



2serve

# LINEA UMANA

**MAURIZIO DANTE FILIPPI**  
MIGLIOR SOMMELIER AIS D'ITALIA 2016



# LINEA UMANA

## ULTIMATE WINE & WATER EXPERIENCE

- ★ ULTRA LIGHT EXECUTION
- ★ DESIGNED BY PROFESSIONAL SOMMELIER
- ★ BRILLIANCE AND CLARITY
- ★ PROGRESSIVE PRODUCTION TECHNOLOGY - PULLED STEM
- ★ DISHWASHER SAFE

## THE AUTHOR

In our job, we don't produce something that you can touch with your hands. Emotions are shapeless and sensations guide our moods, even though we do not always realize it. Somebody once said "Find a job you love, and you will never have to work a day in your life", and this is how I have been living and still live my life.

For me, being a waiter and a sommelier is not a job. It would be unbearable. Many years ago, I chose this lifestyle as a result of my personal needs and of some essential considerations that have always been part of who I am.

I have spent a good part of my life without a permanent home. I have lived all over Italy and, every time I have moved somewhere new, I have tried to become part of the social fabric, striving to adapt to the local habits, traditions and culture. I have spent many years hopping from a restaurant to the next, from a trattoria to a hotel, and so on. While sometimes I enjoyed it, I cannot lie about the fact that it often made me suffer. This state of things made me ask myself a question: Instead of doing things approximately, superficially and without respect, like it is so often the case, would doing things with love and care make a tremendous difference?

When people go to a restaurant, a bar, a pub, a pizzeria or any other similar establishment, they are not trying to satisfy a physical need. In a large part of the world, eating and drinking is no longer something that happens as a result of a primal need, but rather an occasion to take a break from our daily duties with one main intention: FEELING GOOD!

My answer to this need is an effort to bring a respectful product to the table and to consider my guests for what they truly are: the very reason why we exist!

When people are curious and ask me about my job, I tell them that I do not work in a restaurant with 6 to 7 tables, but rather that I live in 6 or 7 restaurants that share one same space called "Sala della Comitissa", in Civita Castellana, Lazio. This is what gives me strength and motivation for everything I do, from studying, to engaging in competitions, to taking risks, with the single goal in mind of honoring my guests with an adequate service.

Because my guests deserve a place of honor and my full attention. They are not simply the receiving end of our dishes and matching wines, they are people who put a moment of their existence in our hands. And we have the opportunity and the responsibility to take care of this moment and turn it into something memorable. If I see a smile on their face and if they remember that moment as fondly as I do, then I have reached my goal. This is for me the most noble, important and meaningful of goals and a source of utmost satisfaction.

I hold my breath. My tension grows while I adjust my tie in the mirror and I shine my shoes, waiting for the guests to arrive. This healthy stress allows no distraction, and the very essence of my existence converges into this moment.

I practiced listening to myself and my senses, trying to recognize them, deconstruct them and combine them with others. This led me to realize how much gets lost in everyday life. I started respecting myself more. I gradually realized that the key to self-respect lies

in the practice of respect for others.

With the help of friends and colleagues, in my personal journey I managed to achieve important results, to specialize, to win wine competitions and contests and even to reach the highest step of the way, the most coveted recognition, the achievement that I always thought of as destined to others: receiving the title of "Best Italian Sommelier" from the Italian Sommelier Association.

The way that led to such an amazing result was paved with difficulties, but dealing with the implications of holding such a prestigious title proved even more challenging. I found myself shifting from being the person who always listens to others to being the one that talks, transmits and teaches with a new-found authority.

Even though this was an important time for me, it was only a segment of my life. What happened during the long years before that is what made me who I am now, playing a decisive role in shaping my personality. I often found it difficult to open up and tell my story, for fear that the intensity of my feelings would be belittled or misunderstood. Maybe I was the one at fault, unable to translate my emotions into words. And so, instead of talking, I tried channeling them through my drawings, leaving quick pencil marks on the first piece of paper that I could get my hands on to capture a sensation, a feeling, to convey with images something that I was experiencing inside or an ideal or an existential goal.

Today, with this series of glass sketches, I am trying to fill a gap that has become apparent through my experience. With a pencil and some paper, I did not simply design a line of drinking glasses, but I translated my thoughts and hopes into something tangible.

This is me, Maurizio Filippi, a 55-year-old who won't stop believing in fairy tales.

To my children



## MY PHILOSOPHY

Nature knows no edges!

If we exclude rock formations, nothing in nature is sharp or angular. Nature gifts us with breathtaking teachings, but mankind has the presumption of being able to dominate and control everything.

Nature expresses itself in a perfect form. Creation extends its harmony as far as it is possible to see, hear and touch.

