

# fine lets

Lower Alcohol

My Hot Love Affair

The Frog Prince

Why glassware really matters

Renaissance is R-rated

## Issue 08

As the first quarter of the year rolls by and we look forward to longer days and (hopefully) warmer weather, we generally also forgo those sincere resolutions often relating to drinking less, or even nothing at all. But while the popularity of Dry January seems to know no end, it's not confined to one month anymore.

KAM Media 2020 data shows that more than one-third of consumers intend to cut their alcohol consumption in 2020, while 36% intend to consume more low and no-alcohol variants.

When it comes to 'low and no', it's no question that spirits, beers and ciders are leading the way. Not to mention the growing options when it comes to premium mixers! But wine is different. I am yet to taste a palatable, let alone enjoyable, alcohol-free wine – if you know of one, please let me know! So, while wine is largely excluded from the alcohol-free sections, there are definitely some delicious lower alcohol wines out there.

I'm not talking reverse osmosis and spinning cones, but rather wines that are naturally lower in alcohol, whether due to style, site or vineyard management. **Peter Ranscombe** explores how some winemakers are shunning the Frankenstein-esque methods of lowering alcohol by meeting the challenge in the vineyard.

Speaking of challenges, **Willie Lebus** reports on the issue of climate change facing his beloved Burgundy, while **Nina Caplan** had a more enjoyable 'challenge' of tasting her way through Burgundy Week – including a line-up of ready to drink vintages at a recent Bibendum Burgundy tasting.

We all know glassware is important, so **Kate Hawkings** set out to tastetest some of the most popular glasses out there – from the humble tumbler to the desirable Zalto – measuring up the science versus senses versus cost.

And finally, we all need a bit of rock and roll in our lives, so **Cergely Barsi Szabo** caught up with one of our favourite new producers – the 'crazy' artist-turned-winemaker Bibi Graetz from Tuscany, who defied the rise of the Super Tuscans by staying true to the region's indigenous grapes.

I hope you enjoy our first issue of 2020!

Cheers, Elona Hesseling



Born into the world of wine, **Elona** grew up on a wine farm in South Africa. After graduating from the University of Stellenbosch with a degree in Viticulture and Oenology, she completed a couple of harvests before joining South Africa's WineLand magazine as a journalist. She has judged in various wine competitions, most recently for the IWC. A move to London meant a new adventure, and Elona joined Bibendum's marketing team and now heads up brand

## lower alcohol

Could the key to making lower-alcohol wines lie in the vineyard, not the laboratory?

Frankenstein-esque terms like reverse osmosis, spinning cones and vacuum distillation dominate the world of lower-alcohol wines.

Peter Ranscombe explores how some winemakers are shunning scientific experiments and meeting the challenge in the vineyard instead.

As memories of New Year's Eve parties and Hogmanay hangovers fade into the distance, the serious business of keeping those life-changing resolutions kicks in. Perhaps one of the hardest new year's resolutions to focus on is our relationship with alcohol. While some will have embraced #DryJanuary, others have adopted wider ranging pledges to cut back on the amount of booze they consume all year round.

More and more drinkers appear to be questioning how many units of alcohol they imbibe each week. A survey for International Wine & Spirit Research's (IWSR's) 2019 Global Opportunities in Low- and No-Alcohol report found that 65% of British consumers aged 25 to 34 "are trying or have tried to cut back on their alcohol intake".

by Peter Ranscombe
Designed by Sophia Martin



Those consumers seem to be voting with their wallets. Figures from data analytics firm CGA's Understanding Moderation In The On-Trade report showed that sales of low- and no-alcohol drinks rose by 48% in the UK last year to £60 million, with the growth of non-alcoholic options soaring by 80%.

"Research shows that cutting back on what you imbibe is likely to be one of the biggest drink trends in 2020," notes Della Offord, marketing manager at Spy Valley, a family-owned winery in Marlborough, New Zealand.

