

# S P A I N GOURMETOUR

FOOD, WINE & TRAVEL QUARTERLY MAGAZINE



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A BUBBLY CHALLENGE

JEREZ. A GIPSY CITY WITH AN ENGLISH ACCENT  
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# S P A I N GOURMETOUR

**N**ot by meer chance does *cava* return to our front page. Through arduous competition with other sparkling wines, it has won the admiration of consumers of many countries. Today, not only is it the ideal wine for a toast, but can also be matched perfectly with almost any menu, and as an aperitif is excellent.

Another golden liquid of great acclaim, but very distinct as well is olive oil. Every day it becomes more indispensable in kitchens where before it had never been used. Its capacity to enrich the flavor of anything and everything it touches and its healthy producing properties as the star in the Mediterranean diet, so well thought of, puts it in a place of honor as part of the present day gastronomy. And, as of today, Spain is a great agricultural force in the production of this highly valued liquid.

Our turistic section focusses on Jerez de la Frontera in this issue. Known almost exclusively as the birthplace of Sherry, this city has many other attractions that any traveler would appreciate.

And so were numerous travelers over the years delighted and sometimes disillusioned during their stay in this country. Of these experiences they have left many written accounts. Beginning with this number, we start a new series that will include some of these experiences dating from ancient times to the present.

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COVER  
Photography by Anna Löscher  
Design by ANC

Director: Luis González Olivares. • Editor: Cathy Boinac. • Publication Coordinator: Sonia Ortega • Publisher: ICEX, P.<sup>o</sup> de la Castellana, 14, 28046 Madrid. SPAIN. • Translation: Karen McCord and Hawys Pritchard.  
Art Direction: AN&C • Design: Ignacio Plasencia • Subscription: ICEX, Departamento de Publicaciones, P.<sup>o</sup> de la Castellana, 14, 28046 Madrid. SPAIN. • Circulation: TURESPAÑA & ICEX, Madrid • Advertising: Public, S. A. Almirante, 21. 28004 Madrid. Depósito legal: M-11002-1976. • ISSN: 0214-2937 • Printed in Spain by RAYCAR, S. A. Impresores. Matilde Hernández, 27. 28019 Madrid. SPAIN.

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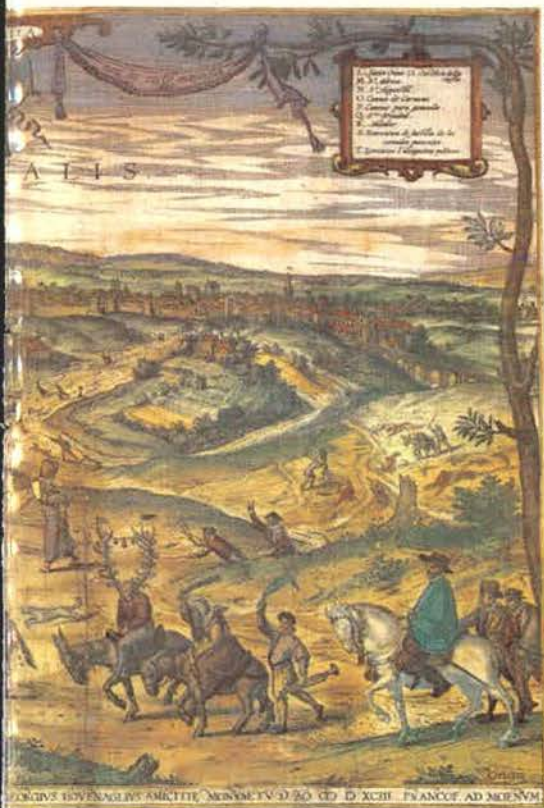
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Seville was described in the mid 12 C. as a well populated town, with a sturdy castle, surrounded by olive and fig trees.



-Iberia-, writes Strabo, -does not provide its inhabitants with an easy environment for the most part in that much of it is covered by rocks, woods and forests, while even the plains have thin, poor soil and most lack irrigation... The tradeable products which come from Turdetania (the Guadalquivir River region) are wheat, a great deal of wine, abundant and excellent oil, wax, honey, fish and grains of purple, minium and vermilion... Wood for building from throughout the region is conveyed to its ports, as is mined salt in addition to the abundant salt obtained from its rivers and many saline springs. Pickled sea-fish are also traded, not only from the Turdetania coast... In earlier times, many

garments were brought from there, and it is still a source of incomparably fine sheep's wool... There is also plentiful livestock of all sorts as well as game birds, and harmful animals are rare except for rabbits... These animals burrow underground and ruin crops, eating their roots and seeds, throughout Iberia... The bounty of the land is matched by that of the sea. All along the coast there are oysters and shell fish in greater abundance than anywhere else...-

Strabo continues in this vein, describing a rich and fertile Andalusia, heavily wooded and carrying on a thriving, sea-borne trade with Rome. -Beneath the land of Turdetania-, he adds, -lies not Hell but the kingdom of Pluto, god of plenty-.

Four centuries later, the Marseillais poet Rufus Festus Avienus in his *Ora Maritima*, became the first to sing the praises of the Spanish coast in literature. Centuries before they were discovered by mass tourism, he eulogises the fine sand, calm waters and balmy climate of the Balearic Islands.

Johann de Gotz, German ambassador for Otto I in the 10C, described his experiences in the court of Caliph Abderraman III of Córdoba. This Andalusian city, the jewel in the crown of Moorish Spain, was already on its way to becoming the most glittering capital in the whole of Europe. -All sorts of sumptuous preparations were made to show off the magnificence of the royal court. Ranks of soldiers lined the entire route from the legates' quarters to the city, and thence to the royal palace. In the front rank stood the infantry, their pikes planted in the ground, brandishing

lances and spears in imitation of a military exercise; behind them was a rank of soldiers mounted on mules and lightly armed, whilst behind these were the cavalry soldiers, their horses neighing and pawing the ground in response to the spurs...- His account goes on to describe in vivid detail life in Córdoba barely two hundred years after the Arab invasion of Spain.

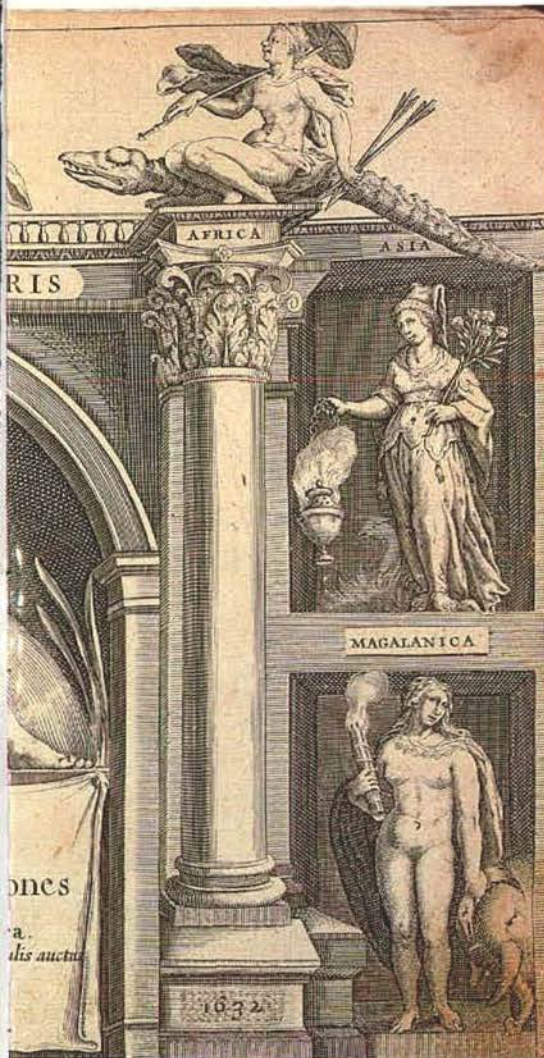
De Gotz's account was the first of many describing Muslim Spain. Indeed, the vast majority of foreign visitors were Muslims themselves, from North Africa and even, like Abd Al-Basit, Egypt. Given that Spain was a nation in which Muslims and Christians were continuously at war for the best part of eight hundred years, Muslim travellers tended to

limit their explorations to the territory most firmly under Arab control, namely Andalusia.

Meanwhile, in northern Spain, foreigners of European provenance flocked along the Way of Saint James from Navarre to the

shrine believed to contain the remains of the Apostle James in Santiago de Compostela, Galicia. Aimerico Picaud, author of the Calixtine Codex, wrote what is essentially the first ever tourist guide-book. He gives information about important buildings, where to stay, where to eat, and so on, along this route which attracted foreign pilgrims in their thousands. They brought with them new currents of influence which were to have a profound effect on Spain at many levels, not least the artistic and spiritual.

While northern Spain was experiencing the world's first tourist boom, there was a parallel thriving of the sophisticated Arabic culture in the south. Several Arab writers wrote descriptions of this outpost of the Islamic empire for the benefit of their contemporaries back home. One of these was Mohamed Al Idrisi, author of a curious work whose title translates roughly as *The Pleasures of a Globetrotter*, written in the mid-12C. This is how he describes the Seville of that period: -This is a large city with many inhabitants. The city walls are solid and there are many busy markets. The people are rich. The city's chief trade is in oil, which is sent to East and West by land and sea. This oil comes from the region of El Aljarafe... which is covered with olive and fig trees. The region has eight flourishing townships,



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with many baths and fine buildings. Al Idrisi even travelled as far as Madrid, by then back in Christian hands, and described it as *-a small, well-populated town, with a sturdy castle-*.

Abulfera, prince of Damascus, also travelled in Spain around the year 1310, and describes with a geographer's accuracy the land then known as *Al Andalus*. Ibn Batuta, a native of Tangiers, was the most influential of the Muslim travelling chroniclers and the first to disseminate information about the nature of central Africa. He also explored the Islamic kingdom of Granada, as did Al Basid, who visited Spain in the mid-15C. *-Granada-*, he wrote, *-seems to me to be a large and agreeable city, one of the largest in Al Andalus. It is beautifully situated and has splendid buildings, altogether elegant and admirable. I saw there many devices, and was reminded of Damascus. I also saw running water, gardens, orchards and vineyards. It is a meeting place for illustrious personages: poets, scientists, artists — the finest men of our time-*. This Egyptian traveller goes on to describe the city's impressive monuments, pleasant atmosphere, and to declare that the Alhambra is *-one of the most splendid and beautiful buildings in the whole of Islam-*.

#### BEFORE THE ROMANTICS

With the discovery of the New World, Spain became a mighty world power, and attracted visitors of a different league, among them spies and ambassadors, many of whom have left us interesting accounts of the country as they saw it.