In nature everything is temporary and fleeting and yet in perfect balance.

All living beings, whether animals or plants, are shaped according to the purpose they were created for.

The only purpose of nature is ensuring the survival of the species.

It is easy to observe how harmony governs the animal kingdom. Males and females have different shapes and features. In many cases, perfection is created by how they fit together. To achieve the natural purpose of procreation, each of them is endowed with forms and colors designed to attract the other.

Now I would like to point to an aspect that we usually take advantage of. If human rationality and presumption don't interfere with it, a plant like the vine will produce a fruit that contains a seed, which, once it has reached its point of maturation, will fall on the ground giving rise to a new plant. Even when respectful and biodynamic, agriculture entails a contamination of the natural environment by definition. With this I would like to dispute the incorrect and convenient claim of some prominent experts that, without human intervention, the final product of the vine would be vinegar. Chopping off the vine already counts as intervention. Because of this unnatural separation from the rest of the plant, the helpless bunch of grapes is unable to fulfill its most noble task.

There is no point in wasting time with further explanations. In the animal kingdom, there is a place, a space, that can be identified as the absolute center of all magnetism, the perfect convergence of the purpose of life: a mother's womb.

As a human being, it is obvious that my first thought goes to the species I belong to. However, I have a lot of respect for the rest of the animal kingdom and for all that we can learn from it, observing its endless examples.

Instinct is one of them. For the majority of animals, instinct is the most meaningful element of life. And some of us humans, with our inborn presumption, have the audacity to believe animals to be unintelligent beings, just because their communication operates through channels that are unavailable to us.

There are obvious, though neglected, similarities between non-human animals and the human species, but the present source of inspiration is the womb, cradle of every elation of the senses and place of their genesis.

The female form is curvy, its movement is graceful, its expression elegant, strong, unwavering and tangible. Its contours can enclose the whole meaning of life.

The female form knows no edges!



## TWO IMPORTANT POINTS

There are two main thoughts that underlie the realization of this project:

The first:

Drinking glasses come in so many shapes, maybe too many, clearly because they are but the evolution of something that has already been invented decades ago. The market justifies such a plethora of forms and shapes claiming that they are instruments meant to highlight the qualities of wine. Each type of glass sets itself apart from the others because it is marketed as optimal for the tasting of a specific type of wine coming from a specific geographical area. All of this has the clear purpose of creating the need for even more types of glasses.

Since very long already, glasses - and especially wine glasses - have turned into interior design items that people buy because of their aesthetic value. As a consequence of this shift in perception, they have lost, much like humanity itself, the true purpose for which they had been created.

Restaurant owners of all types buy their glasses based on their cost and, most of all, on their ability to complement the aesthetics of their tables and their premises in general. So they choose glasses of different brands, of different types and, even more controversially, made of all sorts of materials, contributing to a sense of confusion regarding their use.

"Global Warming"!

What does it mean and what does it have to do with wine and water glasses?

The connection is to be found in how global warming is affecting agricultural production in general, making it possible for vineyards to thrive at higher latitudes than ever before. This means that wine production has increased worldwide and, above all, that the product of viniculture has changed significantly - a product which results from the human will to transform grapes into wine.

In the last few decades, wine has acquired body, structure and characteristics that it did not have before, and this process of change is destined to continue, even though we cannot, at this point, guess in which direction. Because of climate change, we are witnessing unprecedented weather events and, sometimes, long-term consequences that could make one believe that the planet is asking us to pay the bill for the damage we are causing.

There will always be a will to oversee everything, which means the necessary adaptation of production to the will and pleasure of mankind. And this is crucial to the existence of a market.

The second:

The second point comes from observing the behavioral change that our species went through, from considering how technology has deeply and violently affected our daily habits. Today, we all live in the arrogant illusion that we can control the world around us in all its aspects by means of an electronic hand-held device which functions as a door to the world, a door that is constantly open.

But it is precisely this availability of everything that has made people lose their ability to listen to their senses, to focus on themselves, to translate, recognize and appropriate external stimuli. Even in the most prestigious restaurants, when people are sitting at the table they don't take time to concentrate on themselves, to listen, to look, to notice what's happening around them, to take advantage of the elements at their disposal in order to experience their meal



with full awareness.

Our need and wish to show to the world where we are, what we are doing, how and, sometimes, also who we are doing that with, trumps our desire to savor our experience in the present. Even before experiencing our own emotions, we need to check the effect of our actions, how many likes our post has earned us, from whom and from where.

