéro, AOC Montlouis, Jacky Blot.

100% Chenin Blanc. This is Jacky Blot's *pétillant naturel non dosé*. www.jackyblot.fr

Crémant de Loire Brut Zéro, Château de l'Aulée.

100% Chenin Blanc. Château de l'Aulée is based in Azay-le-Rideau. www.laulee.com

Crémant de Loire Rosé, Lamé Delisle Boucard.

100% Cabernet Franc. Lamé Delisle Boucard is based in Ingrandes de Touraine, AOC Bourgueil. <http://lame-delisle-boucard.com>

Cyril Ray Lunch

Following on from the AGM and reception there will be a three course lunch costing £35. Attendees must specify their menu choices with Andrea in advance. To make the event casual and fun, this year we have arranged to make this into a BYOB event, rather than offering sponsored wines. Please bring an interesting bottle to drink and one for our raffle, details below.

Whisky tasting and seminar

After lunch, there will be a Whisky tasting and seminar, organised by Colin Hampden-White.

Fundraising for Room to Read

During the Cyril Ray lunch we will be running a raffle to raise funds for Room to Read, our chosen charity for this event. Don't forget to bring your raffle donations.

About Room to Read

Founded in 2000 on the belief that World Change Starts with Educated Children®, Room to Read's innovative model focuses on deep, systemic transformation within schools in low-income countries during two time periods which are most critical in a child's schooling: early primary school for literacy acquisition and secondary school for girls' education. Room to Read works in collaboration with local communities, partner organizations and governments to develop literacy skills and a habit of reading among primary school children and ensure girls can complete secondary school with the skills necessary to negotiate key life decisions. Room to Read has benefited 10 million children across 17,500 communities in Asia and Africa and aims to reach 15 million children by 2020.

Learn more at www.roomtoread.org.



A tribute from the *Update* team to Jim's shirts



Jim hard at work at various events and left, in serious mode, with past-chair Stuart Walton and past-president Steven Spurrier at a previous AGM. Photos by **Brett Jones**.



Membership changes and news

We are very pleased to welcome two new members to the Circle: **Meg Houston Maker** and **Judy O’Kane**, and **Rosalind Cooper** as a returning member.



Meg Houston Maker

Meg is a freelance wine, food and culture writer who travels extensively. Her writing and wine reviews appear on her own award-winning website, *Maker’s Table*, and in consumer and trade publications, including *Snooth*, *Serious Eats*, *Beverage Media*, *Edible Communities*

and *Alimentum: The Literature of Food*. Meg is a member of the American Society of Journalists and is also an exacting wine editor, who has guided the launch of three wine publications and mentored scores of writers. Meg’s journalism has won praise from Eric Asimov of *The New York Times*, Andrew Sullivan of *The Daily Beast*, Maria Popova of *Brain Pickings* and *The Browser*, among others. On a different note, Meg has collaborated with a classical singer to produce a series on pairing wine with opera. Address: 11 Preston Road, Lyme, New Hampshire, 03768, USA
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Judy O’Kane, LLB, MA

Judy is an Irish writer, who is currently based in London. Trained as a solicitor, her wine education began in New Zealand, on sabbatical from partnership in a legal practice, which she has since left. She trained at Ballymaloe Cookery School, worked the 2009 harvest at Château Meyney and has also worked in English vineyards. A holder of the WSET Diploma, she is currently at the University of East Anglia, finishing a doctorate on wine, terroir and identity, which she plans to turn into a book. Judy’s wine poetry and prose have been published in *The World of Fine Wine* and she has also written for the Australian magazine *Alquimie* and for the *Irish Times*. Address: 604B Bermondsey Street, London SE1 3UD, UK
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Rosalind Cooper, MA

Rosalind is a freelance journalist, editor, writer, author, photographer and lecturer. Her published books include *The Wine Almanac* and *The Wine Year* and she is currently writing a wine book for Infinite Ideas and regularly writes her own blog, *Vignettes*.
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Mr Fredrik Schelin has a new address:
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Continued overleaf

Julia Sevenich has a slight amendment to her address:
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Carol Whitehead has a new address:
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Resignations

Fiona Beckett
Nigel Buxton
Richard James
Fabien Lainé
Gunnar Skoglund
Joëlle Thomson

The Circle currently has 254 members

News about members

Recognition

Suzanne Mustacich: We congratulate Suzanne, who was the winner of the 2015 prize in the drinks category of the André Simon Food and Drink Book Awards for her book *Thirsty Dragon*, which we featured in the book section in the January 2016 issue of *Update*.

Oz Clarke: In February, Oz became only the second non-Kiwi to be inducted into the New Zealand Wine Hall of Fame. **Terry Dunleavy MBE** has written about the occasion, see p. 8.

Wink Lorch: Also only the second foreigner to be inducted into a select wine fraternity, Wink was made an Ambassadeur (or was it Ambassadrice?) des Vins Jaunes at a dinner on the eve of the annual Percée du Vin Jaune festival in the Jura in February. It was the 20th edition of the festival and 20th anniversary of the founding of the Ambassadeurs des Vins Jaunes. Fewer than 100 people have been honoured so far and the only other foreigner was the Swiss wine collector Pierre Chevrier, who had paid €57,000 at an auction for a bottle of Vin Jaune. Wink was

honoured following publication of her book, *Jura Wine*. On stage at the dinner with the two other new *ambassadeurs* (both local politicians), she had to repeat: "Je promets par mes paroles, mes écrits et mes actes de me conduire en digne ambassadeur des Vins Jaunes." (Roughly, I promise through my words, writings and deeds to be a worthy ambassador of Vins Jaunes.) Difficult job if you can get it.

Books

See our book news on p. 36 for details of new books from **Jeffrey Benson** and from **Per** and **Brett Karlsson** as well as reviews.

Important: if you have written a book planned for publication this coming autumn, please do send details to the editor so that we can compile a complete list for the July edition of *Update*.

Other news

Linda Johnson-Bell: Linda has recently founded The Wine and Climate Change Institute, an Oxford-based think tank addressing the impact of climate change on the global wine industry. Its focus is on the changing EU appellation laws; the feasibility and transparency of irrigation; the suitability of regional adaptation techniques; the determination of cool-climate regions; and the long-term sustainability of viticulture. Linda has also been made an associate of the think tank, Global Climate Adaptation Partnership (GCAP). She will be presenting her paper: *Viticulture's Global Water Footprint: An Unaffordable Luxury?* to the Royal Anthropological Institute of the British Museum's May conference on Anthropology, Weather and Climate Change. In October, she will be presenting another paper: *Water into Wine: Irrigation in Viticulture* to the World Conference on Climate Change in Valencia, Spain. Linda has promised to provide excerpts from these papers for future editions of *Update*.

Olly Smith: Olly will be one of the headline singers for **Skin Contact Live Again** – the UK wine trade charity concert taking place on 12th May. See news on page 34.



CWW administrator, **Andrea Warren** writes about her 10K run for charity:

We did it, again – and thank you

Yes, we did it – mad wine trade runners completed the Cancer Research UK London Winter Run (10K) in London on Sunday 31st January. As it turned out the weather was warmer than last year, so we had to deal with the rain rather than freezing temperatures. The rather wet conditions didn't dampen our spirits and we all made it round, and the rain meant that we could keep cool during the run. Once again a highlight of the day was the delicious cake, which this year awaited us at the National Gallery for our post-run warm-down!

Thank you so much to all our generous supporters – we raised £335 from your donations which will go towards the great work of Cancer Research UK.

This year's team pictured above was (left to right): Kate Sweet (Limm PR), Tina Gellie (fellow CWW member and associate editor of Decanter), Alison Dillon (Dillon Morrall PR), Andrea Warren, Sally Hathaway-Brown and in front, Jacqui Franklin (Hospitality Media).



Honorary life member Terry Dunleavy MBE writes from New Zealand.

Oz Clarke honoured

'Robert ('Oz') Clarke

UK wine communicator in print, radio and television

In recognition of his early recognition in 1984, and sustained advocacy internationally thereafter of the unique properties and varietal intensity of New Zealand wines, especially Sauvignon Blanc and Pinot Noir.'

Photo by Gary Moyes.

Long-time friend of and advocate for New Zealand wine, Oz Clarke has been named as the 2016 inductee to the New Zealand Wine Hall of Fame. Oz becomes the first person from the UK and only the second non-Kiwi (after Australian David Hohnen in 2006) to be so honoured.

The objective of the New Zealand Wine Hall of Fame is to recognise and commemorate individual persons who have made major contributions to the development and enhancement of the national domestic – and export-based wine industry – in New Zealand. The citation on the certificate of induction is shown above.

Oz first visited New Zealand in 1987 as a guest overseas judge at the inaugural Air New Zealand Wine Awards, the country's premier national wine competition. He came again a few years later to judge, and has been a regular keynote speaker at the triennial Pinot Noir international events held

in Wellington since 2001. In February he was a keynote speaker at the inaugural International Sauvignon Blanc Celebration, held in Blenheim, capital of the Marlborough province.

His opening words immediately enthused the sold-out 300+ delegate event:

"I know exactly when I first discovered that Sauvignon Blanc has a sense of place. It was on 1st February 1984, at 11 in the morning. On the 17th floor of New Zealand House in London. Just inside the door. On the left, third wine along. That's the first time I tasted a Sauvignon Blanc from Marlborough in New Zealand's South Island. That's when Montana 1983 Sauvignon Blanc was introducing itself to the world.

"My world of wine would never be the same again. Nobody's world of wine would ever be the same again.

There had never before been a wine that crackled and spat its flavours at you from the glass. A wine that took the whole concept of green – and expanded it, stretched it and pummelled it and gloriously re-interpreted it in a riot of gooseberry and lime zest, green apples, green pepper sliced through with an ice cold knife of steel, piles of fresh green grass, the leaves from a blackcurrant bush, and, just in case this was all too much to take – a friendly dab of honey and the chaste kiss of a peach.

"And did that taste of somewhere? It sure did! It tasted of a somewhere no one knew. It tasted of a somewhere that hadn't existed before – ever. It tasted of a whole new world of wine that was going to be full of somewheres that had never existed before. It tasted of a whole new world of wine which would no longer make you wait a generation to be taken seriously as a winemaker – a whole new world of wine that would allow you to take your very first brave efforts as a winemaker, plonk them down on the table and say – beat that, old-timers!

"And the grape that was this friend of the young, this friend of the new, this friend of a youthful wine generation which didn't have the money, or prestige or tradition to trade on – was Sauvignon Blanc. The truly radical grape variety of the last generation".

Oz's full inspirational address is available on YouTube: www.youtube.com/watch?v=AZF5PI96yxl.

Commenting on Oz's induction, the chairman of the New Zealand Wine Hall of Fame Trust, Bob Campbell MW (who, incidentally judged on the same panel as Oz in 1987) said:

"Oz is special to Kiwi winemakers because, in 1984 he was among the first to recognise that Marlborough Sauvignon Blanc had added a new style and flavour to the world of wine, and he never stopped saying it to anyone who would listen. Then, in 2001 he rated our best Pinot Noirs as being up there with the best of Burgundy – not better than but comparable with and complementary in style. On personal and regional levels, Oz has taken the time and trouble to get to know our wine people and their terroirs, and the synergies are such that we have come to regard him as an honorary Kiwi."

Featured photographer: **Mick Rock**

Mick has been taking pictures of wine regions from around the world for over 30 years and started Cephass Picture Library in 1985. His photos continue to be published internationally in wine books, wine magazines, as well as on wine lists.

In one way, Mick has grown up with the vineyards of the English wine world and he has photographed many from their very beginnings. In the past few years, he has visited a number of the rising stars of English sparkling wines to photograph them at harvest and other times of the year.

At the same time he has developed a personal hobby of taking pictures of butterflies, hunting out the known habitats of the rarest to add to his collection. Oh yes, and he loves dogs too.

This page features only pictures taken in England. Mick's full archive of photographs can be searched on www.cephas.com.



Above: On left, one of Rathfinny's vineyards above the Cuckmere Valley, Alfriston, Sussex; on right, harvesting in High Clandon Estate on the North Downs near Guildford, Surrey.



Portraits with dogs from left: Bella Spurrier with Maud at harvest time in Bride Valley Vineyard, Litton Cheney, Dorset; Simon Bladon with Bertie at Jenkyn Place Vineyard, Bentley, Hampshire; Dermot Sugrue of Sugrue Pierre and Wiston Estate, Sussex, with Noodles and Tara.



Left: A very rare Large Blue butterfly laying eggs on wild thyme in Collard Hill, Somerset, close to Smith and Evans vineyards. The view on the right shows the Higher Plot Vineyard of Smith and Evans near Langport, with the Somerset Levels beyond.



Special Club wines have their own bottle design.

CWW TASTING: *Caroline Henry, who organised the Club Trésors Champagne tasting at Prowein, reports on the first official CWW tasting held outside the UK. The tasting notes are courtesy of the attendees. Photos courtesy of Donna Jackson.*

A special Champagne club tasting

base wines are evaluated by the tasting committee; if they are deemed of sufficient standard, the grower can order the Special Club bottle. The second tasting occurs once the wine is ready for sale, which according to Champenois rules for vintage wines is at least 36 months after bottling. This second tasting ensures the quality. Therefore, if the Champagne is deemed of inferior standard, it cannot be sold in the Special Club bottles. Should the Champagne be rejected, all the bottles of the said wine have to be opened and transferred to normal bottles – a very costly and time-consuming activity.

The membership of Club Trésors has evolved and changed over the last four decades. The number of members is capped at 40, and all new members have to be proposed by two existing members and then must be voted in. The Club currently has 28 members, ten of whom had travelled to Düsseldorf for Prowein.

We tasted seated around a table on the Club Trésors stand. This more intimate setting allowed us to not only discover the different *cuvées* but also to exchange thoughts with each other. The following people attended: Becky Epstein (USA), Mariëlla Beukers (The Netherlands), Donna Jackson (Italy), Marisa and Ron d'Vari (USA), Steve Charters MW (France) and Caroline Henry (France), while Fiona Morrison MW (Belgium) joined in for the last wine.

Donna Jackson in front of a map, showing the location of the 28 members of Club Trésors. An interactive version is on its website: www.clubtresorsdechampagne.com

With 42% of the Circle's members residing outside of the UK, the committee felt that the time had come to expand our activities abroad and organise our first foreign event. We opted for Prowein because it is probably the largest and most significant wine fair, attracting visitors from all corners of the world. We correctly gauged that several of our foreign members would be present and interested in attending a CWW event. However, the sheer vastness of the fair made it difficult to find a time which worked for everybody. This combined with the exorbitant costs (€630 and €1,110 per hour) for renting official seminar space made us opt for a more informal tasting at the Club Trésors stand, which meant we could keep this first event free of charge.

Club Trésors was created in 1971 by a group of Champagne wine growers as an emblem of high quality grower champagne. The idea is that growers opt to bottle their highest quality vintage Champagne under the 'Special Club' brand. Special Club is bottled in a designated bottle so it is easily recognisable for the customer. The bottle and Special Club name guarantee the quality of the wine. To be eligible for the Special Club label, the prospective wine must pass a double tasting procedure. In the first tasting, the still

The tasting

Six *cuvées* were poured and explained by the winemaker. The tasting notes below are from different Circle members. The grower's village is mentioned in brackets next to the *cuvée* details.

