

S P A I N GOURMETOUR

FOOD, WINE & TRAVEL QUARTERLY MAGAZINE



THE WINES OF THE RIOJA ALAVESA

MARINAS: A HAVEN FOR SAILORS
GARLIC. FROM WITCHES' SABBATH TO KITCHEN TABLE



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SPAIN GOURMETOUR

Coasting from port to port, dropping anchor off otherwise inaccessible coves and beaches, the freedom of life aboard, these are the pleasures that sailing has to offer and when better to enjoy them than during the warm summer months. Spain, and in particular its Mediterranean coast provides countless ports, large and small where a brief stopover can be as much fun as sailing itself. From the fascinating island of Ibiza to cosmopolitan Puerto Banús on the Costa del Sol, its worth getting to know them.

For those who prefer dry land however, there is the *Red de Paradores*, the State Network of Hotels which offer a different way to see Spain. They are to be found in specially chosen locations, where, for the most part, history can be said to have left its mark and where local gastronomy occupies pride of place.

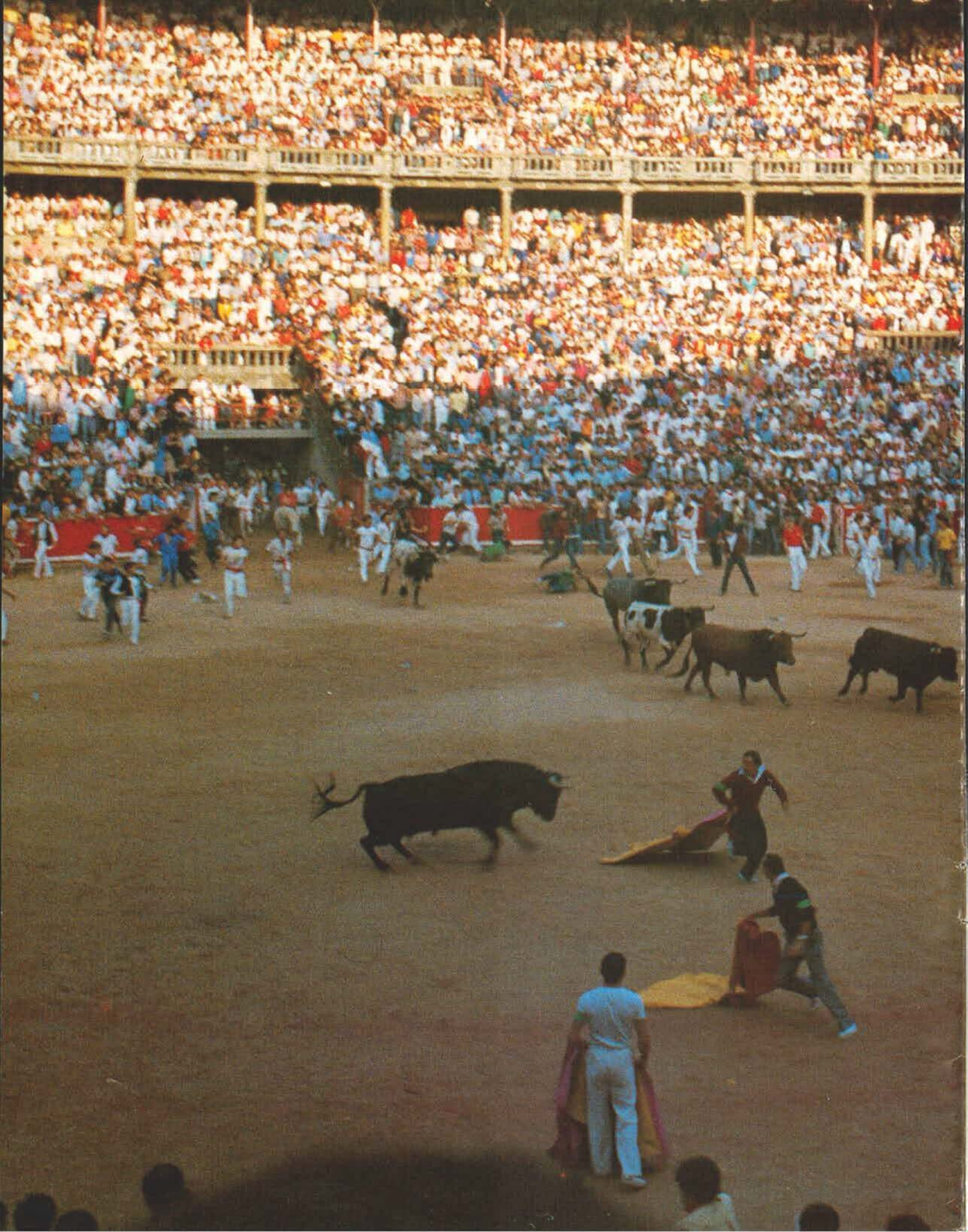
And since to speak of gastronomy is also to speak of wine, the Rioja Alavesa, one of the three subdivisions of this renowned wine producing region. This is an area which offers the lover of good wines a taste which is both traditional and modern at the same time.

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COVER
Photography by Antonio de Benito

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SAN FERMIN

THE MAGIC OF A FIESTA

Text: Antonio García, Mario Gabiria and Pachi Tuñoso

Photos: INPROTUR

«At noon on Sunday, the 6th of July, the fiesta exploded. There is no other way to describe it». In this way, as concise as it is expressive, Hemingway defines the beginning of the *Sanfermines* in his book «*The Sun Also Rises*».

For anyone who has yet to arrive in *Pamplona* at this time and to witness the start of these celebrations, the definition of this American writer may seem a little exaggerated. In fact it is quite accurate: on the 6th of July, *Pamplona* explodes, it is transformed, and this is the beginning of a collective catharsis which will not cease till midnight on the 14th of July. Thus it has been for centuries, and there are no signs that anything is about to change. It is the eternal magic of the *Sanfermines*.

A magic which is shared not only by those from *Pamplona*, but also by the thousands of foreigners who flock to the fiesta every year and who end up by becoming its most faithful supporters. Nine days which must be experienced to be understood, nine days in which it may truthfully be said that the happiness is universal and incurably infectious, it fills the streets where the bulls will run, it fills the music of the local bands and the *verbenas* (1), it is there in the *peñas* (2), and in the antics of the *gigantes* and the *cabezudos* (3)... all of them taking part in a fiesta which is for the participants, not the spectators.

(1) *Verbena*s are open-air dances with live music, usually held in the street or square, during the fiestas.

(2) The *peñas* are made up of friends who form a group or club. The members have their own locale for celebrating the fiestas.

(3) The *gigantes* are giant figures who walk around on stilts, and the *cabezudos* are man-size, but with enormous giant-size heads.



El Chupinazo signals the beginning of the fiesta, at twelve o'clock on the 6th of July.



THE CEREMONIES IN THE FIESTA

El cohete or Chupinazo

This signals the beginning of the fiesta, at twelve o'clock on the 6th of July in the *Plaza del Ayuntamiento*.

Drummers and trumpeters sound out and then a councillor gives a short welcoming speech amidst shouts of *Viva San Fermin* in Spanish and *Gora San Fermin* in Basque, which give way to the first rocket. At this moment there is intense excitement. You'll see people crazily happy, the music begins and champagne bottles

shaken and the foam starts raining down. You'll be hugged, have all kinds of fizzy drinks poured down you, and then come more rockets. The band *The Pamplonea*, CHISTU and gaita players start the procession. Now there is no way the *Fiesta* can be brought to a halt.

The firing of rockets as a signal of the fiesta dates from 1901 but what is now known as *el cohete* was first held in 1941.

El Riau-Riau

On the same day as the *cohete* the 6th of July at 4.30 pm., the giants, trumpeters, drummers, mace

bearers, the councillors and Mayor of the city in their tails, and the *Pamplonesa* form the procession which leaves the town hall and makes its way to *San Lorenzo* Church where the baroque chapel of *San Fermin* (described by *Hemingway*) is to be found.

So that they aren't on their own, thousands of people go with them singing, arms above their head, the *chunda, chunda*, the waltz of the 19th century musician from *Navarra, Astrain*. This is repeated tens or hundreds of times with its chorus, "for the fiesta has arrived in this glorious city,

and in the whole world there are non to equal it. *Riau, Riau*".

The history of the *Riau Riau*, as a procession of the authorities of the city, dates back to the fifteenth century and it was held in the first fiesta of *San Fermin* (1591). The present *Riau Riau* first took place in 1915.

The procession of San Fermin

This is a mixture of a religious and *San Fermin* type celebration. At 10 a.m. on the seventh of July a procession of the town corporation is led out of the town



The procession of San Fermín is a mixture of a religious and San Fermín type celebration, which moves on through the streets of the old quarter.

hall by the Giants, bands of gaiteros, drummers, mace bearers, traditional dancers and the crosses from the five original parishes in *Pamplona*. From there they make their way to the cathedral where they join company with the Archbishop and the chapter of the Cathedral and go on towards the parish of *San Lorenzo*. Here, after picking up the sculpture of the Patron Saint, the procession moves on through the streets of the old quarter. The group of Giants open the way for the Saint and the chapter and then the traditional dancers come, and finally the *Pamplonesa*.

El Pobre de mí

It's the end. You couldn't imagine a more tearful ceremony in a fiesta. Thousands of candles move through the old quarter in mourning, to the sound of the last music. Only hope keeps alive the flames that are fast vanishing, reflected in the sad faces of the people.

LAS PEÑAS (THE CLUBS)

The visitor will notice, especially when going into or coming out of the Bull-Ring, that there are thousands of young people dressed in white trousers

and shirt with a jacket of various different colours on top, who are dancing and jumping together.

They are groups of several hundred friends who, during the year unite their efforts, their money and their dreams, and then squander them affectively and hospitably during the fiesta. "Las peñas" are to a large extent the burning flame of the fiesta, the seed and the essence of *San Fermín*. There are fifteen *Peñas*, with a total of about 4,000 members, and most of them have their social centres in the *Calle Jarauta* in the old quarter.

There, from 10 p.m. on-

wards, is where the genuine *San Fermín* atmosphere is to be found. And then at about three you can have your second supper and find the warmth of human company.

Las Peñas of *Pamplona* are not a uniquely male domain, the *Peña La Unica* has a woman president and it is more and more common for young girls to join.

If you are in any doubt, in trouble, or are not sure what to do the *Peñas* are a good point of reference. You'll notice that *San Fermín* is extremely jovial and pacific and it's the members of the *Peñas* who make sure there isn't any violence and who

set the standards of behaviour. *San Fermin* is neither a Carnival nor private fiesta. For this reason the *Peñas* refuse to convert their processions into a march past with spectators. They invite everybody to dance, and the more that dance the merrier.

You can tell each *Peña* apart by their jacket and shield. Their banners also serve as a guide.

The *Peñas* of Pamplona are also present in the Fiestas in the south of France, as they have twinning agreements with *Peñas* in these cities.

THE GIANTS, KILIKIS AND ZALDIKOS

At nine o'clock in the morning at the bus station you can watch the Giants of Pamplona come out, before moving on through the streets of the city until two o'clock, when they return. This is an old tradition symbolizing power. Almost unbelievably over a hundred people participate each day in the carrying and dancing of the Giants and the work of restoration, painting and preparation begins in February.

Don't hesitate to go and see them dance the *jota* in the *Plaza del Castillo* or at the bus station at two o'clock on the 14th where they show off all their artistry in the farewell ceremony.

In the city there used to be Cathedral Giants, Municipal Giants and Giants of fire. The first recorded ones date back to the sixteenth century so the present ones are still young although they are 150 years old. Each one weighs around 50 kilos and to dance with it is an art and science as well as a healthy form of exercise.

Los Kilikis are the pagans of the fiesta. They go around frightening the life out of the kids. You'll know these figures by the size of their heads.

Los Zaldikos are small Basque horses or centaurs, straight from the jesters and clowns of the middle ages.

THE RUNNING OF THE BULLS

Nobody really knows when the running of the bulls first took place, but it was probably around the middle of the last century when the butchers and other people from the city started to run in front of the bulls, along with the herdsmen who drove the bulls to the bull-ring, where they would later be fought. Whenever it started, the running of the bulls is now the centre around which the fiesta revolves and has become a thing of passion, even an art form with its own special rules.

Starting at about six in the morning, council workers begin putting up the fencing in the streets while the atmosphere warms up bit by bit.

At seven o'clock bands set out from town hall with the job of waking and livening people up.

It's the done thing to buy the newspaper and flick through it, you can even see photographs of the bulls that are going to be running in a few minutes. Then a lot of people roll it up and use it, half as a kind of lucky charm and half as a weapon of defense, in the running.

When there are only five or ten minutes to go by the town hall clock the atmosphere really catches fire. The town hall workers and local police shut off the remaining entrances to the route. These are possibly the most exciting moments you can experience. The runners usually get together in small groups, chattering nervously, and occasionally they even seem to be trying to work some kind of magic spell.



The Giants of Pamplona are an old tradition symbolizing power. The present Giants are 150 years old.



The running

With the last peal of the bells of *San Cernin* Church, at eight o'clock on the dot, the first rocket, which announces the opening of the stable yard gates, is fired. A few seconds later another rocket can be heard: The herd is now in the street, six bulls which will be in the bull ring in the afternoon together with six or eight tamer creatures. These are old castrated bulls which stand out for being bigger and bonier than the others and also for having a cow bell round their neck. Their job is to lead the bulls, directing them from the front and back, but frequently at one point or another of the running of the bulls the herd gets broken up and one or several bulls take control of the situation which has frightened and unnerved them with its mad rush and noise.

The general rule of all the runners is to be always on the look out. You must always know exactly where the bulls are, as well as what the people around you are doing.

There are two ways of running. To get a good position and start to advance slowly until you "smell the bulls" or see the bulls coming up to you, or, get yourself in quickly and carefully alongside a bull without it seeing you. Either way you'll have to overcome your fear, compete with others wanting to do the same and keep pretty cool.

The idea, then, is not to run with the old tamer bulls, which a lot of runners who think a lot of themselves do, or to run as fast as you can, or to beat the world record for the 825 metres of the length of the route. Neither must you run behind the bulls or much more important rouse or provoke them, what it is all about is to pick out a bull and if you're lucky

to run right there alongside it for a few seconds, perhaps for fifty or sixty metres.

The different parts of the route

The *Cuesta de Santo Domingo* is the most difficult part to run. In the *Plaza del Ayuntamiento y Mercaderes* the herd usually opens up a bit leaving spaces which you can get into. The bend into the *Calle Estafeta* is dangerous too, but along the street is where the most exciting running takes place.

You need to be very careful in the *callejón*, the alleyway which leads into the bullring. The ring itself, although it might not seem like it, is one of the most dangerous places. Get out of the way as quickly as you can and let the *dobladores* guide the bulls into their stables.

When all the bulls have entered the stables, the third rocket, which announces the end of the *encierro*, is fired.

MUSIC EVERYWHERE

Groups of people who like music just turn up and play and as soon as they start they have hundreds of people around them. Music and dance is the essence of the fiesta in the street of *Pamplona*.

As well as the spontaneous musicians of all races and colours, the Town Council organizes and promotes the presence of thirty different musical bands which all take their turns at providing entertainment in the street throughout the fiesta. Bands of accordions, *chistus*, a local flute instrument, *gaitas*, a reed instrument, and finally brass bands, some of which come from France. *Los Pompososa* too, from *San Sebastian*, are especially well known. Don't be surprised to see a brass band consisting of stu-



Music and dance is the essence of the fiesta in the street of Pamplona; besides, the acoustics of the old quarter are magnificent.