And so when the dish arrives to the table it is not looked at, sniffed, experienced, but positioned and framed for the right shot, while time goes by, the ideal temperature of the dish is missed and the aromas that the chef had so carefully crafted get lost. Wine and other beverages take on the shape of their vessel, but light, transparencies and ambient mood are not designed to help interpret the product, but rather to compose that picture that will immediately get sent to the rest of the world, which projects us outside of our sensory perception. Apart from true enthusiasts, there are indeed very few individuals who are able, even in the best possible circumstances, to listen to their own senses, to breathe in the essence of the plate and the glass, to close their eyes and dive into an experience brought about by the smells and their colors. That's why I wanted to create shapes that can satisfy even the most meticulous sommelier or wine-lover when serving any type of wine (or water), while keeping their number down to a level that is manageable both when it comes to purchasing them and when it comes to storing them and replenishing the stock. I set out to design shapes worthy of the highest levels of dining and tasting, but which could also be useful in those establishments where, with a smaller inventory of beverages, the owner would want to ensure an effective and elegant service.



## THE PROJECT

The human line is the project.

Natural lines, traits inspired by the womb that cradles the meaning of life. A design that speaks of ideals, respect and hope. That is where we are going to place the essence of our moment.

In nature, everything originates from the womb and so, also when drinking wine, we will place the senses that the wine can give us in a womb-like shape. A tender and sweet place, devoid of constraints and obstacles.

I have been interviewed a number of times. When asked what my favorite wine was, I never knew how to answer. My thoughts would immediately wander in too many directions and the question would leave me speechless. When people insisted, the only answer I could muster was: "my favorite wine is the one that takes me elsewhere!"

It is easy to perceive how wine for me can be an instrument to conjure up colors, images and moments that I lived, hoped for or dreamed of. This is maybe why I often find myself "recounting" the senses of glass of wine by means of synesthetic metaphors, where a perfume becomes a color or a taste becomes a scene. At times, for me wine becomes the instrument through which I seek, and sometimes find, the origin or nature.

We should never forget that the real purpose of tasting is to manage to perceive the intent of the person who produced and bottled that specific wine. We need to respect that vessel because it is the converging point of the commitment, efforts, worries, risks and hopes of the person who produced that wine to demonstrate all of this, especially to himself.

When we place it in the glass, the liquid takes on a form that is exactly the one that we have chosen for it. In making this decision, we need to take its purpose into account, the reason why this wine came into existence.

We need to respect ourselves through respecting others.

I have created two different water glasses designed to perfectly welcome the two main categories of water: natural or still waters and sparkling waters, either naturally effervescent or artificially carbonated.

I have started from one single "mother" shape for a wine glass that could satisfy all needs. From there, my inspiration led me to wine glasses of different forms and sizes, created by closing my eyes and trying to give shape to the sensations produced by the various types of wines that the world has to offer.

This is how my line of glasses was born, offspring of a project that encompasses all I ever wanted and mother that leaves her children free to conquer all that is possible.

The "mother" of this line will not be produced, but her eight children will know how to give the world of wine the support for which they were designed. When creating them, I did not consider exclusively the sommelier's needs, on the contrary, I especially took into account the wine itself, its producers, the needs that sometimes get lost, the senses for which the wine was produced and its expressive skills.



# LINEA UMANA

## ULTIMATE WINE & WATER EXPERIENCE

The shape of this line is not only intended to reproduce the human profile, but to possess a curvy quality that makes it impossible not to breathe in the wine, even for the most distracted of people and for those whose mind is elsewhere. The whirlwind of aromas that can come out of a wine served at the right temperature in the “womb” of the glass follows a circular, spherical motion, guided by the softness of its spaces. The wine aromatic component is very often trapped in the glass, which, because of the closing shape of its upper section, hinders its release. There are already wine glasses on the market that are well designed to help develop the essences of wine. However, with them people need a lot of focus and concentration to understand the wine. My line, on the other hand, was created to make it possible even for distracted people to make the most out of the wine they are drinking.

Very often, guests have a smartphone open to the world or have other thoughts that lead their focus away from their precious glass or plate and from the table.

Thanks to their slightly flared edge and to their perfectly smooth inner surface, both of which encourage the release of aromas, my glasses “force” even the most distracted and absent-minded of drinkers to breathe in those fragrances, allowing for a complete and perfect perception of the wine.

Wine serving temperatures also played a role when designing the glasses. My wine glasses will help you focus your attention also on temperature, which is something that has a tremendous influence on our perceptions.

I hope to find in you an ally in my long-standing crusade for the liberation of red wines from the “serve at room temperature” cliché, which I consider to be one of the most despicable and disrespectful justifications that people who work in the world of wine could find for their own incompetence or simply for their unwillingness to do stuff properly!