The company began producing its
Easy Tiger Sauvignon Blanc in 2014,
with its alcohol sitting at between 9
and 9.5% depending on the vintage.
This is about 25% lower than the
brand's standard bottling.

"One of the main drivers for producing Easy Tiger has been demand and the market trends for lower alcohol wines," says Della.

"Consumers are becoming increasingly conscious of their health and wellness." New Zealand is at the centre of meeting demand for lower-alcohol wines. Its wine industry has a long history of collaboration, which included work on experiments that underpinned the introduction of screwcap bottles. Spy Valley has been part of the New Zealand Lighter Wines research programme since it was launched in 2014.

One of the brains behind the project was John Forrest, who left medical research behind 30 years ago to become a winemaker. His The Doctor's Sauvignon Blanc was one of the first lower-alcohol Kiwi wines to arrive on these shores.

John's technique for naturally lowering the alcohol in his wines begins with removing some of the vines' leaves at key stages during the growing season.

Taking off some of the foliage leads to less sugar building up in the grapes and therefore less fuel for the yeast to turn into alcohol during fermentation.

Now comes the clever bit: John's method doesn't interfere with the build-up of other key components in the grape's chemical mix, like the acidity or the Compounds that will be turned into fruity flavours in the wine. Getting the balance right between those other components is a major consideration in Spy Valley's a major computeration in opy valley a acohol approach, making sure that the lower alcohol is accompanied by lower acidity too.

"Site selection is the key," explains Della. "We target specific blocks with lower acidity, leaf plucking the vines for increased sun exposure, which can lower the acidity in the grapes. Because of our location in the Waihopai Valley, we have certain vineyard sites that are naturally lower in acidity."

That focus on balance continues in the winery. "We are using yeasts that reduce the acidity level in the wine through fermentation and have found that we naturally select those and have found that we hattural acidity as vineyards with the lower natural acidity as the vineyards for our low-alcohol programme, she adds.

peter Ranscombe is the wine columnist and drinks blogger for Scottish Field magazine and contributes to titles including Club Oenologique, Decanter and

Whisky Quarterly. When he's not stomping around vineyards or asking geeky questions in distilleries, he is a freelance journalist and copywriter, penning articles about business, science and the environment for publications such as The Lancet, The Times and Scottish Business Insider. His debut novel, an historical thriller called Hare, was published in 2014.



New Zealand isn't the only place that's responding to demand for less alcohol. At Stellenbosch in South Africa, Rollo Gabb produces lighter wines for several supermarket chains in the UK, as well as his flagship Journey's End brand.

"With The Flying Doctor Shiraz (which tips the scales at 9.5% ABV), it's naturally lower in alcohol because we're picking the grapes earlier," he says. "We play around with the mouthfeel by using some oak and residual sugar to get to where we want to be - it's looking really nice, I'm very happy with it."

Looking further ahead, John believes his techniques could have wider implications for the wine industry when it comes to tackling climate change. As temperatures rise in parts of Australia, California and other sun-drenched regions, vines will store more sugar in their grapes, resulting in higher alcohol levels in the final wines.

He suggests that winemakers could use his technique to make a proportion of their wine - for example, 20% - before blending it into the majority, allowing them to retain freshness and lower the overall alcohol level without sacrificing the traditional style of their wine. Food for thought for producers that not only want to meet consumer demand for lower-alcohol bottles, but also want to prevent their wines' characteristics being obliterated by the climate emergency.

## MY HOT LOVE AFFAIR

By Willie Lebus

Designed by Shannon Mayhew



If you really pushed me,
I would have to declare
that Burgundy – and more
precisely Gevrey Chambertin
– is my red wine passion.
With white it's a tad trickier,
but as I get increasingly
crotchety, so the subtle
complexities of Chablis
continue to entice.



From where I am perched, musing on the subject of my obsession, I find the causes of those terrible Australian bushfires – ie excessive hot weather – have also started to manifest their effect much closer to home. Weather patterns in Burgundy are very different now to even five years ago.