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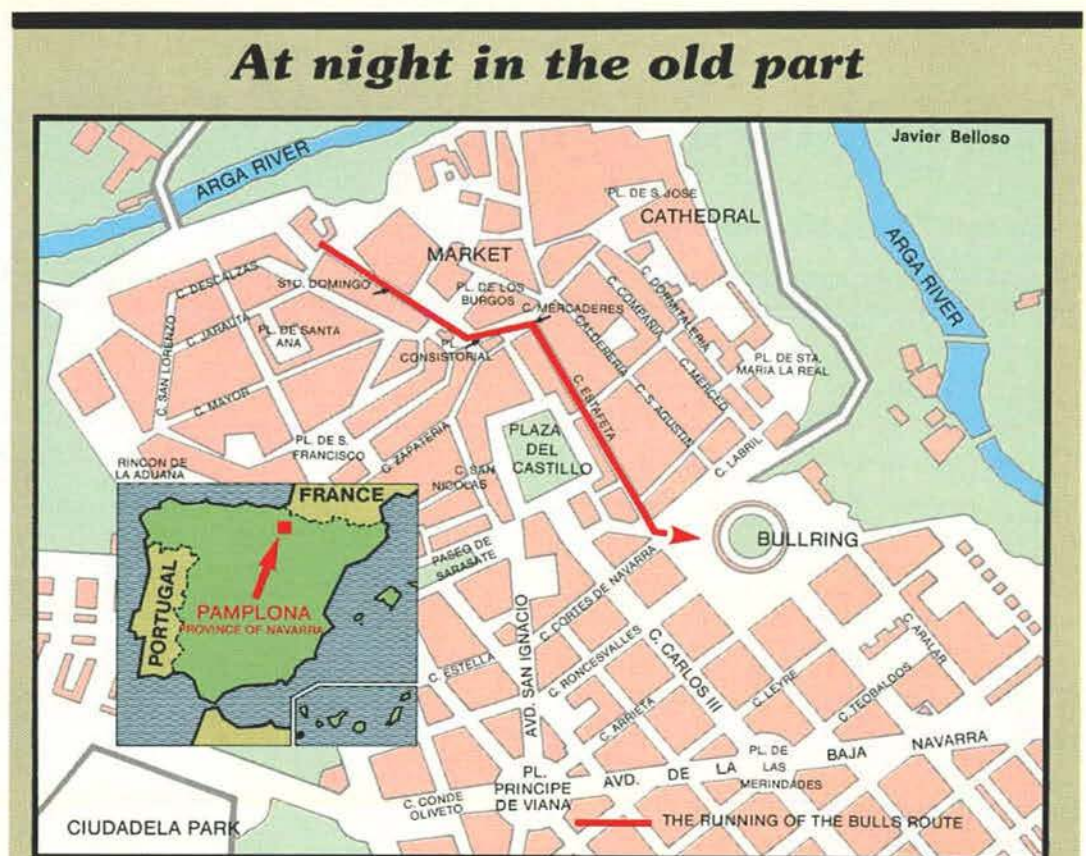
dents of *Beaux Arts* from Paris playing for the customers of the terraces in the *Plaza del Castillo*, or saxophonists from New York and Belgian clarinet players all forming what is locally called "Pamplona sound".

Whatever you do don't miss out on a dance with the *charangas*, the brass bands of the *Peñas*, the local clubs. These consists either of tough lads and men from the *Ribera* in the south of *Navarra* who have come to make a noise or other *Peñas* who have developed their own music.

The acoustics of the old quarter in *Pamplona* are magnificent. Jumping around, pushing and dancing are all part of the ritual: All you need to do is put your hands in the air and jump, the rest comes naturally. Dancing in the street is one of the most essential parts of the *fiesta*. Try it and you'll find out why.

When the *Peñas* come out of the Bull-Ring

It's the decisive moment of music bustle and excitement in the street. Starting at the Bull-Ring, crossing the *Plaza del Castillo*, along the *Paseo Sarasate* and then, all around the old quarter they go, filling the air with music and happiness for up to 100.000 young and not so young people to enjoy. The climax of the dancing in the street is at this time, from 8,30 to 11 P.M. If it's a really hot day you'll see people looking up at the balconies and asking for water. Then from above families thrown down buckets of it to the delight of those dancing below. Throwing things from the balconies is an old tradition, not only in medieval carnivals but also in all the genuinely popular *fiestas*. The more things that are thrown the greater the celebrations. Then water, sweat and laughter, all mix together.



The night during *San Fermín* is the most enjoyable and safest on earth. Hundreds and thousands of people come together to dance, to wander and for the pleasure of being together. Long nights seem short.

The *Plaza del Castillo* is like the centre of a roundabout formed by the streets of the old quarter. Here, to varying degrees depending on the street, is where the *Fiesta* takes place. The *Calle Estafeta*, *Calle San Nicolás* and *San Gregorio* are important but from midnight onwards the *Calle Jarauta*

becomes the hero or the villain of the *fiesta*. Lots of *sociedades gastronómicas* (dining clubs), and most of the *Peñas* have their centres here alongside the new bars belonging to rockers and Basque Nationalists. In *San Fermín* it's pretty difficult to get into the *Calle Jarauta*, but it's amazing if you ever get out. It's not abnormal to go in at night and not to have left by dawn. If you're lucky you'll move straight on from the *Calle Jarauta* to the dances in the *Parque Antoniutti* and the stalls of the parties.

The night always passes in a different way, like a film with scenes you expect but at the same time are surprised by. Moments in *La Plaza del Castillo*, others in the streets and the bars, the dances and the fair, it's a rhythm that's the same every day but always different. You just let yourself drift without any fixed direction and wait and see what the night offers up. The absence of a programme, objectives and a timetable is the key to the spontaneity of a night in *San Fermín*.

La Pamplonesa, the *Dianas* and the awakening

The *Pamplonesa* is the municipal band which consists of fifty well loved and respected musicians. You can see them play in the *Riau-Riau* in the Procession, in the Bull-Ring but above all in the *Dianas*, the reveille. At 6,45 a.m. they manage to

convert a military march into a hymn to the sunrise. Those that have seen the night through without sleeping or who have just put their head down anywhere start up the dancing and celebration again. Nobody really knows where the *Dianas* start from or what route they follow. They just wake you up and that's enough.

El estruendo de Iruña

This is the noisiest procession in the *fiesta*. In the middle of *San Fermín*, on Wednesday or Thursday, starting at midnight, and seemingly to make sure that the atmosphere doesn't cool down, the king of the instruments in *San Fermín*, the bass drum, becomes the star. It's a recent addition to the *fiesta*, dating from 1964.



MARINAS

A HAVEN FOR SAILORS

Weigh anchor and set sail on a bearing for Spain where there are almost 300 marinas all around the 7,880 kilometres of Spanish coastline, waiting to welcome the sailor who is looking for relaxation and entertainment. In this guide you will find not only the most important ports on the Mediterranean coast but many, many others where the sun adds to the attractions of the sea for the best part of the year. Choose your route and... Happy Sailing!

Photos: INPROTUR and INFE



MAIN MARINAS IN THE SPANISH MEDITERRANEAN COAST

CATALUÑA

GERONA

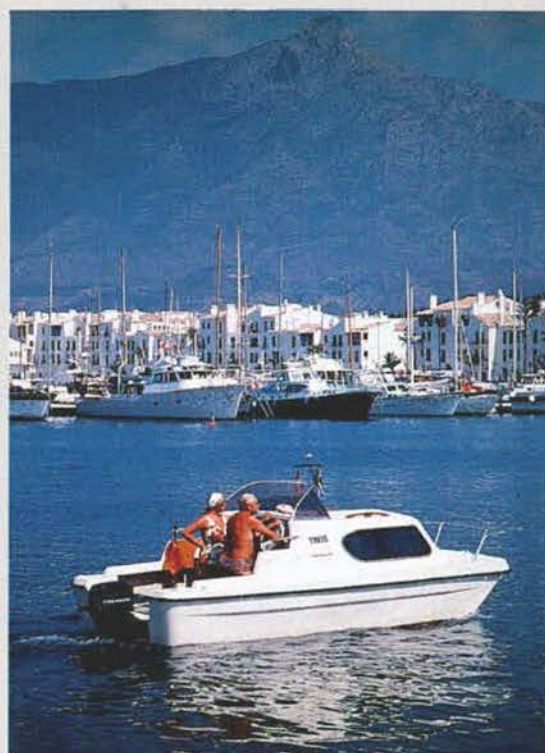
NAME	LOCALITY	ADDRESS AND TELEPHONE	NUMBER BERTHS	OTHER SPORTS					SLIPWAY	NUMBER ON THE MAP
				SAILING SCHOOL	WATER-SKIING	UNDERWATER DIVING	SEA FISHING	TENNIS		
MARINA DE SANTA MARGARITA	ROSAS	Urbanización Canales de Santa Margarita 72-257700	500	•	•	•	•	•	•	1
CLUB NAUTICO AMPURIABRAVA	AMPURIABRAVA	Avda del Puerto, s/n 72-451239	8.000	•	•	•	•	•	•	2
MARINA DE AMPURIABRAVA	CASTELLO DE AMPURIAS	Urbanización Ampuriabrava 72-250504	2.500	•	•	•	•	•	•	3
CLUB NAUTICO LA ESCALA	L'ESCALA	Puerto de la Clota, s/n 72-770016	435	•			•		•	4
CLUB NAUTICO DE ESTARTIT	ESTARTIT	Paseo Marítimo, s/n 72-758717	416	•	•	•	•	•	•	5
CLUB NAUTICO COSTA BRAVA	PALAMOS	Apartado de Correos, 95 Zona Puerto 72-314324	359	•			•	•	•	6
MARINA PORT D'ARO	CASTELL-PLAYA DE ARO	Playa Punta Prima 72-816929	354	•	•	•	•	•	•	7

BARCELONA

NAME	LOCALITY	ADDRESS AND TELEPHONE	NUMBER BERTHS	OTHER SPORTS					SLIPWAY	NUMBER ON THE MAP
				SAILING SCHOOL	WATER-SKIING	UNDERWATER DIVING	SEA FISHING	TENNIS		
CLUB NAUTICO EL BALIS	SAN ANDRES DE LLAVANERAS	Carretera Nacional II. Km. 695.500 3-7926947	401	•	•	•	•		•	8
PUERTO DEPORTIVO MASNOU	EL MASNOU	Apartado 95 3-5553000	483	•	•		•	•	•	9
PUERTO DEPORTIVO D'AIGUADOLC	SITGES	Ronda de Poniente, 2 3-6942600	671	•	•		•	•	•	10
CLUB NAUTICO VILANOVA	VILANOVA Y GELTRU	Escorella Poniente, s/n 3-8150257	750	•	•	•	•	•		11
CLUB NAUTICO PORT GINESTA	BARCELONA	Autovía de Castelldefels, km. 215 3-2171706	1.011	•						12

TARRAGONA

CLUB NAUTICO HOSPITALET-VANDELLOS	L'HOSPITALET DE L'INFANT	Muelle de Ribera, s/n Puerto Deportivo. 77-823004	575	•	•	•	•			13
PORT CALAFAT	L'ATMELLA DE MAR	77-456714 77-456714	404	•	•	•	•	•		14
CLUB NAUTICO SAN CARLOS DE LA RAPITA	SAN CARLOS DE LA RAPITA	Muelle Dársena, s/n 77-741103	396	•			•	•	•	15



COMUNIDAD DE VALENCIA

CASTELLON

NAME	LOCALITY	ADDRESS AND TELEPHONE	NUMBER BERTHS	OTHER SPORTS					SLIPWAY	NUMBER ON THE MAP
				SAILING SCHOOL	WATER-SKIING	UNDERWATER DIVING	SEA FISHING	TENNIS		
PUERTO DEPORTIVO LAS FUENTES	ALCALA DE CHIVERT-ALCOCEBER	64-410836	357	•		•				16

VALENCIA

PUERTO DEPORTIVO PUEBLA DE FARNALS	PLAYA POBLA FARNALS	Puerto Farnals 6-1441928	850	•		•	•	•	•	17
REAL CLUB NAUTICO DE VALENCIA	VALENCIA	Camino Canal,91 6-3679011	911	•			•		•	18
CLUB NAUTICO DE GANDIA	PLAYA DE GANDIA	Paseo de Neptuno, 3 6-2841050	450	•	•		•		•	19
CLUB NAUTICO DE OLIVA	PLAYA DE OLIVA	Alfonso el Magnánimo, s/n 6-2853423	350	•	•		•		•	20
CLUB NAUTICO PORT SAPLAYA	ALBORAYA	Urbanización Port Saplaya 6-3713611	310	•	•		•			21
CLUB MARITIMO DE REGATAS «PUERTO SILES»	PUERTO SAGUNTO	Playa Canet d'en Berenguer 6-2678132	315	•		•	•			22

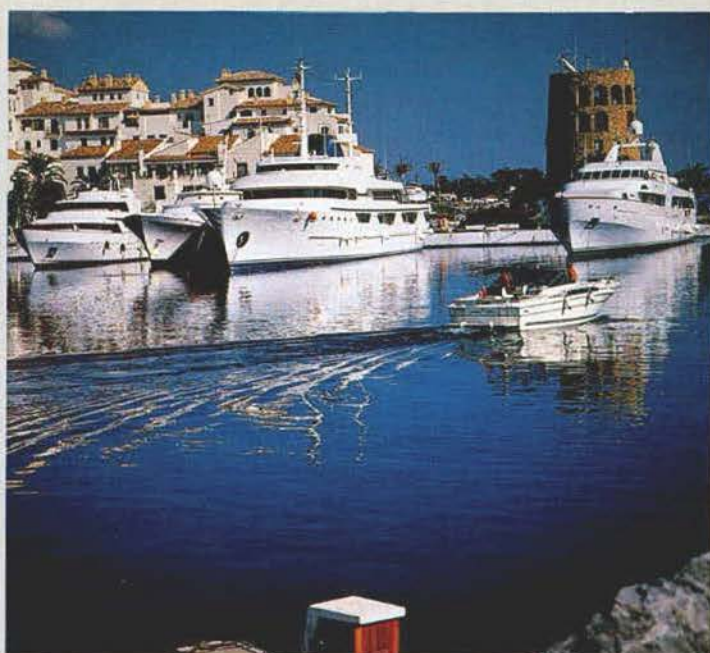
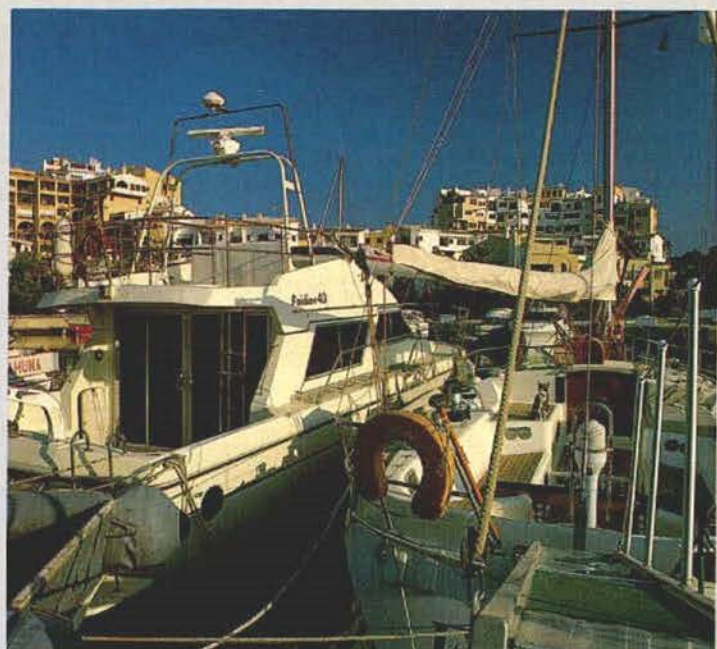
ALICANTE

CLUB NAUTICO DE MORAIRA	MORAIRA	65-744319	550	•		•	•	•	•	23
CLUB NAUTICO DE ALTEA	ALTEA	Avda. del Puerto, s/n 65-842165	330	•	•	•	•	•	•	24
CLUB NAUTICO MASCARAT	ALTEA	Puerto Deportivo Luis Campomanes 65-842200	552	•	•		•			25
CLUB NAUTICO SANTA POLA	SANTA POLA	Contradique Pto. Pesquero 65-412403	500	•		•	•	•	•	26
CLUB NAUTICO TORREVIEJA	TORREVIEJA	P.º Vista Alegre, s/n 65-710106	350	•	•		•		•	27
CLUB NAUTICO DEHESA DE CAMPOAMOR	ORIHUELA	Urbanización Dehesa de Campoamor 65-320386	346	•	•		•	•	•	28

COMUNIDAD DE MURCIA

MURCIA

CLUB NAUTICO MAR MENOR	LOS ALCAZARES	68-575129	300	•		•	•		•	29
PUERTO DEPORTIVO TOMAS MAESTRE	LA MANGA DEL MAR MENOR-SAN JAVIER	68-563188	583	•	•	•	•	•	•	30
CLUB NAUTICO LOS NIETOS	CARTAGENA	Avda. José Antonio, s/n	437	•	•	•	•		•	31



ANDALUCIA

ALMERIA

NAME	LOCALITY	ADDRESS AND TELEPHONE	NUMBER BERTHS	OTHER SPORTS					SLIPWAY	NUMBER ON THE MAP
				SAILING SCHOOL	WATER-SKIING	UNDERWATER DIVING	SEA FISHING	TENNIS		
PUERTO DEPORTIVO ALMERIMAR	EL EJIDO	51-481350	1.000	•	•	•	•	•	•	32

MALAGA

PUERTO DEPORTIVO DE BENALMADENA	BENALMADENA	52-442944	961	•	•	•	•	•	•	33
CLUB MARITIMO DE MARBELLA	MARBELLA	Club Marítimo de Marbella 52-775700	377	•	•	•	•	•	•	34
PUERTO DEPORTIVO JOSE BANUS	NUEVA ANDALUCIA (MARBELLA)	Apartado núm. 1 52-783350	915	•	•	•	•	•	•	35
PUERTO DEPORTIVO DE ESTEPONA	ESTEPONA	52-801800	443	•	•	•	•	•	•	36
PUERTO DEPORTIVO LA DUQUESA	MANILVA	Urbanización El Hacho 52-890300	325	•	•	•	•	•	•	37
PUERTO DEPORTIVO DE SOTOGRANDE	SOTOGRANDE	52-792252	535	•	•	•	•	•	•	38