Champagne Salmon Special Club 2011 (from magnum): 100% Pinot Meunier, zero dosage (Chaumuzy)

Very fine persistent nose, umami and strawberry on the nose. Strawberry and smoky notes on the palate, with a spicy finish with lime tartness. **(Becky Epstein)**

Champagne Joseph Lorient-Pagel Special Club 2007: 100% Pinot Meunier (Festigny)

A classic, pronounced nose. Complex sweet creamy-floral red fruit, with some biscuity/yeasty notes. Crisp, with a





CWW members from left: Marisa d'Vari, Donna Jackson, Mariëlla Beukers, Steve Charters MW and Becky Epstein.

has a lovely minerality not seen in the others we tasted. A refreshing Champagne. **(Donna Jackson)**

Champagne Forget-Chemin Special Club 2010: 46% Pinot Meunier and 54% Chardonnay, 8 g/l dosage (Ludes) Thierry Forget makes an unforgettable Champagne that is crisp and bright. He uses malolactic fermentation for body, yet avoids sulphites. He was joined by his daughter, Marie, who is studying business and marketing in Paris. **(Marisa d'Vari)**

Champagne Nominé-Renard Special Club 2008: 80% Pinot Noir and 20% Chardonnay, dosage 8 g/l (Villevenard) A delightful wine by Simon Nominé, who is the proud fifth generation and very committed to quality **(Ron d'Vari – Ron is Marisa's husband, though not a CWW member.)**

The Committee would like to expand on CWW activities outside the UK to further engage with all its members. In the UK we organise events ranging from formal tastings to informal BYO get togethers. Due to the costs, Prowein is not ideal for a formal tasting and we would like feedback as to whether members would be interested in attending a CWW event at or around Prowein in future. In particular, do you prefer an informal tasting (not dissimilar to the one reported here) to a BYO dinner, a brunch get together or any other event? Or would you favour a more formal CWW event around another international wine fair or conference (e.g. Vinexpo)? All suggestions are very much appreciated and should be sent to the CWW administrator, Andrea Warren.

very citrus dominated attack, developing yeasty and floral characters. A creamy, even nutty finish. A nice balance of elegance and complexity in a fairly developed style. **(Steve Charters MW)**

Champagne Vazart-Coquart et Fils Special Club Blanc de Blancs 2008: 100% Chardonnay, 8 g/l dosage (Chouilly) Pale yellow, light subtle mousse, citrus and a hint of brioche on the nose, very full, creamy, but with a slightly sweet impression, pleasant acidity. **(Mariëlla Beukers)**

Champagne Rémy Massin et Fils Special Club 2009: 60% Chardonnay and 40% Pinot Noir, 6 g/l dosage (Ville-sur-Arce) The wine had a good *perlage* of creamy fine bubbles and was very fresh on the nose with some wild sage and white peach on the palate and brioche on the finish. This wine



Club Trésors growers from left: Thierry Forget and his wife of Champagne Forget-Chemin with CWW organiser of the tasting Caroline Henry behind; a representative of Champagne Salmon; Cédric Massin of Champagne Rémy-Massin et Fils.



Forthcoming CWW events

CWW Masterclass at London Wine Fair The effect of climate in Champagne

On Tuesday 3rd May, continuing with tradition, our annual tasting at the London Wine Fair will be one of the opening masterclasses of the London Wine Fair. It will be sparkling and quite spectacular. The focus will be the effect of climate in Champagne and **Cyril Brun, chef de caves** of the house of **Champagne Charles Heidsieck** will guide you through the wines. He will specifically select wines to illustrate the effect of climate and will include back vintages and also base wines from the excellent 2015 vintage.



Maison fondée à Reims en 1874

Tickets are £20 for members (£25 for AWE members and £35 for non-members). Places for non-members will be opened up on 18th April so please email Andrea to reserve your place and be sure not to miss out on this rare tasting opportunity.

CWW Trips 2016

We are pleased to have been able to offer members trips to a number of destinations this year, some available only to UK-based members, others only to overseas members. Members are going on a trip to visit Concordia Family wineries in the Duero in June; on a trip to Switzerland and the Vinea exhibition in September; and to Champagne in October. For each trip the *Update* team will produce a separate pdf report, with words and photographs contributed by participants.



Meet the Member: Editor of Oz Clarke's books, long-term CWW member Fiona Holman was initially reluctant to answer questions, but reveals much to **Wink Lorch**. Wink's second interview is with Magnus Reuterdaahl, a wine writer and blogger from Sweden, who was recently crowned 'king' of the #winelover group. Interviews were conducted by email. Photographs were supplied by the interviewees.

Fiona Holman: 'Deadlines are deadlines and many authors find them difficult to keep.'

Fiona Holman is best known as being editor for over 25 years of Oz Clarke's books. She has also edited books by Michael Broadbent MW, Clive Coates MW, Steven Spurrier and many other wine writers.

Fiona entered publishing as a graduate trainee for the Thomson Group (then owners of *The Times* and of various book publishers). She soon moved into the field of food and wine, publishing a series of cookbooks for Marks & Spencer – Caroline Conran was her first author. The first wine book that Fiona worked on was the second edition of André Simon's *Wines of the World*, with Serena Sutcliffe MW as author/editor.

She went freelance after her first baby and quickly moved into working with Adrian Webster, Oz Clarke's publisher of many years. As well as the wine book list published jointly with Little Brown and many publishers around the world, she worked with Sainsbury's on many of their own brand cookbooks, including Frances Bissell's award-winning *Book of Food*. In 2007 Adrian retired from book publishing and the wine list (with authors Oz Clarke and Michael Broadbent,

in particular) was sold to Anova Books, now rebranded as Pavilion Books.

As well as a range of wine and cookbooks, Fiona is also proud to be the commissioning editor of an internationally-successful series of books called *my cool...* Now onto its 11th title, the series ranges from allotments to campervans and sheds.

[For more from Fiona on a quarter century of Oz Clarke's books see page 38.]

What is important to you about membership of CWW?

Wine is a global commodity and so through the Circle I enjoy the feeling of being part of a global community, even though I don't have much time at the moment to attend Circle events and meet members. For over ten years I was also behind The Circle's Young Wine Writer Award. Started by Adrian Webster and co-sponsored by Websters/Pavilion and Wine Australia it offered a young person under the age of 30 the chance to win £1,000 to help them visit a wine region of their choice and a trip to Australia. I am so pleased

to see that so many of our winners, shortlisters and entrants are still making their way in wine, even if not in wine writing. Sadly Oz was never eligible to enter the Award even though he wanted to...

What was the first wine book you edited?

In 1979 I was a junior editor at The Rainbird Publishing Group, and George Rainbird, its founder, had been a good friend of André Simon, and publisher of the International Wine & Food Society books and journals. George wanted to publish a new edition of André Simon's great tome, *Wines of the World*, and we proposed Serena Sutcliffe, then a new MW, to oversee the project. Serena was invited to lunch by George at his flat in Albany where she duly had to blind taste her way through a selection of Burgundy Premiers Crus, a test which she passed with flying colours (George being rather suspicious that any female could taste wine with any ability). I was lucky enough to be at the lunch and this was my introduction to the world of blind tasting by a real expert. And to the world of wine publishing with which I have been connected ever since.



Launch party for *Wines of the World* in 1981: Serena Sutcliffe MW is in the middle. Others pictured, in alphabetical order are: Julius Barratt, Nathan Chroman, Noel Cossart, Philip Dallas, Len Evans, Wyndham Fletcher, Bill Gunn MW, Ian Jamieson MW, Julian Jeffs, Jan Read, Ron Small, David Stevens MW and Jack Ward.

How does it differ, working with wine writers versus other writers?

Deadlines are deadlines and many authors across all subjects find them difficult to keep. Other problems all editors have to deal with are authors/contributors not taking on board the fine print in their briefs and delivering what they have been asked to do. One important point that wine authors and contributors should always think about is whether the book is intended for the consumer or for the trade. It makes a huge difference.

Have you learnt much about wine through the books you edit and has it changed your wine drinking habits?

I read French and Italian at university so I spent a considerable time in both countries in my early twenties, including a year out teaching in St-Germain, Paris, and I came to love the wine and food culture even though I was surviving on a student budget. My first paid job was as a summer guide for Champagne Taittinger in Reims, doing tours of the remarkable chalk cellars in French. Little did I know then that I would come to spend much of my working life immersed in wine culture. I have learnt a huge amount about wine through my time in wine book publishing and [from] the many authors I have worked with. Some experiences have been more fun than others but I now know what I like and don't like, and why.

My father, a doctor, was interested in wine so it was always on offer at mealtimes. Like everyone at that time, gin and tonic and sherry were the staples before dinner and wine was for dinner: mostly claret and German whites back then. A Tuscan red was quite adventurous! Rioja was another good value wine for dinner. How the wine world has changed. I have learnt so much about it through my job. I love trying new wines, new grape varieties, new regions – from Colorado to Croatia.

I am more choosy than when I was younger and greener. And I would rather have one good bottle a week than plonk every night for dinner. Sadly my husband can't drink any more so drinking at home is a rather solitary experience nowadays.



Fiona discovers Oz's books at a publisher's office in New York.

Can I persuade you to share with us a little about Oz Clarke? Which of his characteristics really impress you and which drive you mad? Don't worry, we won't tell him!

I have worked with Oz for many years and I hope he would agree that we make a good team. Yes, he does drive me mad at times but he has so many other wonderful qualities that, rather like childbirth, you forget the bad bits even a day later and only remember the good ones. He still handwrites his copy on sheets of lined paper of varying shapes and sizes, and it still amazes me that if I ask him to write 75 or 500 words on something he will do it almost to the precise word [count] without any rewrites. Even though he won't type up his copy and whizz it over by email, like every other 'normal' person out there, Oz has embraced the 21st century to some degree. I insisted on him getting a mobile phone a few years ago and he does use it. He does do email now and he has become an enthusiastic even if erratic user of Twitter.

Many CWW members have worked with you as consultant writers or contributors. What advice would you give wine writers who would like to contribute to other authors' wine books?

It is impossible to produce an up-to-date wine reference book covering wines, producers and regions from around the world without the help of a team of contributors and

consultants. Oz tastes wines 50 weeks a year and travels for many weeks but he would be the first to recognise that the world of wine is now so vast that no one person can keep up to date with everywhere each year. So contributors and consultants are a key part of these books and we appreciate that they are the 'eyes and ears' on the ground in their region.

However, it is expensive to produce reference books with teams of contributors, and many publishers are not willing nowadays to sanction the time or the budget required. I know that the fees offered by publishers are on the low side and I would dearly love to offer more, but the print runs are not what they were when I first started in publishing.

Back in the 20th century, London was the main hub of the wine writing world. Wine books were translated into many languages and did huge print runs, so the budgets were higher and we could offer contributors decent rates. Most countries now have their own wine writers and local wine celebrities (look at the global membership of the Circle) so the demand for UK books on wine has declined, as has the demand for expensive reference books across all subjects. We are still producing these types of books, but not so many, and with a much reduced budget. So this is why I can't offer huge fees. I think most contributors realise this and I hope that they have other fish to fry and don't rely on this sort of work for their main income.

Despite the rise of self-publishing and ebooks, conventional publishers continue to produce wine books albeit on reduced budgets and so inevitably they must sell. What makes them so enduring?

As explained in my previous answer, these books are not so common as they once were. Many wine books fall into the gift book category and luckily there is still a demand, even if mainly just in the run up to Christmas. Having a TV/celebrity name (e.g. Oz) also helps. Book signings are also key – meeting the author, getting him or her to sign the book and having a photo taken together is more fun than just buying

a book from Amazon. This is why literary festivals and meet the author events in the UK are so popular. A good wine book with a strong narrative and plenty of reliable opinion (e.g. Oz Clarke's recent *History of Wine in 100 Bottles*) can also be an entertaining way for the consumer to learn about wine: the place, the people and flavours, enhanced by good photographs, maps and infographics. Websites from generic bodies and producers just don't do the same job.

What's the most frustrating part of sourcing background information from the wine world?

1. Very few generic bodies have up to date and easily-accessible stats. And finding the right person within an organisation can still be difficult. New Zealand is one

of the best. Italy is a basket case. And we all know that reliable statistics and information from China are almost impossible to get.

2. Many producer websites (especially in Champagne and Bordeaux) are just beautiful pieces of nothing accompanied by soothing music and don't tell you anything about anything,
3. Many wine producers don't have good quality bottle and label shots available for the print media. They can supply low-res images that are fine for websites, but not for print.

Which wine regions have you read about in your editing marathons that make you dream of visiting them?

I would need another major gap year experience to visit all the beautiful places I have read about.

High on my list would be a visit to Queenstown in Central Otago, and preferably during the skiing season, too; taking the slow train along the Douro Valley (but before the river was dammed) and Luján de Cuyo, high up in the Andes foothills.

And which wines do you dream of drinking but can't afford?

I read about many amazing wines when I worked with Michael Broadbent on two of his books, including *Vintage Wine* (2002). I would love to have tasted the [Bordeaux] 82s when they first hit the headlines, especially Le Pin, to see what all the fuss was about.

Meet the CWW Member 2:

Magnus Reuterdahl: 'Wine is a key to meeting new people and cultures.'

Magnus is an archaeologist from Sweden, working for the County Administrative board of Östergötland (Länsstyrelsen i Östergötland). He started writing on wine in Swedish in 2007 through his own blog, Aqua Vitae, and became very active in social media in the wine world. Later he was encouraged to blog in English too and launched an English version of his blog, Testimony of a Wine Junkie.

Today Magnus writes regularly for one of the biggest Swedish online wine magazine, www.DinVinGuide.se, and is a judge for the Swedish wine and food blog awards, Matbloggspriset, in addition to speaking on wine and presenting tastings.

He is a founder member of the #winelover group and is on its board, recently being dubbed the 'king'. He writes in English occasionally for the group's website. He joined CWW in 2012.

Note that this interview was conducted in English and the answers were edited modestly.

Why did you apply to join CWW and what is the best thing for you about membership?

At the time I had been becoming increasingly serious about my wine writing but also started to travel quite a lot. My thought was, and still is, that membership was a good way of showing that I was a serious wine writer when making contact with wineries and other wine professionals. It has opened up doors that might not have been open otherwise. Then, it's always nice to be part of something bigger than just yourself and the Circle seemed an interesting group.

Is there an overlap between your two chief interests of archaeology and wine?

There are, several. Wine is culture and a part of our cultural heritage. It has been a companion since the first farmers, and wine and man have evolved together over time. Food and wine are very much both social and local markers. By

Photo by
Ricardo Bernardo.



understanding what we eat and drink, when and why, we can get a much better understanding of the place we are in or the region we are studying or visiting. This is true both today as well as when you look back in time.

How challenging is it for you to write on wine in English?

It depends on what you write. I spend most of my free time online, mainly with friends from all over the world so I keep up my English decently. Writing pieces regarding experiences, on trends or regions works well. It is more difficult when it concerns expressions of a specific wine.

Over the years I've realised that there are dialects in the wine lingo. Often it seems very international, almost a language that could be called wine. Flavours are in some way local. For example strawberries in Italy, the US, England and Sweden do not taste the same, which is partly to do with different climates but also because there are different strawberry varieties in various countries – what someone perceives as the classic strawberry taste might be quite different to what someone else thinks.

What attracted you to start a wine blog nine years ago?

I had been interested in wine for several years before I started to blog about it. For me it was a way of systemising my taste, to understand what really made me tick. I was also using a study method from university. When you write things down you remember them better, and when you describe something in writing you force yourself to actually put words to your thoughts or emotions. These together were ways of making sure it got stuck in my head. Mostly though, it was because I always liked writing, and wine blogging was a perfect outlet – I got to write about my hobby and had an excuse to drink good wine, but it also forced me to try new stuff. It was also a way of trying to find others who loved wine. Blogs at that time were more of a social media than today, there were lots of comments and discussions.