Vintages between 2000 and 2014 varied a great deal; with some excessively hot like 2003, balanced by the cooler 2004, and dank years such as 2008, 2011 and 2013. But from 2015 onwards, warmer to excessively hot years have become the norm.

Recently I decided to test my theory on four Côte de Nuits reds from 2008, 2007, 2002 and 1998. Each wine was decanted an hour before tasting and the results were electrifying. No wine was more than 13.5% ABV, while in 2019 a great many red Burgundies will be 15% or more!

"What was most evident in our unbelievable tasting was how wonderfully balanced all the wines were."

Because of the balancing acidity, we enjoyed the wonderful yet delicate evolution of aromatics and flavours that in some cases lasted into the following day.









Like it or not, global warming will mean a structural change in the nature of Côte d'Or Pinot Noir and Chardonnay. So, unless producers can find a way to convert less sugar into alcohol, combined with retaining naturally low pH levels to preserve natural acidity, we will be faced with very different reds than those even 10 years ago.

I have no doubt that many wine enthusiasts will be thrilled to taste red Burgundy with characteristics more in line with Marlborough and Carneros.

I am fortunate to have a cellar full of vintages back to the late 1990s, so at least I have a collection of reds that take time to reveal their charm!

White Burgundy has a similar problem with increased heat leading to riper, sweeter fruit and potentially less balance. But here I suspect that the further north you go, the better your chance of finding wines with balance and subtlety.



The only potential saving grace is that there are an increasing number of mindful producers who are prepared to work with nature to counterbalance the worst effects of a changing climate.

I suspect that rigorous attention to detail in the vineyard, including biodynamics and the acceptance of lower yields, combined with indigenous yeasts and careful vinification, might lead to a satisfactory compromise of styles.

I have no doubt that the great producers will win through, but I for one will continue to enjoy my collection of older vintages, while waiting to be blown away by the younger generation.



Willie Lebus has been in the wine trade for a very long time. When he started in the late 70s, nobody had heard of New World wine, let alone 'natural' wine! There was more Muller Thurgau planted in New Zealand than Sauvignon Blanc. He is entirely self-taught and has pretty strong views on everything, particularly where taste is concerned. Willie has spent the last 30 years with Bibendum where he has effectively worked in buying, sales, marketing, PR and lots more.







## FROG PRINCE

NINA CAPLAN

Designed by Lara Krenzinger

The wine writer paddling around London's many Burgundy Week tastings will taste many delights but may, by week's end, find herself a little wistful for two things: wines she could drink now, and frogs. So, it was a real pleasure, at Bibendum's tasting at Carousel earlier this year, to encounter both.







A quick disclaimer: by frogs, I am not using a pejorative term for people from France, although there were plenty of those, too. I spoke to Nicolas Rossignol, fifth-generation Volnay winemaker, about his many Premiers Crus plots, and Nicolas Robert from Robert-Denogent (with vineyards in the Côte Chalonnaise, the Mâconnais and Beaujolais), who explained the increasing importance, in southern Burgundy, of planting vineyards higher up as the climate changes.

"Everyone talks about 2003," he says, "but every year of the last five except 2016 has been that hot. 2019 was a heatwave".

No: I am referring to the small animals whose thighs are "one of the finest meats known to man," according to Euell Gibbons, American forager and wild food advocate. Gibbons, who died in 1975, is not much remembered now, which is a pity. Any man who calls his book *Stalking the Wild Asparagus* deserves everlasting renown.

## EYOND BURGUNDY

I didn't require a serving of frogs' legs to wash down my Pinot Noir; I wanted to try a few wines that, like our amphibian friends, were delicious yet underrated – even maligned. So, it was nice to see a half-dozen Beaujolais, plus Domaine de la Pinte from the Jura. These were the last two wines, right by the door, and a colleague grabbed me as I walked in. "Quick, try these now," she hissed, "or there mightn't be any left."

The 2014 Savagnin Arbois was delicious: tangy, yeasty and vibrant, while the fragrant Capitaine, a 2017 field blend of hand-harvested Pinot Noir and Poulsard that spent six months in large oak barrels, tangoed down the sides of my tongue, all red fruit and violets.