HUELVA

CLUB MARITIMO DE HUELVA	HUELVA	Avda. de Montenegro, s/n 55-246018	300	•	•	•	•	•	•	39
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ISLAS BALEARES

IBIZA

NAME	LOCALITY	ADDRESS AND TELEPHONE	NUMBER BERTHS	OTHER SPORTS					SLIPWAY	NUMBER ON THE MAP
				SAILING SCHOOL	WATER-SKIING	UNDERWATER DIVING	SEA FISHING	TENNIS		
PUERTO DEPORTIVO IBIZA NUEVA	IBIZA	Paseo Marítimo, s/n	539				•	•	•	40
CLUB NAUTICO IBIZA	IBIZA	Avda. Santa Eulalia, s/n	300	•	•				•	41
PUERTO DEPORTIVO MARINA BOTAFOCH	IBIZA	Paseo Marítimo, s/n	426	•	•			•		42

MENORCA

PUERTO DE MAHON	MAHON	Muelle Comercial, s/n 71-363088	800	•		•	•	•	•	43
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MALLORCA

CLUB DE VELA PUERTO DE ANDRAITX	PUERTO DE ANDRAITX	Avda. Ingeniero Gabriel Roca, s/n 71-671721	475	•	•		•		•	44
PUERTO DEPORTIVO PEDRO NADAL SALAS	CALVIA	Urbanización El Toro 71-237112	640				•	•	•	45
CLUB NAUTICO SANTA PONSА	SANTA PONSА-CALVIA	Vía de la Cruz, s/n 71-690311	489	•	•	•	•	•	•	46
PUERTO DE PALMA DE MALLORCA	PALMA DE MALLORCA	Muelle Viejo, 3 71-215100	1.240	•	•	•	•	•	•	47
CLUB DE MAR MALLORCA	PALMA DE MALLORCA	Muelle Pelaires, s/n 71-403611	645	•	•		•			48
REAL CLUB NAUTICO DE PALMA	PALMA DE MALLORCA	Muelle San Pedro, 1 71-726846	750	•					•	49
CLUB MARITIMO SAN ANTONIO DE LA PLAYA	C'AN PASTILLA	Virgilio, s/n 71-261638	393	•			•	•	•	50
CLUB NAUTICO EL ARENAL	EL ARENAL	Roses, s/n 71-268911	600	•			•	•	•	51
CLUB NAUTICO LA RAPITA	CAMPOS		510	•		•	•		•	52
MARINA CALA D'OR	SANTANY	Puerto Cala D'Or 71-657069	425	•	•	•	•	•		53
CLUB NAUTICO DE PUERTO COLOM	FELANITX	Muelle Puerto Colón 71-575658	370	•	•		•	•	•	54
CLUB NAUTICO C'AN PICAFORT	C'AN PICAFORT SANTA MARGARITA	71-527111	470	•	•		•			55
PUERTO DE ALCUDIA	ALCUDIA	Vicealmirante Moreno, s/n 71-546000	457	•	•	•	•		•	56
CLUB NAUTICO DE POLLENSA	PUERYO-POLLENSA	Muelle Viejo, s/n 71-531648	349	•	•	•	•	•	•	57
PUERTO PORTALS	PORTALS NOUS	Edificio Capitanía 71-682500	670	•	•		•	•	•	58

Text: **Arquestrato**
Photos: **Antonio de Benito**

**FRESH...
FRESH...
FRESH...**

SALADS

FOR THE SUMMER SEASON

Fine weather and the long summer days are an invitation to be outside in the garden and to leave all the windows wide open so that sunlight and fresh air flood in, filling everywhere with colour. Salads are ideal for eating outside in the sunshine, and in fine weather they are always a natural addition to the best fare and a refreshing complement for every kind of meal. Although, these days, it is not too easy to conceive of a salad without the brilliant reds

and greens of tomatoes and peppers, the fact is that salads had achieved considerable popularity among Mediterranean cultures long before the discovery of America: lettuces — there is evidence that they were being cultivated in the 6th century BC — endives, carrots, radishes, garlic, leeks, asparagus, parsley, cucumber and one or two others, were dressed with great expertise by the Greeks and the Romans with olive oil, wine vinegar or vinegar made from figs or peaches, and salt; cheese, mainly uncured, was also an almost essential element in the salads of that period.

THE ART OF DRESSING A SALD

A good salad requires three skills which are not quite as easy to acquire as is generally supposed, namely: the combination of ingredients with compatible flavours, an attractive combination of colours and a good dressing. To dress a salad well requires four further



skills: estimating the amount of oil (virgin olive oil always), choosing the appropriate vinegar (if possible a *Jerez* vinegar) and adding the right amount, usually 5 parts oil to 1 of vinegar, adding the salt with a certain amount of restraint, and weighing up the pros and cons very carefully before deciding to add pepper or anything else. There is a sound Spanish proverb which runs like this: To make a good salad you need four friends: a miser to add the vinegar, a generous man to add the oil, a wise man to add the salt and madman to toss it all together. Personally, I would also ask the wise man to go to the market or the vegetable garden to choose the ingredients: I am very sympathetic to the idea of giving free rein to one's fantasy — which, it is true, salads are continually inciting one to do — but this requires some prudence and not a little experience; there is probably no more dismal dish than a failed salad for one of many possible reasons, such as: the combination of incompatible elements, ingredients which are past their best, dressing

the salad too soon so that the leaves lose their natural gloss or, finally, not having invited our three friends to form the quartet demanded by a good dressing.

Before going on to the recipes, some useful tips: almost all green-leaved vegetables — lettuces, endives, watercress, celery, parsley, etc. — improve both their appearance and texture enormously if, when brought back from the market or taken out of the fridge, they are well rinsed under the tap, shaken, then put in water, as though they were flowers in a vase, and left in a place with natural light for some hours; after this, and once they have regained their gloss, the damaged, sickly or dead leaves should be removed and the remaining leaves should be washed several times; they should then be dried as well as possible, and finally, torn up by hand, not using a knife unless one particularly wants a finely sliced or chopped salad. When the different elements have been selected and prepared, they should be left in the salad bowl until it is time to

serve the salad which, except on rare occasions, is the moment for adding the dressing.

The dressing can be put on in different ways, and here inspiration can be useful as the flavour will vary depending on the method. Separately: the salt should be put on first, followed by the oil, and finally the vinegar, which gives agreeable «patches» of taste; or, first of all, the salt can be put on and the salad tossed, before adding the oil and vinegar already beaten together with a fork. The addition of pepper, tarragon, cumin seeds, etc. will give a different aroma. Finally, using any kind of beater, an emulsion can be made in which the molecules of the oil and vinegar are bound more closely, also giving a pleasant flavour. I would like to emphasize that each one of these alternatives creates a slightly different taste which may be more suitable for one salad than another, or at different times. Putting on the dressing chilled, warm or even hot, is yet another alternative for the creator of this work of art.



THE PERFECT DRESSING

Salads, as well as being refreshing and healthy, can be served with an infinite number of different dressings, depending on the inspiration of the «chef». However, at times, an overly exotic dressing only serves to hide the true flavour of the fruit and vegetables, etc. which make up the salad.

In some countries it is very common to fall back on ready-made salad dressings; however Mediterranean gastronomy, in which salads of all types have traditionally been popular, has always held that the best dressing is the simple: a squirt of virgin olive oil, few drops of vinegar — if it is from *Jerez*, so much the better — and salt. These three ingredients enliven any salad without disguising the original flavour. The only trick is to get the quantities right by following the advice of the proverb quoted in our article: *To make a good salad you need four friends: a miser to add the vinegar, a generous man to add the oil, a wise man to add the salt and a madman to toss it all together.*



Mussel and artichoke salad

For 6 people:
24 large mussels;
12 globe artichokes;
basil leaves for the sauce;
2 eggs;
1/3 l. olive oil;
1 ripe tomato, scalded and peeled;
the juice of 1 orange;
Jerez vinegar;
salt and pepper.

Steam the mussels open and remove from their shells. Wash the artichokes well, boil and cut into quarters. Decorate the individual plates with the mussels and artichoke quarters, cover them with the sauce and sprinkle with the basil leaves.

To make the sauce, prepare a mayonnaise with the eggs, olive oil, salt, pepper and vinegar. Beat well and add the orange juice and pulped tomato.

Terramar Salad

For 4 people:
1 lettuce;
3 avocados;
1 small onion;
Olive oil;
Jerez vinegar;
Salt.

Wash and dry the lettuce carefully and cut into thin strips. Peel and chop the avocados. Add the onion, very finely chopped, and the anchovies, cut in half. Keep some anchovies for decoration. Dress with the salt, oil and vinegar and decorate with the anchovies either in strips or in small rolls.



Potato and Tuna salad

1/2 kg potatoes;
300 g tinned tuna;
1 green pepper;
1 small onion;
Jerez vinegar;
Salt.

Boil the potatoes whole, without peeling, in salted water. When cooked, allow to cool and then peel.

Chop the peppers and onion very finely. Shred the tuna. Cut the potatoes into small pieces.

Mix all the ingredients in a salad bowl, season and dress with the oil and vinegar.

Walnut Salad

For 4 people:
The heart of a large lettuce;
1 slice of ham;
2 cooked chicken breasts;
100 g *Gruyère* cheese;
100 g shelled walnuts.

For the dressing:
4 dessertspoons olive oil;
1 1/2 dessertspoons *Jerez* vinegar;
1/2 teaspoon mustard;
Salt;
Pepper.

Wash and drain the lettuce. Cut the ham, chicken and cheese into slices and chop the walnuts. Put the mustard, salt and pepper into a bowl, add the vinegar and mix well. Add the oil and beat well. Pour the dressing onto the salad. Cut the lettuce into strips and add to the salad when it is about to be served.

Note: the oil and vinegar can be substituted by two dessertspoons of cream and the juice of half a lemon. To this may be added a peeled and finely chopped apple.



Madrid salad

For 4 people:

1 lettuce;
2 tomatoes;
1 medium onion;
2 hard-boiled eggs;
50 g. tinned tuna (in brine);
black olives;
olive oil;
Jerez vinegar and salt.

Wash the lettuce leaves well and tear them into pieces by hand. Wash the tomatoes skin (if preferred) and slice them.

Place the lettuce, tomatoes, olives and the onions sliced in rings in a salad bowl. Add the salt, oil and vinegar and toss well. Serve onto individual plates and decorate with sliced boiled egg and tuna.



Escalivada

Small or medium-size, red and/or green peppers, egg plants, tomatoes and onions, approximately one of each per person;
Olive oil;
Garlic;
Salt.

Wash and dry the vegetables. Add a little olive oil and grill them, turning frequently so as to avoid burning. As the skins begin to singe, remove from the grill, place on brown paper and cover for a time so that they are easier to peel. When peeled, cut into long strips and place in a serving dish. Sprinkle with finely chopped garlic and then add the olive oil and salt. This is a delicious dish to serve with grilled meat, particularly when it is done on a barbecue.



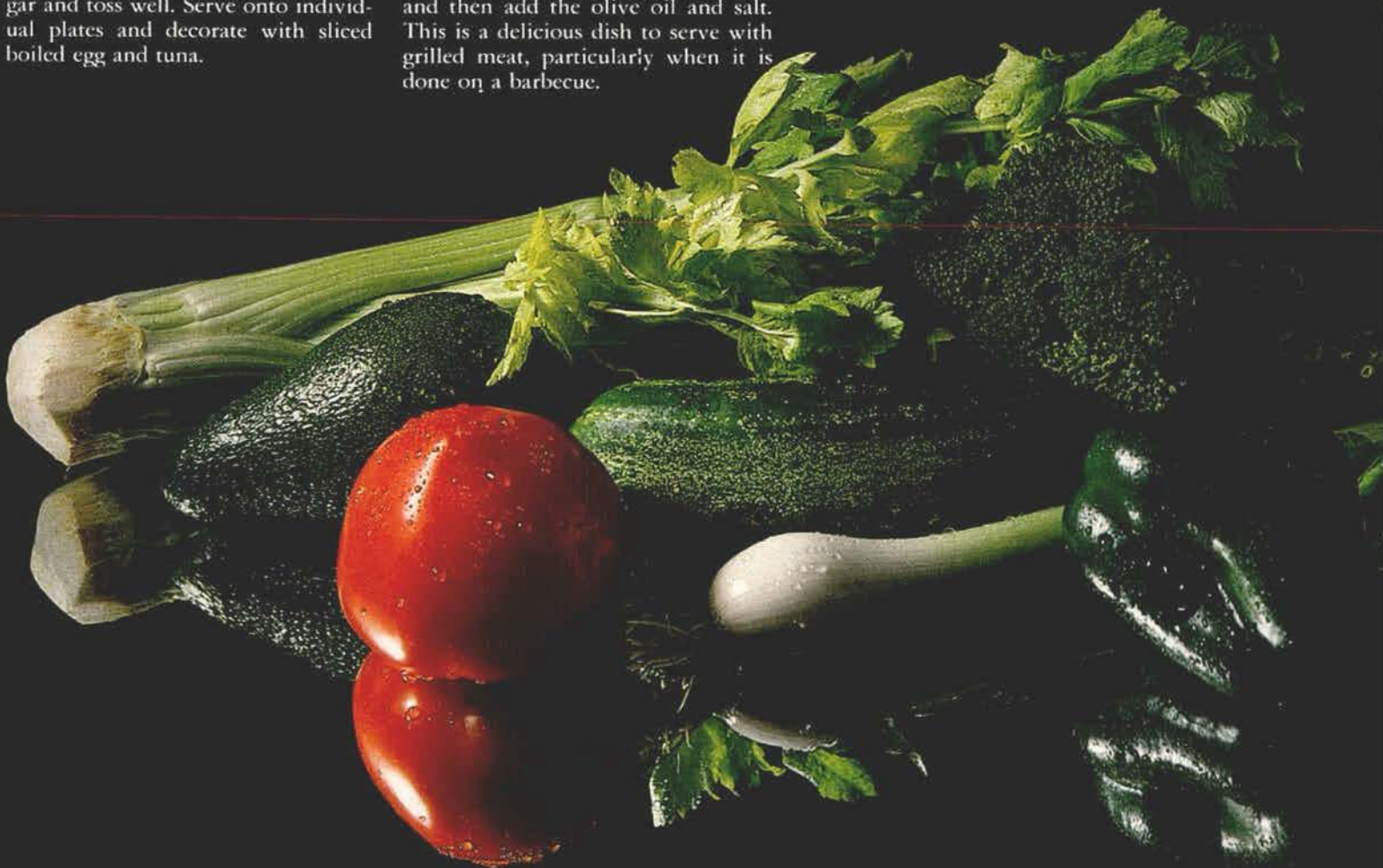
Pipirrana

3 green peppers;
2 tomatoes;
2 onions;
olive oil;
Jerez vinegar;
salt.

Bake the green peppers until soft and cut them into strips. Skin and chop the tomatoes. Slice the onions into rings.

Place the peppers, tomatoes and onion in a salad bowl and dress with the oil, vinegar and salt.

Serve as a side-dish with fish or meat.



THE VINEGAR OF JEREZ



MORE THAN JUST VINEGAR

Text: Sonia Ortega
Photos: Club de Gourmets

For a long time vinegar has been a sadly neglected ingredient in the kitchen; it has come to be considered, through force of habit, as fit only for accompanying oil in the dressing of salads. In fact it is one of the ideal condiments for enhancing the flavour of a far wider variety of dishes. In Jerez, vinegar is elaborated by the same system of soleras which is used for its wines, and that is why it is so popular in gastronomic circles.

Vinegar is simply the product of the fermentation of an alcoholic liquid, which, by means of natural or chemical agents is acetified, and at the same time enriched with vitamins and beneficial fermenting agents. Formerly it was obtained by leaving recipients full of wine exposed to the air until the contents had turned sour by natural processes. Not until the XIX century

was it known that this occurred as a result of the action of a specific microbe, called *Myoderma Aceti*, which was discovered, together with so many others, by that great French scientist, *Louis Pasteur*. Only since that time has vinegar been produced on an industrial basis, with modern, scientifically controlled methods of manufacture.

However, the production of vinegar in the great *bodegas* of *Jerez de la Frontera*





SOME BODEGAS PRESERVE *their vinegars for more than a hundred years until they become authentic treasures that would be the delight of any chef of gourmet.*

in *Cádiz* dates back to the same period in which they began producing their wines. The classical systems of *Criaderas* and *Soleras*, peculiar to *Jerez*, in which these wines are matured, makes them unique.

FROM SUCH A WINE...