My choice of designing a line composed of “only” two water glasses and six wine glasses does not come from a study of the “perfect number”, but simply from my research into the needs of restaurant owners and the like, who will appreciate a line of glasses that is contained and still includes a perfect glass for any type of wine.

With only six shapes we will now be able to satisfy the needs of all wine types in the world

and we will also have a way to deal with the many circumstances that can lead us to want to serve similar wines in different glass types.

In choosing the right glass we should not forget or underestimate the fact that a guest sitting at the table, as engrossed as he might be in conversation or in sharing something, still has plenty of time at his disposal. As waiters and restaurateurs, we do not notice it because we are constantly whooshing around the dining room, always short on time, and we tend to believe that our guests share this haste with us.

But we are wrong! Our guests have plenty of time to look around, to check what’s happening in the dining room, to check out the outfit of the guy at the next table or what watch he is sporting or what type of shoes the lady over there is wearing.

In the seeming stillness of a restaurant hall there is a moving element, a point where attention converges, and that’s us: the waiters. People look at us, they notice if our uniform is unkempt or if there is a smudge on the heel of our shoe and, most of all, they compare the service that they receive with what they see at other tables, the amount of time that we dedicate to one guest or the other.

This state of things motivates me to treat all guests equally, with the same respect, the same attitude and the same degree of friendliness, regardless of whether they are new guests, regulars or even close friends or family.

Guests watch, compare and judge us!

This aspect can and should also be taken into account when choosing the right glass to serve a given wine. It is the waiter who should be able to recognize when two wines that may be very similar in their key features (which would motivate us to use the same glass type), should rather be served in different glass types if, for example, in two adjacent tables the guests are drinking, respectively, a moderately priced wine and a considerably more expensive one.

Our guests entrust us with an important moment, which requires us to act with professionalism, humility and sensitivity in order to make the right choices and manage it as best we can.

Now the time is ripe to introduce my glasses and start serving!







## THE GLASSES

How many types of water are there in the world? Do we realize that, in most cases, water makes up the biggest share of all that we ingest in the course of a day?

We should stop relegating water to an undeserved minor role: Water is not flavorless and the sensations that it can transmit are not meaningless.

Its source and its dry residue value make it unique. When correlated to its minerality, its PH has a key role in activating metabolism, increasing food digestibility and, last but not least, making water a beneficial drink for a body that needs its benefits.

The cylindrical tumbler used to be everybody's choice. Then, over the years, glasses became interior design items, with all sorts of style modernizations or vintage features, all of which led people to lose sight of the glass primary function as an instrument for water intake.

I am a firm believer that a different glass type in which you can breathe while drinking can influence the sensations conveyed by a liquid.





## GLASS FOR STILL WATER

The most sensual and subtle sensation. We perceive its characteristics without the help of any added element. When we drink it, a natural water should be able to reveal to us what aquifer it comes from, its mineral composition and its sweetness or delicately savory quality. It is not true that any kind of water is suitable for any phase of the meal or part of the day. Each type of water has a unique character and should be treated as it deserves. In this glass – so elegant that we could leave it permanently on the table – we will be able to serve all types of still water, precisely because its shape will cause people to inhale while drinking, allowing all subtle feelings to come together in the act of sipping. Drinking will be like a caress, a gentle, subtle stroke that moves the air without even touching the skin... a moment only for ourselves.

This glass could even welcome a particularly delicate naturally effervescent water with an almost imperceptible sparkling feel coming from a low carbon dioxide content.



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### GLASS FOR STILL WATER

7287 3120

500 ml 17 oz  
H 113 mm 4 ½"  
D 91 mm 3 ½"



## GLASS FOR SPARKLING WATER

In its basic characteristics, sparkling water is not significantly different from still water. However, when we drink sparkling water, our perceptions are enhanced by developing bubbles that, flowing through the liquid, allow us to experience different sensations. In a liquid, carbon dioxide develops by forming tiny chains that originate in the imperceptible roughness of the vessel and move from the bottom to the surface. This process enhances the characteristics of the liquid. Naturally effervescent waters originate underground in volcanic areas. These waters are characterized by a certain savory quality or sapidity. In addition, their strong mineral component gives them structure. In carbonated water (that is water with added carbon dioxide) the stinging feeling is swifter and more forceful and is meant to tease the taste buds and stimulate the digestive system. What we perceive when using this “tangible” glass can be described as a bright morning in the mountains. Obviously, if we breathe deep into a glass of sparkling water our olfactory perceptions can be unpleasantly stinging. That’s why this sensation needs to be dispersed rather than directed towards the nostrils.



