



# DIRECT PRESS

FEBRUARY, 2023

## BIG WINES

Hot climates, ripe fruit, chewy tannins, and high alcohol make for some big wines — but so does human manipulation.

What are we really talking about when we say 'full-bodied'?



# I often think of the phrase 'dancing about architecture'

when writing about wine. I think it was Elvis Costello or Martin Mull who said that in reference to writing about music, but it seems just as fitting in the wine world. It is not easy using language to capture some of the most intuitive and least quantifiable senses we possess: smell and taste. Few would compare blindness or deafness to losing the ability to smell, but anyone who has lost their sense of smell knows how crucial it is. Unlike vision or hearing, once our nostrils determine the 'fight or flight' response, it mostly shuts down if no threat is imminent. So when describing wine, it's no surprise we struggle.

For those of us in the trade, we have formed a shared vocabulary for consistency. Some are formalized terms but others come from the many moments spent tasting wine together and matching up the flavors we're coming across with specific words that best capture those. Questions like *'are they using new oak?'* *'do you taste that volatile acidity?'* or even *'does that remind you of pink Starburst?'* can be answered in the moment and discussed. Without the luxury of this practice, many find themselves humbled if not simply anxious when describing what you are looking for to a server, sommelier, or winemonger. Even terms like dry and sweet often mean one thing to wine professionals

and another to consumers. Sweet means over six grams per liter of residual sugar to a wine professional (probably less than 2% of wines on most store shelves) but could simply mean fruity-tasting to a customer. So to help with this, we wanted to take on one of the most misunderstood categories: big, full-bodied wines (dry ones). We think we know what this means, but are we all talking about the same thing? A wine can be declared 'full-bodied' for many reasons. On the opposite page are a few characteristics that might get a wine classified as 'big.'

With the first few terms we are already at a bottleneck, however. I find when talking to people that some of these traits cancel out others. For instance, a wine with a lot of tannin — aka structure, grip, or mouth-drying texture — might cancel out the richness and plush mouthfeel (evidenced by the 'legs' on the side of a glass that come from higher glycerine levels), that many people are looking for in a full-bodied wine. Others are specifically seeking textural, gritty tannins and wouldn't consider a soft, plush wine to have the same gravitas or fullness. So it's one of the first things I try to clarify, but it requires an understanding of tannin.

Tannin, also referred to as 'grip' or 'structure,' is more technically known as tannic acid, and it is most identifiably present in grapes, cranberries, persimmons, and green tea. It's astringent and makes your mouth pucker. In grapes, it exists in the stems, the seeds, and the skins, and the balance and quality of the tannin varies greatly depending on the grape

- 
- Ripe fruit
  - Strong tannins
  - 'Legs'
  - High alcohol
  - Oak
  - Concentration
  - Extraction
  - 'Spooof'

*Front cover:* this unfiltered photo from Bodega Cerrón shows the hot, dusty winds that are part of working in Jumilla, a high plateau in the Murcia region of Spain.

*This page:* Giró, aka Garnacha, grown by Violeta Gutiérrez de la Vega and Alberto Redrado of Curii in Alicante, another hot region off Spain's Mediterranean coast in the Valencia region.

variety and how ripe it is. It is high in antioxidants and helps wines age. It also provides balance to ripe fruit — without it, wines taste sweeter and richer. Too much tannin and the wine will seem closed-off and angry. Underripe tannins, especially if green-colored stems are included in fermentations, can taste vegetal, like a green banana (also high in tannin). However, the right balance creates a wine with layers, complexity, and gravitas; something to sink your teeth into.

Getting the balance of tannin right is a huge part of winemaking, and identifying it is similarly crucial part of wine tasting and food pairing. Tannins that seem intense on their own might disappear when matched with rich, fatty foods like steak. But they are still there, helping a wine cut through where a lighter wine would be overwhelmed. On the other hand, overly tannic wines can mix with seafood in a way that creates one of my least favorite flavors: the copper penny effect. It's why a lighter, smoother Willamette Pinot Noir can work well with salmon where a full-bodied, tannic Barolo might be pretty unpleasant.

The balancing act is a tricky one when talking about big wines. What I might find 'balanced' or harmonious can strike others as boring. Similarly, what I might find cloying or garishly unbalanced could seem properly full-bodied and impressive to others. Our palates are constantly changing. When I first started drinking wine, I was drawn to Cabernet Sauvignon

because it was assertive and easily identifiable. I liked how it shouted at me from wherever in the world it was grown, regardless of climate or winemaking, "I'm Cabernet!" The more I taste, the more I appreciate subtleties: wine I used to appreciate for its macho swagger now seems more like a bully.