*According  
to a portuguese  
traveller from the  
16 C. life in Spain  
was poor.*



Museo Arqueológico Nacional

Gabriel Tetzal, companion to Rosmithal of Blatna, the brother-in-law of King George of Bohemia, on a visit to Spain in 1465, described the style in which some Spaniards travelled about the country: *-In Spain, when an important personage undertakes a journey by land, he himself rides a mule while his servants, often 30 or 40 in number, must follow their master on foot, sometimes walking 12 to 14 miles a day. Some go on before him, and have to prepare his accommodation and food, making do themselves with what he leaves. This is a country where many suffer from hunger and overwork-*.

Among the many ambassadors and envoys to Spain, the Venetians were outstanding not only for their diplomatic skills but also for the well-written descriptions of the country in which they were posted. Andrés Navajero, writing in 1523, complained of the imposition of tolls: *-In Zaragoza, there are many noblemen, and this is a city which has privileges like Barcelona. All who pass through it must pay heavy duties for no reason whatsoever, paying arbitrarily for one's money and even for rings and jewellery. Its women are beautiful and land along the river is fertile, wooded and lovely, though the rest is barren, uncultivated and deserted. In the city itself, however, food is plentiful-*.

In those days, Andalusia was the most-visited area of Spain, as indeed it is today. Erich Lassota de Steblovo, in the service of Felipe II from 1580-1584, described Seville thus: *-It is a large and magnificent industrial city, surrounded by walls and towers...; at high tide, ships can sail right up to it... This is where all the merchandise brought from the West Indies is landed and stored... The land around the city is very fertile and produces considerable quantities of lemons, oranges pomegranates and olives, which are larger and finer than in any other part of Spain and seem infinite in quantity... The city has an archbishop: the cathedral is a magnificent, majestic building whose like it would not be easy to find. Its domes, columns, chapels and altars are splendid, as is its tall and beautiful tower, to the top of which one can ride on horseback. Near a church, I saw two palm trees bearing fruit-*.

Camilo Borghese, papal nuncio for Clement VIII in 1594, limited his observa-

tions to life in the capital, Madrid: *-The women, he writes, -generally wear black, as do the men, and around the face wear a veil like a nun's, and with their capes draped over their heads so that one can hardly see their faces. Indeed, were it not for the intervention of the King in this matter, they would still go about with their faces completely covered as they did until a few years ago. And when they do not wear these veils, they put on collars with enormous ruffs. All the women use make-up, changing their naturally dark complexions so that they resemble paintings. They are by nature short in stature, but wear high-heeled shoes which they call chapines, so high that they appear tall. When important ladies go about, they travel either in a carriage or in a covered chair, in the Genoese style. Those of lower order go about on foot or riding on a horse or donkey led by a man. They are of a shameless, presumptuous and importunate nature and will even speak to men whom they do not know in the street. Indeed, introductions are quite unheard of. They will enter into conversation with any class of man. But worst of all is the fact that they are not in the least distressed by dishonest talk and even go so far as to excuse themselves for not joining in.*

Clearly, the nuncio was none too pleased by anything he saw. Speaking of the men of Madrid, he reports that *-they eat with neither forks nor knives, each one serving himself, and the food is generally fatty. They live very close together, some three or four families to a house, and do not generally have wood fires as these are too expensive... Their houses are low, mostly of just one storey, since anyone building a higher one is obliged to cede half the house to His Majesty for use by his nobles, lords and ambassadors, to all of whom he provides living accommodation.*

It must be said that these impressions are contradicted by the accounts of Portuguese traveller Pinheiro da Vega, who found all sorts of gastronomic delights in Valladolid. *-The lamb is undeniably the best in the world... The beef is also excellent... The duck here is as delicious as ours is dreadful... There are peaches in abundance, and peaches and grapes last all year round. The best things I saw in Valladolid were the custards, made in the city itself, and the curd cheeses and fresh butter. They are the best and cheapest of*

*their kind that I have ever eaten anywhere... But the most remarkable thing was the infinite supply of trout... There are also enormous quantities of frogs sold in Valladolid, as indeed of snails, though I never eat them myself since I do not like them at all...*

But catering in general, an area on which present-day Spain prides itself, seems not to have been very sophisticated three hundred years ago, as the diary of the visiting French gentleman, De Brunel, reveals. *-Taxes are so high that for one egg the king takes a cuarto, which is half a*

*-All I have said shows that life in Spain is poor indeed, though I must say that here it was not as bad as I expected, even though this is a poorer and less fertile area than Castile.*

The 17C was the era when royal envoys from France visited Spain, and the country these noblemen describe is poor and miserable compared with their own experience of the splendid French court. Their accounts reflect their own particular interests — food, prostitutes, palaces — and refer essentially to northern Spain through which they passed en route from their own country to Madrid. One phenomenon that surprised them particularly was that of the Spanish *posada*, a sort of inn which served only wine. Any traveller wanting food, even if he arrived late at night, would have to buy his own provisions in the town, which would then be cooked — badly — in the *posada*. To make matters worse, they tended not to provide beds either, so that overnight guests had to sleep on the floor, with their own cloaks as bedding.

They also complained about the lack of sanitation in the cities, and the habit of throwing rubbish out into the street. *-There is no provision at all for cleaning the city,* writes the Marquis de Villars of mid-17C Madrid. *-There is no water in the river to carry away the rubbish, which stays in the streets all year round. It is the city with the largest number of carriages in the world in proportion to its size, and because of the dirt Madrid is horribly muddy in winter and unbearably dusty in summer.*

Spain's French neighbours were, it must be said, traditionally hostile and these visitors rarely saw fit to make any positive comment. Nevertheless, there was the occasional open minded one, like Etienne de Silhouette, whose *Voyage en Espagne* was published in 1770. While his compatriots rarely had a good word to say for the character of the Spanish or Portuguese, de Silhouette wrote: *-The character of the Spanish people is a mixture of good and bad qualities, of virtues and vices, sometimes in contradiction to one another, so that the juxtaposition makes it impossible for the foreign observer to judge whether the virtues triumph over vices or the vices over the virtues.* And that could apply to any of us.



*Sancti Spiritus, Tabula Aethiopiae, Tabula Americae, Georg. Braun, Civitate 1575*

### *The Royal envoys from France who visited Spain during the 17 C. refer essentially to the northern regions.*

*suelto (coins of the period), so that in nearly all of Castile an egg costs a sueldo. The taverns are pitiful to behold: the dirt is enough to put one off one's food. The cooking is done on a central fire under a large canopy or chimney which gives off such dense smoke that it seems as if they are trying to smoke a fox out of its lair. The wine is served from a wineskin of pig or goat by a poor flea-ridden man or woman dressed in rags.*

His visit to the Basque Country, home of Spain's leading gastronomes today, clearly impressed him even less favourably, though he puts a brave face on it:

Servicio Geográfico del Ejército

The Premium  
Spanish Brandy.



**CARLOS I**  
DOMECQ

# MOUNTING UP FOR THE ANNUAL JEREZ HORSE FAIR

Text and photos:  
**Suzanne Murphy**

*For Jerez de la Frontera, in Andalusian Spain, spring arrives each year to the clickety-clack of hoofbeats and the flutter of ivory fans. During one magical week each May, when its shaded patios and squares erupt with the heady scent of jasmine and geranium, this prosperous sherry town blooms afresh as flamenco-garbed beauties and slender caballeros in nineteenth-century riding attire fill the tree-lined parks, arenas and fairways astride high-stepping ponies in a centuries-old equestrian celebration known as the Feria del Caballo or Jerez Horse Fair.*





*The Jerez Horse Fair is an extraordinary gathering of skilled riders.*

While lesser known than Seville's April Fair, often cited as Spain's single most photographed event, Jerez' regional festival serves up every bit as much pageantry, color and excitement as its famous counterpart, but on a refreshingly smaller scale.

Part competition, market place and exhibition, the Jerez

Horse Fair is above all an extraordinary gathering of skilled riders and high spirited horse-flesh played out with great flair and gusto against a backdrop of flowing wine, music and dance, a perfectly orchestrated occasion by which these dyed-in-the-wool horse lovers can show off their superb Andalusian steeds in a series of races,

riding events, auctions, bull-fights and colorful parades.

Begun as a livestock market in 1284, today's fair is still deeply rooted in the distinctive history and folklore of this pint-sized parcel of Spanish real estate located just inland from the Atlantic coast. While recognized throughout Spain as a premier breeding center for fighting bulls and agile, dancing horses, it is Jerez' position as the world's sherry capital, that has won it international acclaim — the very word sherry is a English corruption of the name Jerez.

Over the centuries, sherry has brought fame and fortune to a dozen or so of its producers like Harvey, Osborne, Ruiz-Mateos, Zoilo, González Byass and the Domecq concern which markets its product in North America under the popular 'La Ina' brand. But if sherry-making is their business, horse breeding, training and exhibition are the true passions of Jerez' first families. It is a legacy that dates back hundreds of years to Spain's Carthusian monks, generally credited with developing the first Spanish horse, the *cartujano*, which today bears their name.

Originally a mix of Moorish/Berber and Nubian stock, the *cartujano's* bloodlines go back to the Arab occupation of the Iberian peninsula begun in the year 711. Agile, even tempered and strong, this unique horse was chosen by Austria's Emperor Maximilian II for the original breeding stock of the now-famous Lipizzaners of the Spanish Riding School of Vienna, founded in 1562.