### GLASS FOR SPARKLING WATER

7287 3160

430 ml 14 ½ oz  
H 113 mm 4 ½ "  
D 87 mm 3 ½ "



## WINE GLASS FOR SPARKLING WINES

As I mentioned earlier in this booklet, the world has changed and so have its expressions. The evolution in sparkling wine production is due to the application of new techniques and knowledge, but it also depends on differences in grape ripening and on grape control. A popular choice used to be the so called "flute", which, with its elongated and slender shape, forces you to stick your nose into the glass in order to capture the wine's thin aroma and funnels the liquid towards the middle of your tongue, on its tip, allowing the wine's flavor and sweetness to be better expressed. This glass shape has no longer any reason to exist. Today, even the most simple of sparkling wines needs volume. Today's sparkling wines have enough flavor, sweetness and sapidity to ensure pleasantness. That is why the capacity of the glass, the air contact surface and the point of access for the lips should be wide, welcoming, delicate and inviting. Metaphorically, you could describe this glass as the moment when lights get turned on, as a grand crystal chandelier that suddenly lights up a hall swarming with guests dressed up to the nines. A waltz starts playing, the light is warm, the feeling is fresh!

Dedicated to high-quality service like the rest of this line, this wine glass can be used with all kinds of sparkling wines, regardless of whether they are produced with the traditional method or with the Charmat method or whether they are millesimati, vintage or reserve wines.

No territorial distinction is needed either, because this glass can welcome equally well Italian spumante, champagne, cava and products from all around the world.

The shape is optimal for aperitif even when serving important sparkling wines, but can also be used for the whole length of the meal if you choose a good sparkling wine to match this moment.



### WINE GLASS FOR SPARKLING WINES

7287 3900

	500 ml	17 oz
H	247 mm	9 ¾"
D	92 mm	3 ¾"





## WINE GLASS FOR YOUNG ROSÉ AND WHITE WINES

Every table needs one of these. This is the ultimate glass: where wine finds its utmost expression and all distractions are forgiven. A wine glass that can welcome any type of young white wine. Its tapered shape, its considerable capacity and its large internal volume allow the liquid to express all its young aromatic quality, made up of freshness and clear sensations. The glass lends itself well to any dry wine characterized by a certain aromatic quality. It's the perfect glass to use when you want to convey the idea of an open space, the broad and refreshing feel that comes with looking up to the sky. This wine glass conjures up images of spring, of blossoming flowers that release delicate fragrances, of fruit that is yet to be warmed up by the sun, of herbs that shyly start blooming with colors. In the meanwhile, life in the woods is waking up and young leaves please our eyes and our senses.

This is what we want from this glass, and wines will be served at temperatures below 10°C.

It is perfect for vintage white wines, for white wines aged in steel or bottle for no longer than three years, as well as for very young rosé wines that have not undergone any oxidation process.



### WINE GLASS FOR YOUNG ROSÉ AND WHITE WINES

7287 3300

	520 ml	17 ¾ oz
H	246 mm	9 ¾ "
D	92 mm	3 ¾ "



## WINE GLASS FOR WELL-STRUCTURED WHITE AND ROSÉ WINES, BUT ALSO YOUNG RED WINES

This glass is a wild card! It is the glass that always grants a good service both technically speaking and concerning the sequence of wine serving.

It is designed for young enough wines aged in steel, bottle or wood, whose origins are not distant. In this glass I would easily serve a well-structured white wine that was aged 6 to 8 years. This same glass can also be used for those rare cases when you choose to serve a rosé wine that is a little more developed and slightly oxidated, that underwent malolactic fermentation or that has a noticeable sugar residue. Finally, you can even use this glass to serve fresh and fruity vintage red wines that are characterized by a crisp acidity and that were not aged in wooden barrels. The large volume of this glass will provide a very pleasant olfactory experience.

This glass represents the evening that is approaching, when the lights coming from fancy bars and restaurants take over the increasing darkness of twilight. It is a closed area of the marina, where some yachts are moored, peacefully rocking in the water, and give away an imperceptible revelation of life, suggestive of imagined situations. It's the glass that validates those thoughts, as we bring it towards our lips while our gaze wanders beyond the sea.

In this glass you can serve white and rosé wines at a temperature between 8 and 12°C and young red wines at a temperature not above 14°C.



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### WINE GLASS FOR WELL-STRUCTURED WHITE AND ROSÉ WINES, BUT ALSO YOUNG RED WINES

7287 3100

	690 ml	23 ½ oz
H	243 mm	9 ½ "
D	102 mm	4 "



## WINE GLASS FOR THE GREATEST WHITE WINES IN THE WORLD

It is just natural that we all want to make it to the top. We must go through history following its rules and at its own pace. All respectable wine lists and high-class cellars must include some wines that can represent an event, an important moment, a present to ourselves when what we want is the very best.