Geologically, the Jura is
Burgundy's lost twin:
conjoined until the Saone
plain separated them.
But the soils – clay-rich
marls in the former,
predominantly limestone
on the Côte d'Or – are
drastically different.

So are the wines, and with the exception of the flor-aged Savagnin style known as Vin Jaune, they are underappreciated: frogs.





Back in Burgundy, an impressive array of Chablis included the fresh, mineral wines of Domaine Jean Defaix, made by Vincent Dampt; two austere but attractive examples from Domaine Gilbert Picq; and reliably lovely wines from one of France's best cooperatives, La Chablisienne. La Sereine is one of the best-value Chablis around, but their 2015 Chateau Les Grenouilles Grand Cru was outstanding: structured, citrussy and elegant. And this wine actually was a frog – grenouille, in French – named for the little fellows who hop up into the vines from the river at the bottom of the vineyard.





From the Côte d'Or came names all the world knows: Meursault, Chassagne-Montrachet, Puligny-Montrachet. Most were 2017s: young, but not so young you would put away your corkscrew. Domaine Marc Morey offered a Premier Cru, Les Virondots, that was a model of restraint, with a vital, pure austerity. A Meursault from Vincent Latour, Grands Charrons, was intense, alert and mineral, with lovely acidity; another from Domaine Latour Giraud, Cuvee Charles Maxime, showed beautiful balance, a fine calibration between oak and acidity.

What was noticeable with those 2017s was how grateful these otherwise blessed winemakers were for a kind vintage – no hail or frost – that was generous in both quantity and quality. Both Nicolas Rossignol and Hugues Pavelot, Bibendum's two new listings, mentioned this. As Hugues said, fervently:

### "As long as there are grapes..."

Others are experimenting with ways to beat the climate. The southerners are looking to higher ground, and several winemakers mentioned cement or amphorae, as ways to preserve freshness. In Morey-Saint-Denis, Frederic Magnien of Domaine Michel Magnien has used amphorae for 25% of his Pinot Noir since 2015, which was also the year he converted to biodynamics.

"The terracotta
lets the wine
breathe, like
oak," he says, "but
unlike oak you
get no taste".

He showed before-and-after wines: a 2016 Marsannay Mogottes and a 2014 Morey-Saint-Denis, both delightful, with a pleasant, lightly bitter finish. The younger wine wasn't markedly better, but it was a different vineyard and a different year, and if comparisons were as easy as all that, Burgundy probably wouldn't have retained our frustrated adoration for so many centuries.



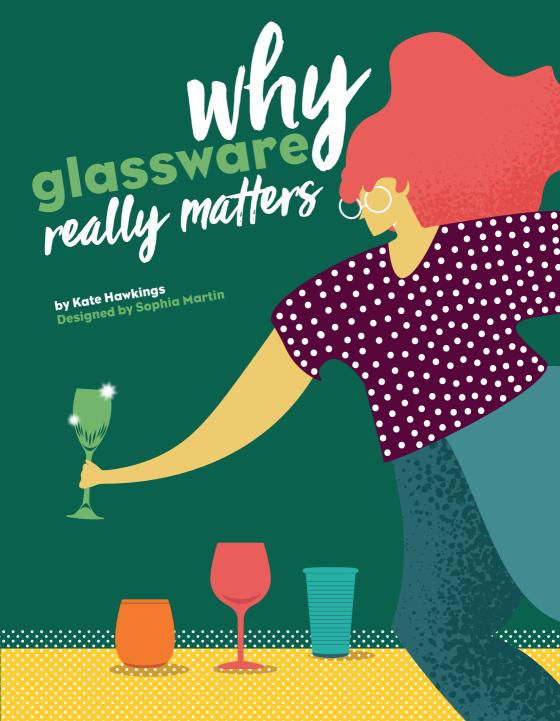
Farther south, life becomes easier for the drinker, if not for the winemaker. From the underrated granite hills of Beaujolais, three producers offered fruity yet elegant wines, all Gamay. From Juliénas, David-Beaupère had a lovely, substantial Les Trois Verres 2018 that cried out for some good charcuterie; a Marc Delienne 2015 Fleurie, amusingly named Abbaye Road, was reminiscent of cherry liqueur, but without the alcoholic harshness. Domaine Lapierre's Cuvée Marcel Lapierre, named for the current owners' legendary father and made from 100-year-old vines, was layered and gorgeous. But for me,