When trying to help someone find a full-bodied wine, it's a hard task because I often don't stock our shelves with a range of souped-up, powerful stunt

performers. But how do you know where someone falls on this spectrum? Are we talking about 'The Prisoner' or are we talking about Chateauneuf-du-Pape? The answer lies in a word that I, and many I have worked alongside, find useful: 'spooof.'

Though it's not the most technical term, 'spooof' is kind of a shorthand for the turbo-charged, overdone manipulation that is common in modern winemaking. The late importer Joe Dressner may have coined the term. In his definition, "spooofulation is a form of manipulation which takes wine away from nature and into the technological world of fake extraction, fake aromatics, fake flavors, fake density, fake acidity, fake tannin levels, fake color and fake sugar levels. Oenologists, consultants, and winemakers — who are running businesses after all — have no choice

but to spooofulate or they go out of business. Spooof or die."

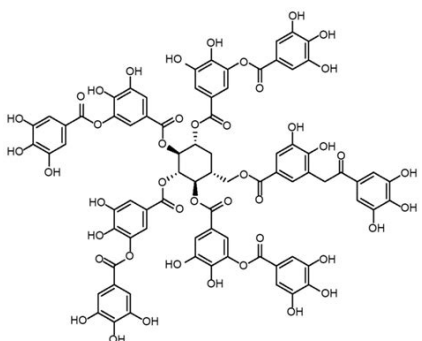
When Joe wrote this a decade or more ago, spooof was everywhere. It still is, but the natural wine movement has at least created a surge of interest in wines without spooof. In Joe's telling, "it ain't old world vs. new world. It ain't intellectuals vs. hedonists. It is real wine vs. spooof. Granted, with some regrettable simplification". It would take too long to go over every additive allowed in winemaking, since there are 76 currently approved for use by the US FDA and 59 approved by the EU. None of them are required to be labeled or disclosed to the wine drinker.

Many winemakers who would balk at using many of these chemical agents like to use commercial yeast strains. Even yeasts, however, can 'spooofulate' a wine and make it quite different from a wine fermented with ambient, wild yeasts that live on the grapes and in cellars. A typical example of commercial yeast, called UVAFERM BDX™, claims it 'emphasizes spicy and jammy notes' and makes a wine with 'increased mouthfeel.' You can let the grapes hang forever in the California sun, pick them at 17% potential alcohol, and then add water to make it seem 'smooth.' You can use reverse osmosis. The spooof toolbox is a big one. Of course, there are very ancient techniques like new oak barrels — or more likely oak chips for budget-friendly wines — that are used to add vanilla flavors and oak tannins. Don't get me wrong, some of the most delicious wines I've tasted have benefited from new oak, but I've sadly tasted far more examples where the new oak dominates instead of

integrates. Winemakers and new oak are kind of like chefs and truffle oil: tasteful use is appreciated.

Taste is subjective, so I'm reticent to use the word spooof in a situation where it comes across as judgmental. After all, drinking spooofy wine is hardly a reflection of character, just our aesthetics at present. Instead of using an obscure term like spooof, words like 'modern' or 'polished' can sometimes be used to determine where a wine or a customer's preference falls on the spooof spectrum, but it is a dimension of wine in real need of a more effective shared vocabulary; because I want to draw a distinction between big, spooofy wines, and big, natural wines. I know that many who enjoy light, chillable reds, like myself, may be apprehensive of 'big wines.' My theory is that it is not big wines, per se, but the spooofy ones. We are not including 'spooofy' wines in this month's selections, or even wines with new oak. Instead we've assembled wines with full-bodied characteristics — ripe fruit, prominent tannin, higher alcohol, concentration, and richness — that remain balanced and compelling.

Part of what makes these wines compelling is not that they are simply powerful but that they are a reflection of the climate and the culture where they are made. As much as I love drinking 12% abv Loire Valley glou-glou, it's not so easy to make this in the Languedoc, where hotter, drier weather results in riper grapes and more potential alcohol. Though the Robert Parker era of hedonism, 'gobs of fruit,' and macho posturing via 100-point wines has long been passé in many circles, I want to make sure that wines from hot



Tannin molecules

climates simply being themselves are not unfairly tossed into this category. Forcing a warm-climate wine to taste like cool-climate wine by picking underripe fruit, under-extracting, or using carbonic maceration is its own version of spoof, though considerably less offensive to most. If we want to celebrate terroir and the way nature makes the wines, we have to allow our friends in warm climates to make wines that fully express the extra sunshine — and heat — they receive. Learning about the challenges of hot, dry climates makes me appreciate the wines more, and allows for a wider range of wines to enjoy.