Time, this great enemy, can sometime become a great ally. With time, many territories, old vineyards and old productions manage sometimes to overturn predictions and go beyond the trite path that they are expected to follow. A wonderful satisfaction can come from discovering old forgotten bottles full of a wine that was supposed to be drunk very shortly after production, which, after many years, has magically taken on characteristics that no one could have predicted: the wine that, in its own land, does not care about the wine-maker who created it.

This glass is made for grace, for the most precious nectar, for white wines that managed to withstand time (and with time I mean time spent in a bottle and not time spent in semi-hibernation in a frozen and hermetically closed steel tub), for those wines that can glorify our emotions.

In the wine cellar there is a surreal silence, you need to squint to understand where you are. Over time dust has settled on all surfaces and it is almost inconceivable how, when crossing that tiny threshold, you can enter a space that is as large as it is mysterious. The search is challenging. You have to bend and stoop to make your way through the narrow passages and then you touch on something, with a finger you pick up some dust that found its pleasant dwelling on a dark bottle. And all of a sudden there is a glow. As if all the light of that dark cave had been captured by that bottle which had kept it to itself until now. This moment belongs to us. Even though in the end the wine will be the absolute winner!

The shape of this glass is designed for those white wines that are at least 8 to 10 years old, that have been carefully cared for in the vineyard, and, above all, that have been preserved under the best possible conditions. Only in this moment they will see the light because this is what they have to give: light and pleasure.

The serving temperatures for these wines should range between 12 and 15°C and we will have to allow them enough time to express themselves, because what is expected of them is not a drink, but an emotion!



### WINE GLASS FOR THE GREATEST WHITE WINES IN THE WORLD

7287 3200

	760 ml	25 ¾ oz
H	224 mm	8 ¾ "
D	120 mm	4 ¾ "





## WINE GLASS FOR RED WINES MADE FROM TEINTURIER AND RED-FLESHED GRAPES

In my line there are only two types of glasses for red wines, which become three if you consider glass number 3.

Red wines have the ability to instantly create important and meaningful expectations, where power and elegance have to meet. Even when characterized by delicate and fragrant qualities, a lavish sip of red wine will treat us to an experience that is thick, round and full.

There are a lot of different parameters to classify red wines, such as wine-making processes, elevation or aging type and time, and these parameters match and diverge greatly, resulting in a plethora of wine types. That is why I have come to believe that today the single most meaningful divide among red wines is possibly to be found in the intensity of their color.

While the market of wine glasses proposes a few thousand different types of glasses for red wines, I have decided to split the world of red wine production into two big families. I am not going to ask you to rank wines from the youngest to the most aged, but rather to simply separate those wines that display a strong color intensity from those that are characterized by a bright see-through quality.

This glass is designed for a wine that wants to be touched. A wine that will remind us of light rays caressing the edge of the far-away sea while our gaze travels towards the sun-kissed mountains. The dusty road is speckled with ripe blackberries on their brambly shrubs. Rosemary grows spontaneously here and there and if you slightly turn your gaze you can see rows of vines that weave tidy and beautiful patterns on the hills below. Your instinct would be to run towards the air, but the solitude of this moment invites you to sit on a large rock and listen to the silence.

The wine overpowering fragrance is suggestive of thickness and maturity. Some of these wines may base their identity on softer and more voluptuous perceptions, others on a certain roughness or tartness, but they will all be characterized by a color richness that is almost impenetrable. They will be dark wines with various color hues but one common feature: light will not go through them. These wines will capture and absorb light, returning it only in the form of color intensity.

In this case, the serving temperature will vary depending on the wine type, but it will always range between 16 and 18-19°C. Never dare crossing this line, as no wine in the world can be appreciated above this temperature!

This glass is not meant for young wines, to which I have already dedicated glass number 4. This glass is designed for wines aged from 3-4 years... to infinity!



### WINE GLASS FOR RED WINES MADE FROM TEINTURIER AND RED-FLESHED GRAPES

7287 3000

900 ml	30 ½ oz
H 232 mm	9 ¼ "
D 123 mm	4 ¾ "



## WINE GLASS FOR RED WINES MADE FROM MODERATELY-COLORING GRAPE VARIETIES

There is no point in explaining the concept once more. I have already illustrated the motivation for drawing a single dividing line among red wines when introducing glass number 5, just above.

This glass can be compared to a theater performance, to that moment when the curtains are drawn aside and we can admire a stage full of art, history, emotion and tension. Our senses are alert in the silence of this magic moment suspended in time. Everything else disappears. We forget about that faint smell of cosmetics, that slight wooden note coming from the old furniture, those sensory stimuli so intertwined as to make it impossible to discern their origin. When the curtains are drawn aside, light suddenly floods in, blinding us momentarily. It's only later, when semi-darkness returns, that everything becomes soft, delicate, exciting, readable.