We could say that the vinegar of *Jerez* just carries on the family tradition—that such a vinegar is to be expected from such a wine—. This vinegar, the same as everywhere else in the world, is the product resulting from the action of the micro-organism, mentioned above, which consumes the alcohol in the wine and turns it into acetic acid; but what distinguishes the vinegar of *Jerez* from all the others is the quality of its wine base and the system by which it is matured.

Sherry, Port, Madeira, Marsala, four different wines which are geographically related by an imaginary line which places them on the same latitude, and all four with one thing in common: they are fortified wines to which alcohol has been added as a stabilizer in order to prevent internal modifications or microbiological problems. They are wines peculiar to hot regions, where excessively high temperatures can mean the ruin of a harvest.

In *Jerez*, this fortified wine, which is the product of the *palomino* grape typical of the area, provides, in its turn, the raw material for the vinegar. As its alcohol content is higher than normal, so is the percentage of acetic acid in the vinegar deriving from it. It has been legally established that *Jerez* vinegar should have less than 1° of alcohol and more than 5 % acidity. The longer it matures, the lower the alcohol content, the greater the acidity and the higher the quality.

When the grape is pressed, the first must to be obtained from it is of the highest quality and is called the *yema*. The last must is obtained under heavy pressure and is called the *prensa*. The latter is of lower quality and is normally kept for distillation, although at times it is also made into vinegar since, tradi-

tionally, vinegar has been a by-product of the winemaking process and, in this way, the residues of the wine have been used as its base.

This is not the case with *Jerez* vinegar which is always made from the high quality must or *yema* it is this same must which will then be put in the *criaderas*, but first it must mature for an initial period as *añada* (1) and then undergo a second classification.

MADE IN JEREZ

The main object of the maturation



The main object of the maturation system of criaderas and soleras is to obtain wines and vinegars with unchanging characteristics.

system of *criaderas* and *soleras* is to obtain wines, and in this case, vinegar, with unchanging characteristics over the years. The process consists of maintaining a series of *botas* (the large barrels used in *Jerez*), called *criaderas*, full of vinegar with similar characteristics but of different ages. The *criadera* which contains the oldest vinegar is called the *solera* and periodically part of

its contents are extracted ready for sale. The volume of vinegar extracted from the *solera* is replaced by the same quantity from the first *criadera* which contains a somewhat less mature vinegar. That of the first *criadera* is replaced by more from the second and so on until we reach the must of that year's harvest.

The *bodegas*, facing either south or south-west to take advantage of the sea breezes, have high roofs in order to hold the quantities of air necessary for the wine and the vinegar of *Jerez*, which both need oxygen. For this reason the *botas* are never completely filled and the *bojo* or top vent is only partially closed in order to ensure constant ventilation. The *botas* of *Jerez* have a capacity of 516 litres and they are made of American white oak which is a wood that allows the vinegar to breathe through its pores, thus completing its oxygenation. As these *botas* have previously contained wine, the wood has absorbed aromas which are then transferred to the vinegar, giving it a special aroma and flavour of its own.

As we have already said, *criaderas* and *soleras* give a uniform quality to the liquids contained in the *botas*, but in the case of vinegar, the transfer from one to another provides additional oxidation which creates the optimum conditions for the micro-organism to do its work, transforming the alcohol into acetic acid. As the vinegar matures it becomes more highly oxidised and increasingly darker in colour.

When they are ready for sale, the vinegars of *Jerez* have been maturing for an average of six years. Some *bodegas* preserve their vinegars for more than a hundred years until they become authentic gastronomic treasures, with such a dark colour and such an intense aroma and flavour that there is no doubt that they would be the delight of any *chef* or *gourmet* who appreciates the importance of raw materials of the highest quality in the successful preparation of any dish.

(1) *Añada* is the name given to the product of the year's harvest.



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THE WINES OF THE RIOJA ALAVESA

Text: José Carlos Capel

Photos: Félix Lorrío

In an unfrequented corner of the Ebro valley, vines, soil and human labour meet together in a tryst of centuries' standing to produce some of the finest quality wines of Europe...

Smooth, warm, sound wines whose outstanding virtues have been honed and refined by the passing years... choice, vivacious wines, possessed of the pride and dignity of vintages that in olden times were nurtured

and aged in monastic cellars for the tables of the feudal nobility.

From a deep, almost bashful, blood red when young, these wines progress with age to the warm tone of weathered rooftiles; in adolescence they are indomitable and gay, with age they refine their bouquets and accentuate their delicacy.

The slopes of the *Rioja Alavesa*, on the left bank of the *Ebro*, climb in undulating gradations beneath the jagged horizon of the surrounding mountain



ranges, the *Cantabria*, the *Toloño* and the *Codés* – stern, rugged outcrops that provide a fatherly shelter from the chill damp blasts of the north.

Swathed in the neat chequerwork of carefully cultivated vineyards, the lands of the *Rioja Alavesa*

combine the best of modern viticulture. The surroundings, however, are heavy with the shades of remote ancestors.

THE ROAD TO SANTIAGO

The Romans were probably the first people, two thousand years ago, to plant vines here; vines that rapidly flourished in the ideal soil and good climatic conditions. Centuries later, in

the Middle Ages, these lands came under the influence of the pilgrimages to the shrine of St James (*Santiago*) at *Compostela*, when the faithful of Christendom plodded hopefully towards the mist-shrouded cliffs of *Galicia's Finis-terre*, the end of the then known world. Throughout those long, largely unrecorded, centuries viticulture and wine making thrived anew.

The abbeys and monasteries of the Cluniac and Cistercian orders, the same institutions that had played so important a role in developing the wine-making regions of *Burgundy* and *Languedoc* in France, gave a new impetus to the viticulture of *La Rioja*. The nearby monasteries in *San Millán de la Cogolla*, *Nájera* and *Albelda* in the *Rioja Alta* and *Rioja Media*, together with the marvellous Romanesque hermitages and churches of *Santa María de la Piscina*, *Berberana*, or the Gothic south door of the church of *Santa María* in *La Guardia*, bear ample witness to the splendour of the region's monastic past.

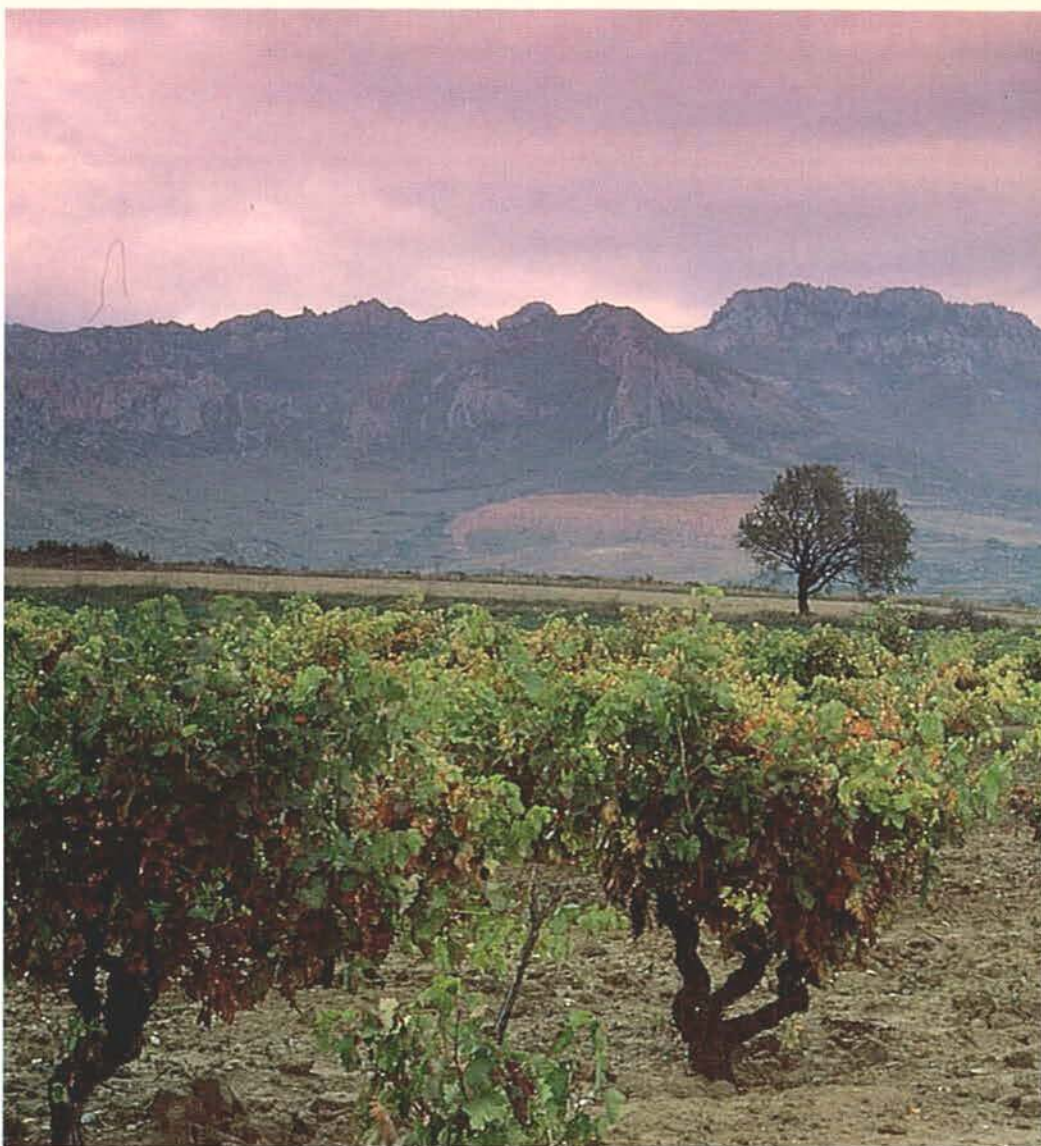
The old parchment records that have come down to us show that in the late Middle Ages most of the buying

From a deep blood red when young, these wines progress with age to the warm tone of weathered rooftiles.

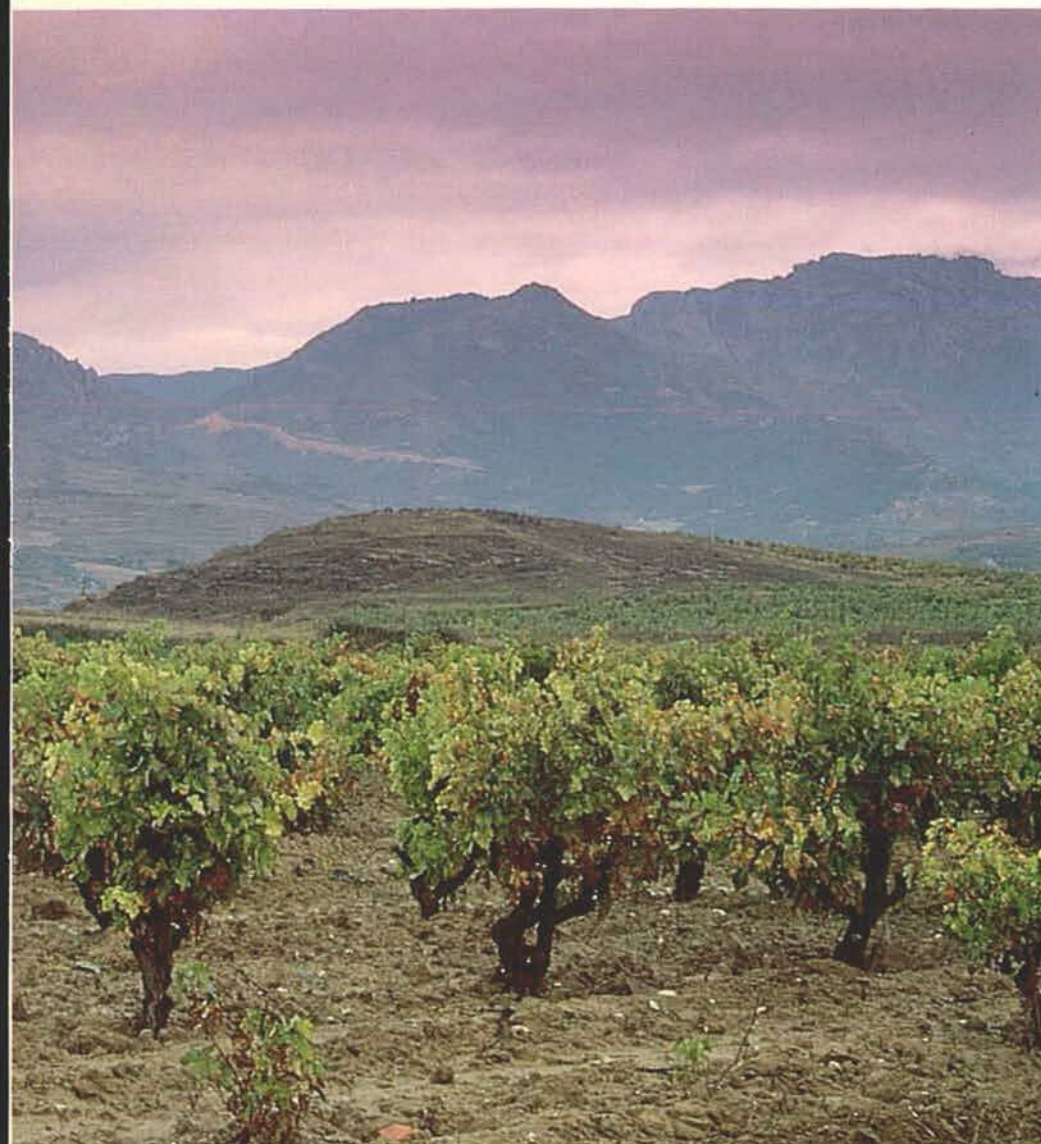
and selling of vineyards was carried out in areas near the monasteries and convents along the pilgrim route to the shrine of St James. By that time the *Rioja* wine trade had already become a thriving concern.

In the fourteenth and fifteenth centuries, the wines produced in *Alava* began to earn a name for themselves well beyond the boundaries of the producing regions. Loaded onto mule trains they travelled overland as far north as *Bilbao*, capital of *Vizcaya* and the port which was to become in time the main distribution centre for the produce of the *Rioja Alavesa*.

From the very earliest days, this corner of the left bank of the *Ebro* river was where wine making in *La Rioja* re-



The wine that is not destined for immediate consumption is subjected to further racking to complete precipitation.



ally progressed. Open to change from all sides, it participated to the full in the technological innovations introduced from the other side of the Pyrenees. In fact the kind of commercial wine identified today with the *Rioja Alavesa*, the wine that is fast opening up new markets throughout the world, is made according to techniques developed in Bordeaux at the start of the eighteenth century. It was a local man, *Manuel Quintano*, who first tried to introduce to the *Rioja* region the new wine-making techniques in 1780. Today the same methods, modernised in detail but in principle unchanged, permit the production of exceptionally fine wines.

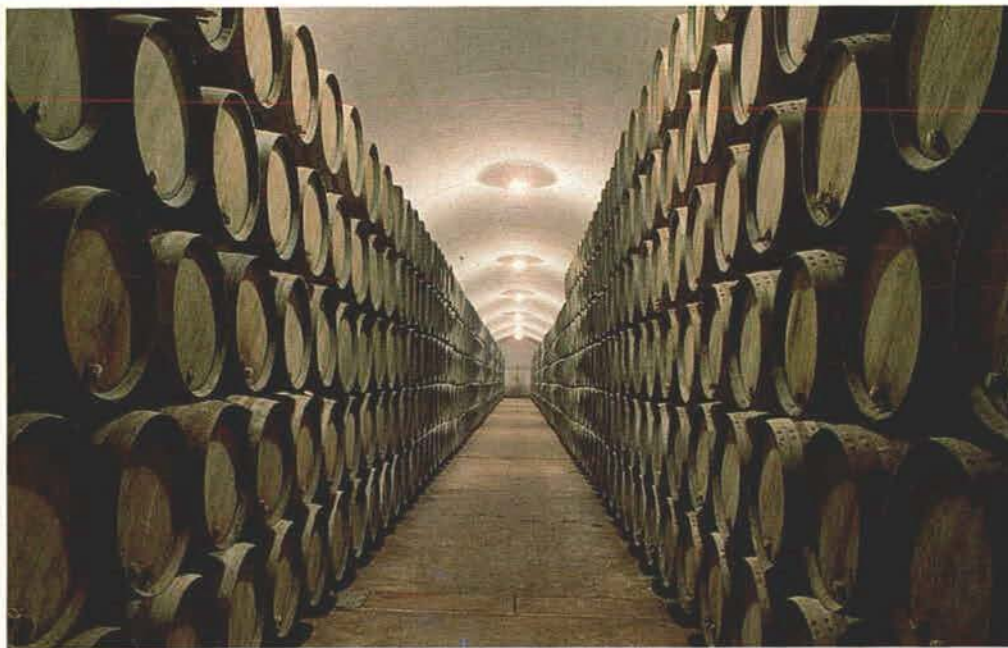
THE FRENCH INFLUENCE

Midway through the nineteenth century, the Model Farm of the Regional Council of *Alava*, already well ahead of its time, saw the need to produce the local wine using the techniques and methods then current in the southern part of France.