Most can get behind a big, rustic, chewy red to keep out the winter chill or stand up to *osso bucco*. Big whites? That's another matter. Crisp, dry whites are popular because they are refreshing and versatile. Rich, sultry whites are an infrequent customer request, in my experience. Perceived to be sweet or flabby, my impression is that folks are as likely to ask for a big white wine as they are to take a Thermos of soup to the beach. They don't have the texture of an orange, skin-contact wine, and they don't have the mix of sugar and citrus that makes Riesling and off-dry Chenin so interesting. Wines like the Bindi Mursaglia Vermentinu from Corsica (*Press 4 Mix/White*) — opulent, low in acidity, and sporting a lush, salty complexity — will never have the international appeal of a zingy, bright Sauvignon Blanc. Yet Sauvignon Blanc is another notorious victim of — that's right — spoof. Those zesty jalapeño aromas are from picking underripe grapes still full of pyrazine, which we talked about in our recent Loire Valley issue (*December 2022*), and

then adding commercial yeasts. The bright, green apple notes come from blocking malolactic transformation (a naturally occurring secondary fermentation where malic acid is turned into lactic acid) with sulfur or temperature controls. These practices are widespread and often make for delicious wines, but they can also mask much of the imprint of nature that many of us enjoy discovering. In southern France, central Spain, the Atlantic coast of Portugal, or Mediterranean islands, the imprint of nature is seen in the opulence, warmth, and salinity imparted to white wines, and that is worth appreciating.

As with anything that is more assertive and intense, big wines are not as versatile as their better-behaved, subtler cousins. More specific personalities often need more specific roles, and in those contexts they truly shine. For Bindi's Blanc Mursaglia mentioned earlier? The lower acid won't rattle an empty stomach, and it is outstanding as an aperitif with salty nuts, olives, cheese, and anchovies. Grilling sardines? Steaming mussels? It's an exceptional match. The same goes for many of the big whites in this month's lineup. They are perfect with the risottos, roasted poultry dishes, and hearty soups we need to survive the depths of winter, and they are layered and complex enough to savor on their own.

In the end, terms like 'full-bodied' or 'big' only begin to scratch the surface. What often captures our attention is somewhere in the details between these sprawling categories, in the tension between the fullness and the freshness, the interaction between the tannin and the viscosity. A \*good\*

full-bodied wine is still nuanced, balanced, and evocative. Temperatures are rising, and grapes are maturing earlier, bringing higher potential alcohol levels. Learning from historically warmer regions can only help as everyone has to face the prospect of what nature is offering: bigger, riper wines. The more, as wine lovers, we embrace appreciate the extremes and the quirks of the

wide world of wine — whether it's Biodynamic funk or sun-drenched intensity — the more we will be able to appreciate the people behind the wines. They wrestle with nature to create beauty; and if they can create a big wine with a big soul, it's going to capture my heart.

*Jonathan Kemp & Bruno Sant'Anna*



Nicolas Mariotti Bindi picking Vermentinu in 2021

PHOTO: SELECTION MASSALE

**Nicolas Mariotti Bindi**  
**'Blanc Mursaglia' 2019**  
**Patrimonio • Corisca • France**  
*Press 4 Mix/White*

Corsica is undeniably a warm, dry climate — it averages 50% more hours of sunshine per year compared to Anjou in the Loire Valley. Nicolas Mariotti Bindi's vines are between the Mediterranean and the mountains, where cool mornings and sea breeze help to mitigate the heat. Bindi left Corsica to practice law in Paris, but discovered his calling as a winemaker and made his way back home after working in Beaujolais and Burgundy. After working for another producer in Corsica, he was able to start his own winery in 2007. Working organically from the start, he now has 15 hectares of vines in Patrimonio.