Do you think social media communications are important for the world of wine?

Yes I do, although it is important in different ways for different parts of the wine sector. If you want it to work you need to see it as a social media, a way of communicating with others and not as a new way of marketing old commercials. For some it is a means of connecting with new customers and keeping the old ones. It is also a good way of following and identifying trends and to see what works or not. I don't think it is necessarily a good or better approach than conventional media for direct sales but it can be a way of building relationships with your customers or readers that



will make them more loyal, and in a best case scenario your ambassadors. It is important to have some sort of social media strategy, to be able to follow up but also to handle crises.

What online movement of wine consumers do professional wine writers need to pay more attention to over the next five years and why?

From what I see pictures and video are becoming increasingly important, for example Instagram and Snapchat. It is important that your product is photo-friendly or easy to share. More specialised apps like Vivino, Delectable, Wine-Searcher and others are also important platforms. Here you need a strategy because you can never cover them all. One of the more important things [to put across] is authenticity!

How did you get involved in the #winelover group and what does it mean for you?

As with my blog I looked for a community. #winelover grew out friendships made within the European Wine Bloggers Conference, later the Digital Wine Communications Conference, and on other trips. This was initially a way of keeping in contact, to share experiences, posts and pictures, to find meeting places and to have fun. I would say that it represents fun whilst being professional!

Photo by Monty Waldin.

How does the Swedish monopoly impact on wine consumers in Sweden?

It has its pros and cons. For the average customer there are good wines from most corners of the world. For the wine nerd like me it's frustrating, as the market is too controlled from one point of view and often that does not coincide with mine. I also think that lately the products are a bit too one-dimensional and the focus is often on cheap and rather uninteresting products, though they have worked rather well with organic wine. I would like to see a more open market and more diversity. Internet sales is the way to go, I think, and nowadays that is legal so I hope for more of that.

What is the future for wines from Swedish vineyards?

It is hard to say, Swedish wine is still in a very young phase and I'm not convinced they've found the best grapes or production techniques yet. But I believe that there is potential and a few producers do make very nice wines, which gives hope for the future, though they are perhaps slightly too expensive to be a general thing. The grape at the moment is Solaris!

On your travels in wine, which region has most surprised you and why?

Georgia. Its wine is very connected with identity in an almost religious way – and the wines are fab.

Where in the wine world have you not yet visited and that would most like to be invited to?

South America, Australia or New Zealand!

What question would you like to answer that I haven't asked you? And can we have the answer too, please!

What is wine to you? It's a key to understanding other places, it's a key to meeting new people and cultures, to travel and to have fun. It puts a smile on my face and it's easy to share. It is the best beverage in the world!



After a three-year legal battle with the CIVC, Jayne Powell (Champagne Jayne) can now share her experience with us. Jayne explains how her moniker and personal business brand came to exist and how in Australia, where she is based, the CIVC contested its use and took her to court.

Photos provided by Jayne.

A David and Goliath fight over professional identity

from business moguls to TV stars, politicians, Hollywood celebrities or simply people who enjoy the conviviality of drinking and talking about bubbly. Whether writing articles for some of the world's leading magazines, presenting at international food and wine industry conferences and festivals across four continents or authoring an award-winning book on the history and development of Champagne [*Champagnes - Behind The Bubbles* won the Gourmand 2011 Best French Wine Book (Australia)], my dedication knew no bounds.

Protecting the Champagne Jayne trademark

When I applied to register my Champagne Jayne trademark in January 2012, a watershed moment for my business, which was finally at a tipping point, the Australian trademark office approved my application, but the CIVC – the Comité Interprofessionnel du Vin de Champagne – decided to oppose it.

While my particular trademark application concerns my business activities like public speaking services, author services and event management, all of which I specialised in, the trademark application does not concern Champagne products – bottles of Champagne or anything linked to selling Champagne, which I have never sold or purported to sell.

Since there were other trademarks on the Australian

register such as Champagne Poppers, Diamonds in Champagne and even my favourite, Champagne on a Beer Budget, it had not crossed my mind that the CIVC would object to my registering Champagne Jayne in the appropriate class. It therefore caught me completely off-guard to be at the receiving end of a trademark opposition.

I received from the CIVC a separate letter of demand about my general use of Champagne Jayne, requiring me to stop using the name, which I refused to do as I had been using it for ten years with its full knowledge. Then came an Australian Federal Court lawsuit from the CIVC to try to stop me from using the name altogether and to shut down the Champagne Jayne business and brand.

While I respect the CIVC's right to look after its own interests in protecting the use of the name 'Champagne', it had overstepped the mark. This attempt to stop me from using Champagne Jayne was brand protection gone berserk. To be frank, I felt bullied and I am not very good at lying down when I feel bullied.

The CIVC blatantly ignored that I was one of Champagne's most passionate advocates. I was treated like a traitor for discussing sparkling wines as well as Champagne as part of my services. This hurt me, but did not break me.

My approach to discussing sparkling wines has always been unashamedly democratic and non-partisan, and

I fell in love with Champagne on my first student visit to France, aged 15, after watching way too many Bond films. My pen pal's father, an hotelier, immediately inducted me with great gusto into that famous French *art de vivre*. After just three weeks I was hooked on all things French, but especially Champagne, and so began the longest love affair of my life.

I decided to turn this passion into my career, spending decades investing in my Champagne and sparkling category knowledge, building international wine industry networks, and developing a globally recognised personal brand, known simply as Champagne Jayne. Back in the late 1980s, friends at the University of Reading were the first to dub me Champagne Jayne – they used to describe me as “blonde, bubbly and irrepressibly cheerful, just like her favourite beverage”.

As Champagne Jayne, my sole purpose has been in educating people on the intricacies of appreciating the world's most enigmatic fine wines. My audiences have ranged

I stand by that. For many people, Champagne is something we aspire to drink. Educating our palates helps us learn to appreciate Champagne and gives context to its qualities.

Teaching people about sparkling wines that have Champagne-like qualities educates them about what to look for when they cannot afford to have the best, and also keeps them within the sparkling wine category overall. Champagne wines may account for more than 50% by value, but by volume they represent only 10% of the world's sparkling wines. There are also some truly excellent sparkling wines that should be enjoyed for their own qualities.

I do not think you can truly be an expert in just Champagne. It is very important to have a good understanding of the sparkling wine category in order to recognise what makes Champagne wines so special. As Champagne Jayne I know a great deal about sparkling wines, including Champagne wines, and from that foundation I help educate people – with authority – about the strengths and unique qualities of Champagne wines.

A personal brand under siege

Sparkling wines have only ever been a very small part of my events business, yet all of a sudden not only was my brand name and reputation under threat, but also I was being punished for talking about sparkling wines. It has pained me a great deal that the industry I believed so much in has believed so little in me.

Jayne immerses herself in the vineyards of Champagne.



Timeline of events

2003: Champagne Jayne/WineWorks International launched
 2009: Champagne Jayne website and social media streams launched
 2009: Champagne Jayne business name registered
 2011: Jayne Powell's book wins Gourmand 2011 Best French Wine Book (Australia):
 January 2012: Champagne Jayne trademark application submitted
 February 2012: Jayne Powell wins International Champagne Educator of the Year
 August 2012: Champagne Jayne trademark accepted by IP Australia
 September 2012: Jayne becomes a Dame Chevalier, Ordre des Coteaux in Champagne
 November 2012: Champagne Jayne trademark opposition lodged by CIVC
 May 2013: CIVC issues a Letter of Demand via its Australian lawyers
 December 2013: CIVC Federal Court Proceeding VID:1373/13 commenced
 February 2014: Directions hearing in Melbourne: Jayne appears self-represented by phone from London
 March 2014: London mediation (unsuccessful)
 April 2014: CIVC Revised Statement of Claim
 June 2014: CIVC issues Letter of Demand via its UK lawyers
 December 2014: Federal hearing (adjourned, part heard)
 March 2015: Melbourne mediation (unsuccessful)
 April 2015: Federal hearing (closing submissions)
 October 2015: Judgment delivered by Justice Jonathan Beach
 November 2015: Costs submissions
 December 2015: Final Court Orders

Litigation is exhausting in every way imaginable, and I would not recommend this experience for anyone aspiring to a stress-free existence. The financial and emotional consequences of defending my reputation and integrity for the last three years have been painful and far reaching.

There have been times when I have truly been laid low. Yet I would keep getting up. In hindsight I actually don't know how I did it. Although I do know that good friends helped.

Vindication

I am pleased and relieved to be able to announce that the judge decided that I can still be Champagne Jayne. The name feels like part of my identity, so I

would have been very sorry to let it go. Although whether it was worth the many hundreds of thousands of dollars in legal fees and years of challenge and stress remains to be seen. However, I do feel vindicated, because standing up for my principles ultimately led to the right result.

I have found my inner strength and come to know my true self during times of great hardship. Through speaking, writing and training, I will use the lessons learned from my experiences to help other businesses, probably with a glass of Champagne in hand. The Champagne will help soothe the soul and reassure the heart – with that first sip, everything is going to be all right.

For a copy of the Federal Court of Australia's judgment in full, see <http://goo.gl/AnF74m>

Kathleen Burk on the visionary and trailblazing CWW founder who was every bit the *The Compleat Imbiber*. Material for this article first appeared in the author's 'Cyril Ray and *The Compleat Imbiber*', *The World of Fine Wine*, Issue 39 (2013) to whom we are indebted.

Cyril Ray, man of wine and letters

In 1953, W. & A. Gilbey, wine and spirit merchant, established a house magazine called *The Compleat Imbiber*. Full of stories, essays and doggerel about drink, it was so successful that, in 1956, they decided to publish an annual volume of the same nature. One of the contributors to the magazine, Cyril Ray, was asked to edit the hardcover volume; it became the quintessential late evening or bedtime book for those who liked wine. It was also the vehicle which carried Ray to the centre of London's literary, journalistic and gastronomic culture and opened up a career as a wine writer.

Cyril Ray was 48 years old and had already enjoyed a varied career. He was born in 1908 in Lancashire to Jewish immigrant parents from eastern Poland. His parents were not well-off – his father eventually became a travelling eye-tester for the Co-op – but Ray was well-educated, attending Manchester Grammar School and winning an open history scholarship to Jesus College, Oxford. After a year, however, through lack of family funds, he left Oxford and worked successively in a shop, as a teacher, and in a riding school. He then took a short-service commission in the Royal Air Force, and was posted to an observer balloon squadron. Here, according to his obituary in *The Times*, 'with his dog and a good selection of books he would be winched up into the heavens. The balloon protected the basket from the elements and there were no duties to distract him.' Eventually moving back to Manchester, he managed an *avant garde* cinema, and then made the breakthrough into journalism.



"There are drinks snobs whom I find as tedious as myself. None of you, dear cultivated readers, come into any of these categories, but I will enumerate a few to see whether you recognise them..."

John Betjeman, The Complete Imbiber 1 (Putnam & Co, London; 1956); original illustration by Kenneth Rowntree.

Portrait of Cyril Ray, courtesy of Jonathan Ray and Champagne Pol Roger.



With the coming of the Second World War, he became a war correspondent for the *Manchester Guardian*. In 1944, he moved to the BBC and became its correspondent with the American airborne assault on Nijmegen, where he landed in a glider with a number of the soldiers. Ray, who was travelling with the 1939 edition of the *Michelin Guide*, 'liberated' the best local hotel himself and when, according to his friend and fellow journalist Katharine Whitehorn in her *Selective Memory*, 'the keen and frightened young American soldiers in camouflage with black on their faces' arrived, he welcomed them with a glass of Champagne as he sat on the terrace. He enjoyed the war tremendously.

A bon vivant

In 1950, Ian Fleming (then foreign manager of the *Sunday Times*) asked Ray if he would like to become the *Sunday Times*' general reporter in Moscow. Here he became engaged to Elizabeth Brocklehurst, whom he described to Whitehorn as 'half my age and twice my size' (Ray was less than five feet two inches tall). Godfrey Smith later wrote that he 'settled down after 43 years as a bachelor, *bon vivant* and *boulevardier*, to live happily ever after with his wife, Liz'. After a couple of years, they returned with relief to Britain, where he continued to write for the paper and where he was

tapped on the shoulder by a director of Gilbey's.

The contents of the first hardcover volume of *The Compleat Imbiber* were all taken from pieces which had already appeared in the magazine. The cover was by Gerard Hoffnung, known for his cartoons and musical jokes. To everyone's astonishment, it was a wild success: it ran into a second edition, was published in the US – the American *Kirkus Reviews* referred to it as 'a handsome assembly of distilled serendipity' – and was translated into German as *Der feuchtfrohliche Geniesser*. The response was such that

the publisher Putnam decided that there should be a No. 2, which was published in 1958.

Hereafter, the contributors were chosen by Ray himself. One was General Sir Guy Salisbury Jones, who in 'Hampshire Vigneron' told the story of why and how he had established the first commercial vineyard in England in centuries. The moral of that story is, do not open a good bottle of wine at lunch on a beautiful day – it gives you expensive ideas. More famously, Iris Murdoch, Angus Wilson and Kingsley Amis also provided pieces. (To the best of everyone's knowledge, contributors were normally paid in wine, not coin.) An anonymous contributor was Ray himself, who provided limericks of the kind for which he became widely known (and a number of which were later collected and published in 1979 as *Lickerish Limericks with Filthy Pictures*). See left and another here:

'I was sitting there, taking my ease,
And enjoying my Beaume-de-Venise
With a charming young poppet,
But she told me to stop it
As my fingers crept up past her knees...'

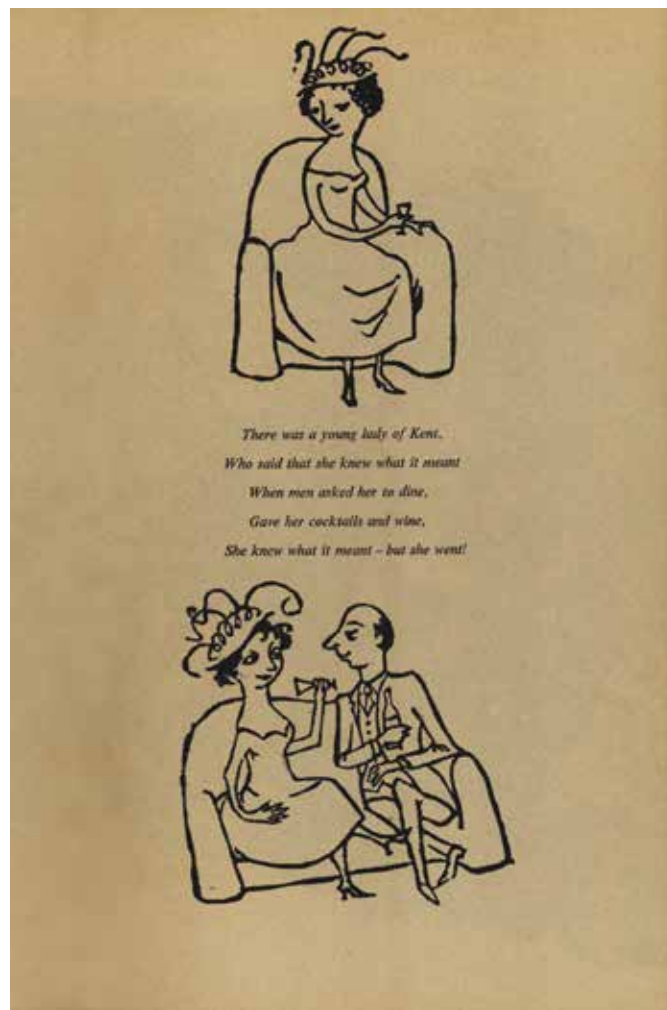
Birth of the 'Bollinger Bolsheviks'

Another contributor was the founder of both the British Communist Party and the *The Good Food Guide*, Raymond Postgate, who related how the *Guide* began: it was the result of consumer self-help, fighting against the self-interest of many in the hotel and restaurant trades. Ray's self-perception was that he, too, was a man of the Left. As Whitehorn put it: 'he managed to combine extremely left-wing opinions with a taste for gourmet cooking, fine wines and aristocratic accoutrements... [He] had started on the *Manchester Guardian*, but even when he was only earning their normal pittance had a taste for hand-made shirts and expensive shoes; later in life he belonged to Brooks's

[gentlemen's club], had a set [prestigious apartment] in Albany and sent his son to Eton, while still proclaiming the most radical views. Somehow one saw it as loveable eccentricity, not a piece of hypocrisy at all; he said his ambition was "to have a bottle of first-growth claret on the table of every trade-union leader in the country".' Both he and Postgate were sometimes referred to as 'Bollinger Bolsheviks' or 'Champagne Socialists'.