This is the moment for our wine, which will be waiting for us in the womb of this glass. Its dance will be illuminated by a soft, delicate, theatrical light.

That light will travel through the liquid and its delicate exhalations will flow on the inner walls of this masterful construction designed to provide an intense sensory trip. The wine will harmoniously give back that breath of light. And the light will travel through the wine, allowing us a glance at the other side.

The profile of this glass is modeled on that of a protective mother that will be able to receive, welcome and protect an adoptive son, care for it completely and sing its praises for whomever will want it.

The perfect wines for this glass are poor in color, but rich in brightness. They are wines that have spent a long time in their barrels or in their bottle, from 3 to dozens and dozens of years. They will reward you with a soft, caressing feel.

The serving temperature will be rather high, ranging between 15 and 18°C.

Because it can be used to increase the perceived importance of a wine, this glass can also be of help to the waiter or sommelier when serving two tables that have ordered wines which are decidedly different in terms of value and price. This glass can also be used for a more colored wine, if the long time spent in the barrel and its overall importance are calling for it. We can caress this glass gently and lovingly before pouring a small amount of wine in it. Then we will place it delicately and carefully on the table to invite our guests to enjoy its sensual movements.



### WINE GLASS FOR RED WINES MADE FROM MODERATELY-COLORING GRAPE VARIETIES

7287 0000

1100 ml 37 ¼ oz  
H 275 mm 10 ¾"  
D 116 mm 4 ½"



## THANK YOU

This booklet is not a guide or an instruction manual, it is simply an account of my personal journey towards the creation of these glasses.

I am sure that if I read again and again what I wrote, I would not like it anymore. Conditions and moods can change often and quickly. That is why what we feel once can never be experienced again.

If I wrote again about these glasses, my imagination would maybe lead me to other metaphors, but my indications about their correct use would remain unchanged.

Visualizing a sensation means first of all experiencing it, then being able to recognize it and, finally, putting it into words.

We are translators of sensations and, before we can do that for others, we need to be able to do it for ourselves.

This is our wonderful, magical world, and that's why we can claim to have the best job in the world.. the job that we, as sommeliers, do with dedication for you!

Thank you for your time.





**LINEA UMANA**  
ULTIMATE WINE & WATER EXPERIENCE

## GLASS FOR STILL WATER

7287 3120



500 ml 17 oz  
H 113 mm 4 1/2"  
D 91 mm 3 1/2"

Water: the most sensual and subtle sensation. We perceive its characteristics without the help of any added element. That is why we need a glass that is optimally shaped to enhance that sensation.

Designed for all types of still water, the shape of this glass will cause you to inhale while drinking, allowing all those subtle feelings to come together in the act of sipping.

## WINE GLASS FOR WELL-STRUCTURED WHITE AND ROSÉ WINES, BUT ALSO YOUNG RED WINES

7287 3100



690 ml 23 1/2 oz  
H 243 mm 9 1/2"  
D 102 mm 4"

It is the wild card that always grants a good service both technically speaking and concerning the sequence of wine serving. This glass is well suited for white wines aged in steel, bottles or wood for a time period of 3 to 7-8 years.

It can also be used for well-structured rosé wines, as well as for enhancing the fresh and fruity characteristics of some vintage red wines. It is not suited for red wines that are both well-structured and developed.

## GLASS FOR SPARKLING WATER

7287 3160



430 ml 14 1/2 oz  
H 113 mm 4 1/2"  
D 87 mm 3 1/2"

When we drink sparkling water, our perceptions are enhanced by developing bubbles that, flowing through the liquid, allow us to experience different sensations.

This glass is designed with a shape that will soften the fizzy feeling caused by the carbon dioxide in sparkling water, allowing for a pleasant and stimulating tasting experience.

## WINE GLASS FOR THE GREATEST WHITE WINES IN THE WORLD

7287 3200



760 ml 25 3/4 oz  
H 224 mm 8 3/4"  
D 120 mm 4 3/4"

This glass is designed for the most serious white wines of your collection. The right timing allows the wine to reach its full potential.

This glass was created for those wines that heavily relied on oxygen during the long aging in wooden barrels, as well as for skin-contact whites. The shape of this glass will bring the wine closer to its own essence, thanks to the contact with oxygen and to a temperature that will make it softer.

## WINE GLASS FOR SPARKLING WINES

7287 3900



500 ml 17 oz  
H 247 mm 9 3/4"  
D 92 mm 3 3/4"

The way wine is being produced has changed and so have the sensations that wine can give us.