Blanc Mursaglia comes from vines planted on clay and limestone. Unlike most Corsican producers who block malolactic transformation with sulfur and temperature controls, he allows his whites to go through malo, embracing the round, creamy style this creates. It's not buttery, but there

is some nice fat that is complemented by salty ginger, spicy pear, brown mustard, and some herbaceous notes that remind me of thyme and horseradish. Perfect with grilled fish, salted almonds, or cured meats, it's lower acid is also well-suited for drinking on its own and savoring the unique, complex interplay of richness and salty umami. *Jonathan Kemp*

**Yannick Pelletier Blanc 2020**  
**Saint-Chinian • Languedoc • France**  
*Press 4 Mix/White*

Yannick Pelletier's interest in wine grew exponentially in his twenties, while exploring the idea of selling French goods abroad. He worked with a few retailers, lending a hand at wineries in-between jobs; some were large and more technical, others more artisanal. His time at the legendary Leon Barral's cellar in Faugères was instrumental in illustrating the focus on farming and terroir expression. This was Yannick's northstar in the decision to strike out on his own.



Yannick Pelletier

PHOTO: LOUIS/DRESSNER IMPORTS

“Instinctual wine making” is probably the best way to describe Yannick Pelletier's approach; there are no formulas, no strict regimen. Each vintage is approached as the new opportunity it is. Sometimes, wines are fermented in whole clusters, others destemmed. I love following his work from vintage to vintage as the wines can vary quite a bit, but they are always decidedly Mediterranean, beautifully tactile, persistent, and never lacking in energy.

The main ingredient for Pelletier's “Blanc” is the uber-fringy variety Terret, along with both Grenache Gris and Blanc. Salted cantaloupe, chamomile, brown butter aromas with very light textural tension and a beautiful copper tinge in the glass — results of a short skin maceration and zero added sulfur.

Rich without feeling heavy. It may be the power of suggestion (see photo), but I think lobster is a great pairing. Risotto? Creamy pasta sauce? You get the idea.

I think Jonathan said jokingly that “it's almost impossible to make a good wine out of Terret” but here it is — the greatest Terret in the world!

*Bruno Sant'Anna*

**Curii 'Una Noche Y Un Día' 2020**  
**Alicante • Spain**  
*Press 4 Mix/Red*

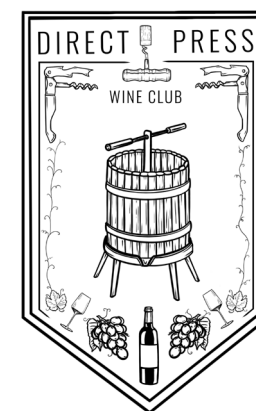
Alicante, in the Valencia region of Spain, has been known more for a lot

of bulk and spoofulated wines over the past 30 years or so. The hot sun off the Mediterranean coast certainly helps if you want to make some beefy, powerful, ‘fruit bombs.’ Violeta Gutiérrez de la Vega and Alberto Redrado have other ideas, working organically, picking early to preserve natural acidity, and adding little except for small amounts of sulfur. They both have impressive wine resumés to boot. Violeta studied oenology in Bordeaux before working

in Pauillac and Sauternes, and she runs her family's winery in addition to Curii. Alberto has a master's in oenology, viticulture, and wine marketing, and was awarded Spain's top prize for sommeliers in 2010. Their mission is to revive Giró, Alicante's local clone of Garnacha. It was introduced over

200 years ago and until recently it could only be found in old, high-elevation plots, where it produced wines with more acidity, complexity and longevity than other clones of Garnacha.

‘Una Noche Y Un Día’ is 100% Giró from chalky soils in the Valle de Xaló. Though it is dense and concentrated, this power is harnessed in the service of lift and energy. Dried rose petal and hibiscus aromas are met with layers of raspberry, spicy pepper, chutney, and pappadam, all wrapped inside earthy, chewy tannins. This is a wine that always surprises and satisfies. *Jonathan Kemp*



**Chateau Fontanès Pic Saint-Loup Rouge 2016**  
**Languedoc • France**  
*Press 4 Mix/Red*

I've always had a soft-spot for wines from Pic Saint-Loup, a small appellation in France's Languedoc. Just a week or so into my first wine shop job, a customer returned a bottle of a Pic Saint-Loup because it was off. My boss diplomatically sussed out that it was too rustic for their tastes but suggested I try it. I was enthralled with its wild, feral funk, and it was possibly the gateway drug for me and natural wine. I wish I could remember the exact producer (this happened in 2007, gasp) but this wine from Cyriaque Rozier is a strong contender, as he is the winemaker at both Chateau La Roque and his personal project Chateau Fontanès, long imported by Kermit Lynch. Cyriaque ends up working 16-hour days between the two estates; working Biodynamically and taking no shortcuts surely doesn't help.