He was the wine correspondent for the *Observer* from 1959 to 1973 and for *Punch* from 1978 to 1984. It is also worth noting that, after he retired from the *Observer* in 1973, he wrote a further ten books, all of them about wine. He was also very clubbable. He was always associated with Brooks's, but from time to time, he belonged to a clutch of others. There he heard some of the stories which he then asked the raconteurs to write up for the *Imbiber*.

Continued overleaf



There was a young lady of Kent,
Who said that she knew what it meant
When men asked her to dine,
Gave her cocktails and wine,
She knew what it meant – but she went!



Left: *The Compleat Imbiber 2* (Putnam & Co, London; 1958); Original illustration by FHK Henrion.

Right: From Raymond Postgate, "Oinoposiai, or the Reflections of a Drinker of Wine"; original illustration by Laurence Scarfe.

Founding the CWW: 'a club at Cyril's invitation'

Ray, in a sense, founded his own club in 1960; the Circle of Wine Writers. According to the late CWW member John Radford, Ray wanted to bring together writers from different disciplines for cross-fertilisation and mutual support, he wanted to provide a group of important and influential writers to whom wine importers and producers could produce their wines, and he wanted its imprimatur to reassure editors that if writers were members of the Circle, they would know what they were talking about. One Circle member has described it as 'a club at Cyril's invitation', and at the beginning he insisted that he could blackball applicants whom he personally did not like.

From the late 1960s, life became difficult for the *Imbiber*, and there was a gap of 15 years between 1971 and 1986, a dire period for the economy. As Ray wrote in the 1986 volume (No. 13): 'The *Imbiber* had always been a sponsored book: wine shippers were no longer able or at any rate ready... to subsidise its publication; publishers, similarly down in the

dumps, shied off publishing it unsponsored.' No. 13 was unsponsored. Unaccountably, the publisher Collins decided against any advertising; furthermore, some big booksellers never received copies. Ray saw it as an abject failure.

The series stumbled on. No. 14, now called *Cyril Ray's The Compleat Imbiber No. 14: An Annual Celebration of the Pleasures of the Table*, was published in 1989 by Beaumont Books, whose owner, Tom Byers, the former advertising director of *Decanter*, was a friend of Ray's. It looked very nice, and it sold well. But No. 15, also published by Beaumont in 1990, was a total disaster. It has a lovely cover with wine and naked girls and illustrations in the book, all by John Ward, and a wide range of writers. But Ray was incandescent: according to his wife, he called it a 'rogue issue', and took out an advert, telling people not to buy it. According to Keith Waterhouse in No. 16, in an apologetic letter to the contributors, Ray wrote that when a friend brought a copy of the book to his notice, it was the first he had seen of it since handing over the material 15 months

previously. "I saw no proofs: the excellent material is marred, now that it is in print, by egregious howlers". The book had appeared in the unseasonable month of March, instead of December, and was being neither advertised nor reviewed. Meanwhile, Tom Byers had decamped to Bordeaux.

After this, Ray declined in health, dying in September of the same year at the age of 83. The publisher Mitchell Beazley rescued the series, and by the time of his last illness Ray had put together almost enough material for a final issue, No. 16. The pieces are as wide-ranging as usual, and the volume includes tributes to him by two women who knew him well, Whitehorn and Pamela Vandyke Price. He comes across as a man of short stature but huge personality, witty but acerbic, left-wing in ideas but right-wing in habits.

According to Christopher Fielden, Ray saw himself as a wine writer, rather than a wine expert. He had a vast number of friends and acquaintances, some of whom he milked for the *Imbiber*. The whole series was the creature of its creator, and it is on this series that his reputation largely rests.

Wink Lorch reports on a lecture by Italian ampelographer Dr Anna Schneider about how DNA testing of grape varieties does not yet provide perfect answers.

The evolution of the science of ampelography

It's all too easy to believe that once a scientific advance has entered into common usage it must be the best and only way to solve a problem. However, just as how in the world of medicine a good surgeon will examine a patient thoroughly, in addition to looking at the results of an MRI scan, it turns out that this also applies to ampelography – the study and identification of grape varieties.

At a talk given by Dr Anna Schneider, an Italian specialist in the study of grape varieties, who works in Piemonte for the Institute for Sustainable Plant Protection,

part of the National Research Council of Italy, she explained the differences between traditional ampelography and modern ampelography, with the latter using DNA profiling techniques. She went on to argue why it is important that both techniques are used together.

The talk was part of an annual event in February staged by the CAAPG (The Pierre Galet Alpine Centre of Ampelography), based in Savoie, which attracts audiences from across France, Switzerland and northern Italy, principally from the Alpine arc. Pierre Galet himself – widely

known as the 'grandfather of ampelographers' or the most important ampelographer of the 20th century, who had just turned 95 – was present and in fine form, posing eloquent questions to several of the speakers. (See also my review of his latest encyclopaedia of grape varieties in *Update* of July 2015.)

Classical versus modern

What Schneider called 'classical ampelography', as practiced by Galet, originally identified varieties by using the attributes of the vine – its leaves, shoots and grapes. In addition, identification techniques are used in the laboratory, such as examining primary substances like proteins and enzymes in the grapes and measuring the anthocyanins, tannins, terpenes and so on that appear in the wine. Modern ampelography or 'molecular ampelography', as Schneider called it, is a small branch of genetics that not only identifies grape varieties, but can also be used to study the relationships between them.

This is known in English as DNA profiling and is

conducted by analysing the genetic markers of a vine and comparing them to those of other vines. If all genetic markers are identical, the varieties are identical genotypes (a genotype is the genetic make-up of an organism, in this case the vine). If there is at least one different marker, the vines will be of two different genotypes. Several identical genetic markers indicates a probable family relationship between the vines.

The advantage of DNA profiling over traditional methods is that it can be done at any time of the year by examining tissue matter from any part of the vine sent to a laboratory from any vineyard in the world. It can even be applied to young vines. Due to the fact that it is automated, Schneider claimed that the process was a relatively inexpensive way to achieve highly detailed results. These results provide a genetic fingerprint for each vine type. On the other hand, classical ampelography requires no sophisticated equipment, can utilise human experience and hypothesis along with using historic photographs, paintings and drawings for comparisons. These results can later be verified using DNA techniques.

Why identification needs to be right

The correct identification of grapevines is necessary in particular for the legal reason of correct labelling for nurseries (and the subsequent wines), as well as for traceability of wines. It's also needed to check on the origins of rare, rediscovered historical grape varieties and to further the cause of 'archo-ampelography'.

Yet, in vine collections at nurseries around the world there are said to be 5-10% errors in the identification of scions (the vines themselves) and up to 20% errors in rootstocks. Famous errors cited by Schneider were that Italian Refosco was believed to be identical to Savoie's Mondeuse, until DNA testing in 2009 proved otherwise. Also, Müller-Thurgau was for almost a century considered to be a Silvaner x Riesling cross due to mislabelling, but has since been identified as a Riesling x Madeleine Royale cross. Another famous mistake revealed more recently (not cited by Schneider) was the discovery in Australia of

what were thought to be Albariño vines which in fact turned out to be Savagnin, due most likely to mislabelling in a Spanish nursery.

Schneider believes that using DNA profiling alone is not fool proof. Mix-ups also happen through the sheer disbelief that the same vine can crop up somewhere so far away. For example, the same variety can exist under different names on both sides of the Alps. She also illustrated this with the journey of the Malvoisie variety, which had historically travelled from somewhere east of Greece to Lipari, and was then included in cargo on the classic sea voyages that ended up in Madeira and the Canary Islands. The story of Zinfandel's origins is another well-known one that took years to unravel, all because different names were used everywhere. It took knowledge on the ground, along with DNA analysis, to come up with the final conclusion that Zinfandel was not only identical to Primitivo in Italy and to Crijenak Kaštelanski in Croatia, but that historically in Croatia it was named Tribidrag.

Ampelography's importance for the future

Schneider emphasised that studying the genetic relationship between grape varieties is important for two main reasons: the first is that by verifying the pedigree and origin of each variety and understanding how and where it evolved historically, the wine can be marketed more successfully; the second is that by studying the genetic heritage of the whole population of grapevines and the relationships between them, one can establish so-called 'core collections' of vines.

Training on the ground for people working in laboratories on DNA profiling is essential, Schneider maintains, otherwise mistakes are inevitable. In this way traditional ampelography retains its importance.



Dr Anna Schneider and Pierre Galet speaking at the conference. Photos by Michel Grisard, CAAPG.



Schneider concluded by saying that the genetic heritage of grape varieties is crucial and she also gave a glimpse of the future. She explained that using DNA testing for traceability in the actual wines themselves is difficult today since wines contain very little of a grapevine's DNA and the DNA in wine is often degraded. However, techniques are advancing at great speed and a breakthrough is close to solving this by using new methods of genetic sequencing.

Note: Dr Anna Schneider's talk was delivered in French. I used the introduction to Robinson, Harding and Vouillamoz' Wine Grapes to verify certain terminology.



Tony Aspler (pictured right with Pinot T. Wonderdog) observes striking parallels between judging perfect pooches and premium wine.

OPINION: Dog eat dog

I was watching the Westminster Kennel Club Dog Show on television earlier this year. It was the New York finals, where a lone judge picked the 'Best in Show'. All the competing dogs were magnificent. The seven finalists included a puli, a whippet, a ridiculous white toy poodle that looked like a four-legged powder puff, a French bulldog, a Brittany, a Doberman Pinscher and the ultimate winner, a black Scottish terrier named Sadie.

I was curious as to how the earlier judges had whittled down the 2,500 entries representing 173 breeds to these seven animals and why Sadie came out as top dog. All the show dogs looked great to me but the judge was searching for attributes that I had no expertise in assessing – how the dogs stood, how they moved, as well as noting their physique and their personality.

Watching the program, it occurred to me that the same process can be applied when judging wines. Wine writers, like dog show judges, are looking for characteristics that conform to a mental model as to what the wine should look, smell and taste like.

In *Ulysses*, James Joyce writes: "Horseness is the whatness of allhorse." This Aristotelian concept of the quintessential nature of a horse is what the serious student of wine brings to bear when judging a given wine. Simply by asking the questions, is the wine varietally correct and does it conform to your expectations of how that particular variety performs in a specific terroir?

The man who has bestowed the title of Best in Show at the Westminster Kennel Club Dog Show for the past two years is a Toronto psychiatrist named Dr Richard Meen. (You don't have to be a shrink to judge dogs or wine – but it may help when you're dealing with winemakers.) Asked about his technique, he said: "You try to make a decision rooted in experience and knowledge. I trust the energy that comes through me while I'm looking at the dog. In those eyes, I'm looking at the history of the breed through the ages. That's what judges should be doing, looking into the ancient past – the dog's function, it's country."



Substitute the word 'wine' for 'dog' in that quote and you have a very workable cipher for the critical assessment of a bottle of wine.

While Dr Meen does his work in front of a vocal audience who typically applaud the popular breeds, he (like us) must ignore such siren calls. For the wine-stained community it's not about being seduced by labels and adverts.

At dog shows there is a standard for each breed, a written description of the ideal specimen of that breed. Most standards describe general appearance, movement, temperament and specific physical traits such as height and weight, coat, colours, eye colour and shape, ear shape and placement, feet, tail and more.

Those winning dogs at the Westminster Kennel Club show, the best of their breed, no doubt, had the harmony of form, in other words, elegance and finesse; and their personality was the floral note that I look for in great wines.

But on a purely personal level none of those canines could hold a candle to my 11-year-old Wheaten terrier – Pinot T. Wonderdog. And that's where the subjectivity in pets and wines comes in.

Robert Smyth discovers that Israeli innovation and creativity effortlessly extends to its wine industry. Except where noted, photos by or courtesy of Robert.

Israel's potential emerges

Four of us wine writers piled into a taxi with a mission – to make it to Habima Square where we would apparently find the Tel Aviv Culture House that was hosting the 2016 edition of Israel's Sommelier Wine Exhibition. After several mispronunciations and attempts to find where we'd scribbled down the name of the square, the taxi driver exclaimed "Habima!" and we sped off to taste the day the away.

The square itself was created as a gateway to Tel Aviv's cultural quarter and its slick, minimalist, contemporary design suits the modernity of the city to a tee. It was partly the work of Rami Bar-Maor, a former architect who says he got fed up of making compromises, and went into winemaking instead. He trained at the Margalit Winery, before setting up his own Bar-Maor Winery in 2008. "In the winery there are no compromises," he says, but what he has taken with him from the world of architecture is his love of minimalism.

Accordingly, his wines undergo no acidification, which is often practiced in the hot, dry Israeli climate, although many quality producers increasingly avoid it. Bar-Maor's wines are only made from free-run juice without filtration or cold stabilisation. And, he says he doesn't need to irrigate his north-facing vineyards maintaining that the roots of the vines have instinctively dug down deep into the white chalk rendzina soils of the Alona region, (the oldest wine region in Israel, he adds) to find water and nutrients.

Bar-Maor is also one of a few brave free spirits, along with the likes of SeaHorse and Sphera (see page 25 for a detailed profile of Sphera by Stephen Quinn), who pursue their winemaking without religious restrictions. They certainly take a risk in not producing kosher wines in a country where wine still plays a key role as a sacramental tippie. "I have to smell it and touch it," says Bar-Maor, something impossible

under a kosher regime. Thankfully, the vibrant, expressive wines of this trio of producers are snapped up by Tel Aviv's skilled and for the most part secular sommeliers.

Innovative Israel

The innovation that characterises Israel's cutting-edge approach to everything from technology to civil engineering and agriculture is also inherent in the wine industry, which is brimming with creative types and winemakers educated at Davis or Adelaide. "Given the climate, it's a challenge to make high quality wine in Israel, but Israeli winemakers excel in finding a way," said Ya'acov Oryah, who makes wines under his own label, as well as being the winemaker for the Psagot Winery. He added that the country's vintners have proved adept in seeking out the cooler sites, although he's also shown there are ways to make fine wine even in the heat of the desert.

Oryah was formerly the winemaker at the Midbar Winery, where he learnt the art of making wine in the Negev desert, in the south of the country. He found that the acidity can remain in white grapes when the ripening process is ultra quick, as the acidity doesn't have the time to drop off – and being white wine there is no problem with phenolic ripeness. Indeed, the most impressive wines we had at Midbar, which is housed in a cool art colony near the city of Arad, were the whites. Nevertheless, the reds at Midbar and at the Ramat Negev Winery, whose vineyards run right along the Egyptian border, were juicy rather than cooked. Nearby, the Yatir

Winery – owned by the giant Carmel Winery but run independently – has the advantage of the cover of the Yatir Forest close to its vineyards, situated at 900 metres above sea level, enabling it to turn out extremely elegant reds.