the standout was their Morgon, also 2018, racy and elegant, tasting of black stone and black cherry, and substantially cheaper: a frog that was also a prince.

And here I was, back at the Arbois, and sure enough, both were down to dregs. Quality had outstripped quantity. And fine wines, regrettably, do not spawn.



Nina Caplan is an award-winning wine, travel and arts writer. She is the Drinks Columnist for the New Statesman and Drinks Editor of The Times's luxury magazine, Luxx, as well as author of a wine travel book, The Wandering Vine: Wine, The Romans and Me, which won both Fortnum & Mason Debut Drink Book of the Year 2019 and Louis Roederer Wine Book of the Year 2018. She lives between London and Burgundy.



People who know me know that, as well as being a wine nerd, I'm extraordinarily geeky when it comes to glassware and if you ever find yourself around my kitchen table you're more than likely to be subjected to my wine glass party piece.

## This is how it goes:

I take a selection of drinking vessels of different shapes and sizes: a chunky water tumbler, a plastic cup, a cheapo workaday wine glass which tapers a little towards the top, and the really lovely crystal stemware I'm fortunate enough to own - pieces from Riedel, Zalto and Jancis Robinson's collaboration with designer Richard Brendon.

I pour a little wine into each one, then invite my guests to taste. Without fail, there are gasps of astonishment from everybody around the table, and I take a little bow.

Unsurprisingly, the tumbler and plastic cup perform the least well. Firstly, the swirling we do to waken the wine invariably ends up with it sloshing over the rim and onto the table. Aromas are faint and imprecise, if they're detectable at all, and the wine tastes flat and one-dimensional.

Things improve with the cheap wine glass, as long as it's filled to only about a third of the height of the bowl (as should always be the case).

Aromas are more pronounced and flavours open up in the mouth, along with the textures we refer to as 'mouthfeel'. Altogether a more enjoyable experience than the tumbler or the plastic cup.

### Then we move on to the crystal.

Riedel famously makes various ranges of varietal-specific glassware, the size, shape and rim diameter of each glass designed to complement the specific characteristics of different grapes. The Riesling glass in their Vinum range, for example, has a tall, slim bowl with a narrow rim diameter, while the glass designed for oaked Chardonnay has a shorter, more bulbous bowl and a wider rim. For Pinot Noir, the bowl is wide and the rim is narrow, and the glass designed for Cabernet/Merlot has the biggest bowl of them all.





The science goes like this: a straightsided or flared tumbler will mean the delicate aromatic compounds in the wine disperse into the air quickly, while in a wine glass they are released into the bulbous bowl then concentrated by the tapering of the glass and directed straight to your nose.

Young and simple wines suit smaller bowls with narrow rims while bigger, more complex wines, especially those aged in oak, need to flex their aromatic muscles in a larger bowl with more space between the wine and the top of the glass, and a wider aperture to allow its complexities to come through.

And so it proves to be *chez moi*. A crisp, young white appears focussed and precise in the Riesling glass, while it loses some of its freshness and verve in the glass designed for Cabernet; all red wines appear tight and strangulated in the Riesling glass but open up to show their full gamut of aromas and flavours in the Cabernet glass.

The characteristic angular shape of Zalto's featherlight glasses was designed by a wine-loving priest called Father Denk in 2005, his theory being that a straight line from the surface of the wine to the rim of the glass delivers the truest perception of the wine to the drinker. The range comprises 10 different glasses, although I only have one – the Universal – and that suits me very well.