Under the patronage of this institution, the renowned oenologist *Jean Pineau* began his formidable eight-year task, from 1860 to 1868, of teaching the small growers of the *Rioja* region, one by one, the experience he had gained in the French *Médoc*.

His educational work completed, *Pineau* entered the service of *Camilo Hurtado de Mendoza, Marquis of Riscal*, a key name in the history of the wines of *Alava*. *Riscal*, with *Pineau's* advice but with the backing of his own immense fortune and sound commercial sense, established the first Spanish winery to adopt the strict procedures developed in *Bordeaux*, a move that initiated modern *Rioja* wine-production. *Riscal's* example was followed in due course by other large landowners in both the *Rioja* itself and *Vizcaya*.

Some years later when the phylloxera plague wrought havoc in the vineyards of the *Médoc*, French vintners took to importing large quantities of *Rioja* wines to maintain the prestige and market shares of their own wineries. The wheel had come full circle and international recognition of the quality of *Rioja* wines paved the way for new commercial conquests.



Then, the wine is deposited in vats of American oak where it will age for a length of time depending on its classification.

How to serve

The wines of the *Rioja Alavesa* offer a wide range of possibilities. They sit well, elegantly even, on any table and bring out the best qualities of practically all good food. Young first-year reds should be served slightly chilled at between 12 and 14 degrees centigrade; *crianza* and *reserva* vintages somewhat warmer, at around 18 degrees.

Large modern wineries, often the result of the result of the formation of cooperatives, began to appear in the early years of the twentieth century, establishing the basis of the *Rioja* wine industry as we know it today.

Seen geographically, the *Rioja Alavesa* is a district with its own individual features within the wider region known by its Denomination of Origin *Rioja*.

SOIL AND CLIMATE

With the exception of the narrow alluvium deposits along the banks of the river itself, the soil of the *Rioja Alavesa* is thin, stony and calcareous. It is, nonetheless, ideal for vine-growing. The contours of the hills follow the classic lines repeated all round the Mediterranean basin.

Two climatic patterns affect the region: the Mediterranean and the Atlantic. As a result of the foehn effect exercised by the *Cantabria* mountain range, less rain falls here (500 to 600 millimetres per annum) than in the rest of *La Rioja*.

The cold winters (between 7 and 8 degrees centigrade) and hot summers are short and sharp, while the sun-drenched autumns are long and placid. The amount of sunshine absorbed by the *Rioja Alavesa* and the fact that rainfall runs quickly off the steep hillsides produce wines that are deeper in colour and stronger bodied than those of the rest of the *Rioja* region.

Vines, the principal cash crop of the district, occupy some 8,000 hectares or 30 per cent of the cultivated surface, the remainder of which is planted with cereals, sugar-beet, almond and olive groves. A broadly similar crop mix extends throughout the 15 municipal areas into which the district is divided. The total population of the unevenly scattered villages and hamlets is around 10,000. The traditional administrative centre of the district is the small medieval stone-built town of *La*

Guardia, birthplace of the eighteenth-century writer *Félix Samaniego*.

Three quarters of the vine-growing area are planted with the variety known as *tempranillo*, the grape that gives the wines of the *Rioja Alavesa* their distinctive taste. The *tempranillo*, from *temprano* meaning early ripening, begins to bud between the third week of April and the first few days of May, a fortnight earlier than the *garnacha*, the

*The Romans were probably
the first people,
two thousand years ago,
to plant vines here.*

other red-grape variety planted in the district. The other advantage of the *tempranillo* is that it produces best in the meagre, calcareous clays with poor water absorbing characteristics that abound in the district.

The precise origins of this vine variety are the subject of a long and at times fierce controversy. Some experts say that it is a native of the region,

while others assert that it was brought here by the monks of Cluny or Cîteaux from Burgundy and has undergone a long process of clonal evolution since its arrival sometime between the tenth and twelfth centuries.

Second in number of vines to the *tempranillo* is the *viura*, a white-grape strain of great quality but which is not used in the *Rioja* region to make white wine, of which very little has ever been produced here. White *viura* grapes are added to the *tempranillo* crop at fermentation stage to give the red wines their special lightness and finesse.

The total picture of the vine varieties planted in the *Rioja Alavesa* is completed by the handful (4 per cent) of *garnacha* vines. This variety, better suited to warmer climates, is low in colour content but high in output.

In the days before the grape harvest, the carefully ordered layout of the vineyards of the *Rioja Alavesa* and the rolling slopes of the hills draped in a green sea of bright vine tendrils call to mind the geometric patterns of an immense garden. The ripe virgin grape clusters, swollen with wine, bear testimony to the loving care of the *Rioja* growers in the yearly tasks of fertilising and pruning; their work culminates with the grape harvest, the final stage of a year of hard but careful labour, vine by vine, shoot by shoot.

TRADITIONAL METHODS...

With due respect to the methods of wine making that have been handed down to them from past generations, the men of the *Rioja Alavesa* produce two very different sorts of wine. The fact that both kinds survive side by side in the markets has led to a new approach to the conventional dichotomy between tradition and innovation.

The method that is traditional throughout the *Rioja* region, and which is particularly suited to the small grow-





With the exception of the narrow alluvium deposits along the banks of the river itself, the soil is thin, stony and calcareous.

ers, the method known as «carbonic maceration», is practised down to the last detail in the *Rioja Alavesa*.

The grapes, after being harvested in wooden bins each holding between 80 and 100 kilos, are not stemmed or pressed but simply tipped in their original bunches into closed box-shaped tanks called *lagos* which hold around 27,000 litres and which may be filled with as much as 25 metric tons of freshly harvested grapes.

The weight alone of these grapes produces sufficient juice to cover the floor of the tank. As the juice or must ferments it impregnates the tank with carbon dioxide. In this inert atmosphere the grapes quickly absorb the gas, thus initiating the process known as anaerobiosis in which the enzymes within the grapes produce certain chemical reactions in the absence of air. The sugars are gradually transformed into alcohol, giving the must juice its special flavour.

After two or sometimes three days the upper part of the tank is pressed. Then the taps are opened and the first wine run off. This is a smooth aromat-

ic liquid which the growers call *vino-lágrima* or «tear-wine».

Once the initial draining is over, the grapes are turned with pitchforks in an operation known as *remango*. The wine that is drained off over the following days is the most balanced in terms of alcohol content and acidity and is called *corazón* or «heart». This turning and draining process is repeated a number of times.

*The contours of the hills
follow the classic lines
repeated all round the
Mediterranean basin.*

And finally the semi-solid contents of the *lago* are pressed to obtain the so-called press wine.

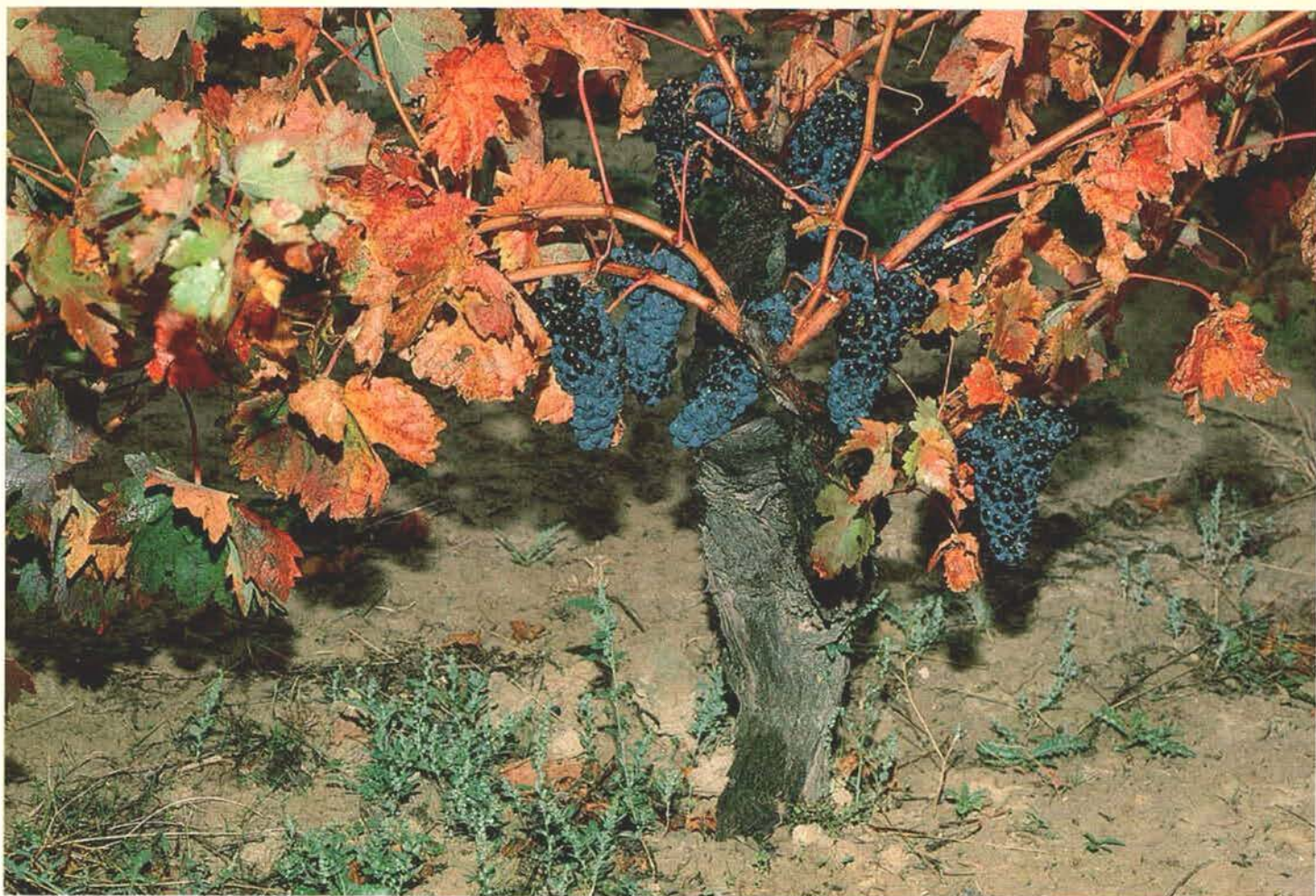
Following these operations, the resulting wines are allowed to stand for a period of months to allow the natural fermentation of the residual sugars and the malic acid. The cold winter temperatures accelerate the separation of suspended materials. The wine gradu-

ally takes on a natural brilliance which increases as the wine is poured back and forth from container to container to precipitate the insoluble particles which settle to the bottom.

Around about March or April, that year's vintage is ready for consumption. It is a rich, low-acid liquid, with a penetrating aroma suggesting ripe blackberries and liquorice, a colour midway between violet and garnet and an alcohol content varying from 11 to 13 degrees; a gay spontaneous wine which finds eager and longstanding customers in *Bilbao* and the rest of the Basque country.

... AND NEW ONES

In recent years, however, the singularity of this method of wine-making has outstripped the capacity of purely manual labour. Some of the great wineries of the district have successfully used new oenological developments for the preparation and commercialisation of the classic harvester's wine which, suitably dressed in deluxe presentation cases, now accounts for a significant proportion of the output of the *Rioja Alavesa*.



The Rioja Alavesa combines the best of modern agriculture with the shades of remote ancestors.

Wine making according to the precepts of *Bordeaux*, as developed back at the outset of the eighteenth century, is the practice normally adopted in the commercial wineries and some co-operatives of the district.

As the grape clusters come in from the vineyards, they are first stemmed and then crushed. The juice is allowed to ferment in contact with the grape skins in large tanks or vats. The resulting must gradually turns into alcohol, thanks to the natural yeasts and microbes on the surface and within the grapes themselves. After eight to ten days, once the fermentation of the sugars is completed, giving off heat and carbon dioxide, racking (known in *La Rioja* as *descube*) takes place. The supernatant wine, which is described as *verde* (green) and is still sharp, acidic and turbid, is separated from the lees of vegetable waste in the



bottom of the vat before beginning the long process of fining and aging to produce the rounded mature wine.


We are now well into the month of January, when the cold weather greatly aids the clarification process. With no chemical aids the wine clears, taking on a new brilliance in readiness for the subsequent aging and polishing processes.

At this stage, the wine that is not destined for immediate consumption is subjected to further racking to complete precipitation before being deposited in vats of American oak where it will age for a length of time depending on its classification - *crianza*, *reserva* or *gran reserva* - as established by the Regulating Board of the *Rioja* Denomination of Origin.

After bottling, the wine is left to repose before being

crated and shipped to market. In accordance with the latest tendencies prevalent in the quality wineries, the wine is removed from the wooden casks earlier and allowed to mature in the bottle longer than used to be the case.

In the *Rioja Alavesa*, as in the rest of the region granted the *Rioja* Denomination of Origin and, for that matter, in the other great wine-producing re-



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From the very earliest days, this corner of the left bank of the Ebro river was where wine making in La Rioja really progressed.

gions of Spain, the latest oenological techniques have introduced notable modifications to traditional wine-making methods, though each of the obligatory production stages is rigorously carried out. The enormous tanks of stainless steel, equipped with cooling coils for temperature control during fermentation, have proved a very useful substitute for the venerable but quirky wooden vats, while modern pad filters and refrigeration processes have superseded the age-old business of fining with egg-white.

Though modern, these processes are physical, not chemical; they are in perfect keeping with aging in oak casks, the final phase in which, left to the wise devices of time in the sacred silence of dark cellars, the wines of *Alava* receive their final rounding polish. The most stringent antiseptic



standards are enforced throughout.

The result are extraordinarily well-balanced, choice, fragrant red wines, with a clean aroma, somewhat smoother palate than other *Rioja* wines and the capacity of never losing their fruity roundness however long they are kept.

In the long journey from vineyard to bottle-rack, the vintners of the *Rioja*

Alavesa are never weary of improving their performance. Some firms have restructured their vineyards by training their *tempranillo* vines into espaliers. Others are experimenting with drip irrigation. Still others are trying to acclimatise foreign vines such as *Cabernet Sauvignon* or recover indigenous varieties such as the *graciano* or *mazuelo*... constant experimentation that will one day enrich the flavour of *Alava* wines through skilful blending or, as the

French say, *les grands coupages*.

The presence of these wines on your table, their glinting iridescence in the glass, open up a new world of taste and flavour, whose secrets only a slow roll round the palate will extract. These are extraordinary sensations, an experience that earns its rightful place among the supreme memories of a lifetime.

Time is Gold

A rich vintage of international awards confirm it.



1985

Vinexpo, France:
Gold and bronze medals.

Monde Sélection, Belgium:
Gold and silver medals.

International Wines & Spirits
Competition, U.K.:
Silver and bronze medals.

1986

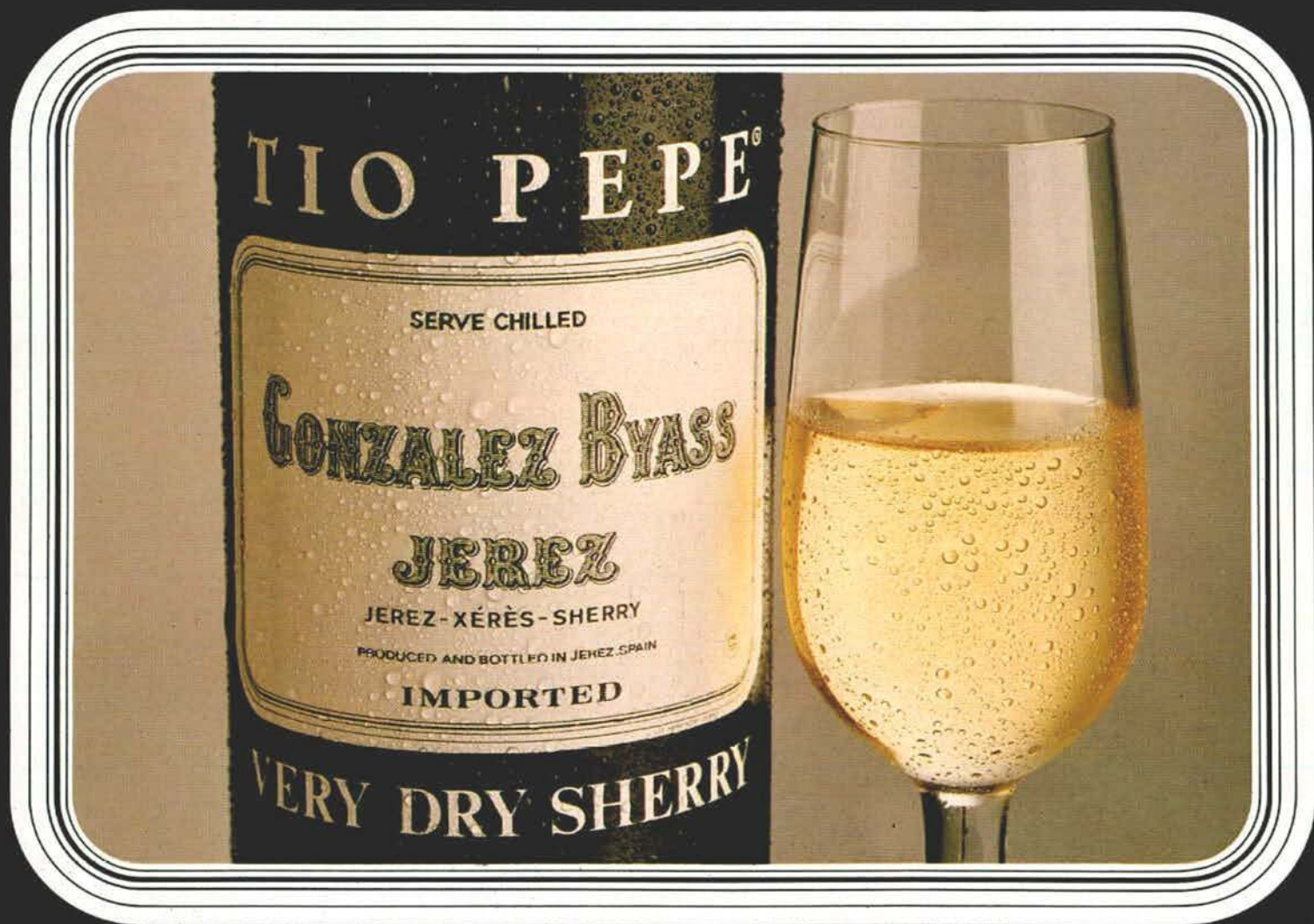
Les Amis du Vin, USA:
Gold medals.