At the other end of the country, Israel's cutting-edge software industry comes into play at the winery credited for leading Israel's quality wine revolution: Golan Heights. Every winemaking stage, every individual barrel and tank, as well



Left: Rami Bar-Maor.
Below: Robert at the Egyptian border.





Left: The Tel-Phares vineyard of Golan Heights Wines; right: Recanati's Upper Galilee vineyard. Photos provided by the wineries.

as every plot is closely monitored in remarkable detail by a multi-layered computer system that takes quality control to impressive heights. The results came across in the very high quality portfolio of wines.

Bordeaux vs Mediterranean grapes

Classic red Bordeaux grape varieties abound in Israel's vineyards, which incidentally can only be rented from the state, but it was Cabernet Franc that was responsible for some of the best wines I sampled during my visit. It must be said that a lot of reds were overripe, jammy and alcoholic, which is hardly surprising given the extreme Mediterranean climate. Psagot Winery's Oryah explained that winemakers face a dilemma of whether to pick early when the grapes are not yet phenologically ripe but while the potential alcohol is reasonably restrained, or wait until phenolic ripeness is reached and alcohol levels soar. He mentioned that Cabernet Franc is a grape that can suit some under-ripeness, which brings that welcome leafy character into play. It can also handle the strong sun well.

Rami Na'aman owner/winemaker of the Na'aman Winery, a boutique operation from the Upper Galilee that produces 10,000 bottles a year, claims Cabernet Franc

originally comes from Israel and he was the first to replant it (by his own hands) in the Upper Galilee. It was however a wine from an even less planted Bordeaux grape that seriously impressed from here: Na'aman's Petit Verdot 2013 had really vibrant blackberry and blueberry notes with thick but deliciously smooth tannins and a juicy palate with a long, balanced finish. Na'aman does not add acidity, and is a member of the Netto Wine initiative, which promotes natural winemaking in Israel. Na'aman also makes blends named after some of his favourite heavy rock and prog rock groups, such as Deep Purple and King Crimson, which also serves to describe the colour of the wines.

Exciting spicy wines are also made from Mediterranean varieties such as Grenache, Syrah, Mourvèdre, Cinsault and even Counoise, which are coming through now that winemakers have realised that these grapes are ideal for the Israeli climate. This makes perfect sense and makes one wonder why Israeli vintners hadn't cottoned on to this much sooner. SeaHorse is having particular success with such varieties, producing spicy wines that are fruity, complex and anything but cooked. SeaHorse's wines are made by the charismatic Ze'ev Dunie, a former independent filmmaker who got hooked on wine when making a film about it.

Indigenous grapes emerge

The story of the modern Israeli wine industry so far may be one of international grape varieties but an exciting initiative is underway to identify, rediscover and replant the ancient varieties used to make wine before what is often described as the 'Muslim occupation'. Dr Shivi Drori is the man behind the research that has led to the revival of the Marawi grape, used for a single varietal wine made by the Recanati winery. A survey of the whole country's grape growing areas, from the Lebanese border to the Egyptian border, revealed 500 different grape varieties and he and his team genetically analysed them all. They were compared with the remains of pips collected from ancient pressing sites, and the DNA of some has matched up to those remains.

Drori mentioned that most varieties are actually white and were vinified with huge amounts of residual sugar remaining. Four varieties have so far been identified as indigenous and unique varieties of *Vitis vinifera*. Marawi was found being grown as a table grape by a Palestinian grower and was first made as wine by Recanati in the 2014 vintage. The wine was certainly distinctive with its floral and lime aromas, but somewhat neutral on the finish. It is a decent first effort and certainly has a story behind it. The Marawi was grown at 900 metres above sea level near Bethlehem on dry-farmed 'Hebron' pergola-trained vines. I am assured that the 2015 wine is a big step up. Israel could do with such ancient grapes and should take every effort to develop them.



An explanation by **Robert Smyth**

Getting to grips with the k-word

When it comes to Israeli wine, it's hard to avoid the k-word: kosher and the whole notion of kosher stops these wines breaking out to a wider audience. Broadly speaking, there should be no difference in wine quality compared to conventionally-made wines. "Traditionally, Israeli wine exports were based on the demand for kosher wine from Jewish communities around the world," said Yaara Shimoni, the Israel Export Institute's wine and fresh produce manager, who was our extremely able host. "However, a recent trend sees Israeli wines gaining international recognition and respect also in countries where the kosher issue is irrelevant," she added.

Nevertheless, many people assume that kosher wine is made in a way that leads to lower quality through such practices as boiling the wine, yet in reality hardly anyone does that these days for premium wines. Essentially, what kosher winemaking – of which there are up to seven variants – does mean is that an Orthodox Jew who's skilled in winemaking has to be on hand to handle the wine from the point that the grapes become juice. They have to be responsible for any winery work that involves contact with the wine on behalf of non-Orthodox winemakers (and there are plenty of those), who are not allowed to touch the wines or the vessels they are made in.

For Orthodox Jews the Sabbath is sacred, which begs the question of what happens when urgent winemaking interventions need to be made on the Sabbath. Much high-tech winemaking is practiced to compensate, I was told. While anyone is allowed to walk around the wineries where kosher wines are made, you are warned to not to touch anything and watched like a hawk. The contrast between secular liberalism and religious traditionalism is as stark in Israeli winemaking as it is in the rest of the society.

Also on the same press trip to Israel, **Stephen Quinn** is impressed by one man's dedication to making only white wine among a sea of Israeli red, and discovers an old cave and a winery that gives something back. Photos by **Robert Smyth**.

Sailing against the red tide

When the world zigs, the golden rule for people who think differently is to zag. In the world of Israeli wine, one of the best zaggers is Doron Rav Hon, winemaker at Sphera Winery in the Judean hills.

About nine in ten of the 60 million bottles made in the country are red, which at first glance seems odd in a country that is hot for eight months of the year and boasts magnificent seafood and produce. But tradition and culture always influence society as much as logic.

Yonatan Shotts, winemaker at the Binyamina Winery, explained that the Jewish tradition of the Friday night (Sabbath) meal always involves red wine. "People have been making wine in this area for 6,000 years," he said. But, he also noted that, "because we're a hot climate we're moving towards more white wine".

Domestic wine consumption is low by world standards at about 5 litres per head a year (a tenth of that in France, for example). The ten largest wineries in Israel produce about 90% of all the country's wine. Another 250 boutique sites and home-grown 'garagistes' make the rest. Sphera is one of the boutique wineries, and makes about 16,000 bottles a year from 2.8 hectares of vines. It was the first vineyard in Israel to introduce Pinot Grigio.

Sphera's Rav Hon trained in Beaune and worked in Meursault before he returned to Israel a decade ago to work for Ella Valley Vineyards and then founded Sphera to

focus only on white wines. He sells into Tel Aviv, the most sophisticated market, pointing out that whites are gaining traction in restaurants to become about half of all wines sold.

Rav Hon also works with Chardonnay, Riesling, Chenin Blanc, Semillon and Sauvignon Blanc. He harvests early from his range of mesoclimates to ensure high levels of refreshing acidity and avoids malolactic fermentation. A quote from Leonardo da Vinci adorns his bottles: "The first of all single colours is white." Rav Hon's first vintage from his own vineyards was in 2012. Prior to that he purchased grapes from local growers, some of whom have vines of more than 20 years old.

The name Sphera comes from the word for a sphere, as

Sima and Doron Rav Hon.





Baby grapes attract a ladybird at Sphera.

A highlight was the 2013 White Concepts Riesling. The grapes are grown next to Rav Hon's house in the Judean hills. It smells of honey and toast, feels sweet in the mouth yet is dry with a creamy texture that stays in the mouth for a long time. It was rare to find such length among the several hundred wines tasted in a week in Israel. "When I started to produce Riesling people asked if I was joking," Rav Hon said. But he has been vindicated by a string of international awards, in a country where 80% of wine is consumed domestically. It is estimated that 85% of the wine in Israel is locally made and only 15% imported.

The key to The Cave

The flagship wine at Binyamina is The Cave, so named because maturing barrels are cellared in a cave built in the nearby hills by the Ottomans for storing goods. The wine is aged in new French oak for 24 months. The number of bottles varies depending on the quality of the fruit – typically

Below: The Cave with winery workers showing the key – Yonatan Schotts in centre.

in balanced wine, and an image of a grape sliced through the middle that looks like concentric circles adorns the stylish label. Rav Hon uses whole bunch pressing to extract only first-run juice, which means he only gets about two thirds of the volume most wineries produce.

The 2014 White Concepts First Page is a delicious and rare blend of Pinot Grigio, Riesling and Semillon, with a floral and mineral nose and flinty texture. "No place in the world makes wine like this," he said, noting that Israel has no restrictions about using blends, such as nations with appellation rules like France must follow.

The vineyard's flagship is the White Signature. These wines spend a year in barrel and another in the cellar. The 2013 vintage is two-thirds Chardonnay with the rest Semillon. It has beautiful structure and length, and feels like quality in the mouth. Only one White Signature is made each year and the variety or blend varies depending on the quality of grapes each vintage. "I'm not making Coca-Cola," he said with a laugh. The 2014 White Signature is 100% Chardonnay, with mild acidity, and is wonderfully drinkable.



20,000 to 30,000 a year. Grapes come only from the Kerem Ben Zimra vineyard, in the Upper Galilee, which comprises volcanic soils over red limestone and is 800 metres above sea level.

Winemaker Yonatan Shotts said the varieties vary each year because they only use the best grapes. The 2011 The Cave is 70% Cabernet Sauvignon with the rest Merlot and Petit Verdot. The tannins still dominate; this is a wine designed to be cellared. The 2010 The Cave is entirely Cabernet Sauvignon and is full of ripe blackcurrants and cassis. It would be outstanding paired with the right kind of food, which Shotts suggested should be a slow-cooked meat stew.

Patients a virtue at Kishor

Special mention must be made of the Kishor Winery, whose vineyards were planted in 2007 and designed to employ adults with special needs, living in Kishorit village. About 80 of them work in the vineyards. Richard Davis is the winemaker and viticulturist. He initially went to the village to volunteer after taking a break from working as a farm manager in South America and South Africa, and immediately felt at home.

"Work in the vineyards gives the patients a sense of self worth, the biggest thing we can give them," he said. The wines are impressive. The 2013 Kishor Syrah has cool climate pepper aromas and a mineral tang like the gift of the sea breezes that moderate temperatures there in summer. The Savant range, named for the syndrome highlighted in the *Rain Man* movie, is delightful. The 2014 Savant white is a blend of Sauvignon Blanc and Viognier. It is fresh and light and would be ideal for summer lunch when served chilled. The 2014 Savant Riesling is a semi-sweet German style wine that is luscious yet restrained. Both are the kinds of wine that make you want to have a second and third glass.

Richard Esling discovers an accidental wine in South West France.

Disclaimer: Richard acts as UK agent for Domaine de Ferrant. Photos courtesy of Richard.



Cuvée Sauvignin

It is the wonderful thing about working in the wine industry, that, even after 36 years of visiting wine regions, talking to winemakers, studying on courses, attending tastings and masterclasses, you still get astonished in the most unlikely of situations.

Last autumn, I was visiting a vineyard in the fairly laid-back and completely unpretentious region of the Côtes de Duras in South West France. Although this area has a very long history of wine production and indeed until the AOC rules of the 1930s excluded vineyards outside the Gironde department, it was considered part of Bordeaux, it is fair to say that it is currently overshadowed by its illustrious neighbour.

The vineyards of the Côtes de Duras, in the Lot department, grow similar grape varieties to Bordeaux and make very similar wine styles but they are outside the Bordeaux 'club'. Perhaps as a consequence of this, the region has lacked investment and stayed as a quiet, rural wine region, with little progression in terms of quality or style. In general, the wines are pleasant, light, well-made quaffing wines, mainly selling in the local area to local people – although many of these are not necessarily of local origin, due to the high proportion of English 'settlers'.

However, there are now a few producers who have invested both in their vineyards and wineries, to great

effect. One such is Domaine de Ferrant, which was recently acquired by Denis Vuillien from Paris, but who originates from Burgundy. Realising the potential of the terroir to produce much better wine, he upgraded the winery and improved the management of the 13 hectares of vineyards. With a new, young winemaker the domaine now produces a range of red and white wines which stand-up to a good cross-section of competition and are getting rewarded.

Denis produces a top of the range Sauvignon/Sémillon, Perle Blanche, which is oak-fermented. It has some characteristics of very good Graves or Pessac-Léognan, but with an intriguingly different character, reminiscent of Fino sherry on the nose.

And hence the start of my astonishment. During a comprehensive tasting in the cellars, I commented on the sherry-like character of the Perle Blanche. "Ah!" said Denis. "If you like sherry, try this wine". To my astonishment, it had a perfect nose of sherry too – somewhere between an aged Fino and a Palo Cortado. On the palate, it was full-bodied, bone dry, with

Richard Esling (left) visits the cellars with Denis Vuillien of Domaine de Ferrant.

great depth of flavour, hints of spice and stone fruit, with a nutty, dried fruit finish. Very reminiscent of Vin Jaune from the Jura, some 650km to the north-east, but with a lighter, sherry structure.

Once I had calmed my over-excited palate, I was overcome by intrigue as to how the wine had been produced. "By accident, really," admitted Denis. "We had a barrel of the Perle Blanche 2011, which we were ageing at the back of the cellar, and we forgot about it for a couple of years. And look what happened!"

What had actually happened was that by not being topped up, the wine had developed a film of yeast on the surface, much like some of the wines in the Jura or Jerez. This had prevented excessive oxidation and imparted the sherry-like character. The wine is quite delicious and an outright success, albeit unintentional. With more than a nod to the Jura, they have named the *cuvée* Sauvignin – the main grape variety being Sauvignon Blanc.

The quantity produced is very limited (900 bottles) and whether the wine can be made on an ongoing basis remains to be seen. Watch out Jerez!





I attended a seminar in New York at the end of January that not only promoted the Grenache variety, but specifically touted its Spanish counterpart Garnacha, highlighting Spain's DO Campo de Borja. I was looking forward to being shown the major differences between Garnacha in Spain and Grenache from the rest of the world. Indeed, I had always questioned whether it was necessary to use the word Garnacha rather than Grenache when talking about that specific variety from Spain. Did it just add unneeded confusion to their export markets? Did it sound pretentious, as if one had to know how to speak Spanish to appreciate it? Or were there other deeper reasons for the continued use of the word Garnacha in Spain's marketing campaigns?

Garnacha vs Grenache

I have had many frustrating debates on whether it is proper to use the word Garnacha when trying to communicate about Spanish Grenache wines to general wine consumers. I had several such discussions last September on a public forum during a virtual wine tasting in which I participated. This tasting was sponsored by Wines of Garnacha in which, as one can guess, all the wines were from Spain. During the tasting, the participants also shared their thoughts via Twitter using the accompanying hashtag #GarnachaDay. These sorts of virtual tastings help give a bump in social media presence for wine regions and/or specific producers and cost only the price of the bottles tasted, plus shipping.

During that virtual tasting, I did discover some interesting

Garnacha wines but what I found most interesting was the reaction of some followers to our #GarnachaDay tweets. Many people could not understand why we didn't just call it Grenache. Why create another day for Garnacha? Were we trying to be elitist? It seemed both confusing and frustrating to regular wine drinkers who buy the majority of wines sold and, incidentally, these responses on Twitter were mainly from wine drinkers in the US, where Spanish is considered an unofficial second language.