This 2016 version of his red is a real treat, as you get to experience the way his full-bodied wines are built to age, deepening in complexity and gravitas. It is a blend of 40% Syrah, 20% Grenache, 20% Mourvèdre, 10% Cinsault, 10% Carignan, grown on extremely rocky soils that used to be home to olive trees. Cyriaque has to do extensive work to prevent erosion, including building stone terraces. It's a robust wine but there are beautiful, bright overtones poking through the

layers of cherry, sage, and olive skin. Earthy grip, wild garrigue, and such soul. *Jonathan Kemp*

**Stratum Wines 'Matas Altas' 2020**  
**Jumilla • Spain**  
*Press 4 Red*

Stratum is a project from Bodega Cerrón focused on old vines, led by the children of Juanjo and Juani Cerdán, who were early adopters of organic farming and reforestation efforts in Jumilla. They were met with considerable resistance in 1989 when they received organic certification. Now they are awaiting Biodynamic certification. Jumilla is another region in southeastern Spain known for bulk production and overly manipulated wines, but this is starting to change. It's an arid, high plateau with 3,000 hours of average sunlight per year and it's easy to make overpowering blustering wines in this climate. Stratum is working counter to this narrative, crafting more subtle wines that show off terroir and aren't dominated by oak and spool.

The 'Matas Altas' is 95% Monastrell (aka Mourvèdre) with a mix of more obscure local varieties Moravia Agria, Blanquilla, Forcallat, Bobal and Rojal. It's from a vineyard of ungrafted vines planted in the 1950s at nearly 3,000 feet of elevation on chalky, white limestone. There is a smoked, cured meat note that I've always found in wines from this region, and there is certainly some



beefy texture; but what makes this wine stand out is the freshness that stands alongside the darker, heavier elements. Dark chocolate and mocha flavors are energized by cranberry and rooibos tea notes. Overall this is a substantial, finessed, and convincing wine that points to a new way forward in Jumilla. *Jonathan Kemp*

**Mas des Chimères 'Nuit Grave' 2019**  
**Terrasses du Larzac • Languedoc • France**  
*Press 4 Red*

Mas des Chimères, in the Languedoc, sits on prehistoric, 250-million-year-old soils. This is a family estate, led by Guilhem Dardé, where everything is done by hand. They don't really have any other choice even if they wanted otherwise. The rough terrain is laden with hard volcanic rocks that would damage most machinery that tried to work it. This land sounds otherworldly. I mean literally, I keep hearing the red, iron-rich hills compared to something out of a Star Wars scene.

Learning how to manipulate the land here is incredibly intense, but it also has its advantages. This area of the Languedoc is so dry that they don't need to worry much about mold, mildew, or bugs, meaning no chemical treatment or use of insecticides. Without another farmer for many miles, their vineyards coexist with the undisturbed, natural ecosystem.

The Terrasses du Larzac "Nuit Grave" 2019 is 45% Syrah, 38% Grenache and 17% Mourvèdre. It starts off pretty punchy with a big tart cherry nose. But give it a minute and it mellows into something a little more savory, like sundried tomatoes and fresh cured salami. The grapes are ripe and the wine intense but not overbearing. It's tannin-driven with a finish that is both fresh and hearty.

I can tell you what I think, but as Guilhem says, "What really matters is if you want to drink more. My main criteria for liking a wine is if the bottle is empty on the table." I assure you; it was. *Cara Conaboy*



Above: The Dardé family of Mas des Chimères in the Terrasses du Larzac  
Previous page: rocky soils at Chateau Fontanès in Pic St-Loup

## **4 Monos GR-10 Blanco 2020** **Gredos • Madrid • Spain** *Press 4 White*

The landscape of the Sierra de Gredos feels like a collision between the Mediterranean and the Alpine, just a couple hours drive west of Madrid. 4 Monos (4 Monkeys) is a team of four friends and Gredos natives, who celebrate the beauty and diversity of the Sierras through clean farming and vibrant wines. Old bush vines planted on sand, granite, and schist intermingle with sweet-scented olive, evergreen, almond, and chestnut trees, scrub brush, chamomile, and wildflowers.