Considering Andalusians' deep-seated reverence for fine horses, it is ironic indeed, that their own school of classical riding should have to wait more than four centuries — un-

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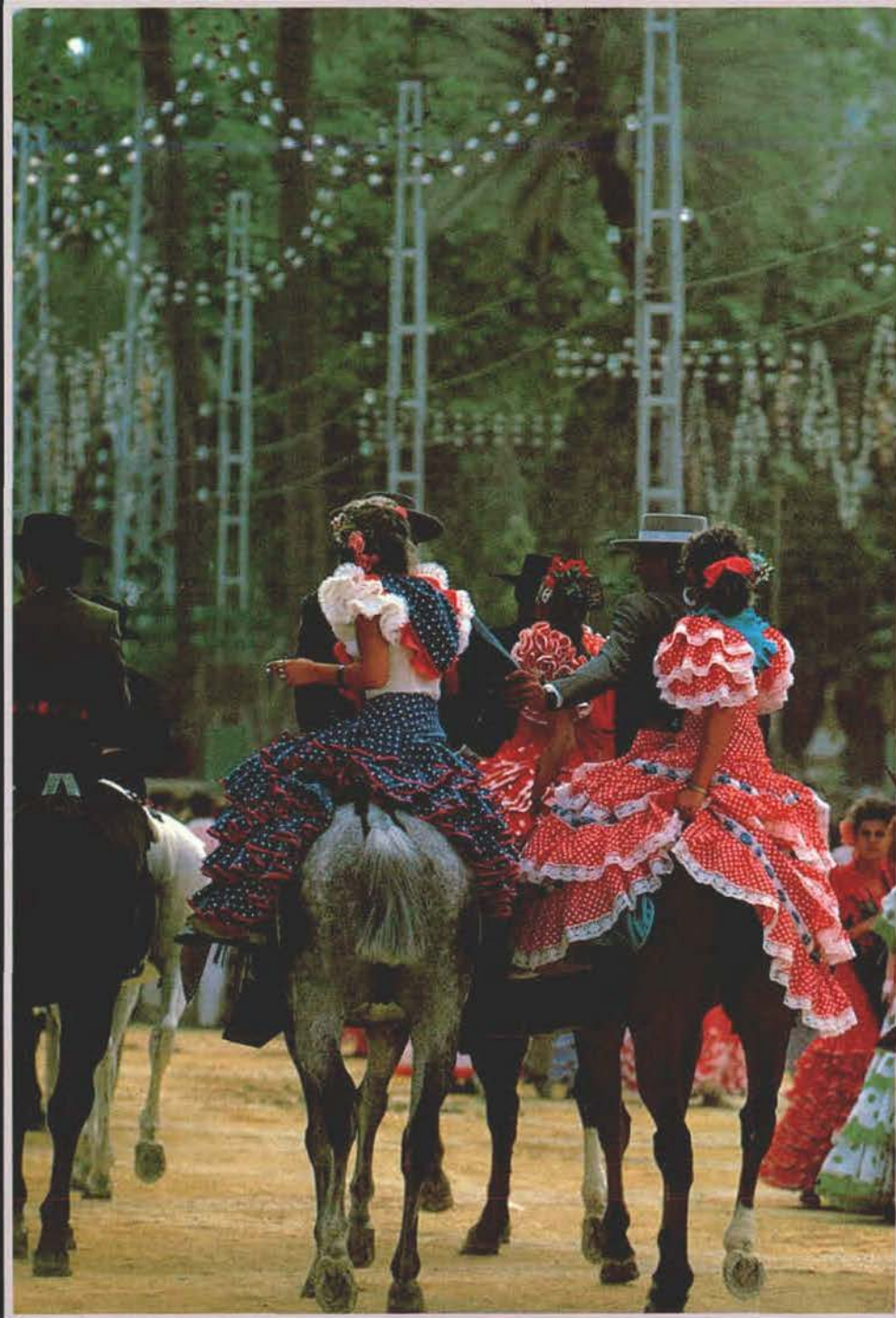
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Without saddles, elegant young women strain to keep their positioning.



til 1973 — to see the light of day. Yet despite its late start, the Escuela Andaluza del Arte Ecuestre or Escuela del Arte, as it is commonly called, has already won itself a reputation as one of the world's finest professional riding schools and a major promoter of the Spanish horse (see Spain Gourmetour issue no. 9).

Not surprisingly, it has also become one of the region's leading tourist attractions with its colorful weekly performances of the Dancing Horses of Andalusia, a delightful display of precision riding which marries horse and horseman in the intricate moves of a harmonious ballet.

Much of the school's glowing reputation can be traced

directly to the efforts of founder/director Alvaro Domecq, a prize-winning equestrian, *rejoneador* (bullfighter on horseback) and scion of the well-known sherry-making clan. He personally raises the school's spirited equine performers on his 7,000-acre estate, Los Albueros, just outside Jerez and oversees their daily training sessions as well as the now famous dressage exhibitions.

#### RACES AND OTHER EVENTS

But demonstrations of equestrian excellence are not limited to the Escuela del Arte, especially during the Jerez Horse Fair. Displays of precision riding dating back to the eighteenth century, races and other such events take place continually during the week-long Jerez Horse Fair, drawing top breeders and buyers from across the globe.

A good place to view these dramatic competitions is from the grandstands of the city fairgrounds where things begin to stir come mid-morning as riders and drivers prepare themselves for the afternoon's events. By noon they stand at the ready on single mounts or in horse-drawn wagons and carriages, awaiting their turn at the series of set routines to be performed under the hawk-like gaze of local judges. By week's end, a number of such contests under their belts, one of these master equestrians will be awarded the prestigious Caballo de Oro or Golden Horse Award as the fair's outstanding competitor.

As the afternoon wanes, in another part of town hundreds of spectators flood arena seats for a look at Spain's favorite spectacle, the bullfights. In the Andalusian enclave of Jerez,

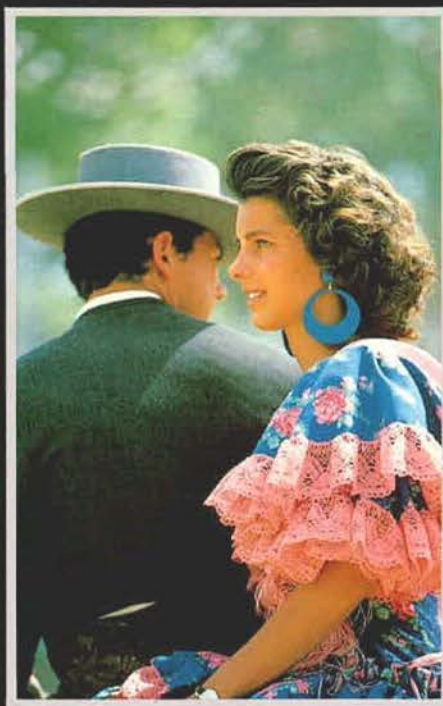
*The parade flows far into the night, mingled with sevillanas melodies and chilled finos.*

this age-old ritual is fought in both the traditional manner and on horseback in a method as *rejoneo*, pitting the bull's ferocity and bravery against the speed and agility of the specially-trained *cartujano* who act on their riders's voice commands.

But for a chance to experience the real theatricality, vitality and popular spirit of the fair, there is nothing to equal an afternoon visit to González Hontoria Park, a short distance from the fairgrounds. A city landmark, it was recently refurbished with new landscaping and elaborate overhead lighting to more stylishly accommodate this celebration's favorite pastime: promenading. On foot, on horseback or aboard an astounding array of horse and mule-drawn fiacres, gigs, victorias and surreys, the parade flows far into the night in a constant explosion of color and energy.

Darkly handsome men in broad-brimmed hats and traditional *trajes cortos* or short-jacketed suits, sit proudly as tride superb Andalusian mounts shuttling back and forth along the park's graded pathways. Seated behind them, elegant young women in brilliantly-colored, ruffled dresses and fringed shawls strain to keep their precarious positioning without benefit of saddles.

Intermingled in the streams of traffic, dozens of open carriages and wagons ferry costumed revelers around the park stopping now and again to change passengers. Their matched teams of horses and mules dance with the color of harnesses festooned in bright yellow, red, green and blue tassels. From the sidelines, old and young take in this resplendent tableau of equipages and equestrians with a mix of delight and amusement while



strolling the course or chatting with friends at one of the public or private *casetas* or pavilions which line the main thoroughfare.

Then, at dusk when strings of colored lights glisten softly overhead and the cavalcade has subsided for the day, the famous *sarao jerezano* or Jerezan soiree begins. Under a

cloudless sky, crowds gather on the midway with its merry-go-round, sideshows and open-air food stalls or continue their leisurely promenades. Still others gather to celebrate with friends and family in the dimly-lit *casetas* which throb to the light, syncopated rhythms of classic *sevillanas* melodies and the chilled *fino* flows until dawn.

# Off the rocks.

(It's Tio Pepe)



To really enjoy what's going on, it's a good idea to get off the beaten track now and again.

There's a special sensation to be found in discovering something a little out of the ordinary.

That's Tio Pepe, the best fino sherry produced in Jerez de la Frontera. Just sip it, chilled and dry.

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**TIO PEPE**

It's the mood.





*Jerez, in southern Spain, is known the world over as the home of sherry. It is also a city with an elegance and traditions all its own. A journalist born and bred there takes us on a nostalgic guided tour.*

# JEREZ

## A GYPSY CITY WITH AN ENGLISH ACCENT

Text: **Paz Ivison**  
Photos: **ICEX**



My earliest memories of Jerez surprise even me. I remember it as a town where one could hear a lion roaring every night that the wind blew in from the west; a town where the streets were lined with high white walls which smelled of wine.

Put like that, Jerez sounds an exotic and mysterious place where sounds, sights and smells were all-important. And in a way it is.

Hearing the lion roaring, as if beneath my window, never ceased to inspire a certain degree of fear, though I did come to feel a privileged familiarity with that king of the African savannah. Living in a city where palaces vie for predominance with churches and bodegas... Smelling and even hearing the must fermenting after harvest-time... the sweet perfume of orange blossom that wafted over its

peaceful squares... All these childhood memories still have the power to thrill me. Even then I felt privileged to have been born there.

There were many English people in the city/town/village (call it what you will — for me it was all three). By the time I was born, they had already been there for many years, at least five generations. For all that they had mixed with the natives, they continued to speak English with the most impeccable of British accents whilst speaking that lispng sort of Spanish, full of erosions and elisions, which is one of the less desirable aspects of the Moorish legacy left in this part of Spain. This mixture of the British and Andalusian not only accounts for the idiosyncratic tendencies of

the *jerezanos* but also explains why there were more Bentleys and Aston Martins here than elsewhere in Spain and why polo playing was not an unusual activity in the fields of Jerez.

However, although it was the Brits who made the city rich and famous, as they did the Portuguese city of Oporto, home of port wine, it is only fair to point out that Jerez already existed as an important city in its own right long before they came on the scene. Even before the Greeks came to these shores, and via them to the entire Iberian Peninsula, the Phoenicians had already established a city here. After having been expelled from Canaan by the Israelites, around 1100 BC, the Phoenicians landed on the coast near present-day Jerez and founded Gadir, today's provincial capital of Cádiz,

just 30 km. from Jerez by motorway. The Phoenicians gradually made their way inland over the fertile plain towards the place where they founded the city of Xera, on the site of what is now Jerez. But they do not seem to have been the first to populate it: some historians claim that the people of the sophisticated, myth-shrouded kingdom of Tartessos had already lived there. Be that as it may, it is unquestionably a city with such a rich historical and cultural heritage that it would not be mere chauvinistic presumption to claim that it is one of the most ancient in Europe.

The Tartessans and Phoenicians chose it for its privileged location on the stretch of coastal plain between the Atlantic and the Medirerranean, its strategic position on the river and the fertile terrain nearby. Later in the course of history, the Romans occupied the city, giving it the Latin name of Ceret. Indeed, this was a favourite spot of Julius Caesar's, and he is know to have spent long periods here. By that time, it was already famous for its wines, although they bore little relation to the ones we know today. The Romans were followed by the Visigoths. Spain was a Promised Land for these northerners who unfortunately left so few traces behind them: evidence suggests that they populated this area around 414 AD.