Campo de Borja DO

The seminar on Grenache, led by Fernando Mora, AIWS, winemaker for The Garage Wine in the IGP Valdejalón in Aragón, and a Master of Wine candidate, showcased Grenache-based wines from around the world compared to the wines of the DO Campo de Borja. There was no discussion of Spanish Garnacha being superior to Grenache from other regions, but the seminar set out to demonstrate that the wines from Spain, especially Campo de Borja, have a unique sense of place. Mora started his talk by declaring that Campo de

Arid vineyards near Fuendejalón in DO Campo de Borja. Photo by Mick Rock.



Cathrine Todd on why Garnacha is a force for the Spanish good. Except where stated, photographs by Cathrine.

Keeping Grenache Spanish

Borja was "The Empire of Garnacha". Campo de Borja, located in the northeastern part of Spain, in the region of Aragón, has around 5,000 hectares of Garnacha. Its oldest vineyard dates back to 1890, and more than 2,000 hectares of the 5,000 planted comprise vines of between 30 and 50 years old. Mora explained: "We are in a dry area. We have 3,000 sunshine hours per year and we only have 300

litres of water – 300 litres of water per year is the minimum that a vine requires in order to survive, so that's very relevant for our styles of wine. Another important consideration is that we are in a place with very cold winters and very hot summers." And when the question of irrigation came up, Mora said it was usually not allowed except for "extreme moments" and so the area is forced to mainly practice dry farming, ultimately helping to keep yields low.

A terroir research project

An ambitious research project undertaken by DO Campo de Borja will hopefully prove unambiguously that the region is a unique area for Garnacha and one that produces distinctive wines. In 2014, soil mapping with a total of 406 trial pit samples was conducted in Campo de Borja, also recording the method of cultivation in each assigned plot along with sensory analysis of the wines made. The research project is being carried out by the School of Agricultural Engineering at the Polytechnic University of Madrid and the Faculty of Chemistry at the University of Zaragoza, and is coordinated by technicians and researchers at the Department of Agriculture, Livestock Farming and Environment of the Government of Aragón and the Consejo Regulador DO Campo de Borja. The aim of this research is to improve the management of the grapes, as well as to prove a strong sense of place for Campo de Borja.

Mora detailed the purpose of such extensive research: "Firstly to find the different climatic influences on different parts of the whole appellation. After that, we seek to understand the different soils. The next step is to vinify grapes from those different soils we have found. We can understand how our soils influence our wines." And he continued by discussing why this research was unique by stating: "The main difference in our studies is that we are relating all the terroir with the aromas on the nose."

The Campo de Borja wines we tasted that day showed a commonality of black pepper and truffle aromatics with a noticeable structure that had a velvety quality to the tannins. The 2010 Ambyth Grenache from Paso Robles, California, and the 2013 Jauma Biggles Grenache from McLaren Vale, Australia both had a lusher texture with sweeter fruit than their Campo de Borja counterparts. There was also a 2012 Beaucastel in the line-up, and even though it was composed of the 13 grape varieties that are permitted for Châteauneuf-du-Pape, including Grenache, it was still a nice inclusion that showed how the wines of Campo de Borja could hold their own alongside the renowned Old World classic. The two wines that were the most impressive, and seemingly good examples of Campo de Borja, were the 2014 Bodegas Borsao and 2013 Alto Moncayo. The former is a great value wine averaging \$12 and the latter, the iconic wine of the area that averages \$33. The highly complex and

extremely well balanced Alto Moncayo was \$10-\$20 less than its New World siblings, hence showing how the wines as a whole are undervalued. Alto Moncayo, which is made up of grapes coming from three cooperatives in the DO, is a shining example of why this area deserves significant investment in time and money.

Why use Garnacha over Grenache?

It became clear to me during the Grenache/Campo de Borja seminar that Spain realises that it not only needs to invest in the long-term strategy of building its reputation as a high quality wine producing country, but that it also ought to highlight its best designated areas. Spain is currently associated with value, which undermines its ultra-premium wines. Building the Garnacha brand is part of the story that the Spanish feel is vital to improving the country's reputation. Garnacha will tell the story of a wine producing country with a long history; Garnacha will tell the story that only the best can be found in Campo de Borja; and Garnacha will tell the story that it is native to Spain (even though producers in Sardinia, Italy, argue that Cannonau is the original Garnacha). When producers sell 'Grenache', they promote the name of a variety, but when Spanish producers sell 'Garnacha', they promote the reputation of a place. It is not the quick and easy road to success, but it is the road that will best benefit generations to come.



From left: Fernando Mora of The Garage Wine, who presented the tasting; the tasting line-up; Alto Moncayo is considered the iconic wine of the area.



Angelo Peretti of the Bardolino Consortium and his rosé colour card.

Revolution is in the air for **Liz Sagues**, who witnesses the bold, fresh new direction of Bardolino Chiaretto. Photos are by Liz.

Rosé Revolution sees Chiaretto turn pale pink

soils and microclimates of the planting region, for a wine which wouldn't be on its last legs 12 months after harvest. It needed to be fresher, prettier, more in line with modern demands – “French colour with an Italian taste”. “But we didn't want to copy anyone else, we wanted to make only our style,” he stressed. And it had to be the key to opening up new markets, to meeting the growing taste for fresh, elegant wine.

What seems extraordinary to anyone used to the near-endless timetables over formal changes in wine is how quickly the Chairetto Rosé Revolution happened. I suspect Angelo is simplifying things a little when he says: “We sat down together and decided to do it.” That was at the moment of the 2014 harvest – a difficult vintage, and because of that easier for the revolutionaries to win their argument. The change surely was a little longer in gestation, but it did happen with that one vintage.

The new Chiaretto is well on the way to reaching its goal, that palest band on Angelo's card. What has changed most between old style and new is in the time and manner of picking. Grapes intended for reds and rosés used to be picked together, from the same vineyards. Now there's a widespread move to separate both picking and vineyards, designating grapes for red or rosé from much earlier on and picking each at the optimum moment. Once in the winery, skin contact time has been massively reduced, from 12-18 hours to 2-4 hours. There is, too, an emphasis on Corvina over its main blending partners Rondinella and Molinara (the trio for the Bardolino reds, and of course for neighbouring Valpolicella).

The proof is in the seeing and the tasting, and that happened in Garda's very smart Villa Cordevigo wine tourism destination, comprising the five-star Villa Cordevigo hotel and that Michelin-star restaurant, Oseleta, which

This, said Angelo Peretti, holding up a card banded in three shades of pale pink, is the Rosé Revolution. The softest shade matched the prettiest of Provence, but we weren't in southern France. The location was a Michelin-star restaurant in the morainic hills to the east of Lake Garda, deep in the homeland of Chiaretto.

Traditionally, Bardolino Chiaretto has been a deep pink, near-red wine, quaffed by the many tourists frequenting this delightful part of Italy – “the Mediterranean in the Alps” as Angelo happily put it. But since the 2014 vintage there has been a startling change, and one which does deserve the title revolution.

It all came about, explained Angelo, communications manager for the Bardolino consortium, because of a search for quality, for better expression of the varying



The rare Oseleta grapes, which give their name to the restaurant at the Villa Cordevigo hotel.



is named after a rare red grape grown on the estate and made into a very serious wine. Incidentally, the 2007 Rosso Veronese Oseleta Vigneti Villabella we drank from magnum at lunch was elegant and distinctive, though Chiaretto proved an even better food partner – Angelo argued that Chiaretto is also the best possible wine for pizza!

Championing the new Chiaretto style

The benchmark for the new rosé style is Bardolino Chiaretto Classico 2014 Vigneti Villabella, where Corvina makes up 70% of the blend, completed with Rondinella. Villabella is the estate of Franco Christoforetti, president of the

consortium and one of the owners of Villa Cordevigo, and the wine leads the new way well – pleasantly aromatic with a tasty salty edge, a terroir characteristic the Rosé Revolution promoters are happy to see expressed. That, and the same pale shell pink colour was there, too, in Villabella single-vineyard organic Villa Cordevigo 2014. Other 2014 Chiaretto Classicos that we tasted, from Zeni, Tenuta La Presa, Le Ginestre and Guerrieri Rizzardi, all followed this pale and interesting route. There are differences – Chiaretto is far from offering a boring uniformity of flavour – due both to place (vineyard heights range from around 60 to 400 metres and soils show very considerable variations) and to how growers handle their grapes. The target is a light, elegant wine, but one which can still be excellent five years on. Is it a co-incidence that the Chiaretto/Bardolino region has an equal split between female and male winery owners, rather different from the 20%/80% Italian average?

The near future will see separate appellations for rosé Chiaretto and red Bardolino, Angelo believes. And he has little concern that the increasing emphasis on rosé will prove economically difficult – demand is stronger than production. Prices are moving up, though not unrealistically. “We hate cheap wines,” he insisted. “We aim to make inexpensive wines of quality. We have to allow our people to live by producing grapes – there are 1,200 families who live by producing grapes in this territory. It is an important social issue.”

Earlier in the day, our introduction to Chiaretto had been with one of those families, Zeni, where siblings Federica, Elena and Fausto are the fifth generation in charge but only the second to bottle their wine – their father Nino had been the innovator. We began the tasting in the family’s modern yet atmospheric cellar with a pretty, soft red-fruited Charmat-method spumante, but all the wines we tasted, reds as well as rosés, had a particularly appealing freshness. The

former included the Amarone I most enjoyed of all those tasted on the trip, Vigne Alte 2011, and the intriguing Cruino Rosso Veronese IGT 2011 and 2004, from lightly rained Corvina Grosso. Zeni exports 90% of its production and is also energetically into wine tourism – its wine museum attracts 150,000 visitors a year and there’s a busy hospitality programme.

Efforts such as those by Zeni and the other producers whose wines we encountered support the consortium’s aim: to see Chiaretto become for pink wine in Italy the equivalent of Prosecco in the sparkling sector. “If this project works we will produce half the rosé bottles in Italy,” Angelo predicted. They’re already well on the way towards their target: current production is some 12 million bottles (up from 4m six years ago). Though while it will be huge for Italy if the hoped-for 20m figure is reached, 141 million-bottle Provence still won’t feel the chill.

This report covers the final part of a press trip in December 2015 excellently organised by Veneto Wine & Food for wine writers from the UK, Scandinavia and Poland. Written following the same trip, Liz’s piece about the Veneto hills appeared in Update of January 2016.



Left: Federica Zeni, one of the fifth generation in charge of the eponymous winery; on right, Vila Cordevigo.



News briefs...

Deaths

The latter part of March and early April were a very sad time for the French wine world with the loss of several well-known wine producers in a short period of time.

On 21st March, Châteauneuf-du-Pape producer **Henri Bonneau** died due to diabetes complications, aged 77. He was considered as one of the great vigneron of the village, on a par with the late Jacques Reynaud of Château Rayas, with whom he was often compared. Apart from a spell fighting in the army in Algeria, he spent all his life working in Châteauneuf, following in his father's footsteps. From just six hectares planted to over 85% Grenache, he made three *cuvées* of Châteauneuf, the best known being the long-lived Réserve des Célestins. His US importer John E. Junguenet of Wines of France told the *New York Times* (<http://goo.gl/qqEJMp>): "He was the dinosaur of the village, for sure, nobody made wine the way Henri did." For those who managed to locate his cellar and find it open (reputedly no easy task), a visit appears to have been a memorable experience. A memoir in French on the Ideal Wine blog (<http://goo.gl/hwyuS5>) said that one of his favourite sayings was: "Je préfère boire un vin basique avec des gars sympas qu'un grand flacon avec un imbécile!" (I prefer to drink a simple wine with a nice guy than a great bottle with an idiot!) The future of the estate appears to be uncertain.

On 28th March, Château Margaux' long-term director **Paul Pontallier** died from cancer, aged 59. The tributes that have poured in from around the world attest not only to his skill in leading this first growth, but also to his genuine love for his work. CWW member Jane Anson wrote a very complete obituary in *Decanter* (<http://goo.gl/FE7hFq>) in which she describes the synergy between Pontallier and his



boss, the owner of Margaux, Corinne Mentzelopoulos. In the article, Steven Spurrier describes their partnership as 'something that has never been surpassed even by that of Jean-Bernard or Jean-Philippe Delmas with Haut-Brion. It is difficult to imagine Margaux without him.' Jancis Robinson MW attended his funeral in Bordeaux' basilique St-Seurlin on 2nd April at the start of the *en primeur* week, and has reproduced in full on her website (<http://goo.gl/D8vjBX>) the very moving speeches in French given by Pontallier's second son, Thibault, who represents Margaux in Asia, and by Corinne Mentzelopoulos. Pontallier was also a partner in the Chile's Viña Aquitania.

On 29th March, **Jacques Couly** of Domaine Couly-Dutheil in Chinon died, aged 74, months after being diagnosed with cancer. He was managing director of the large family estate and an important figure in the appellation and village of Chinon. Jim Budd wrote on his blog (<http://goo.gl/SeN2jx>): 'It was very sad that his later years saw a bitter split with his elder brother, Pierre Couly. I will long remember Jacques for his enthusiasm, his kindness and his engaging smile.'

On 5th April, **Louis Latour** of the eponymous Burgundy domaine and négociant died of heart failure, aged 83. He was the sixth Louis to run the family firm and was credited with expanding the négociant business in Burgundy and



Left: Paul Pontallier, photographed some years ago by **Mick Rock**.

Above: Henri Bonneau and right, Louis Latour with his son, Louis-Fabrice Latour, photographed by **Jon Wyand**.

Right: Jacques Couly. Photo by **Jim Budd**.



also with establishing both Chardonnay vineyards in the Ardèche and Pinot Noir vineyards in the Haut Var to make Vins de Pays (now IGP wines). He was at one time head of the Burgundy négociants union and of the Bureau Interprofessionnel des Vins de Bourgogne (BIVB). Robert Drouhin told *Wine Spectator* (<http://goo.gl/X2t2f5>): "His character and education allowed him to be an excellent, diplomatic President of the Union des Maisons de Vins de

Bourgogne and of the BIVB, smoothing the relationship between the négociants and growers.”

Other Burgundy growers who also died in this period were **Bernard Dubrueil** of Domaine Dubrueil-Fontaine in Pernand-Vergelesses and **Bernard Michelot** of Domaine Michelot in Meursault.

As we were going to press, we heard the sad news that **Etienne Hugel**, the ebullient commercial director of the Alsace winery, Famille Hugel, died suddenly on 9th April, aged 57. He had worked in the family business since 1982 and succeeded his equally ebullient uncle, Jean (known as Johnny) Hugel in representing the company abroad. With Hugel's wines exported to around 100 countries, the energetic Etienne was known worldwide, especially since he became an avid user of social media. In particular, Etienne loved to promote the Riesling grape, latterly introducing a non-permanent tattoo stating 'Riesling', which he pressed onto the forearm of anyone willing. The weekend of his death saw an outpouring of shock and grief from wine lovers on the Internet as news travelled around fast. As well as his father, André, he leaves his wife Kaoru and his two children, Charlotte and Jean-Frédéric, both of whom have joined the business as part of the 13th generation of Hugels.

