# JEAN FOILLARD

Country: **France**
Region: **Beaujolais**
Appellation(s): **Morgon, Fleurie**
Producer: **Jean Foillard**
Founded: **1981**
Annual Production: **2,500 cases**
Farming: **Organic**
Website: **N/A**

Jean and Agnès Foillard took over his father's domaine in 1980, and soon thereafter began to make Kermit Lynch customers very happy. Most of their vineyards are planted on the Côte du Py, the famed slope outside the town of Villié-Morgon and the pride of Morgon. These granite and schist soils sit on an alluvial fan at the highest point above the town and impart great complexity. However, great real estate is not the only key to Foillard's success. Early on, Jean began to follow the teachings of Jules Chauvet, a traditionalist who defied everything that the more commercial brands were touting in the region. Jean and three other local *vignerons*, Marcel Lapierre, Jean-Paul Thévenet, and Guy Breton, soon joined in on the movement. This Gang of Four, as Kermit christened them, called for a return to the old practices of viticulture and vinification: starting with old vines, never using synthetic herbicides or pesticides, harvesting late, rigorously sorting to remove all but the healthiest grapes, adding minimal doses of sulfur dioxide or none at all, and refusing both chaptalization and filtration. The end result allows Morgon to express itself naturally, as it should be without the bubblegum and banana aromas of so many other Beaujolais available today. Its rustic structure, spicy notes, and mineral-laden backbone are what real Morgon is all about.

This estate comprises nearly fourteen hectares. Foillard's Morgons are deep, structured, and complex, with a velvety lushness that makes them irresistible when young despite their aging potential. Jean raises his wines in older barrels sourced from top estates in Burgundy, a logical decision for someone crafting Gamay in a Burgundian style. It is the passion and dedication of *vignerons* like this that have brought pride back to the *crus* of the Beaujolais.

# JEAN FOILLARD **(continued)**

| Wine | Blend | Vine Age | Soil Type | Vineyard Area* |
|---|---|---|---|---|
| **Beaujolais Nouveau** | Gamay | 40-60 yrs | Sand | 4 ha |
| **Morgon *Côte du Py*** | Gamay | 10-90 yrs | Schist, Granite, Manganese | 8.6 ha |
| **Morgon "Cuvée Corcelette"** | Gamay | 80 yrs | Sandstone | |
| **Morgon "3.14"** | Gamay | 100 yrs | Schist, Granite, Manganese | |
| **Fleurie** | Gamay | 45-50 yrs | Pink sandstone | 1 ha |
| **Morgon *Les Charmes* Eponym'** | Gamay | 45-50 yrs | Granite | 1.5 ha |

* "ha"=hectares; one hectare equals roughly two and a half acres

## VITICULTURE / VINIFICATION

- Vineyards are farmed organically
- Highly selective hand harvesting
- Traditional, whole cluster fermentation lasts from 3-4 weeks
- Morgon *Côte du Py*, Morgon "3.14", Fleurie, Morgon *Les Charmes* Eponym' aged for 6-9 months in used oak barrels
- Morgon "Cuvée Corcelette" aged for 6-9 months in used oak barrels and one 30-hectoliter *foudre*
- Barrels are minimum 2 years old
- Unfiltered and with no added SO2 during vinification
- Morgon Les Charmes is sourced exclusively from the Les Charmes vineyard, the highest altitude *lieu-dit* in the appellation
- Beaujolais Nouveau is made from vines that Jean Foillard owns not far from Morgon, within the AOC Beaujolais boundaries. Vinifications are traditional *nouveau* vinifications (semi-carbonic, whole cluster fermentations, no sulfur till bottling). This is meant to make a light, fun, and abundantly fruitful *nouveau*.

# JEAN FOILLARD **(continued)**

## MISCELLANEA

*Of all the disciples of Jules Chauvet, Jean Foillard is the most likely to succeed in the practice of using very little SO2, without having his wines act capriciously at the slightest change in atmospheric pressure. His wines possess magnificent body and give aromas of a unique purity and grace.*

La Revue de France

*There is something no-nonsense and straightforward about Foillard's wine. It seems to say, let's cut straight to deliciousness. Deliciousness with class. It has a wonderful texture going down. The finesse from start to finish seems almost offhanded.*

Kermit Lynch