#### THE ARRIVAL OF THE ARABS

Nearly four centuries later, the Arabs invaded. Curiously enough, what was probably the first great battle between the Arabs and the visigoths was fought out on the banks of the river on which Jerez



*Around 1100 B.C., the Phoenicians landed on the coast near present day Jerez.*

# A guide to Jerez's top tapas

As you might expect, the favourite drink around Jerez is sherry. The city is full of bars, vivid with local colour, where *jerezanos* order their sherry by the half bottle to be sipped slowly to the accompaniment of varied *tapas* and conversation. This is a marvellous way to get to know sherry and its knack of combining so well with many different types of food. The following are some of the favourite local haunts:

## IAS BOTAS.

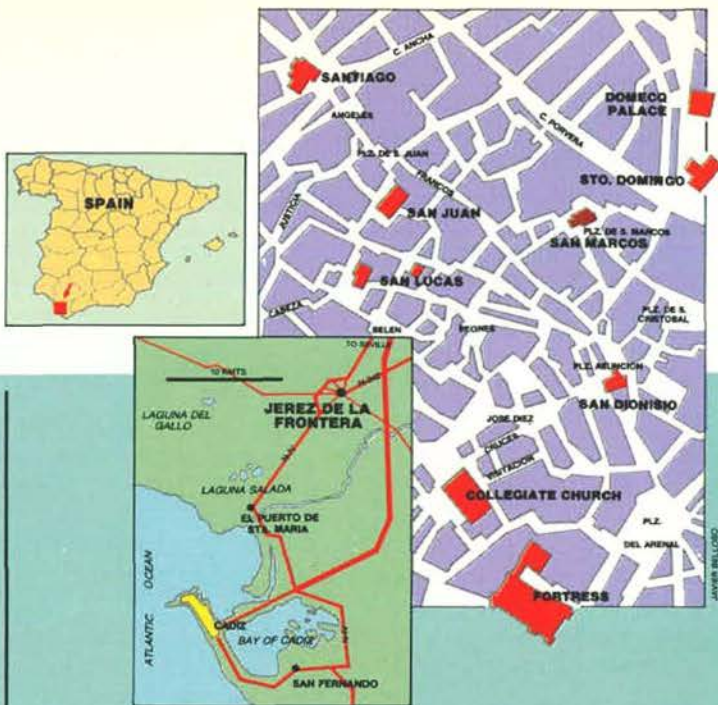
Santo Domingo, s/n.

Although in the new and rapidly expanding part of town known as *La Avenida* (not far from the centre), this bar is charged with traditional atmosphere. Inside, you could believe yourself to be in a sherry *bodega*: the walls are lined with wooden casks and the *tapas* served here are unadulteratedly traditional. Among them are *tortillitas de camarones*, deliciously crispy shrimp fritters. Like all good local bars, it also serves excellent ham and charcuterie in general.

## BAR JUANITO

C./ Pescadería Vieja

This is a delightfully unspoiled bar a recently restored alleyway in the heart of the city. It has been well known for years for its good *tapas*, not only impeccable classics like ham, cheese and olives, but also its cooked *tapas*, basically small portions of traditional local dishes. Juanito's stuffed artichokes are a particular local favourite, and there is a wide range of the region's wines to go with whatever you choose.



## TENDIDO 6

C./ Circo, 10

*Tendido 6* is actually a well-known restaurant which also has an excellent bar accessible to diners and non-diners alike. It has an atmosphere all its own, and the wide range of *tapas* displayed along the counter are mostly fish and sea-food based. It serves excellent fish roe, delicious clams *marinières* in a sauce made with paprika, garlic and *fino* sherry, and *gambas al ajillo* — prawns in oil and garlic with a touch of chili — to make your mouth water.

## LA VENENCIA

C./ Larga

*La Venencia* is one of Jerez's classics. Right in the bustling commercial centre of the city, this tiny bar serves an amazing range of *tapas* including cooked ones which can amount to a light meal in themselves: meat stew, meat-stuffed

peppers and potatoes, croquettes, meat-balls...

## CAMINO DEL ROCIO

Avda. Nuestra Señora de la Paz, Barriada de España

This bar a favourite haunt among those who make the annual pilgrimage known as the *Romería del Rocio* — a far from solemn affair, despite its religious significance. The event is an ancient tradition, and the *tapas* served here are made with a traditionalist clientele very much in mind. Local home cooking lives on in dishes like *berza gitana*, a meat and vegetable stew and there is also excellent ham and charcuterie.

## MAYPA

Cruz Vieja, 5

This is a very popular bar in an old part of town. Locals say that it serves the best beer in Jerez, thought not to the exclusion of a wide selection of sherries. It is also pretty good for *tapas*, particularly preserved tuna, anchovies and mussels and an excellent *tortilla de patata* (Spanish omelette).

## EL BOQUERON DE PLATA

Plaza de Santiago

This bar is an excellent example of a local phenomenon. It stands next to a fried fish shop which serves excellent, freshly fried *pescadito frito*. You buy your portion there and then take it into the bar which sells you the drinks and olives to go with it.



stands: the Guadalete. Given Jerez's proximity to the Straits of Gibraltar, which separate Europe from Africa, it is hardly suprising that the Arabs should have reached Jerez so soon after setting foot on the Peninsula.

The period under Arab domination was one of great splendour for the city. We have inherited superb architecture and, some claim, our sensuality, from those cultured, refined people. They called the city Sherish, from which the English word *-sherry-* clearly derives. Its stout city walls — of which, sadly, only fragments remain — towers, battlements and the remains of the imposing Moorish stronghold, the Al-cázar, survive as monuments to the greatness of their civilisation.

The long drawn-out crusade to expell the Arabs from Spain began in the north of the Peninsula and took more than 500 years to reach Jerez in the south. Not until 1264 did King Alfonso X, the Wise, succeed in reconquering it from the Arabs in the name of Christendom. History has it that the king himself pruned the vines in the vineyards around Jerez, which had continued to flourish under the Arabs, despite the prohibitions of their religion. Jerez's coat of arms, bordered with waves, castles and lions — nothing to do with the nocturnal roarer of my childhood — dates from this period. Alfonso X shared out Jerez among the 300 nobles, or *bijosdalgos* (literally, *-sons of someone-*) who had accompanied him in battle, and they resettled the city, giving rise to a new urban population of gentry who lived off income obtained from the rich lands surrounding the city.

During the 14th and 15th centuries, Jerez played an im-

portant role in military strategy since it stood on the border between reconquered Christian Spain and the area which remained under the domination of the Arabs until they were definitively expelled in the late 15th century. Once the Christian Reconquest had been achieved, the inhabitants of Jerez could afford to spend less time and energy on war and defence and more on cultivating their gardens. From the 15th to the 18th century, many export companies, mostly from Genoa, established themselves here to engage in the wine trade. Even then, England was the best customer, and the British presence in Jerez is almost entirely due to the flourishing commercial relationship which emerged at that time.



By the end of the 18th century, at a period when Jerez was enjoying unprecedented prosperity, the foundations were being laid for what was to become the great sherry industry.

By the end of the 18th century, at a period when Jerez was enjoying unprecedented prosperity, the foundations were being laid for what was to become the great sherry industry.

#### ARCHITECTURAL HERITAGE

Understandably then, Jerez's architectural heritage is a rich one. Let's start our tour in one of the loveliest, most peaceful squares in the old city centre. On it stand the old Chapter House and the church of San Dionisio, named for the city's patron saint, an effigy of whom it houses. The church is a gem of the Hispano-Arabic style of architecture known as the Mudéjar. This fact was discovered only 25 years ago during repair work on a building

not previously thought to be of any special architectural merit.

The former Town Hall has now been turned into the Municipal Museum and has a fine archaeological collection. Behind its beautiful Renaissance façade, Italian Loggia, marble columns and statues of Julius Caesar and Hercules dating from 1575, one of Spain's most important archaeological finds is kept. It is a Greek helmet from Corinth, dating back to the 7th century BC, which was discovered in the River Guadalete.

Another of the city's architectural marvels is the *Cartuja*, or Charterhouse. The Carthusians considered this hillock on the banks of the Guadalete, overlooking the fertile plain, an ideal site for a monastery. Jerez's *Cartuja*, like all Carthusian monasteries, achieves not only architectural beauty but a certain mystical quality as well. It was founded in the late 15th century, and its splendid entrance is the work of Andrés de Ribera (1471). The noble cloister combines the Gothic and Renaissance styles in perfect harmony and is given added charm by the central fountain surrounded by marble columns and other decorative features. The façade of the church is later (1667), and is clearly Baroque. Within the church are fine paintings by Zurbarán which were once incorporated into the high altarpiece. Apart from leaving a legacy of the historical and artistic importance of the Charterhouse — it is such a landmark for the locals that they have unofficially changed the name of the stretch of the Guadalete which runs below the monastery to *Río Cartuja* — the Carthusians also enriched the city in another, altogether more surprising, way. Horses.



*Jerez is not only sherry industry. Its architectural heritage is a rich one.*



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*La Ina*  
DOMECQ





The Carthusian horse is the only absolutely pure Andalusian thoroughbred to be found in Spain and probably the whole of Europe. The strain dates back to the 17th century, to a stallion with white tail and mane, whose offspring were bought by

Carthusian monks from a certain Zamorano, from Jerez. The breed can be traced back to Asian origins. The Carthusians never cross-bred their horses so that their beauty and elegance survive intact to this day. They are fine-boned, nimble creatures and are ideal for *haute école* dressage. Not for nothing does the city boast the one and only Higher Andalusian School of Equestrian Arts and a famous stud farm with a stock of mares and studs which ensures the pur-



*The period under Arab domination was one of great splendour for the city.*

ity of lineage of its thoroughbreds. The *Escuela Andaluza de Arte Ecuestre* (see Spain Gourmetour issue no. 9) is based in a magnificent palace attributed to Garnier, architect of the Paris Opera House. Eiffel also worked in Jerez and left his mark in the elegant iron-work of the city's railway station and in the mannerist González Byass bodega.

Most of the palaces in the old part of town belong to the period when the fortunes of the city were at their peak, the 18th century, and show clear Italian and Neo-classical influence. One of the most outstanding examples of religious architecture is the very heart of one of the most picturesque quarters of Jerez, the *Barrio de Santiago*. This neighbourhood can justly claim to be the home of genuine flamenco in that for many, many years it has

housed the gypsy community from which the greatest *cante jondo* singers and flamenco dancers have sprung. It is a humble neighbourhood of little whitewashed houses, dominated by the majestic church.

Still in the old city centre, very near to the Plaza de San Dionisio, is the vast cathedral. Set on a steep slope, it is approached by elegant flights of steps. Its exterior is typically Gothic, while the inside tends more towards the Baroque. Its bell-tower is set apart from the main building — a typical feature of churches that were once mosques. The cathedral we see today, with its five rib-vaulted naves, dates mainly from the 18th century, though it was begun in the 17th.