And, we are also sad to report on the following deaths in the wine world:

Super Tuscan pioneer **Giacomo Tachis** passed away aged 82 on 6th February from complications related to Parkinson's and heart disease. Named as *Decanter* Man of the Year in 2011, Tachis is widely regarded as playing a huge role in the development of the modern Italian wine industry. "Giacomo Tachis changed the style of Italian wine, dragging it – kicking and screaming – into the 20th century," said Jancis Robinson MW at the time of the *Decanter* award. He joined Antinori in 1961 where he served as managing director until 1992 and worked with the family to develop the legendary trio of iconic Tuscan wines: Sassicaia, Tignanello and Solaja. Not only did he oversee the planting of Bordeaux varieties that saw these super-premium wines released ironically as *Vino da Tavola*, but he also introduced modern



Left: *Etienne Hugel*. Photo courtesy of Famille Hugel.
Right: *Giacomo Tachis*. Photo by **Mick Rock**.



cellar techniques and oak barrel ageing. Nevertheless, he always warned against an over-reliance on technology and emphasised the importance of balance in wine.

Despite being so associated with Tuscany, Tachis came from another great Italian wine region – Piemonte – and graduated from Alba's oenological school. He also played important roles in the development of high-end winemaking in Sardinia and Sicily.

In California, **Peter Mondavi** who together with his older brother Robert established the family's Charles Krug Winery as one of the early leaders in the Napa Valley in the 1960s, died on 20th February at the age of 101. Peter Mondavi fell out with his more famous sibling in 1965, which led to the more ambitious Robert setting up his own legendary winery nearby. However, the Charles Krug Winery has remained in family hands, which Peter Mondavi saw as one of his greatest achievements, while the Robert Mondavi Winery was acquired by Constellation Brands in 2004. The two brothers were reconciled in later life and even made a barrel of wine together in 2005, which fetched over \$400,000 at the Napa auction. Peter Mondavi was the last surviving member of the '12 living legends in the Napa Valley' named by the Napa Valley Vintners Association, in 1986. He was critical of the 'just crazy' prices of Napa's premium wines. Despite progressively handing over the reins of the Charles Krug Winery to his sons Marc and Peter Jr, until last year he remained involved in the business, continuing to climb two flights of stairs to his office.

Other select news

In the UK

Results of British survey on Brexit: Now just over two months away, the in/out referendum to decide whether the UK stays on as a member of the EU is to take place on 23rd June. A survey of Wine & Spirit Trade Association (WSTA) members revealed that 90% of those who responded supported the continued membership of the EU. The importance of the British drinks trade was recognised by prime minister David Cameron, who invited representatives to a meeting in the Cabinet Room at 10 Downing Street. WSTA chief executive Miles Beale opened the meeting in droll manner welcoming attendees to the first Drinks Cabinet. Representatives of the wine and spirit trade, who seemed from reports both excited and overawed, were able to talk to Cameron about their support for staying in the EU. The meeting was chaired by the environment secretary, Liz Truss. One-third of British wine and spirit exports go to the EU, and are valued at £1.7bn. At the meeting, together with the WSTA, UK trade representatives from the wine and gin trades took the chance to encourage the government to serve British drinks at their events.

More ambitious plans for English wine: At another government meeting chaired by Truss and organised by the WSTA, a select group from the English wine industry pledged to expand exports of English wine ten-fold from 250,000 bottles (less than 5% of production) to 2.5 million bottles in 2020. Even taking into account a forecasted big increase in production, this seems extremely ambitious. In 2014, England produced 6.3 million bottles, one-third of which was still wine, which is less appealing on export markets than sparkling. At the meeting were representatives from Bolney, Rathfinny, Chapel Down, Ridgeview, Nyetimber and Biddenden, as well as supermarket group and now winegrower, Waitrose. Another huge increase in plantings was also forecast at the same meeting, with the aim to extend plantings from the current 2,000 hectares to 3,000 hectares in 2020.

In the meantime, Denbies is celebrating 30 years of

winemaking and can still, after all these years, claim to be England's largest single estate wine producer with 100 hectares under vine. It receives 350,000 visitors per year and has released a new feature-style film to show them: 'The Vineyard through the seasons'.

UK Wine duty now at well over 50% of the average bottle price: Yes, it's shocking that the average bottle of wine sold retail is only £5.50, but worse is that 54.5% of this price goes to the government in VAT and excise duty. Even at a £10 retail price, the tax is 37.5%. After a freeze on wine duty last year, wine was singled out this year for a small increase by the UK government in its budget, whereas duty on beer, cider and spirits was left unchanged. In a blog post about the increase, wine producer Gavin Quinney notes that this is an increase of 60% in eight years, and observes that in Europe only Ireland now taxes duty higher than Britain (see his blog post: <http://goo.gl/SJH8NH> and his chart below, for which we thank him). For the record, still wine duty is now £2.04 (or £2.50 including VAT on the duty) per bottle and sparkling wine duty is £3.20 including VAT.

If you ever need to calculate the amount or percentage of tax on a bottle at a certain price (or suggest your readers do so), we recommend the UK Wine Tax Calculator App, created by CWW member Richard Ross and available on iTunes.

The Benevolent news: The Benevolent Ball, one of the most important events in the calendar for the British drinks trade charity, raised over £40,000 for vulnerable colleagues in need, on 10th March. Pictured on right are The Benevolent's chief executive, David Cox, with events manager, Eleanor Perry. Eleanor, who has worked with the Benevolent for 12 years, is leaving to join Moët Hennessy UK.

In return for a small donation to the Benevolent charity, visitors to the London Wine Fair (LWF) may wish to test their wine knowledge at the Grapevine Quiz Stand. There will be prizes! *The Grapevine* email magazine produced by Richard Siddle for LWF includes a competitive interactive quiz with each issue and this will enable visitors to play a real life version. For more information contact The Benevolent's new marketing and communications manager, Alessandra Brugola, who can be reached at: alessandra.brugola@thebenevolent.org.uk.

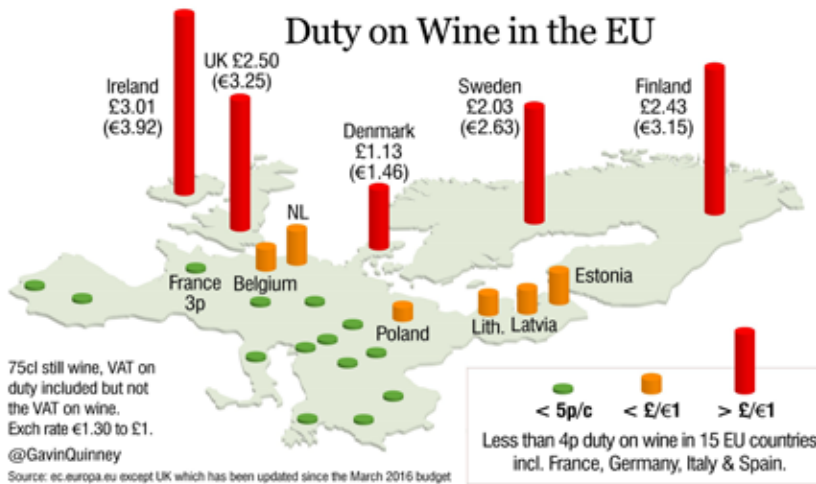
Olly Smith to feature in Skin Côtact Live Again! Following the successful UK wine trade charity fundraising concert last year, Skin Côtact is back with a concert on 12th May at the O2 Centre in Islington, London. The concert will feature the same band as last year, but with a new selection of star singers. It will be headlined by one of our very own wine media stars, Olly Smith, together with Guy Woodward, a former editor of *Decanter*, and several other wine trade

singers. As in 2015, the sponsor is Côtes du Rhône, which will offer all ticket holders a free tasting before the gig. The Côtes du Rhône sponsorship also ensures that 100% of the ticket price goes to Comic Relief via its wine trade fundraising initiative, Wine Relief, established by Jancis Robinson MW and Nick Lander in 1999. Tickets cost £20 plus booking fee. More details at www.skincontactlive.com.
ITV launches The Wine Show: Actors Matthew Goode and Matthew Rhys are set to present ITV's *The Wine Show*, a brand new television series about wine that ITV recently acquired from Infinity Creative



Media. As enthusiastic novices the pair look at the kinds of wine people enjoy every day with their dinner, as well as some of the world's most famous labels, according to ITV. Wine expert help is provided by co-presenters Amelia Singer and UK wine merchant Bibendum's Joe Fattorini, while US foodie expert and chef Gizzi Erskine takes care of the gastro side. From their villa in the Italian countryside, the two Matthews are set a new challenge every week that sees them explore different parts of Italy, uncovering some of the best wines the country has to offer, as well as the stories that surround them, according to ITV. Meanwhile, viewers are also taken around the winemaking world with the resident wine experts.

The Wine Show was first shown on Sunday 10th April on ITV4 and will also screen on ITV on Saturday 16th April. It will run for 13 episodes, each of 60 minutes. In a sneak preview of the first episode, observing that nobody has managed to 'crack the magic formula for bringing wine to life on the television screen', *Decanter.com*'s Harry Fawkes said he initially feared a watered down show aimed at the ITV majority audience. 'Thankfully, *The Wine Show* balanced enough good wine content, alongside mass appeal, to really entertain wine lovers. Its composition is a blend of a travel, history and a wine show,' he wrote. For more details go to the show's website at: www.thewineshow.com.



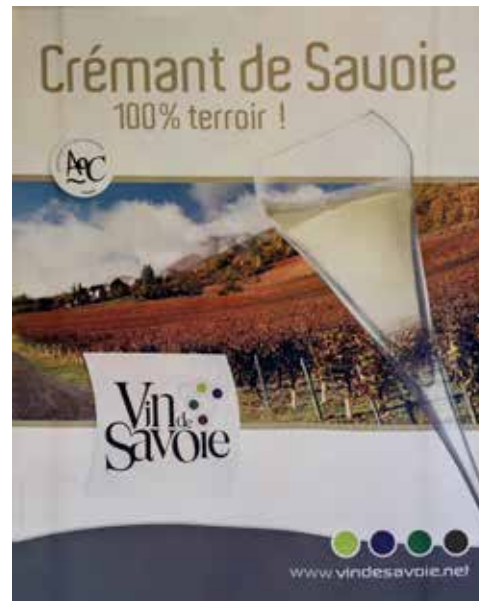
Sud de France PR change and loyalty card: In what appears to be a first for the UK, Eviva Communications – appointed as the new PR company for Sud de France, which incorporates wines from the Languedoc-Roussillon and Midi-Pyrénées regions – has launched a loyalty card for members of the trade and press attending its events. Anyone from the wine trade or press who signs up for the Midi card is in with a chance of winning a selection of premium wines from the area if they attend a certain number of events. Will this take freeloading at trade tastings to a whole new level, we wonder? The card also gives the holder the equivalent of ‘speedy boarding’ at events.

Beyond the UK

DOCa Rioja responds to Artadi: Following the news of Artadi leaving the Rioja DOCa, reported by Amaya Cevera in the January 2016 edition of *Update*, the control board of the DOCa has published an official response. The statement expresses regrets and surprise about Artadi leaving stating: ‘The Control Board has always been willing to accommodate everyone’s interests. This is well known by this winery which pioneered the mention of sub-areas in the wines’ indication of origin.’ For the full statement, see <http://goo.gl/gwNxNV>.

Margaux tops the first growths in blind tasting: A Spanish importer hosted journalists from *Revue du Vin de France* for a rare blind tasting of four vintages (2010, 2001, 1996 and 1989) of all five of the 1855 Bordeaux Classification first growths along with seven of their most important, but lower-ranked competitors. The April edition of the magazine published what it deemed quite surprising results, with the top marks received by Château Margaux, followed by Lafite and Mouton. The other two first growths were further down the list below some of the ‘Super Seconds’, the most successful of which was Pichon Baron. Wink reported on this for *Wine-Searcher* at <http://goo.gl/enVPh2>.

Savoie sparkles and co-operates: The first bottles of AOC Crémant de Savoie have been released onto the market following the new appellation’s official decree last September. With a base from the 2014 vintage, the wines have only spent the required minimum 12 months on lees



Left: poster for the new Crémant de Savoie AOC. Photo by Brett Jones. Right: founders of the DWCC from left, Gabriella Opaz, Robert McIntosh and Ryan Opaz. Photo by Ken Payton.



and the region is well aware that better quality will emerge once longer ageing is possible. Currently only white Crémant is permitted and must be made from a base including at least 60% of the local grapes Jacquère and/or Altesse, with a minimum 40% Jacquère. The balance may be from a range of grapes grown in Savoie, including Chardonnay, with a maximum 20% of red grapes. About half a million bottles will be produced in the short term. It joins the other seven Crémants of France and follows the same production rules. In the UK, the Crémant de Savoie from Domaine de l’Idylle has already arrived at its importer – Yapp Brothers.

Meanwhile, the Cave de Chautagne, Savoie’s second-biggest co-operative, which produces two-thirds red wines, has absorbed Le Vigneron Savoyard, a co-operative based in Apremont that produces only white wines. The 11 Vigneron Savoyard members will now deliver their wines to Chautagne, about an hour’s drive away. However, the new name of the larger group, controlling 160 hectares, will be Le Vigneron Savoyard. The only other co-operative in the region is the larger Cave de Cruet. Between them, they produce about one-quarter of Savoie’s production.

The DWCC calls it a day: The organisers of the Digital

Wine Communications Conference (DWCC), previously the European Bloggers Conference (EWBC), announced in early April that they will no longer run events under the DWCC banner. Robert McIntosh, Gabriella Opaz and Ryan Opaz organised the first EWBC in Rioja in 2008, and subsequent conferences were held in Portugal, Austria, Italy, Turkey, Spain (again), Switzerland and last year in Plovdiv, Bulgaria. Numbers grew each year and in its press release the organisers cited the difficulties of catering to a changing audience with different needs. ‘Our mailing list of past participants spans the industry, and the globe. Individuals who started off as wine business students, or “citizen bloggers”, can now be found working alongside the attendees from the trade in the most important wine businesses and wineries out there. The corridor conversations and crazy pitches of past conferences are now integral parts of industry marketing plans. The industry no longer needs to be convinced of the value of social media. There are new issues we need to address.’ Several CWW members attended the events over the years.

The organisers are also responsible for **The Born Digital Wine Awards**, which reward the best individual postings published online. The competition will run again in 2016, with Wine in Moderation, the European non-profit association that promotes responsible and moderate wine consumption.

Muscadet likely to become a blend: Jim Budd reported on his blog that straight Muscadet could in the next couple of years also include grapes such as Colombard and Chardonnay, among other varieties, alongside Melon de Bourgogne. This worrying possibility has top Muscadet producers like Vincent Caillé, the Luneau-Papins, Joseph Landron, Eric Chevalier, Gilbert Bossard and others, up in arms. However, a majority of the region's winemakers backed the move in a vote, believing it could help struggling producers in the Pays Nantais. While this will not be allowed for the zonal Muscadets – Sèvre-et-Maine, Côtes de Grandlieu and Coteaux de la Loire – or the *crus*, Jim warns that such changes have a tendency to snowball and opines that it will have a negative impact on the overall image of Muscadet. Read Jim's report from this February at: <http://goo.gl/JKWuFP>.

Bubble bursting for Freixenet: Spain's *El País* reported that not everything is sparkling at Freixenet, suggesting that dwindling profits may have led to infighting and a family feud. Having narrowly avoided a strike the day before the

last harvest was due to commence by agreeing to a 3% rise in wages for its workers, the biggest producer of Cava then posted disappointing annual financial results. These included a drop of 5.6% in annual sales to €501 million and a plunge in profits to €2.2 million, down by 71%. While the family-run Freixenet attributed the results to the global financial crisis, *El País* reported that 'internal disputes suggest deeper problems'.