Jancis Robinson takes the one-glass-fits-all approach.

"On the basis of my 40+ years of tasting I was pretty confident of the ideal shape and sketched it out for Richard to try out some prototypes which we test-drove/drank/tasted from along with other members of our team," she tells me.

Her glass consistently performs on a par, or even better, than the Zalto and whichever Riedel scores best at my table. And all are significantly superior to the cheap wine glass.

#### **Involving the senses**

Our perception of wine involves the other senses as well as smell and taste. Sparkling clean glasses are imperative to give the best visual impact, and a fine rim is important to optimise our sensation of touch – a chunky rim forms a physical barrier between the lips and liquid, while a fine rim allows the wine to hit the tongue with barely a murmur from the glass. As for sound, compare and contrast the short clink of chunky glasses tapped together in a toast with the beautiful resonant ringing sound produced by the finest crystal.

#### At a cost

Crystal glassware is the non plus ultra for quality but when it comes to the practicalities of glasses for restaurants, the price tags on Zalto and Jancis Robinson's mouth-blown glasses put them out of reach for most, and while they are both designed to be cleaned in dishwashers, their fragility makes them susceptible to breakage by ardent polishers behind the bar. Riedel's machine-made 'Restaurant' range is beautiful but robust, as is 'Ivento' from Schott Zwiesel, and those by Chef & Sommelier. My advice is to take the time to test various glasses from various makers and choose what suits you best.

Decent glasses needn't cost a fortune but will make the best of average wine, and will maximise your enjoyment when you're drinking something special. At home, I use my cheap glasses from Ikea for everyday drinking, saving my precious and fragile crystalware for important wine, or when I have willing victims to witness my party trick.



Kate Hawkings writes about wine and other of life's important matters.

She is the wine columnist for Olive magazine and regularly contributes to the Guardian, Club Oenologique, Imbibe, the Buyer and anyone else who'll pay her.

She is a veteran of the Bristol restaurant scene, now retired but still offering wine list consultancy. She calls everybody 'Darling' because she can no longer remember their names.



## RENAISSANCE IS R-RATED

by Gergely Barsi Szabo

DESIGNED BY Silvia Ruga

# HEDONISM

doesn't just mean eating, drinking and general debauchery. It's a state of mind.

It means complete freedom, standing up for yourself and embracing it all, no matter the consequences. To do it right, it helps if you have a natural tendency to sail against the wind. So with a wine label written off as 'pornographic', and banned by the lawabiding citizens of the USA (and that's just scratching the surface...), let us introduce you to **Bibi Graetz**.

Gergely tells us more about the maverick winemaker of Tuscany's Fiesole, with its long history of autonomy and turn-ofthe-millennium renaissance.



#### CRAZY ARTIST

"There's this crazy artist living right above Florence. He paints his own labels and he makes the most insane wines you can imagine."

That's how Bibi Graetz's wine-art was introduced to me by a good friend about a decade ago. Usually I am quite sceptical when it comes to art and wine; too many people call themselves artists nowadays. Despite all this, I tasted the wine and bought into it right away.

Perfect, disciplined wines yet full of elementary, untamed and unpolished madness.

A graphic artist by trade, Bibi Graetz started his winemaking career in 2000.

He scored high with his first ever release, the Testamatta, and hasn't stopped since. Everyone called him a madman when he turned to his region's native varietals during the Super Tuscan craze.

"I've been in it for 20 years and I am completely fucked" – Bibi describes his journey with his signature in-your-face intensity... His family had a small two-hectare vineyard in Fiesole, a small hillside town right above Florence. They always made wine, but it was in bulk, made for the family table. Bibi visited a winery in 1999 and decided: "this is going to be my life".

#### GOING AGAINST THE GRAIN

The late 90s were all about the international varietals in Tuscany. Everyone was planting Cabernet and Merlot; everything was wrapped into layers of gooey new oak aromas that completely masked the terroir. Instead, Bibi decided to make the most of his family's high-altitude Sangiovese, Colorino and Canaiolo vineyards from the 60s.