GR10 Blanco comes from vineyards in Cadalso de los Vidrios and San Martín de Valdeiglesias, home to several plots of organically farmed vines on sandy, granitic soils at 2300-2600 feet of elevation. Grapes are hand-harvested, cold-macerated in whole clusters for 6 hours, pressed and wild yeast fermented in steel tanks and barrels for 40 days, then raised in neutral 300 liter barrels for 6 months. This year's wine is made from 60% Albillo, with Macabeu, Chelva Blanca, Chelva Rosa, and



*The four 'Monos': Laura Robles, David Velasco, Javier Garcia, and David Moreno.*

PHOTO: JOSÉ PASTOR SELECTIONS

Muscat making up the balance. Rich and round, yet it retains its 'high-altitude clarity.' Asian pear, spring butter and a mild, ginger/horseradish-type spice. *Bruno Sant'Anna*

## **Baias e Enseadas Malvasia** **Reserva de Colares 2019** **Sintra • Portugal** *Press 4 White*

Colares is one of the smallest appellations in the wine world and one of the most unique. Vines are planted essentially on the beach near Sintra, a quick drive from Lisbon, in crater-like holes in the sand are surrounded by fences that do their best to protect them from the harsh winds coming from the Atlantic. The appellation, only 50 acres today, is constantly threatened by oceanfront development in the forms of hotels and tony real estate. The only legal Colares producer for most of the 20th century was a cooperative, and today only 2-3 producers make Colares.

Baias e Enseadas is a recent addition to this tiny cadre, and it is working with vines in clay instead of sand but the wines are unmistakable as Colares, as in the most intense and

salty oceanic wines in the world. Their Malvasia from Colares is a different biotype of Malvasia than you would see elsewhere in Europe, but it is still powerfully aromatic and opulent, with dried peach, waxy, smoky notes, tangy acidity, and a briny umami that is unmatched in any other wine. As far as 'big' white wines go, this is one of the most haunting, complex, and startling ones you'll come across.

*Jonathan Kemp*



*Baias e Enseadas* PHOTO: LEWIS KOPMAN

## **Luigi Tecce 'Satyricon' Irpinia** **Campi Taurasini 2019** **Campania • Italy** *Press 2*

Strangely enough, the "Prince of Taurasi", wasn't groomed to be a farmer or vignaiolo.

After university, Luigi Tecce worked in Rome as an assistant to a member of the Italian parliament. Then in 1997, his father suddenly passed away and it prompted Luigi's return to the fourth generation farmhouse to take care of the family's property, which included olive trees, goats, sheep, and of course vines. The nature of the circumstance left no time for any practical knowledge to be handed down to him from his father or grandfather. He didn't know how to manage the property, let alone how to

vinify grapes. He did have many memories from living there as a child, and these guided him down this new road of massive learning curves.

The family's property is located within the Taurasi appellation (known as the "Barolo of the south"), in a subzone known as Sud-Alta Valle, distinguished for its late harvest, altitude, and unique soil mix of sand, limestone and Vesuvius' pumice. Tecce's 80+ year old vine "trees", trained high to benefit from these cooler conditions, and helping retain precious acidic tension that contrasts and compliments the intense, inky fruit grown here.

A lot has to be said for Luigi's intuition, passion and connection to a place. There's a reason this wine was one of the first we thought embodied this "big" theme. Very few exist with this exuberance and restraint, theatrical in their pleasure and presence.

Satyricon is pressed by hand in a small basket press and raised for at least 22 months in stainless steel (incredible to accept for a wine so deep and complex). This is followed by 6 months in bottle before release. Decant and share with friends for best results. *Bruno Sant'Anna*

## **Barranco Oscuro '1368 Pago** **Cerro Las Monjas' Tinto 2011** **Andalucia • Spain** *Press 2*

If you want a wine to age, it helps to start with something rugged and intense that can withstand the ravages of time. Manuel 'Manolo' Valenzuela of Barranco Oscuro is that

personified. Exiled in France during Franco's reign, he has been living in the unforgiving Sierra Nevada mountains since 1979, working the highest altitude vines in Spain (second highest in Europe) and bottling wines there since the mid-1980s. Allegedly he was the first to receive organic certification in Spain, but it was not up to his standards of natural farming so he no longer bothers. His son Lorenzo is helping to continue the work, and Manolo has been a mentor and influence on many natural winemakers over the years.

'1368' refers to the elevation where this Bordeaux blend is grown: about 4500 feet above sea level. Not quite a mile, but pretty close, and very rare for a vineyard. A blend of Cabernet Sauvignon, Cabernet Franc, Merlot, and Garnacha aged in barrel with zero added sulfur, the 2011 is the current release. Though it is substantial and rich, the velvety fruit is mixed with spicy black peppercorns, brambly medicinal cherry, and very crunchy tannins. All of these competing elements integrate into something edgy, rustic, and profound. *Jonathan Kemp*



*Luigi Tecce*



*Manuel Valenzuela*



FEBRUARY, 2023