Expovina, Switzerland:
Silver medal.

International Wine
Challenge, U.K.
Silver medal.

Bodegas Rioja Santiago

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THE SPANISH P A R A D O R

MORE THAN JUST ANOTHER HOTEL

It has been said, many times, that Spain is like a small continent. Almost 8,000 kilometres of coastline, the seven impressive mountain ranges and a number of islands have everything to offer in the way of beautiful scenery, tranquillity and a wide diversity of climates.

In order to make the most of these natural advantages, the Secretary General for Tourism of Spain runs a network of hotels called *Paradores*, of unique historical value and originality, which have been set up throughout Spain. The *Paradores* are located in those areas which, though less frequented, are of considerable touristic interest. Old castles, palaces and monasteries, all restored with great care and a maximum degree of respect for their long history, have had modern facilities installed which meet

the high standards required of present day accommodation. In other cases, the buildings are of more recent construction.

The common characteristics of all these *Paradores* are their location in quiet surroundings of incomparable beauty and their reputation for the quality of the service and attention which the guests receive from the highly trained staff.

It is also worthwhile mentioning the excellent cuisine which makes a point of serving the specialities and wines of each region.

As from this issue, *Gourmetour Spain* will be bringing to its readers the different *Paradores* which make up the network, with particular emphasis on those which are to be found in

historic buildings such as castles and palaces, etc.

We begin the series with the Parador *Castillo de Sigüenza*.



THE SIGÜENZA PARADOR CASTLE IN THE AIR

Text: Anna Marie de la Fuente
Photos: A.T.E.

Eleven years ago, the *Sigüenza Parador*, was in a state of near total ruin. Vain efforts toward its upkeep saw it used as a home for the aged, a civil guard barracks, and a shelter for restoration workers reconstructing the town's cathedral, which had also been damaged during the civil war. Fortunately, the Spanish state took it upon itself to include the Sigüenza castle in its program to restore historic monuments by transforming them into luxury hotels. The contrast of the old and the new is immediately apparent at the very entrance to the castle-hotel. Soon after the visitor crosses a hefty moat-bridge of wood planks, automatic sliding doors hiss open and multi-lingual personnel come forward with a smile.

The *Sigüenza Parador* counts some illustrious figures among its past visitors: the Catholic monarchs *Ferdinand* and *Isabel*, their crazed daughter *Juana la Loca*, the Archduke Charles of Austria, eminent cardinals and the preent Spanish royalty. Battlements lancing the sky, it commands dramatic vistas of the fields and the medieval town of *Sigüenza* below.

In terms of height, its principal rival is the 12th century cathedral which towers well over the town's stone houses and churches. Within lie the remains of a young knight, *Don Martin Vázquez de Arce*, whose tomb is considered a singular work of art. So revered is it that the town prides itself on being known as the *Ciudad del Doncel*, City of

Whithin the courtyard of the Sigüenza Castle-Hotel stands a well, survivor of a tumultuous period of more than ten centuries rife with fires, sieges, bombardments and capricious architectural modifications of successive owners. Legend tells of a secret passage deep inside the well linking it to the town's cathedral. No one has yet dared to prove or disprove its existence. Allegedly, the omnipotent bishops who in 1122 converted this formerly Visigoth fortress (which was to be, centuries later, a Moorish citadel) into an Episcopal palace would slip down through this escape route whenever fratricidal wars threatened their comfortable lives.

the Young Nobleman. On foot, one may visit his former home, an interesting Diocesan Museum of Ancient Art and other noteworthy monuments. *Sigüenza* is, after all, a small town, with steep cobbled roads.

EATING IN A MEDIEVAL ATMOSPHERE

A leisurely stroll around this erts-while walled city will sufficiently whet one's appetite for a taste of the gastronomic specialties typical of *Guadalajara* province. To enjoy the unique experience of eating in a magnificent dining hall resplendently furnished in true medieval fashion, one should try the restaurant at the *Parador*.

Ask for the *Cangrejos de Río* to start with—crayfish cooked in its natural juices and spiced with garlic and parsley—. Follow with a main course of roast lamb in thyme sizzling in a clay dish. The portions are generous and could easily be shared by two light eaters. A large bowl of tomato and lettuce salad comes as a side dish. Another typical dish, *Huevos fritos con Migas Pastorales* is more apt for breakfast—two fried eggs and bread bits garnished with spicy sausage pieces. Since *Guadalajara* teems with game, dishes like Pickled Partridge and Stewed Quail are also popular and equally delectable. Wild mushrooms are abundant as well, and considered a great delicacy. Desserts are true to Spanish *tradicion*—sweet and rich, but just enough to tease the palate. *Borrachitos*, a sponge cake soaked in liqueur-laced syrup and *Yemas del Doncel*, egg yolk combined with fine sugar, are the most representative ones.

Aside from boasting a total of 79 luxurious double and 3 single rooms, all fully equipped with telephones,





The Sigüenza Parador counts some illustrious figuras among its past visitors: the Catholic monarchs Ferdinand and Isabel.

air-conditioning, central heating and spacious bathrooms, the *Sigüenza* parador is truly a businessman's delight. It may once have seemed impossible to imagine a castle offering full convention facilities to major multinational and local companies. Not so now. Being a mere two-hour drive from the Spanish capital has made it an ideal conference venue for many Madrid-based firms. There are four salons varying in size and seating capacity. the massive *Salón Doña Blanca* can hold as many as 400 persons for cocktails and receptions or from 80 to 100

for conventions and the like. Along its walls, tucked into one side, one has access to another room—curious and ceramic-tiled—which according to legend was the cell once occupied by *Doña Blanca de Borbón*, the French princess rejected by *Pedro el Cruel*, King of *Castilla* and *León*. However, historians claim that she was never confined to a cell but was, on the contrary, free to roam the castle, albeit under constant guard.

The contrast between history and legend, the past and the present are what, interwoven, form the rich tap-

estry of *Sigüenza* castle. Having withstood centuries of strife, it justly deserves its present tranquil existence as a tourist hotel and business meeting venue. If only the well in the courtyard could speak. What tales it would tell.

National Parador Sigüenza Castle
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Turnoff point at km 104,500
towards Sigüenza
Province of Guadalajara
Tel.: (11) 39 01 00

G A R

FROM WITCHES' SABB



L I C

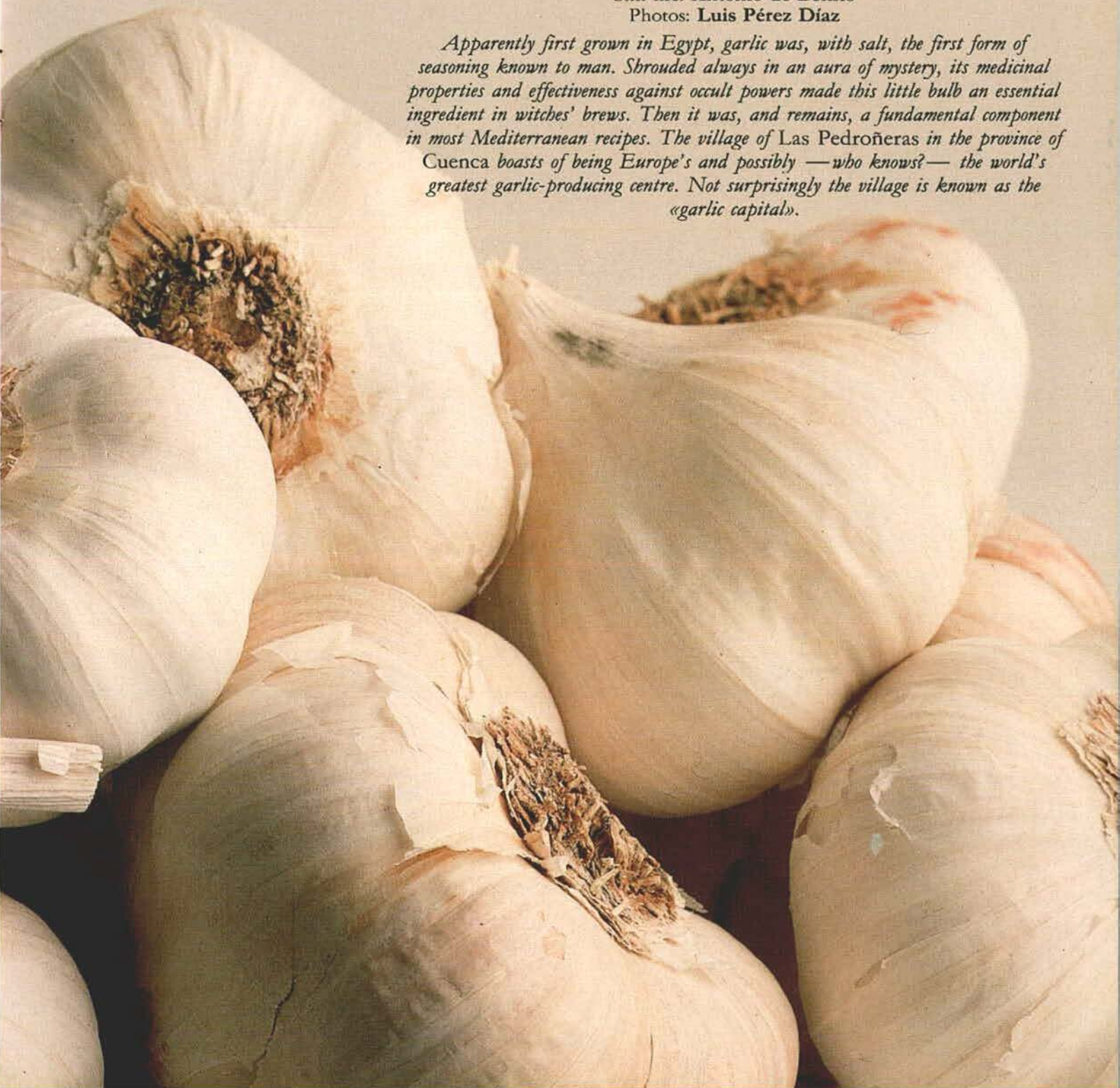
ATH TO KITCHEN TABLE

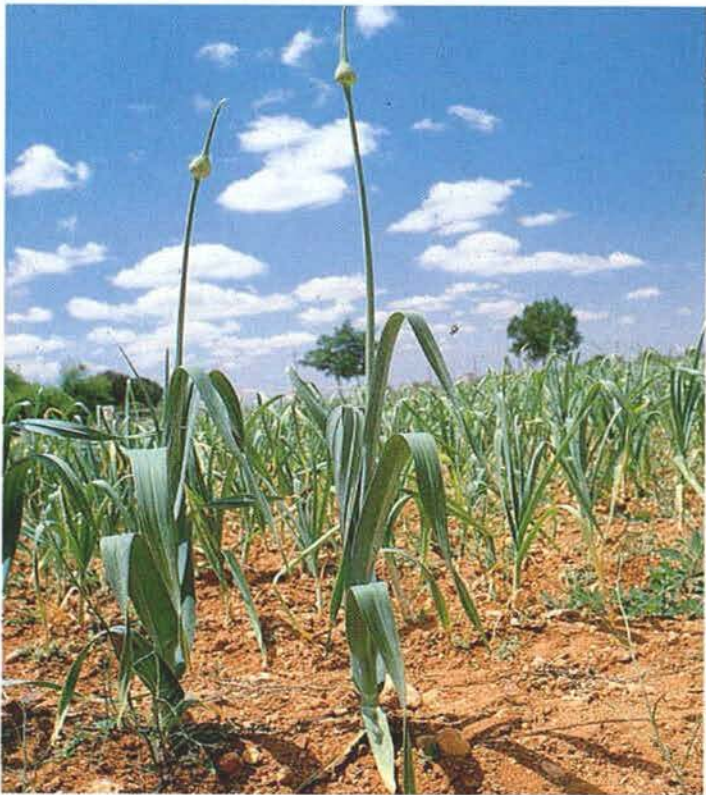
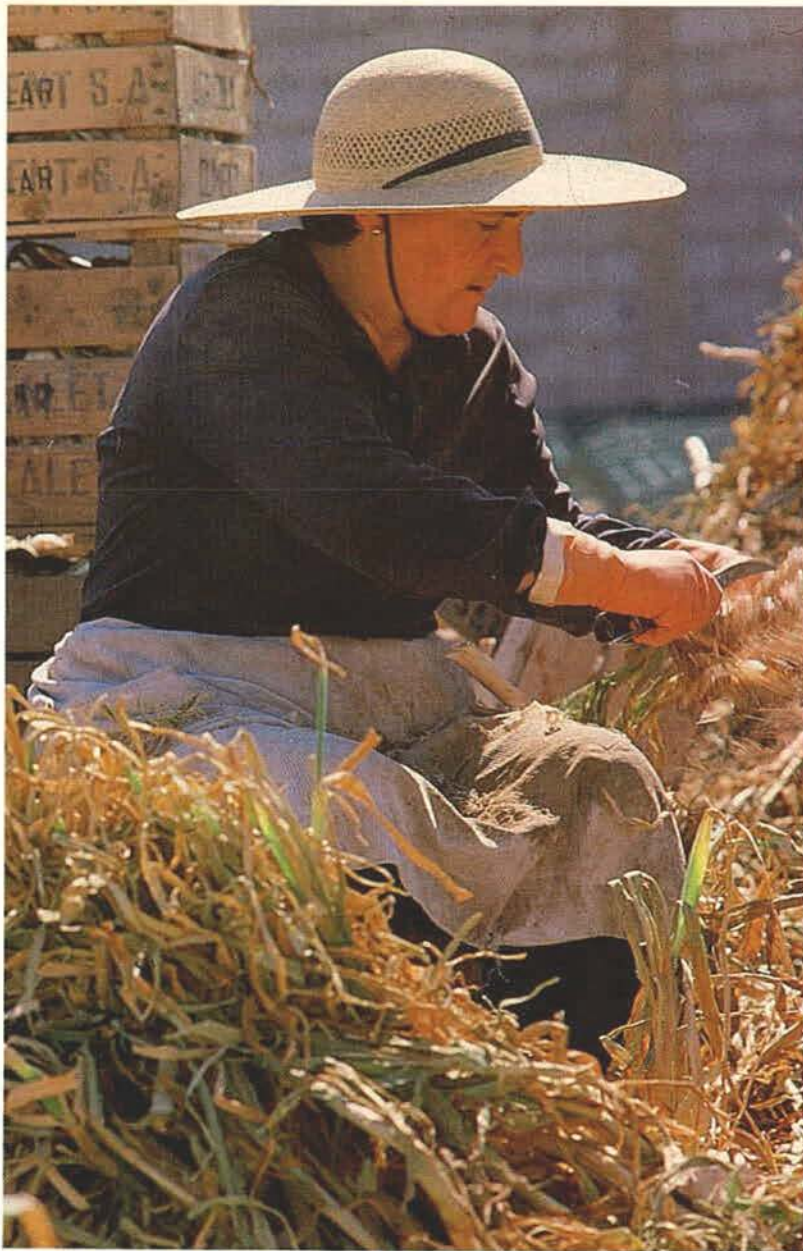
Text: Víctor Rodríguez and Teresa Pacheco

Still life: Antonio de Benito

Photos: Luis Pérez Díaz

Apparently first grown in Egypt, garlic was, with salt, the first form of seasoning known to man. Shrouded always in an aura of mystery, its medicinal properties and effectiveness against occult powers made this little bulb an essential ingredient in witches' brews. Then it was, and remains, a fundamental component in most Mediterranean recipes. The village of Las Pedroñeras in the province of Cuenca boasts of being Europe's and possibly — who knows? — the world's greatest garlic-producing centre. Not surprisingly the village is known as the «garlic capital».