This was the complete opposite of what was considered the recipe for success, which back

then meant: overripe, in your face fruit from warm vineyards, much liked by Robert Parker.

To salute all the sceptics, Bibi named his wine **TESTAMATTA** - meaning **'hothead'** in Italian slang.

He made about 1,000 bottles in his first vintage, 2000. Hothead or not, Testamatta worked brilliantly, and won critical acclaim from none other than Parker himself. **He scored the 2006 vintage at 98 points.** Thanks to this, Fiesole landed on the world wine map, and the rest is history.

#### **GETTING HIGH**

To increase production volumes, Bibi started leasing further "hopeless" high altitude, old plantations around Vincigliata, and later turned his attention to the south, towards Siena and the villages of Lamole, Londa and Montefili. He created an ultra-premium version of Testamatta, called Colore.

When he said that he was going to make the Petrus of Tuscany, he wasn't going to match the Pomerol classic with quality only, he managed to match the price as well.

As a graduate of Academia dell'Arte of Florence, Bibi thinks of his wines as the result of a long creative process. The same care and wit go into the labels – that he paints himself. "I didn't sleep for two years until I was done with the Testamatta label" he claims.

The colour explosions on the bottles give a sense of what to expect in the glass.

One of the graphic designs, however, brought him a different kind of fame. **SOFFOCONE**, his Vincigliata blend of younger Sangiovese, got banned in the United States for a while. *The American 'guardians of morality' called the label pornographic*. It did not help the case that the wine's name means "a blow job" in Florentine dialect... But from Bibi's point of view, they just did not get the joke. The locals have been calling the Vincigliata vineyard "Soffocone" for a good while, as it has perfect views of Florence and they are close enough by scooter, so young Florentine lovers visit it quite often... For the US market, Bibi had to re-design the label, but he kept the name.

I wanted to make something really expensive

#### **DOWN BY THE SEA**

After conquering the 'hopeless' mountaintops of Tuscany, Bibi turned his attention to the coastline

He returned to the tiny island of *Giglio*, where he spent his childhood summers with his family. The island, off the coast of Tuscany, has fairly traditional agriculture – donkeys were introduced as cutting edge technology a few thousand years ago, and nothing has happened since.

The only grape varietal is the white **Ansonica**.
The vineyards are rock terraces and tended by manual labour. The vines are up to 90 years old, yielding fruit that is perfect for making a sea-salty, green, walnutty yet fresh wine. After returning to Giglio, he created his seafarer wine called **BUGIA**, "a lie".

the sea

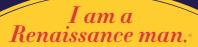
I wanted to make a wine

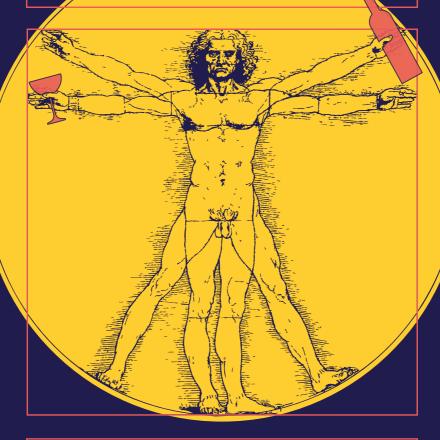
that's all about

#### HEDONISM WITH A CAUSE

This is the creative whirlwind that makes Bibi Graetz's wines stand out from the already-strong Tuscan crowd; drawing inspiration from the land, culture, art and childhood memories is what makes them unique.

"I go by myself," he concludes, "it is about passion and love and precision. This has nothing to do with enology.







Originally a sommelier – and a journalist in a previous life – Gergely joined Bibendum after years spent at Gordon Ramsay group and a year detour at Sager and Wilde. He is now part of the Bibendum Fine Wine Sales team and a Business Development Manager. As a side project G makes wine in his native Hungary, a dry Furmint from Tokaj to be precise. Follow him @gergelywine.



#### WE'D LOVE TO HEAR FROM YOU

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