Two of the three branches of the family are apparently considering selling their shares in the company, said to amount to 58%, if major changes are not implemented. This could ultimately see control of the company slipping out of family hands and *El País* even envisages a foreign buyer, such as Henkell, acquiring those shares. A full report from the English language version of *El País* is at: <http://goo.gl/pUkMyC>.

Vivino raises \$25 million to fuel further expansion: Vivino, which describes itself as 'the world's largest wine community' and 'most downloaded mobile wine app', announced on 12th January new funding to the tune of \$25

million. The latest round of funding is to be used to expand its presence in the world's top wine consuming nations, such as the US, Italy, France, Spain and Germany, said the company. The 'Series B' funding round was led by SCP Neptune International, bringing Vivino's total funding to date to \$37 million.

"Our mission to help people, all around the world, find great wine requires significant resources across the wine and technology industries," said Heini Zachariassen, Vivino Founder and CEO.

Karen MacNeil, author of *The Wine Bible*, has joined Vivino as an editorial advisor and she will develop content for the Vivino website and app. The new funding is also to be spent on continuing the building of what the company describes as the world's largest wine marketplace with 11,000 merchants.

Vivino was founded in 2010 and now boasts 13 million users. Rival app Delectable says it offers 18,000 wines to buy and Wine-Searcher claims to handle more than 1 million searches daily.

Book news and reviews

News by Wink Lorch

A full list of members' books, due for publication this coming autumn, will appear in the July issue of *Update*. Please do send details to the editor, Wink Lorch, and ask publishers to contact her regarding review copies.

In the meantime, below is news of some recent publications and on the following page, Robert Smyth's review of Keith Grainger and Hazel Tattersall's *Wine Production and Quality*.

On page 38, Fiona Holman looks back on some of Oz Clarke's most groundbreaking books.

Jeffrey Benson: Jeffrey's second volume of travel diaries, *No Half Measures: A Life in Wine, Food and Travel*, has just been published by New Generation Publishing in paperback at £13.59 on Amazon. The foreword is written by previous CWW Chairman, Stuart Walton. It follows on from *One More for the Road*, published in 2005.

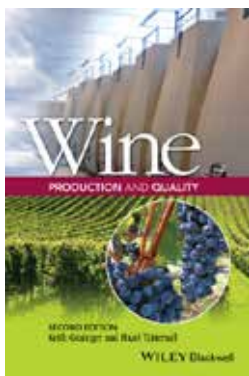
Neville Blech: You'll have to hurry to grab a pre-publication discount! As Alessandro Masnaghetti's UK agent, Neville is offering a pre-publication discount for *Barbaresco MGA*, the

companion volume to Masnaghetti's much acclaimed opus magnum, *Barolo MGA*. The book is due for publication on 15th May. It will follow the same format, which you can check out on Neville's website: <http://goo.gl/7Kgk0u>.

Neville also wishes to remind members of the special CWW discount of 20% on both the digital download and the hardback print version of the 9th edition of *Wine behind the label*. To take advantage of this, go to the special page Neville has set up on his website at <http://goo.gl/abrKfu>.

Britt and Per Karlsson: Swedish publisher Tukan Förlag has published the first two titles on Bordeaux and Tuscany in a new book series, *Guide to the World of Wine*, by Britt and Per. More titles in the series will be published in the autumn and Per says this may be the most ambitious series of wine books published in Swedish. They welcome enquiries for publication in other languages.

Book review by Robert Smyth



Keith Grainger and Hazel Tattersall:
Wine Production and Quality
(Second Edition)
Wiley Blackwell, £65,
307 pages, hardback

Wine *Production and Quality* is effectively an amalgamated and considerably expanded second edition of two earlier works: *Wine Production: Vine to Bottle* (2005) by the same two authors and *Wine Quality: Tasting and Selection* (2009), the latter a solo effort by Keith. It is a smart move to combine the two subjects and relate them to each other, particularly as they are such a natural fit with wine production naturally having such a profound impact on quality. It also provides a logical structure for the book that makes it simple to navigate via following the process of grape growing and winemaking, all the way from the grapevine to the glass.

The two parts that total 26 chapters are packed with useful information that is easy to digest and divided up into manageable chunks. Part 1 of the book looks at wine production, from vine to bottle, considering the impact of natural factors, including climate and soil, together with the decisions made and work undertaken in the vineyard and winery. Part 2 tackles quality in wines, by detailing the concepts and techniques of tasting, along with the challenges in recognising and assessing quality. It also examines the steps producers may take, and interestingly the limitations (such as financial) they may face, in creating quality wines.

I found myself dipping into *Wine Production and Quality* over the course of several days with wine-related queries relating to my own writing tasks. I was impressed at how quickly I could find answers that nailed exactly what I was looking for. Indeed, the authors excel in communicating complex processes in language that is straightforward to comprehend, without being guilty of over simplification. Given the conciseness and readability of the explanations, it comes as no surprise that Helen is a wine educator and Keith is both a winemaker and a wine educator. The style is also so approachable that it is worth ploughing through it from cover to cover to gain a rounded understanding of the whole process. It is also impressively up-to-date and nicely describes how perceptions of quality have changed over the years. Furthermore, while quite small, the colour pictures are highly effective in backing up the text, something which is often not successfully achieved in educational wine books.

The book is full of useful nuggets of information on hot topics. For example, there's a handy entry on Rudolf Steiner in the section on biodynamic winemaking. Keith and Hazel also make sure to present both sides whenever a controversial topic arises, never falling into the trap of setting up a straw man argument. With biodynamic winemaking, they acknowledge that many great wines are made through biodynamic methods, but ultimately pose the question: "Is the quality because of the biodynamic production, or is it

that the producers totally understand their terroir and their vines, take so much care and give every attention to detail?" They do however take a strong stance on the predominantly New World view that the diesel or kerosene nose caused by 1,1,6-Trimethyl-1,2-dihydronaphthalene in Riesling is a flaw. "In common with many other wine writers, we disagree, finding such a nose part of the individual, sensuous character of this most distinctive of varieties," they assert. I particularly enjoyed it when they expressed their opinions, which brought an extra dimension to the text and this could have been done a bit more often – even though their job is to educate and not to pontificate.

Overall, *Wine Production and Quality* is an invaluable resource for those studying towards wine exams, particularly the WSET Diploma, describing all students need to know in order to excel in especially the wine production and tasting exams, offering plenty of useful tips on the tasting side. It is also a great choice for various wine industry professionals, even for those considering entering the production side, and indeed for wine nerds in general. It is just the kind of book for us wine writers to use as a reference tool when trying to get our heads around some of the tricky technological and grape growing terms and processes. While *Wine Production and Quality* may carry something of a hefty price tag, it is still very much worth it for those dealing with wine on a day-to-day basis.



Not a true representation...



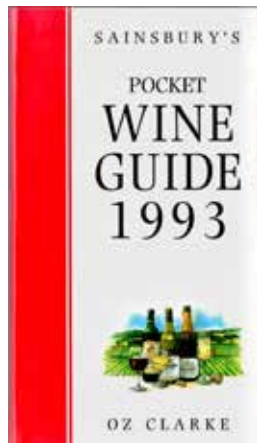
Fiona and Oz at the Young Wine Writer of the Year Award ceremony. Photo by **Brett Jones**.

Fiona Holman, editor of Oz Clarke's books, singles out a selection of his books that broke the wine book mould. See also our interview with Fiona on page 12.

A quarter century of Oz's books

I first worked for the Thomson Group that included publishers Michael Joseph, Hamish Hamilton and Rainbird, who published the International Wine & Food Society books. Along with Mitchell Beazley they were the pioneers of publishing four-colour books with the images integrated with the text rather than being included in separate colour plates, something we now think is normal.

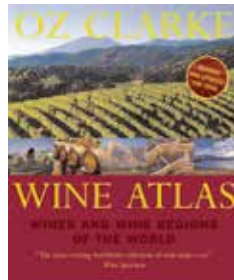
This approach was also adopted by Adrian Webster, who was the first to publish Oz Clarke's books and for whom I became editor. Webster's was sold to Anova Books, now rebranded as Pavilion Books.



The Sainsbury's Book of Wine by Oz Clarke (1989)

This was the first book on wine commissioned and published by a major UK supermarket. It showed that wine was beginning to reach a wider audience who wanted to learn about wine and buy wine as part of their weekly shop. This book then became the **Sainsbury's Pocket Book of Wine**, first published in 1993, the first of many years of Oz's

Pocket Book. The publication has been helped by over 20 contributors, many of whom are Circle members.



Oz Clarke's Wine Atlas (1995)

Published by Websters/Little Brown. I worked on this book for over two years with Oz and with Wink Lorch, who was the map editor. The panoramic maps in the book were groundbreaking at the time and showed the landscape of wine in a

completely new light. We had to produce the book using the fax machine as our main ally for research as there was no Internet back then. The maps were created by artists, who had previously done maps for hill-walkers. To give them references, we had to use highlighter pens to mark up where the vineyards really were on whatever maps were available. This turned out to be a tall order for all the New World countries especially Chile, and even in Europe, Portugal and Italy proved particularly difficult. The result though was – in the case of small areas with dramatic landscapes – spectacular and worked particularly well with Oz's extended captions explaining why the vineyards evolved to be where they are.

Oz Clarke Wine Guide Microsoft CD-ROM (mid-1990s)

This was also really revolutionary. It became one of Microsoft's bestselling CD-ROMs. You could click on wine and grape names and hear them pronounced by either Oz or Charles Metcalfe or read a tasting note. There were hundreds of maps you could zoom in on, and so on. It was all exciting new technology back then. The CD-ROM was updated each year by Oz and a team of contributors from

around the world and in-house, who checked every fact and list. I dread to think what it must have cost to produce, but it was a fantastic tool for learning about wine.



Oz and James Drink to Britain (2009)

This is the book published to go with the BBC series of the same name. It has always been difficult to make wine interesting on television but this duo, Oz and James May, made a great team and really brought the subject to life. We had a lot of fun putting the book together

after filming was completed during one of the wettest summers on record. James and Oz were full of banter both on screen and off, even when writing captions in the office late at night. The three series, France, California and Britain, have been watched by millions around the world, who had a good laugh and learnt a bit too.

Pavilion, who publish Oz's books today is a small independent publisher, which hit the headlines in 2015 for publishing the UK's no.1 bestselling non-fiction book, Millie Marotta's *Animal Kingdom*, an adult colouring book. Perhaps we should do a colouring wine book as this seems to be the best way of making money in publishing at the moment – what about 100 Top Grape Varieties? [Ed: I'm up for co-writing this with Oz!] And, it would certainly be cheaper to produce than a more conventional wine book.

Forthcoming wine events

In our listings we include major generic tastings and events. Nearly all trade tastings and other events in the UK can be found on the Wine & Spirit Trade Association (WSTA) website at <http://www.wsta.co.uk/resources/trade-diary> or by downloading its app for iPhone/Android at <http://www.wsta.co.uk/download-app>. There is also a useful diary with events for the UK on-trade that may be of interest at <http://imbibe.com/events>.

In the table opposite and continuing overleaf you will find key London tastings, mainly generic, up to the end of October 2016. This should be of help even to those travelling in from outside. These are tastings that, as members of CWW, you should be able to attend easily, even at the last minute.

On the next page you will also find major international conferences and trade fairs up to the end of 2016, plus the 2017 date for Prowein.

Below in bold are CWW-organised tastings and events.



CWW EVENTS

19th April	BYOB dinner at the Chesterfield Hotel, London
3rd May	Champagne masterclass and tasting at the London Wine Fair
6th May	CWW AGM and Cyril Ray lunch
	For more details and to reserve places for all the above contact Andrea Warren: administrator@circleofwinewriters.org

London tastings April - June 2016

DATE	Event/Tasting	Contact name/email OR website for details and registration
20th April	Greek Tasting	Antonis Katepodis greekwinetasting@gmail.com
21st April	Wine Tasmania Master Class	Kirsty Savory kirsty.savory@wineaustralia.com
21st April	Baga Bairrada Tasting	www.cubecom.co.uk/bb
21st April	Crémant Tasting	pandora.mistry@businessfrance.fr
22nd April	The Big Fortified Tasting	Ben Campbell-Johnston ben@campbell-johnston.com
27th April	G Sharp 2016 Wines of Germany Tasting	jen.gevaux@thisisphipp.com
28th April	Bordeaux Grands Crus 2012-2015	Sue Glasgow sue@spearcommunications.co.uk
6th May (pm)	Sauvignon Blanc Day New Zealand Tasting	Chris Stroud c.stroud@nzwine.com
9th May	English Wine Producers Annual Tasting	Julia Trustram-Eve julia@englishwineproducers.com
16th May	Great Riesling Tasting	Karen Sutton karensutton@wiseinc.co.uk
16th May	Cava Premium Tasting	estelle_hicks-bennett@decanter.com
19th May	Grandes Pagos de España Masterclasses	angelina@bespokedrinksmedia.com
24th May	Canada Tasting	bettina.lemm@westburycom.co.uk
9th June	Real Italian Wine & Food Tasting	Antonia Kelly a.kelly@ice.it
15th June	Grands Crus Classés de Saint-Emilion Tasting	sue@spearcommunications.co.uk
22nd June	Wines of Hungary Tasting	sue.harris@westburycom.co.uk
28th June	Definitive Italian Wine Tasting	Tina Coady tina@huntandcoady.com

Continued on next page

London tastings June - October 2016

DATE	Event/Tasting	Contact name/email OR website for details and registration
30th June	Beaujolais Tasting	bettina.lemm@westburycom.co.uk
7th July	IWC Taste of Gold	iwc@wrbm.com
8th September	Wines of South Africa	jo@winesofsa.com
12th September	Great Sherry Tasting	angeline@bespokedrinksmedia.com
13th September	Mercado Chileno Chile Tasting	karensutton@wiseinc.co.uk
14th September	Mercado Chileno	As above
20th September	Artisan Aussie Wines	kirsty.savory@wineaustralia.com
21st September	SITT (Specialist Importers Tasting)	lisa.bullen@wrbm.com
22nd September	The Bunch Annual Tasting	charles@leaandsandeman.co.uk
27th September	The Dirty Dozen Tasting	ben@indigowine.com
11th October	Wines from Rioja 10 x 10 Tasting	rioja@thisisshipps.com
19th October	Union des Grands Crus de Bordeaux Tasting	sue@spearcommunications.co.uk

International conferences and trade (or part-trade) fairs 2016-17

DATE	Event/description	Location	Contact name/email OR website for details and registration
17th-18th April	The Real Wine Fair	London, UK	www.therealwinefair.com
25th-28th April	Vinorum Think at Alimentaria	Barcelona, Spain	www.alimentaria-bcn.com/en/vinorum
3rd-5th May	London Wine Fair	London, UK	www.londonwinefair.com
15th-16th May	RAW Wine Fair	London, UK	www.rawfair.com
24th-26th May	Vinexpo	Hong Kong	www.vinexpohongkong.com
26th-28th May	Cool Climate Wine Symposium	Brighton, UK	www.iccws2016.com
7th-9th November	ProWine China	Shanghai, China	www.prowinechina.com
15th-16th November	Vinexpo	Tokyo, Japan	www.vinexpotokyo.com
19th-21st March 2017	Prowein	Düsseldorf, Germany	www.prowein.com



More photos by our featured photographer, **Mick Rock**, all of English sparkling wine producers whose wines you can taste on 9th May at the EWP annual tasting in London. From left: Rathfinny's winemaker Jonathan Médard; Bretagne sparkling rosé from Coates & Seely; Breaky Bottom Vineyard on the South Downs, Sussex.