The village of Las Pedroñeras (Cuenca) boasts of being Europe's greatest gralic-producing centre. Not surprisingly is known as the «garlic capital».

The history of garlic growing in this village on the Manchegan plain makes an interesting chapter in the development of Spanish agriculture in the last twenty-five years. Up until the 1960s, it was were grown alongside a wide range of other crops which have now either disappeared entirely from the surrounding fields or remain in vestigial quantities. In the old days each family planted garlic, but also tended vines and harvested grapes. The stigmas of saffron, a plant now extinct in *Las Pedroñeras*, were once dried on special trays over the kitchen coals. And today the wheat granaries are empty save for the dust and rust of an-

cient tools which mechanisation has rendered obsolete.

To drive through *Las Pedroñeras* on a sultry August evening is a curious experience. The harvested garlic is left in

The plant was originally used for medicinal rather than culinary purposes.

heaps to dry on the outskirts of the village and the air is heavy with its scent. It floods into the car and lingers there until not only the village but the entire

province has been left a long way behind.

Not very long ago, ten years or so, the children of *Las Pedroñeras*, along with those of hundreds of other Spanish villages, used to leave school at a tender age to start work in the fields. The headmaster of the local school recalls how, at grape-harvest or when garlic required heavy bouts of labour, two classrooms were sufficient to cater for all the attending pupils who, at other times of the year, occupied no fewer than thirty. Time, however, has wrought a gradual change in parents' attitudes, despite the garlic fever.

Not all land is suited to garlic growing. Sandy soils produce a dwarfish



The garlic of Las Pedroñeras is of the purple variety, better formed than the white garlic, though the head is smaller.

sponge-like bulb, besides requiring much watering; heavy water-logged clays also impede plant growth, deforming the bulbs. What the garlic farmer requires is good medium soil with plenty of lime.

CURATIVE BULBS

The use of garlic as seasoning in Mediterranean food, either in *couscous* or *ali-oli*, was a fairly late discovery, as the plant was originally used for medicinal rather than culinary purposes. Surprisingly perhaps, the inhabitants of *Las Pedroñeras* have not developed their own local delicacy with garlic as the main ingredient. They do eat gar-

lic, however; in *mojetes* with tomato, salt and olive oil, or, in the case of young green chopped garlic, in *omelletes*. They thus benefit from the plant's multiple healing properties.

Each clove of the up to twenty contained in a mature garlic bulb will grow into a new plant.

The venerable old men of the village, of whom there are many, are known to win championships of *mus* (an ancient and popular Spanish card game) at

over ninety years of age. Their longevity is attributed to the carminative properties of garlic or, in humble terminology, the ability to expel undesirable gases. But this property, important though it may be, is just one of hundreds. Mahomet, Galen and the South American Indians of the Paraná region all agree on its ability to remedy snake bites or the sting of a scorpion. The ancient Egyptians crushed garlic heads to make a poultice which they applied to the bite made by an asp.

Health food fanatics recommend a breakfast of crude garlic to start the day off in fighting form. Garlic heads, previously soaked and steamed, produce a medicinal oil which is highly

recommended as a cure for rheumatism, high blood pressure, chest complaints, arthritis and even leprosy, besides being an excellent diuretic and intestinal antispasmodic. Sick people in Siberia make their way to the heart of the forest every summer to cure their ills with a variety of wild garlic. The evil eye is warded off with necklaces of garlic cloves in the woods of Galicia and, according to Homer, Odysseus escaped the enchanting clutches of Circe thanks to a timely meal of moly, a plant believed to have been a sort of wild garlic.

Cardsharps are wont to have a bit of garlic somewhere on their person by way of an amulet and decent folk everywhere, but particularly in Transylvania, keep the vampires at bay with cunningly plaited strings of garlic. The Roman patricians, alas, were oblivious to the finer qualities of our vegetable root when they stigmatised the smell of garlic — *allium olore* — as a sure sign of low birth. A



similar fate befell chick-peas in Madrid, considered food fit only for labourers until, last century, the restaurant *Lhardy* popularised them among the aristocracy.

GROWING METHODS

The garlic of *Las Pedroñeras* is of the

purple variety, better formed than the white garlic, though the head is generally smaller in diameter. The Institute of Agrarian Experiment and Development is engaged on a programme of garlic cloning which should result in a classification of garlic types by growth characteristics and colour. Such classification may also lead to the garlic of this village being given a denomination of origin of its own, although some people already refer to it simply as Manchegan garlic, a habit which annoys the inhabitants of *Las Pedroñeras* who insist on the distinctive features of the garlic grown within the confines of the municipality. They add, by way of proof, that farmers from other areas always come to *Las Pedroñeras* for their seedlings to avoid the bulb deformities that normally accompany propagation from their own stock.

The first stage in growing garlic is to prepare the cloves or bulblets for planting. This used to be a laborious



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hand task but is now done by machine. Each clove of the up to twenty contained in a mature garlic bulb will grow into a new plant. A *fanega* (measure of capacity equivalent in Cuenca to 54.2 litres) of cloves planted should yield around 500 kilos of garlic bulbs.

Raimundo, a garlic farmer of Las Pedroñeras, explains the process: «We buy selected stock, already cleaned, from the cooperative. We lay it down between December and January, leaving a *jeme*, the distance between outstretched thumb and forefinger, between each clove. For the next two months the plants are left undisturbed before the soil is broken up. The young garlic shoots show above ground in the first few days of March and, with them, the early weeds which it takes two and a half months' work to deal with.»

«Each crop is watered at least twice, more in recent years, because of the drought. The stakes or guides are set down in the last week of May or first week of June; a good plant will get up to about a metre in height.»

It is a race against the clock; garlic is ready for picking in the early part of July.

«In the old days», continues Raimundo, «we uprooted the garlic with mules. Now we do it with tractors, the pickers following behind. Every sixteen kgs, eight one side, eight the other, the uprooted plants are left in the furrow. The garlic is piled up with the greenery or *ricia* of one protecting the bulb of another, so that only the last bunch, which is left uncovered, has to have a handful of soil thrown on it. These precautions are to prevent the sun burning the garlic in the fortnight or so that it is left out in the open. These days, though, people don't bother so much because it's known that if garlic doesn't scorch when it's first dug up, it won't burn ever. What can happen, in fact, is that the bulbs go soft if the soil is too damp. They go blue. With time the piles of garlic are collected and dumped on the outskirts of the villages in places where the air, but not the sun, can get to them. If you brought them indoors immediately, they'd go soft. From then on, it's just a case of trimming them and carting them to the cooperative. And that's the full cycle. Mind you, before we've finished trimming we're already preparing the soil for the next planting. Just a short break for the grape harvest.»

WORLD EXPORTS

In its bid for the title of the garlic capital, Las Pedroñeras has overtaken other traditional garlic-growing areas. There is practically no competition for its purple garlic. Of all the garlic produced in Spain, 80 per cent is consumed nationally; only the remainder, some 25 or 30 million kilos, is export-

Cooking with garlic



Text: Manuel Martínez Llopis

The Middle Ages were impregnated with the scent of garlic which was used liberally in all Mediterranean cooking. Its rude powerful flavour, while not imparting any extra protein content to the dish, was and is unsurpassed as a seasoner and curative.

The Mediterranean coast of Spain was—and is—no exception to the rule and the strong scent of garlic is a constant feature of the good food eaten in the eastern parts of the country. Some people say, possibly correctly, that the use of garlic is overdone; certainly, any dish seasoned with this magical bulb tastes and smells unmistakably of garlic. But this is not an exclusive feature of Spanish food. North of the Pyrenees, in the very streets of Paris, the nineteenth-century street vendors plied the *aillade*, *aillie* or *aillouse* of Toulouse or Albi, made from garlic and milk, and served with fresh cheese or on slices of bread. Today one of the proudest boasts of Provençal cuisine is the *agi boudido*, a delicious soup of which Frédéric Mistral sang the praises in *La Coutigo* and *Lis Isclo d'or*.

Many other dishes flavoured with garlic spring to mind, but perhaps the most obvious example is *alioli*, which

the Provençals claim to have invented but with no better right than the Catalans, the people of the Balearics, the Valencians, the Murcians and others. *Alioli* figures prominently in the traditional cuisine of all these regions. In fact, cooks throughout the eastern part of Spain are past masters at producing this pungent, golden coloured sauce.

ALIOLI

2 garlic bulbs

Olive oil

Salt

Peel the cloves of a pair of garlic bulbs, slicing each clove lengthwise to remove the green shoot inside before placing the cloves in a mortar. Pound them with a dash of salt until they form a smooth paste. Add a fine trickle of olive oil stirring continually with the pestle to produce an even but not too thick emulsion. This is the classic Catalan and Valencian *all i oli*, which is also found in Aragón where it is called *ajolio*, and elsewhere under the title of *ajiacete*; the same as is made in Provence and Languedoc where it is called *aïoli*. To reduce the pungency you can add an egg yolk, which also gives the sauce an agreeable golden tone.



Thanks mainly to the efforts of this village of La Mancha, Spain has become the fourth largest garlic producer in the world.

ed. Around 70 per cent of those exports comes from *Las Pedroñeras* and surrounding districts.

Thanks mainly to the efforts of this village of *La Mancha*, Spain has become the fourth largest garlic producer in the world, after China, South Korea and India.

Brazil has for long been the traditional customer for the garlic of *Las Pedroñeras*. But the serious economic problems that Brazil, along with many other Latin American countries, is facing at the moment has meant that the government, after halving the import quota, is trying to encourage local production. It has good reason to – the Brazilians eat vast amounts of raw garlic, paying as much as 8 US\$ a kilo.

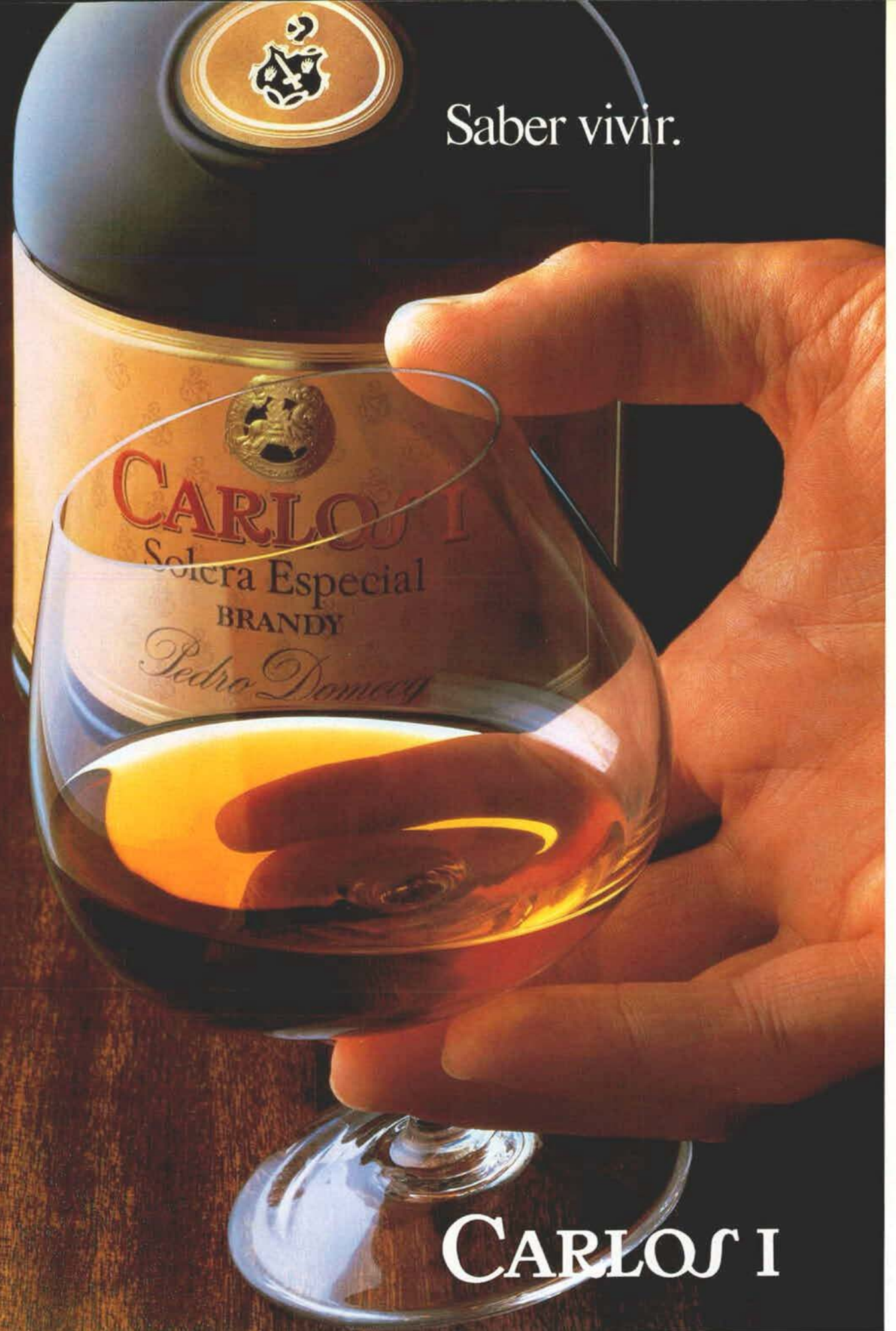
But new customers have taken their place. The Central European countries have increased their imports of Spanish garlic, while France and West Germany now account together for as much trade as Brazil. Even Britain imported a million and a half kilos of garlic in 1985.

Various marketing and distribution cooperatives have been established in *Las Pedroñeras*. With the support of the National Export Institute (INFE) they are trying to rationalise the distribution channels for garlic exports.

There is considerable demand, especially in the developed countries, for dehydrated garlic. True, the increasing interest among North Europeans in Mediterranean food has stimulated the consumption of fresh garlic, a trend which the growers of *Las Pedroñeras* have been quick to take advantage of with their high-quality purple bulbs. But they cannot afford to ignore the opportunity to sell the processed product. In those countries where fast food rules supreme, caterers have no time to peel and chop fresh cloves. They want the dehydrated version, presented in flakes or paste or ground up into garlic salt and packed, as the case may be, in packets, tubes or ready-to-sprinkle cellars. It may not be their idea of how high-born garlic should be treated, but the growers of *Las Pedroñeras* have accepted the processing challenge. The misshapen but otherwise perfect bulbs known as *destrios* will doubtless form the raw material for this industrial offshoot of garlic growing.

Meanwhile the scent of fine fresh garlic hangs heavy in the atmosphere, lingering and lingering, long after the bell-tower, burnished with the slanting rays of an August evening sun, has disappeared out of the rear-view mirror.

Saber vivir.



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Solera Especial
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CARLOS I

Clarín



DOMECQ Cosecha de la Tierra

JOSETXO

Haute cuisine in Pamplona

Text and photos: Club de Gourmets

Thirty years after its inauguration *Jose txo* is now the leading restaurant in Navarra.

The heart of *Jose txo's* kitchen is *Felisa Burqui*, who at 68 is still in charge. *Felisa*, who follows the tradition of the great Basque-Navarran cooks, was born in *Burguillo* in the *Roncal* valley. At the age of 18 she had her first experience of cooking in *Barcelona*, where she worked with a French cook for four years. From there she went to *Panticosa*, where she worked summer seasons in the beautiful spa.

Then, finally, came the move to *Pamplona*. On February 5, 1955 —an important date in the culinary history of *Pamplona*— she opened *Jose txo* in *Estafeta* Street.

Helped in the kitchen by her son-in-law *Juan Oscáriz*, and in the dining-room by her daughters *Raquel* and *Mari Carmen*, she built up the restaurant's clientele with a carefully selected menu and more refined versions of traditional Navarran recipes, and began to rub shoulders with the great names of Spanish cuisine.



The cuisine of Navarra is profoundly eclectic and its sources are to be found in three principal influences: the Basque, the French and the Aragonese. It is, therefore a cuisine which can be said to be both abundant and far-reaching and one the visitor will never find disappointing.

All the fine produce of Navarra is to be found in Jose txo happily complemented by other rich fare from many other regions and there in the expert hands of Felisa Burqui it is skilfully transformed into the many delicious dishes which make up Jose txo's menu.

The location and distribution of the premises brought about a move which took place in September 1985. The new restaurant, situated in *Príncipe de Viana* Square in the centre of the city, boasts a dining-room with fourteen tables and three private

rooms which can each seat 25 people. At the entrance there is a spacious, comfortable bar which opens onto the magnificent dining-room and the staircase leading up to the private rooms.