For a proper tasting of sparkling wines, you need a glass that gives volume to the wine and emphasizes its pleasant character. That is why the capacity of the glass, the air contact surface and the point of access for the lips should be wide, accommodating, delicate and inviting.

## WINE GLASS FOR RED WINES MADE FROM TEINTURIER AND RED-FLESHED GRAPES

7287 3000



900 ml 30 1/2 oz  
H 232 mm 9 1/4"  
D 123 mm 4 3/4"

This glass is an evolution of the most classic wine glass which encourages the practice of sniffing wine. The experience of sipping a deeply colored red wine is thick, round and full.

This glass will welcome and embrace those wines that show their sumptuous softness through a deep, rich color hue, impenetrable by light. It is not suitable for young wines: it is designed for wines aged from 3... to infinity!

## WINE GLASS FOR YOUNG ROSÉ AND WHITE WINES

7287 3300



520 ml 17 3/4 oz  
H 246 mm 9 3/4"  
D 92 mm 3 3/4"

Designed for fresh young wines, this glass brings out all the youth and aroma that characterizes this category.

This is the ultimate glass: where wine finds its utmost expression and all distractions are forgiven. It is perfect for vintage white wines, for white wines aged in steel or bottle for no longer than three years, as well as for very young rosé wines.

## WINE GLASS FOR RED WINES MADE FROM MODERATELY-COLORING GRAPE VARIETIES

7287 0000



1100 ml 37 1/4 oz  
H 275 mm 10 3/4"  
D 116 mm 4 1/2"

This glass embodies elegance, richness expressed with modesty and charm. It is designed for wines that let light flow through them, that are soft and fresh to the senses, although well-structured.

This glass can welcome the greatest Pinot Noirs, the most sumptuous Nebbiolo, the most serious Sangiovese, as well as all long-aged wines characterized by low opacity.





2serve

RONA – a glassworks employing over 1000 people in the heart of the European Union, in the Slovak Republic. Its history reaches back to 1892 when it was established by the Schreiber family, once the most prominent glass producer in Europe, in a region where the

production of glass traditionally flourished all the way back to the Bronze Age. This was due to a fortunate combination of a heavily forested landscape and the availability of silica sand and fireproof clay - the basic raw materials needed for early glass production. Only a few of the seventy glassworks originally existing in the

area survive today but those who do now belong to the avant-garde of modern glass production. The path of RONA has been paved with successes starting with a silver medal awarded to the glassworks' predecessor during the World Exhibition in Paris in 1867, or the very rarely awarded Honorary Diploma in the World Exhibition in Vienna, to RONA's presentation at the Expo exhibition in Shanghai in 2010, and attendance at the outstanding events of today's glass world, including major exhibitions around the globe.

Since the very beginning, RONA utilized cutting edge technology and was a leader in glass production. RONA introduced many technological improvements that were significant for the development of the whole glass industry. RONA was the first glassworks in the Austro-Hungarian monarchy to launch the production of pressed glass back in 1893. RONA introduced the sophisticated pantograph decoration technology in 1896 when it put into operation the pantograph machinery made in England as the first glassworks on the European continent to do so. Then in 1956 RONA was the first factory in the world to implement and refine the commercial production of handmade stemware using the pulled stem process mimicked today by all serious manufacturers of handmade stemware. And in 2001 RONA introduced, as the first glass manufacturer worldwide, the commercial production of machine made "blow-blow technology" pulled stemware. This technology, ranked among the most progressive methods of drinking glass production, together with the introduction of the laser treatment of the rims, gave RONA the expertise to bring the production of the glassware for the foodservice industry to a completely new level.

RONA – a synonym for a reliable and devoted partner with a rich history, responsible environmental policy, clear ownership structure, and output exceeding 70 million pieces of high quality crystalline glassware, certified by quality control ISO 9002.





# LINEA UMANA

ULTIMATE WINE & WATER EXPERIENCE

*For the first time a line of glasses designed by somebody who uses them first-hand and expects a perfect performance. Maurizio Filippi - Best Italian Sommelier AIS 2016 - used all his expertise as a sommelier and restaurateur to create the soft and "human" lines of these wine glasses, without neglecting to take into account practical aspects that are important for potential buyers. Only six wine glasses and two water glasses to meet the needs of all professionals in the sector and of all wines produced in the world.*

*Pure sensations translated into an elegant philosophy: this what you will find in the small booklet detailing his thinking and, most of all, the correct use of this natural line full of elegance and beauty.*



[www.rona.sk](http://www.rona.sk)

RONA, a.s., Schreiberova 365, 020 61 Lednické Rovne, Slovakia