In the streets surrounding the cathedral, many houses and palaces provide evidence that this was once the heart of the old city. Nearby, there are remains of city walls and one of the city gates which has miraculously survived intact.

The Jerez of the late 20th century is a somewhat higgledy-piggledy mixture, its eclectic elements bound together by an abundance of parks and gardens. There is one large park in the north of the city where the famous Horse Fair, or *Feria del Caballo* is held each spring; another, the *Retiro*, in the east, and lots of gardens between the two, some of them a botanist's delight, many belonging to the famous-name bodegas. It is heartening to realise that the city's main industry actually helps to keep it beautiful as well as prosperous. In the west, in a suitably jungle-like park, is Jerez's Zoo, source of the roaring which, along with so many elusive impressions, haunts my earliest childhood memories.



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*Olive oil has come into its own. It is, of course, and always has been, one of the key elements of the Mediterranean diet, now recognised as one of the healthiest in the world, and this seal of approval has boosted its status among foodies and nutritionists alike.*



# SPANISH OLIVE OIL

## A CONNOISSEUR'S GUIDE

Text: **José Carlos Capel**/Photos: **P. Sancho-Mata**

This whole phenomenon has produced a new category of connoisseur — the olive oil buff. Just as the wine buff recommends particular wines to go with particular dishes, there are those who maintain that you should be equally choosy about which olive oil you use. Some European restaurants even go so far as to provide their sophisticated clients with an oil list. Clearly, now is the time for all self-respecting food enthusiasts, whether cooks or gourmets, to bone up on olive oil.

The parallels with wine are many. Olive oils range from superb, virgin olive oils to the frankly *ordinaire*. Within the Mediterranean basin, there is a huge variety of types, colours and flavours — no two are the same. Even the vocabulary used to describe them — fresh, almondy aftertaste, fragrance, fruitiness, bitter, sweet — seems borrowed from the world of wine.

In Spain there are as many kinds of virgin olive oils as there are production areas. The variety of olive, the type of soil in the olive grove, the degree of ripeness of the fruit, handling and hygiene conditions during harvesting and weighing, the type of press used and weather conditions during

the growing period all have their effect on the end product.

More and more of Spain's oil-mills are being modernised, not only in technological terms but also in attitudes to hygiene and quality control throughout the production process, and the effects are clearly discernible in the oil produced. Although



***Both the variety of olives and the type of soil have their effect on the end product.***



modern methods still follow the old traditional ones in principle, there are some important differences in the equipment used.

#### UP-TO-DATE TECHNOLOGY

Today, the ancient conical granite rollers driven by animal or water-power are now all but extinct, and the crushing process has now been automated; hydraulic presses have taken over from the old screw or lever presses, and the separation of solids from the oil is efficiently performed by modern spinning machinery as opposed to the age-old decanting method.



*Before crushing, olives are sorted according to provenance, condition and intended use, in order to evaluate their quality.*

Overall, the -continuous- system, so-called because the stages of the extraction process follow on from each other without interruption, is ousting the traditional one.

After delivery at the mill, the olives are automatically washed and cleaned of all extraneous matter that could have a detrimental effect on the taste, smell or clarity of the oil or accelerate the fermentation process. Some olives will be firmer than others or will be suitable for producing different types of oil. Before crushing, they are therefore sorted according to provenance, condition and intended use — immediate crushing or temporary storage — with a view to evaluating the quality of each type. Keeping storage time to a minimum is recognised as a vital factor in preventing loss of quality. In the vast majority of Spain's production areas, the olives are harvested and crushed on the same day.

The crushing process scores the skin of the fruit so that the oil contained in its cells is released, and every effort is made to protect the resulting pulp from the air, which produces oxidation. Next comes the beating stage, carried out in large cylinders with rotating blades. Here the pulp is homogenised to make it easier to extract its fat content, and temperature is carefully controlled. Temperatures over 30° C (85° F) give higher yields but at the expense of aroma. This accounts for the superb quality of cold first-pressing olive oils.



Now comes the extraction process proper. The modern centrifugal spinners which separate the liquid from the solid have the huge advantage of being far more hygienic than the traditional presses with their pads of esparto or coconut matting. Before packing, the oil is stored—for no longer than eight to nine months—in closed stainless steel containers which taper at the base to facilitate the removal of impurities, away from light and air. Meanwhile, the oil is gradually improving in flavour, losing some of its earlier bitterness and gaining sweetness by a natural process.

After filtering, quality virgin olive oils are beautifully clear and, if they satisfy quality control requirements, are ready for the marketplace. This applies only to those oils with less than 1.5% of acidity, which are known as *finos*. The best of these, with 1% of acidity or less, are called *extras*, and come into the 'black label' category.



***The extraction process, to separate the liquid from the solid, is done with modern centrifugal spinners.***

Oils which are not quite up to scratch—they may be too strongly flavoured, over-acidic or a poor colour, for example—are now refined by distilling the fatty acids, vacuum filtering and vapourising to get rid of the offending components.

These refined oils are either used just as they are—by the world's canning industries, for example—or are blended with fruity, aromatic virgin oil so that they take on character. This blend of refined and virgin olive oils (proportions vary) is officially known as 'pure olive oil' as opposed to 'virgin olive oil', and these are the two main categories in Spain. Both types have particular attributes of smell, taste and 'flavour' (a concept which encapsulates taste and aroma) which make them suitable for different uses in the kitchen.

#### **ASSESSMENT TECHNIQUES**

As a rule of thumb, the colour and aroma of a virgin olive oil provide useful information. Like all fruits, olives reach a point of ripeness beyond which they gradually turn black, and the degree of ripeness

## OLIVE OIL IN SPAIN



### VIRGIN OLIVE OIL - Production in metric tons

LERIIDA .....	350	CASTELLON .....	3.620
HUESCA .....	184	VALENCIA .....	7.260
TERUEL .....	514	BADAJOS .....	23.300
ZARAGOZA .....	1.197	CACERES .....	4.985
TARRAGONA .....	5.737	GRANADA .....	29.949
C. REAL .....	12.500	JAEN .....	160.271
MADRID .....	1.827	MALAGA .....	35.767
TOLEDO .....	12.200	CORDOBA .....	123.914
ALICANTE .....	4.430	HUELVA .....	5.349
		SEVILLA .....	42.933

Source: Ministry of Agriculture

Campaign 1986-87

of the olives from which it was extracted is an important factor in determining the characteristic of a virgin olive oil. The colour range of these oils is considerable: in general, a golden yellow oil will be sweet, extracted from late-harvested olives, while dark greenish ones are fruity and slightly bitter having been extracted from less mature fruit.

Once you get into the subject, olive oil can be every bit as fascinating and challenging to the taster as wine. The oil connoisseur can discern by nose or palate if something is amiss — tastes and smells of olive juice, mustiness, even esparto, all smack of a faulty elaboration process.



*Each harvest gives different oils, but certain production areas produce consistent quality oils.*

Ideally, table oil should taste of nothing but the olives from which it was made; any other taste is there by mistake.

Although each harvest gives oils quite different from the last, certain production areas can be relied upon to produce consistently top-quality oils, each with its own characteristics.

Andalusia's olive oils, especially those from the region's two Denominations of Origin, Baena (Córdoba) and Sierra de Segura (Jaén), are obtained in the main from the picudo and picual varieties of olive. They are characteristically fruity and fragrant and are slightly bitter to the palate. Well-made oils from this region are full flavoured, rounded, and have an exquisite finish and long-lasting aftertaste.

Catalan oils are made from the arbequina olive and the region also has two D.O.'s — Borjas Blancas and Siurana. Low on astringency, these are sweet, smooth oils with no edge to them and sometimes have a clean, almondy aroma. Lower Aragón, and Alcañiz in particular, produces oil from empeltre olives with an excellent flavour. Then there are the oils of Toledo, Extremadura, Levante... each olive-growing area of Spain gives oils with their own individual stamp.

Virgin olive oil is sold either as a varietal oil, namely derived from olives of one single variety, or blended, combining two or more varietal oils with complementary characteristics. The secret of success is the



skilful balancing of neutral flavoured oils with ones of more pronounced characteristics.

The type of oil officially denominated pure olive oil, also a blend, though here of refined olive oil with aromatic virgin oil, accounts for a significant proportion of the market. This is also excellent oil, smooth and light and with a controlled maximum degree of acidity. One knows exactly what to expect from a particular brand given that it is relatively easy with this type to control flavour and guarantee homogeneity.

#### LOCAL CHARACTER

There are no hard and fast rules as to what oil to use when: each cook will have his own preferences. That being said, however, here are some general hints.



***The best quality virgin olive oils, with 1° of acidity or less, are called extras.***

Catalan oils, typically smooth and low on astringency and edge, are excellent for dressing salads, cooked vegetables and poached fish, for making mayonnaise and also for fried or scrambled eggs and omelettes, for adding a touch of richness to vegetable purées and for use in the delicately flavoured dishes of *nouvelle cuisine*, which is particularly popular in Catalonia. Readers who learned at their mother's knee to cream butter and sugar to make a sponge-cake will be surprised to know that in Spain we use olive oil for cake-making, and here again Catalan oil is particularly suitable.

Andalusian oils are altogether fruitier, generally with more aroma and often subtly bitter. This makes them particularly suitable for frying—potatoes fried in this oil are delicious—and for softening or browning the basic ingredients of a stew. The lighter, medium-fruity Andalusian oils are also excellent in salads and are ideal for Spain's regional classics like *bacalao al pil-pil* (salt-cod cooked in oil with garlic and chili pepper), green-sauce fish dishes, soused fish and game, and Andalusia's own *gazpacho*, a cold, tomato-based summer soup. Strangely enough, local oil is not



always the best suited to local dishes. For me, Catalonia's simple yet delicious classic, *pan con tomate* (fresh bread rubbed with a cut tomato and sprinkled with oil), tastes even better with a semi-fruity Andalusian oil to offset the sharpness of the tomato. Similarly, Málaga's *ajo blanco* (a cold soup of almonds, garlic and water) becomes extra special when made with a Borjas Blancas or Alcañiz virgin olive oil or even a smooth pure olive oil rather than the fruitier local product. My personal view is that one should cast tradition to the winds and quite simply use what best produces the desired effect. A salad dressed with a sweet oil, for example, tastes quite different from one dressed with an almondy or slightly bitter one: each oil will bring out different aspects of the food so that the taste, smell and even the overall style of the dish in question will be changed.



***Abroad, olive oil will play an important role in the diet of the future, as it has in Spain for centuries.***

Spanish cooking, both traditional and modern, relies heavily on olive oil. Valencian paella, Galicia's incomparable hake casseroles, Andalusia's inimitable fried fish... none of these would have been invented had it not been for olive oil. And what about *nouvelle cuisine*, where delicacy is all? Try to imagine steamed or salt-baked fish, *al dente* vegetables or vivid salads without the obligatory touch of classy olive oil.