The decoration, with lots

of wood and high-quality furniture, is in no way extravagant, and gives the sensation of comfort and elegance.

The dining-room is very carefully laid out; there is sufficient space between the tables, and the chairs are very comfortable; the tablecloths are linen, and the china and glassware are superb.

The dining-room is run efficiently and knowledgeably by *Ricardo Eceolaza*, and the service is very good, in keeping with the category of the establishment.

Jose txo's cuisine combines Navarran tradition with French-style dishes, and in season offers magnificent vegetables, wild mushrooms and game stews.

Among *Jose txo's* most famous dishes are peppers stuffed with fish, salmon grill, beef stew, hake with piquillo pepper sauce, and the *Jose txo* salad.

All the dishes are notable for the quality of the ingredients and the painstaking presentation. The contents of the menu and the orthodox preparation of the dishes make this a splendid example of culinary classicism.



The decoration, with lots of wood and high-quality furniture, gives the sensation of comfort and elegance.

Josetxo salad

For 6 people:

1.5 kg green beans
2 medium lettuces
24 prawns
1/2 kg cleaned angler fish
12 thin slices of *pâté*
2 red peppers
Olive oil, wine vinegar, salt and pepper

Put angler fish in freezer and leave for one hour. Remove from freezer and cut into strips 1/2 cm thick. Season strips of angler fish, cover in oil and vinegar and marinate for 2 hours. Boil green beans until *al dente*. Boil prawns separately and put to one side.

Place lettuce leaves in the bottom of the serving-bowl, place green beans on top and dress with *vinaigrette*. Arrange red peppers, cut into strips, whole prawns and fish strips to cover lettuce.

Finally, garnish with *pâté* slices.

Ajoarriero with lobster

For 6 people:

1 kg, salted cod;
1 large lobster;
4 cloves of garlic,
roughly-chopped;
parsley;
olive oil;
8 tomatoes, chopped;
2 or 3 red peppers.

Soak the cod overnight to remove all the salt. Wash it thoroughly, drain, dry with a cloth, shred well and reserve.

Heat the oil in a frying-pan or earthenware dish and fry the cloves of garlic. When they begin to brown, add the cod.

Meanwhile, fry the tomatoes lightly in a little oil and make a stock with the head and legs of the lobster, to which some herbs can be added.

When the cod is half-cooked, add the tomato sauce, the peppers cut into strips and the stock with the lobster head.

The tail and the legs are reserved for later use.

As an alternative, the shredded, raw meat from the lobster head can be added directly to the cod without making the stock.

Cook for twenty-five minutes and then add the shelled lobster tail, cut into slices, to the dish and cook for another ten minutes.

To serve, decorate the dish

with the legs and tail and sprinkle with chopped parsley.

Canutillos (Pastry rolls with cream)

Puff pastry;
1/2 milk;
6 dessertspoons sugar;
1 dessertspoon cornflour;
3 egg yolks
grated rind of 1 lemon;
Jerez brandy.

Roll the pastry out thinly on a cool surface. Cut it into strips about 2 cms. wide and roll each one around the outside of a metal mould. Deep-fry the pastry on the mould in very hot olive oil in a frying-pan. Drain off the oil and carefully slip the *canutillo* off its mould.

Meanwhile, prepare the filling with the milk, egg yolks, sugar, cornflour and lemon rind, and add one spoonful of brandy.

Pipe the filling into the *canutillos*, place them in the oven long enough to heat up before serving, and sprinkle with icing sugar.



Josetxo salad.





PACHARAN LIQUEUR

THE LAST WORD IN GOOD TASTE

Text: Club de Gourmets

Photos: Club de Gourmets and Fernando Briones

Used traditionally as a remedy for stomach upsets, it is only thirty years since Pacharán has been manufactured and bottled on an industrial scale. In recent years it has become a very fashionable liqueur in Spain and there is no top class restaurant to be found without at least one brand of Pacharán on its menu.

This is a unique case. For a drink to rise from the depths of the family medicine chest to the heights of fashion is a feat comparable only with that of Coca-Cola which, in its origins, was used to provide relief from headaches. The only difference is that *pacharán* has needed neither the fizz nor the huge publicity campaigns to achieve its success.

This is what is so amazing. The increase in consumption has occurred by word of mouth and only in the last few years has there been any attempt at advertising.

The keys to its success are to be found in its sweet aniseed flavour, its attractive appearance and, above all, in its low alcohol content. *Pacharán* is made by the maceration, or soaking, of sloes (*pacharanes*) in anisette. It is a deep pinkish colour and has an alcohol content of between 24° and 30°.

The scientific term for the blackthorn is *Prunus Spinosa*. It is a thorny shrub which flowers in spring and produces its fruit, the sloes or *pacharanes*, towards the end of the summer and in early autumn. The blackthorn is to be found all over Spain and, one would imagine, in many other countries as well. It grows on the slopes of hilly areas at not very high altitudes and it is scarce in the south, in the region of *Andalucía*. When it does not grow in exceedingly damp and shady places,



The liqueur from Navarra



the greater part of its branches dry up and sharpen to the point in which they become thorns.

The blackthorn grows everywhere, but the only name of significance, by which it has become generally known, is that of *pacharán*. This is owing to the fact that in *Navarra* the fruit of this shrub has been used to manufacture a liqueur by maceration which is daily becoming more widely accepted and consumed.

The sloe contains vitamin C and a red pigment, *punicianina*, which gives it its characteristic colour. While the flowers are diuretic and mildly laxative when taken as an infusion, the fruit act as a tonic, fortifying the stomach, and an astringent.

THE SEARCH FOR THE RAW MATERIAL

In the process of industrial manufacture, obtaining the fruit is the problem which worries the bottlers. The company with the highest sales volume of *pacharán*, which is in *Pamplona*, in *Navarra* and which bottled 750,000 litres in 1981 and more than a million in 1982, employs a team of people to scour the country for sloes, which they then buy in small quantities in the villages. Annually, these sloe-hunters cover more than 20,000 kilometres.

The leading producer in Spain bought a estate in *Extremadura* and, after all kinds of experiments, managed to transplant some blackthorn shrubs to that region. The number being grown is now increasing every year and today there are 45 hectares under cultivation.

Continuing with the process of industrial manufacture, first the sloes are washed and sorted, and once ready, are

Pacharán is the distinctive liqueur from *Navarra*. Sloes, small round dark blue berries which grow on thorny bushes found wild on the edges of lanes and paths, have been collected for centuries by the Navarrrans to homeproduce *pacharán* liqueur.

In fact, in *Navarra* the word *pacharán* actually means sloe, although *arañón* and *endrina* are other terms. The sloe bush, which can reach a height of some two meters, blossoms in a host of tiny white flowers towards March or April, heralding the appearance of the sloes themselves.

The berries change hue from green to blue.

Pacharán is a versatile liqueur to be savoured on many occasions. However, served straight, it affords the ideal way to round off a good meal. Or served simply with ice. *Pacharán* has an individual balanced taste that is neither too sweet nor too bitter.

To guarantee and control quality the producers of *pacharán* have founded their own association, which maintains close ties with the *University of Navarra* in whose modern laboratories product quality is assured.

tipped directly into cisterns where they are mixed with the anisette. The quality of the *pacharán* will depend on the quantity of anisette which is added. It is then left to macerate for a minimum period of three months and a maximum of five. During this time the liquid in the cisterns is stirred with huge wooden paddles so that the sloes do not accumulate at the bottom of the cistern, as it is preferable, though very difficult to achieve, that the fruit is kept floating.

After four or five months the liqueur is decanted into another vat and sold as a product of the highest quality; because the manufacturers, in the majority of cases, give the fruit a second maceration with more anisette. The re-

sult of this second soaking, which lasts for some two months, is what is usually called *pacharán* in bulk and it is sold in carafes.

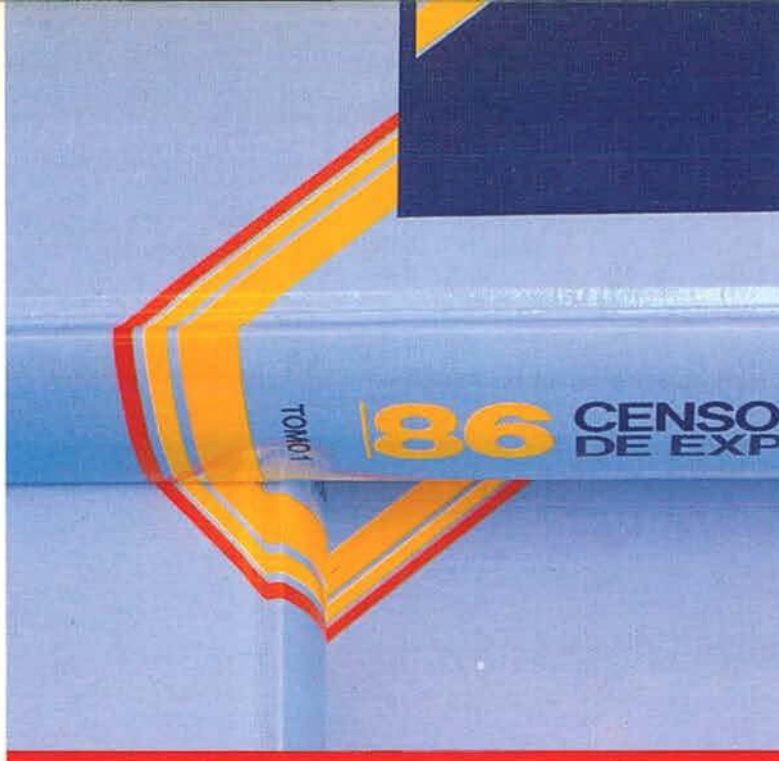
In 1981, in *Navarra*, which is the main producer of the liqueur *pacharán*, one and a half million litres were bottled. In 1985 this figure had risen to 2.250.000 litres.

MAKE IT YOURSELF

The process for making *pacharán* on a domestic scale is similar. The sloes, once they have been washed, are ready for bottling. It is advisable to use a good quality anisette with not too strong a flavour of aniseed. You put two handfuls of sloes into a clear crystal bottle of one litre —some people add a heaped dessertspoonful of sugar— and fill the bottle up with the anisette, then you can add all sorts of little extras to enhance the final flavour, including sticks of cinnamon, orange or lemon peel, coffee beans and rose petals.

Once the bottles have been sealed with an airtight stopper, they should be left in a dark spot which has an average temperature of not more than 20°. The bottles should be stored on their side so that all the sloes are spread along the length of the bottle and do not remain at the bottom. It is also recommended that the bottles be shaken gently every two or three weeks so that the *pacharán* takes on a uniform colour and the maceration is completed.

It is not a good idea to leave the sloes soaking for longer than six months. Once this time is up it is best to begin drinking the liqueur, and if, for some reason, much more time is going to elapse before the first bottle is opened, the sloes should be removed from the bottle so that the liqueur does not begin to deteriorate.



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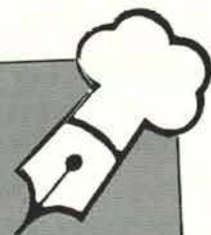
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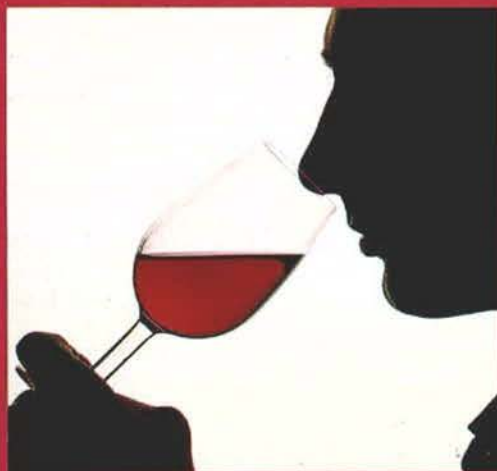
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CACERES

Iron and copper

Text and photos: M.^a Angeles Sánchez
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Clay, metal, wood, plant fibres... all materials provided by Nature have been worked for centuries in search of a usefulness which is by no means lacking in beauty. One of the basic characteristics of the craftsman's work is that it be hand-made, fashioned by the sometimes rough, sometimes delicate hands of men and women who learnt these secular skills from their elders, using simple tools with the practical aim of serving the most immediate needs of the community they lived in. However, this aspect has changed through the ages, and now we cannot ignore the decorative side which is slowly becoming more important.

It is surprising to see how common needs such as cloth to protect one from the cold, or clay pitchers for carrying water give rise to such a variety of colour, shape and design, even when the craftsmen are working with the same raw materials and similar tools. If ever anything could be said to be different, personal and dearly appreciated, it is the craftsman's handiwork. Into it goes not only the work and patience of the creator, but also his sweat, his culture and his past-his life itself.

If the craftsman's work is ordinarily hard, it is harder still when the material he works is metal. In this case both skill and strength come into play, and he has to use hammer and fire to

create the piece he wants.

In the province of *Cáceres* this is a tradition that goes back centuries, and from as early as the end of the 15th century there are written accounts of one of the most important craft centres *Guadalupe*. In this beautiful town, which grew up thanks to its wealthy and famous monastery, there are still a good number of boilermakers who work the copper with their hammers.

The boilermakers of *Guadalupe* use both copper, a malleable, ductile metal, and brass, one of its alloys, to make a wide range of articles, from the most traditional (small cauldrons, mortars, braziers, jars, pitchers and stills) to more recent innovations such as umbrella stands or new designs for bedsteads. All

this can be seen by the visitor as he walks the steep streets of *Guadalupe*, both in stores and crafts men's workshops.

In *Guadalupe* there is also a blacksmith who produces magnificent grille work with beautiful, intricate decoration. Metalworking is still alive in other places such as *Casas de Cáceres*, where there are two boilermakers, father and son, who have separate workshops; *Montehermoso*, with its famed and much sought-after bells, and *Plasencia*, which has one boilermaker and three blacksmith's workshops where iron is forged to make both everyday objects and larger more unusual pieces.

Celemin Saffron

The Grower's Quality

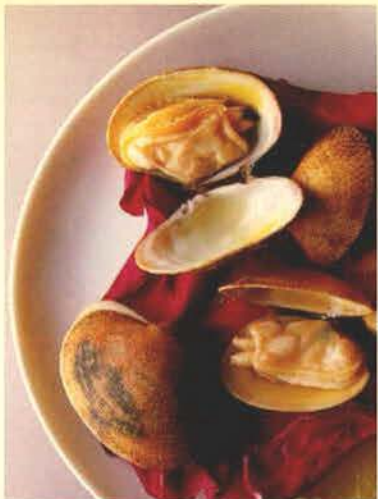


The General Saffron Co. of Spain

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Everything under the sea.

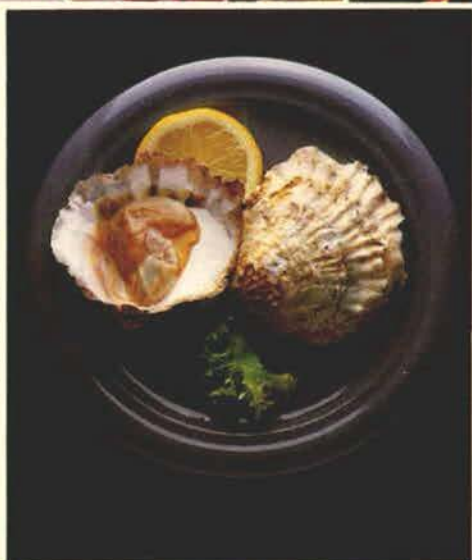
Clams: A thousand ways to prepare them and all equally as good. Grilled, boiled, in a sauce, raw... and so on. You'll find it difficult to make up your mind, so why not try them all?



Lobster: The king amongst Spanish sea food. You can't get it fresher anywhere. Nor at a better price.



Oysters: When you've savoured the first dozen, you'll feel like going back for more. Even though you may not have found any pearls.



Shrimps: Slightly smaller than prawns but even tastier. Wonderful as a starter to a seafood feast.



Carabineros: One of the tastiest shellfish. Perfect at any time of the day.



Whelks: Characteristic of the coast of Andalusia and found in any of the fisherman's taverns where you may decide to start the evening with an aperitive.



To the North, Spain's coastline can be seen in terms of oysters, lobsters, mussels, clams...

To the South and to the East in terms of prawns, crayfish, "cigalas" (another of the endless lobster family) cockles...

And to the West with endless types of crab, barnacles... Three different seas and a thousand ways to enjoy Spain. When you come here, go into any fisherman's tavern and give your eyes a feast.

Your only problem will be choosing from the enormous range of seafood you'll find. And as for the bill... yet another surprise. You might come back for more.

Crabs: One of the most typical shellfish of the Cantabrian Sea, off Northern Spain. Its price is just as tempting as its flavour.



Spain. Everything under the sun.