We are also firm believers in olive oil for frying, as was the great Brillat Savarin. Olive oil expands in the frying pan and does not deteriorate in flavour when heated as do seed-extracted oils, so that the food emerges crisp, golden and with its own flavour still intact. Of course there are other factors which are vital to successful frying. The pan itself should be wide and deep enough so that when half-full of oil it provides plenty of room for what you are going to fry, and thick-based so that the heat is evenly distributed. The ideal frying temperature is 180° C (365° F), and you should fry food a little at a time so as not to reduce the temperature. Never let the oil get hot enough to smoke: at very high temperatures, the molecular structure of the oil changes

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and acrolein, a toxic substance, is produced.

Although olive oil does not lose its qualities when used repeatedly, you should not use the same lot for frying more than four or five times. After each use, filter it through a fine sieve to remove all food particles which would otherwise burn and spoil the flavour of your next fry-up.

#### **NUTRITION AND THE DIET OF THE FUTURE**

Olive oil is going to play an important role in the diet of the future. The wave of health and nutrition, initiated in North America, which has washed over us all has resulted in olive oil's taking over from animal fats in many countries, regardless of culinary tradition.



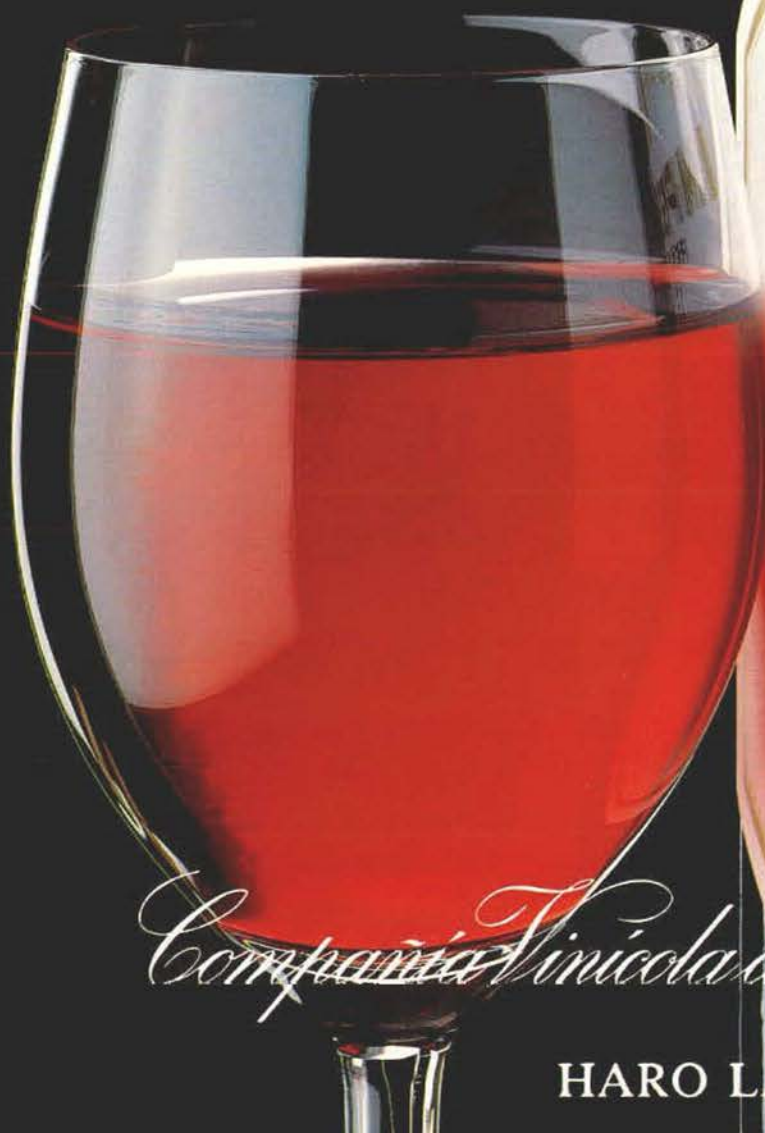
*The colour and aroma of a virgin olive oil provide useful information, just as with wine.*

Smart food shops in New York, Paris and London nowadays stock a wide range of olive oils, stylishly bottled and with labels showing the harvest and bottling date and the growing area. Like exclusive perfumes and good vintage wines, some of these bottles are very expensive indeed.

Given current trends in food — the triumph of the subtle over the stodgy — pure olive oils (blends of refined and virgin) are sure to win the day over insipid seed oils. Virgin olive oils already occupy the top end of the scale and their individuality and unbeatable quality are sure to increase demand in direct proportion to public awareness.

These are still early days, but Spanish olive oil producers have already adopted the *château* concept — *extra* quality oil produced from groves owned by famous names. Olive oil buffs exchange favourite 'black label' specials and know their growing areas and their vintages.

The Mediterranean cultures have known all about olive oil for centuries. Here in Spain, we're now making it better and better, and the word has got around.



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# Recipes

## Gazpacho Sevillano

Serves 6-8

- 8 ripe tomatoes
- 1 clove garlic
- 2 green peppers
- 1 hunk bread moistened with water
- 1 wineglass olive oil
- Sherry vinegar
- water
- salt

Cut up the tomatoes and peppers roughly and whizz in the blender with the bread, garlic, a dash of vinegar and a little water. Pass the mixture through a sieve, then season with salt and adjust the proportions of vinegar and water so that the soup is just slightly tangy. Chill, then serve sprinkled with finely chopped green pepper, onion, cucumber, hard-boiled egg and anything else that takes your fancy.

## Mushroom salad

Serves 4

- 1/2 kg mushrooms
- 3 soupspoons sweet extra virgin olive oil (Borja Blancas type)
- 1 soup spoon Sherry vinegar
- salt
- ground white pepper
- 1 natural yoghurt

Trim the mushrooms, wash them well, then slice them very finely and place in a salad bowl. Season with salt, pepper, oil and vinegar. Mix well and allow to rest in the refrigerator for an hour and a half. Before serving, beat the yoghurt and stir gently into the salad.

## Cucumber and yoghurt soup

Serves 4

- 1/2 kg fresh cucumbers
- 1/2 clove garlic
- 4 natural yoghurts
- 6 soupspoons sweet extra virgin olive oil (Borja Blancas type) a few sprigs fennel (optional).

Peel the cucumbers and whizz them in the blender with the garlic, the yoghurts and the oil. Season the mixture with salt and chill. Serve in soup cups, with chopped fennel sprinkled on top.

## Brandade of salt cod

Serves 4-6

- 1/2 kg salt cod
- 1/4 l fruity extra virgin olive oil (Sierra de Segura or Baena type)

- 1 dl milk
- ground white pepper
- lemon juice
- 1 medium-sized boiled potato

Soak the salt cod for 48 hours, changing the water three or four times. Drain and dry it then cut into fine strips. Put half the oil into a deep frying pan or saucepan and heat gently, then add the cod. Using a wooden spoon, mix the two together until they combine to form a smooth paste. Take the pan off the heat and then add the potato, mashed, the milk and the rest of the oil. Keep working the mixture until it is quite lump-free, then season with white pepper, a squeeze of lemon and salt if needed. Serve the brandade cold or slightly warm, with toast.

## Soused quail

Serves 4

- 8 quail
- 4 small onions
- 6 whole unpeeled cloves garlic
- 1 1/2 dl semi-fruity extra virgin olive oil
- 1 1/2 dl wine vinegar (preferably Sherry)
- 2 bay leaves
- 1 soup spoon black peppercorns
- 1 medium carrot
- 1 stick celery
- salt

Clean and truss the quail, then place all the ingredients in a pot with a generous pinch of salt and just enough water to cover. Bring to the boil then allow to cook gently until the quail are tender. Check the seasoning, then allow to cool. Serve the quail cut in half on a bed of salad (watercress, endive and celery, for example).

## Banana fritters

Serves 4

- 2 bananas
- 125 g flour
- 1 soup spoon sweet virgin olive oil (Siurana or Borja Blancas type)
- 2 eggs
- 1 dl milk
- 1 dl beer
- 1 teaspoon sugar
- icing sugar

Mix the egg yolks in a bowl with the flour and a pinch of salt. Slowly add the beer, the milk and the oil, then beat vigorously and allow the mixture to stand at room temperature for two hours. When you are ready to fry, whip the egg whites until stiff and fold into the mixture. Peel the bananas and cut them into 2 cm pieces. Heat the oil until very hot, then dip the banana pieces into the batter one by one and fry until golden. Drain them on kitchen paper and sprinkle with icing sugar before serving. This recipe can be adapted for many other types of fruit.



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*How a family-run company  
in Barcelona taught  
children in 100 different countries to say  
"Chupa Chups"*

Text: **Ana Westley**  
Photos: **Chupa Chups**

The first Spanish word both my children learned before they could walk was -pah-choo-. That's baby talk for -Chupa Chups-, and anyone in Spain knows the word is synonymous with lollipops, guaranteed to elicit squealing pleas from children of all ages.

In fact, the Catalonian brand name may be Spain's single most important linguistic contribution to languages spoken on five continents and could soon be a household word in China and Russia.

Chupa Chups are sold in Japan, Iceland, Nigeria, Guatemala, Finland, Thailand, Switzerland, Morocco, France, Singapore, England and 100 other countries, and the Barcelona lollipop is the undisputed market leader in fifty of them. Chupa Chups is a brand name recognized in all far corners of the earth — especially by three- to 12-year-olds, their parents, grandparents and dentists.

The Barcelona based, family-run firm, can easily boast that it produces the world's best selling lollipop. Placed end to end, this year's production of Chups Chups would circle the world four times. That's about 1.5 billion lollipops, or

about 200,000 tons of candy, a mind-boggling calculation for a nine year-old of any nationality.

Relatively new in the U.S. market, Chupa Chups launched in 1987 a \$9 million pioneer advertising campaign in California introducing its Melody Pop, a lollipop that plays a tune (even Beethoven's Fifth Symphony, according to the TV commercial).

The company's founder, Enrique Bernat is now determined to break into the virgin Chinese and Russian markets. The potential market of some 300 million lollipop-deprived children in China and another 40 million potential junior con-

sumers in the U.S.S.R. is a mouth-watering challenge that Spain's lollipop king finds hard to resist.

The first joint-venture contract will be signed this year in April, and if negotiations proceed well another one before the end of 1989, and two more in 1990.

"Conversations with the Russians are more difficult," commented Bernat's 33-year-old son Xavier, who is Chupa Chups vice president, in charge of negotiating both the Chinese and Russian projects.

"They are way of joint ventures with western companies and just want to buy the factory and hardware with our tech-

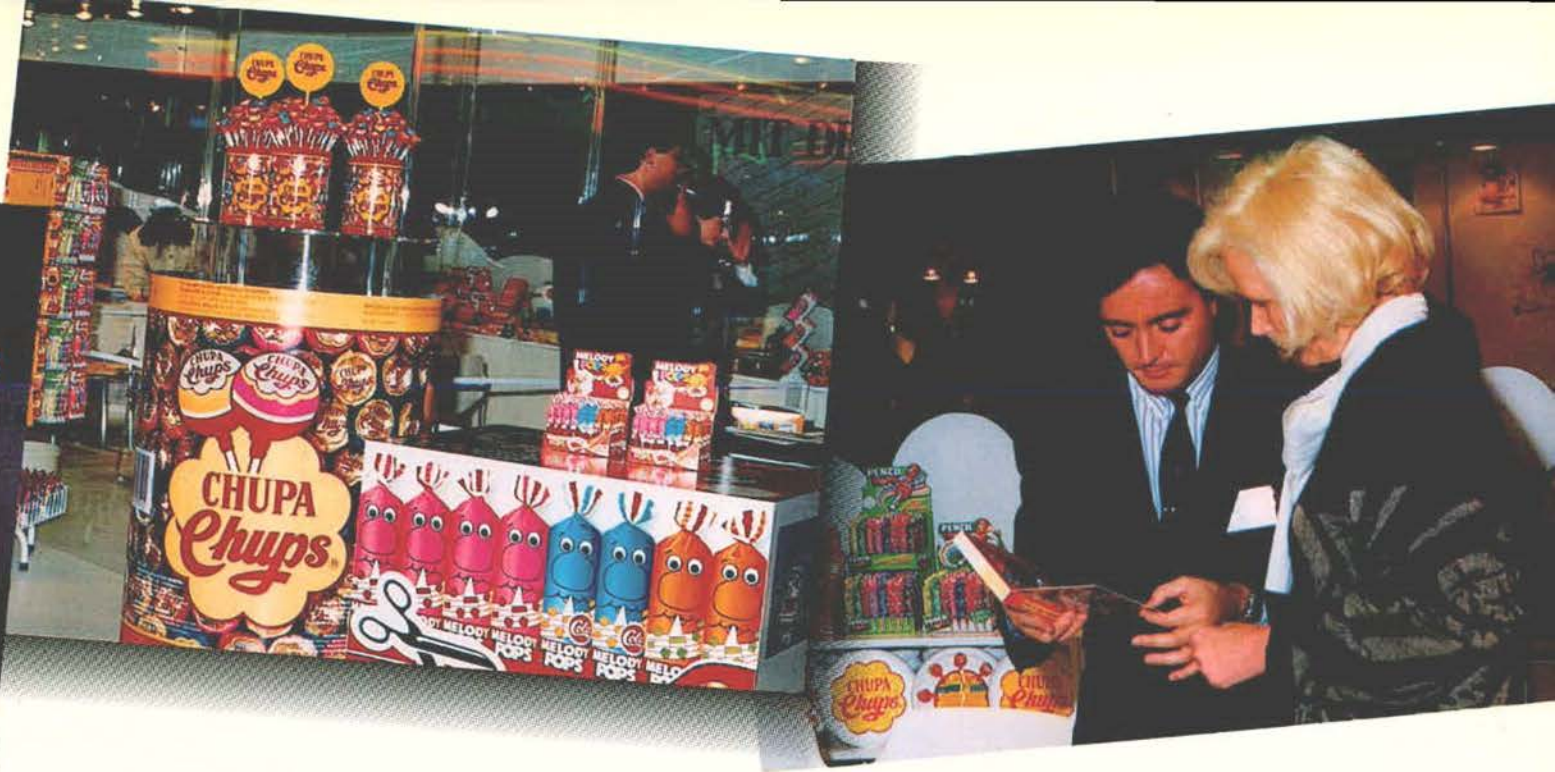
nology. But under the recent liberalization policies of Gorbachev, we hope to eventually go ahead with a true joint venture.

The Bernats work out of the fifth floor of the Banca Catalana building on Barcelona's busy Diagonal thoroughfare, where the Chupa Chups headquarters are located. At first glance it looks like any other office. But there is one important difference: trays with heaping mounds of lollipops for the taking and transparent bins full of even more lollipops are everywhere. After a few minutes even restrained adults find it hard to resist picking up a lollipop, or secreting a few extras into a handbag or a pocket.

In thirty years, Chupa Chups has grown from a small, regional candy manufacturer in the northern Spanish province of Asturias to the world's leading lollipop multinational. The grandson of a candy-maker, Bernat's "moment of truth" came when he decided to slash a 200-item confectionery and marmalade assortment back to only one product: the hard ball lollipop.

The brashness of the decision frightened off other shareholders and Bernat bought out the

# THE LOLLIPOP KING



company, soon renaming it S.A. Chupa Chups. Then only 36, he was considered completely crazy. But the decision paid off.

Within two years, Bernat had bought a machinery company which he used to design mechanized production. A native Catalanian, he moved the company headquarters to industrial Barcelona.

With the first mechanized wrapping machine in 1960, production jumped from 500 to 4,800 units per hour. The new factory outside Barcelona was pumping out 4,500 kilos (about 10,000 pounds) of Chupa Chups a day. At this rate, Spain's national market was saturated by the end of the 1960s.

"The company was forced to decide whether to diversify or expand abroad," Xavier Bernat explained. "My father decided to stick to what we consider ourselves experts in — the lollipop — so we expanded abroad."

To break into the Common Market, a factory was set up in Bayonne, France in 1972. "The French were sceptical at first," Enrique Bernat likes to recall. "They couldn't believe we could do something better than they."

I was sorry my eldest, Erik (age 9), wasn't with me to

visit the factory just outside Barcelona. It was a child's dream come true: mountains of lollipops, thousands upon thousands, more than you could ever eat in a lifetime.

After donning a mandatory paper chef's hat, visitors are

***These Spanish lollipops might soon delight 300 million Chinese children.***





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first taken to see the enormous steel vats of boiling syrup. Robots (80 per cent of the factory is robotized) knead sticky globs of the stuff, which is then threaded through machinery to become a hot, strawberry coloured snake zig-zagging along the assembly line. At the other end of the factory, the Chupa Chups pop out into large supermarket bags, smaller plastic jars, and gigantic bins containing thousands of the candies.

Today, with three robot factories in Spain in addition to the French one, and subsidiary companies in Germany, England, France and the U.S., over 90 per cent of production is exported.

Meanwhile the lollipop assortment has been widened to include Whistling Pops, Windballs (a lollipop toy), Gum Chups, Choco Chups, Sosa Chups (with a fizzy powder interior) and the Bombon d'Or for true gourmets. A sugar-less -Chupa Free- has just been introduced on a trial basis in health-conscious Switzerland.

Plummeting birthrates in northern European countries (with the lowest per capita lollipop consumption rate) have affected business more than dental campaigns, so Chupa Chups has expanded its main markets to other parts of the world. In the last five years exports have skyrocketed to the Far East (Japan, Korea, Indonesia, Phillipines) and are invading the notoriously sweet-toothed Arab world.

But in spite of its international dimensions, S.A. Chupa Chups is still very much a family concern. The board of administration is the Bernat family (Enrique Bernat, his wife Nuria and their five children) although regular meetings are held with area directors who advise over decisions. The company employs barely 600 workers and has a supreme command composed of Bernat as president, son Xavier as V.P., wife Nuria as sales director and barely a handful of other top directors.

The company does not disclose profits nor revenue

figures. Xavier Bernat explained: -Sale, delivery and payment are all done at the same time, which is another secret of our success-.

As far as my son Erik is concerned, my trip to Barcelona was the highlight of my journalistic career.

-My mother is going to talk to the makers of Chupa Chups-, he boasted to awestruck neighbourhood friends. So when I returned home on the afternoon shuttle to Madrid, with my year's supply of Chupa Chups -two suitcases full- there was a welcoming committee of kids aged two to 12. Even my youngest, Andrea, aged two-and-a-half, knew that this homecoming was somehow special.

-Pah-choo! she squealed, as a chorus of young children assaulted me. Within minutes, half my supply of lollipops had been rationed out. Andrea wanted one for each hand and each pocket, while Erik nervously warned -Only one each...-.

Six weeks later, I'm still rationing out the rest of the supply. Meanwhile, Erik has made a list of other companies he thinks I ought to visit, starting with Coca-Cola, a bicycle factory and the makers of Masters of the Universe...

*80 per cent of  
the factory is  
robotized.*



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# JAUN DE ALZATE

## Gastronomy in the year 2000

Text: **Sonia Ortega**  
Photos: **Jaun de Alzate**



*The interior of the restaurant has been decorated as each of the dishes.*

*From its inauguration, in 1985, this restaurant has become one of the trend setters of Madrid's gastronomy. Very skillfully, chef, Iñaki Izaguirre, has managed to combine a solid culinary technique—based entirely on experience—with a taste of innovation. Add to this a distinctive sense of color and presentation, and the result is a very personal way of cooking that invites one to enjoy it.*

**T**o say that Iñaki Izaguirre grew up among pots and pans is no exaggeration; by the time he was ten years old he was working in his uncle's restaurant in the Basque Country. In this region in the north of Spain, gastronomy is an art not restricted to the fine restaurants. It reaches into private homes and forces professional cooks to be twice as exacting.

From the family restaurant and school, Iñaki went into officer's training school for the Merchant Marines, until he set sail for the first time and found that the sea was not the life for him. Even so, he crossed the Atlantic a half a dozen times until he finally docked in what he called "the engine room" of a restaurant—the kitchen—of various

american and european locations. After this experience, Iñaki returned to Spain, working on the island of Ibiza during the summer, and during the winter in restaurants in England and Holand.

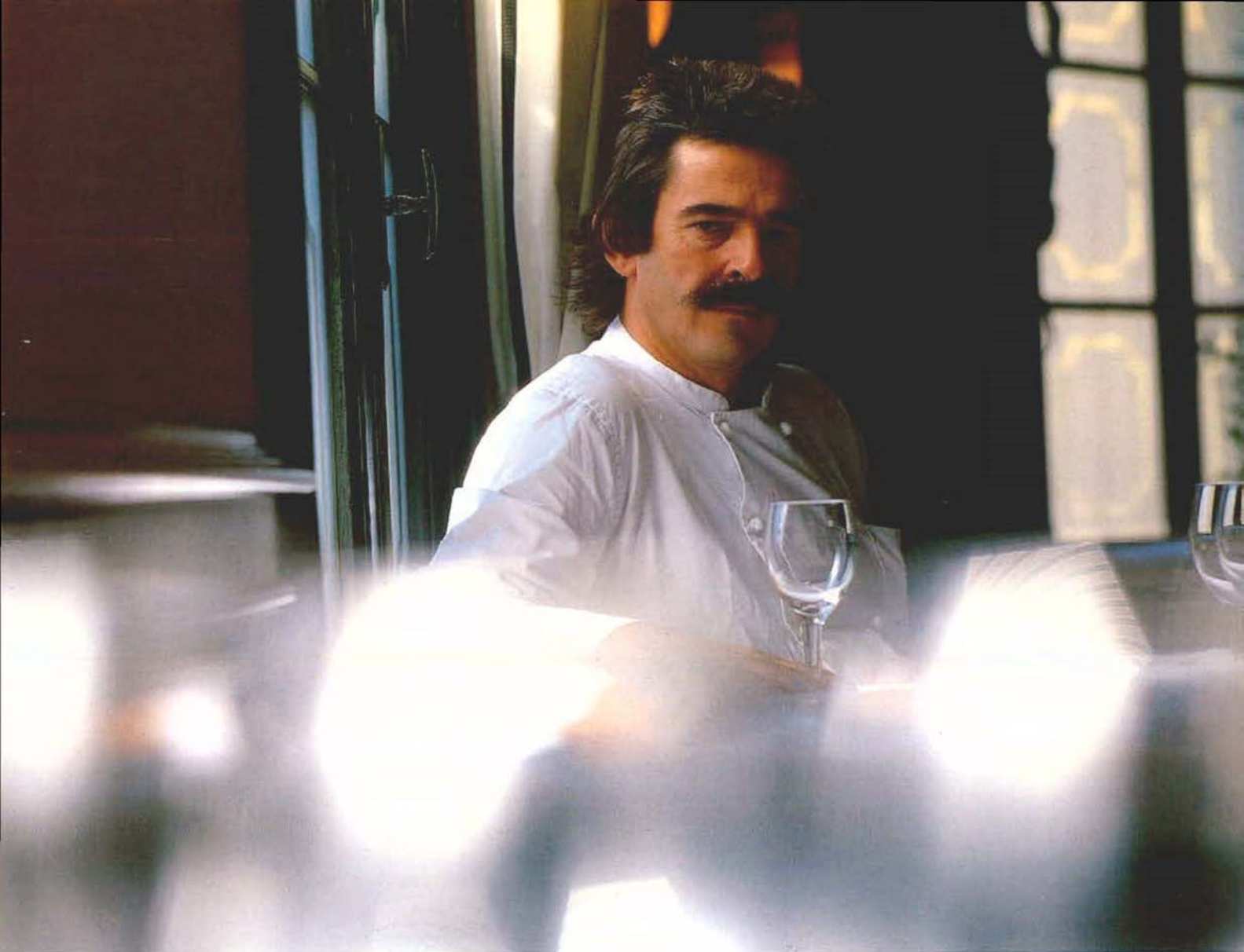
After 1975, Iñaki moves on to the position of chief cook, and decides to settle definitively in Spain. Always a wandering spirit, his professional life as chef takes him to work over the hot stoves of restaurants such as *Orio* and *Aralar* in Pamplona (Navarre) and from there on to *Ori-za* in Seville. In the latter he obtains unquestionable renown and becomes one of Seville's leading restaurateurs. However, Iñaki Izaguirre seems destined to a permanent pilgrimage and after the stimulating experience in Seville he moves to the capital of Spain as chief cook of *Wallis*, that

will be named "Revelation restaurant" by the specialized press.

And finally, his total recognition comes in the form of *Jaun de Alzate*. In honor of his work as head of the restaurant, he has just been given the National Gastronomy Award "Marqués de Villena" which is annually awarded by the Secretary of Tourism of Spain.

### **A VERY PERSONAL FORM OF COOKING**

Jaun de Alzate means in basque: *gentleman of Alzate*. It is the title of a novel by the basque writer Pío Baroja, to whom Iñaki chose to pay homage with his restaurant. For inspite of all his travels it is this basque root which remains in this chef.



*-One is the product of all the different things one has seen and a series of influences—says Iñaki— Besides all the apprenticeships in the different places where I have been during my life, the most important influence in my life is the Basque Country. My cooking is basque cooking, not traditional or new. It is a pretty personal form of cooking, I think. I have never had great chefs that have taught me. More than what I could have learned from my superiors, I have learned from the circumstances. In general, that is a very hard way. You learn by yourself and make many mistakes. However it has been good for what I really like: creating new dishes without anyone's influence. I know many cooks that are so marked by their instructors that they are never able to get*

*out from under their influence. This seems completely negative to me, since just as in painting or sculpting, rare is the time when a great master has produced another great master, and the same holds true for the kitchen. It is interesting to attend a class given by a great master, and be able to learn a lot from him but not be controlled for life by his influence.*

In his idea of, -personal cooking-, Iñaki Izaguirre is always aware of the nutritional composition of each dish. He believes it is the responsibility of the established chefs to teach everyone, what in his view, will be the gastronomy of the year 2000.

*-Current gastronomy — says Iñaki — makes people fat and sick with high levels of cholesterol. We are developing a bedonistic gastronomy,*

*but at a high price. To make a delicious dish based on lots of fats and calories is easy. We should face the challenge of obtaining the same delicious tastes without all the superfluous calories. There is a lot of work to do in this area. At the moment, low caloric dishes tend to be insipid. I think cooking has evolved a great deal in recent years, but it is nothing in comparison to what it will change in the next twenty. This is where the professionals, especially those of us who think of ourselves as creative, face a great responsibility; when we make certain dishes fashionable, we must take into account the nutritional composition, preserve and enhance certain aromas and flavors in the food.*

Perhaps because of this sense of responsibility, at Jaun

de Alzate you are not trapped into gratuitous culinary whims nor do they try and surprise you with false information or sell strange concoctions.

## **PAINTING ON THE DISHES**

Iñaki Izaguirre finds himself in one of the sweetest moments of his life because he is doing exactly what he likes best. He also tells us that he is not a fan of any one product in particular, although as a good Basque, he does feel a soft spot for fish and most particularly for Sea Bass. All the fish used in the restaurant comes from the Bercha wholesale fish market in San Sebastián, where one of the bidders selects the very best of each day's catch of the whole Cantabrian coast.

If cooking had not been Iñaki's career choice, one could easily see him as an artist. For Iñaki Izaguirre the "look" of a dish is as important as the flavor, the aroma, the smell, or the texture. For this reason, the plates are large and white like canvases, at Jaun de Azate, where the chef "paints" with orange-carrots, red-pimento, and multicolored sauces.

Not long ago, Iñaki had the opportunity to put on a meal for the Prime Minister of Spain, Felipe González, and his guest the former Prime Minister of Japan, Yasuhiro Nakasone, at Moncloa Palace. Mr. González himself later commented that the former Japanese Prime Minister hesitated before beginning each dish, and when asked if he did not like it, he said that he was just so reluctant to destroy the beautiful paintings.

*"That was very flattering and important for me. The Japanese are masters in the*



*tradition of food arrangement and decoration, and Mr. Nakasone is an artist of renown himself", said Iñaki.*

The interior of Jaun de Azate has been decorated as tastefully as each of the dishes are. Tones of white and black bring together a harmonious atmosphere without being overwhelming. Although space does not abound in the restaurant, everything else is ample; from the plate/canvases to the tables and goblets. And everything is homemade, including six different types of bread and pastries baked daily. There is a wide selection in the wine cellar, as well as on the menu, changing with each season, but always enticing; from the Sea Bass tartare, fried morsels of lobster, Turbot in pastry shells with pimento sauce or *grilled duck* with mango sauce, to the famous and spectacular "Babette's Feast", that Iñaki has had the courage to produce off the screen.

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# Recipes

## *Azulon duck in a shellfish and mango sauce*

Serves 6

3 azulon ducks  
1 large onion  
1 carrot  
2 leeks  
6 mangos  
35.2 oz. (2.2 lbs.) small prawns  
fish bones  
Vodka  
10.5 oz. ground pork  
10.5 oz. ground beef  
5.25 oz. ground bacon fat  
salt  
pepper  
3 eggs  
chopped parsley  
pure olive oil

Mix the pork, beef, bacon fat, parsley, eggs and duck livers to make a stuffing for the ducks. Stuff the ducks and bake in a 180° C (360° F) oven for 20 minutes.

In a separate pot sauté the vegetables, the shellfish and the fish bones. Pour Vodka over the sauce and put a lighted match to it, allowing the sauce to flame during a few seconds, burning off the majority of the alcohol. Add the mangos and remove the fish bones and any shellfish parts which are left. Mix the sauce in a blender to make it smooth and pour through a conical strainer. Salt and pepper to taste.

## *Truffle puffs*

Serves 6

6 truffles (2.5 oz. each)  
7 oz. pastry dough  
1 well-beaten egg

Necessary cooking utensils:

cookie sheet  
pastry rolling pin  
cookie cutter  
pastry brush

Preheat the oven to 160° C (320° F). Roll out the dough and cut it to wrap the 6 truffles individually. Place the pastry wrapped truffles touching each other, and brush on the beaten egg. Place them on the cookie sheet and put it in the oven. Bake for approximately 30 minutes.



*Truffle puffs with truffle sauce.*

## *Truffle sauce*

Serves 6

3 Tbsp. of pure olive oil  
3 mushrooms  
1 truffle  
Beef juice  
1 cup of Port  
salt and pepper

Necessary cooking utensils:  
blender  
conical strainer

Dice and poach the mushrooms and truffle. Douse with port and salt and pepper to taste. Add the beef juice, mix in the blender and serve.

## *Puree of kidney beans with a sushi preparation of chorizo and blood sausage*

Serves 6

1 pot of stewed kidney beans from Tolosa with chorizo and blood sausage (see recipe below)  
3.5 oz. (1/2 cup) cooked white rice (al dente)  
blanched cabbage leaves



*Banana cake with chocolate cake and mint sauce.*

Remove the chorizo and blood sausage from the beans. Take of the outer covering of tripe from the sausage and wrap it with rice and a cabbage leaf to create a sushi like morsel. Proceed with both types of sausage in the same way. Puree the kidney beans and serve.

## *Red kidney beans from Tolosa*

Serves 6

1 lb. 6 oz. kidney beans from Tolosa or any other part of the Basque Country  
7 oz. (1/2 lb.) diced meaty bacon  
7 oz. (1/2 lb.) diced pork ribs  
7 oz. (1/2 lb.) pork chorizo sausage  
1/2 large onion, finely diced  
6 cloves garlic  
6 Tbps. pure olive oil  
salt  
1 ham bone  
1/2 whole onion

Leave the kidney beans in water overnight with the ham bone, bacon, pork ribs, sausage, and the whole 1/2 onion. Without changing the water, transfer this all to a large pot, leaving just enough of the water to cover all the ingredients and bring it to a boil. When the water breaks into a boil, add 6 ice cubes —this prevents the bean's skin from splitting— and continue to cook until the beans are tender (*important*: they should not be falling apart). If necessary, add cold water in very small quantities.

Once the beans are tender, add the remaining onion and garlic, which have previously been sautéed.

Move the pot back and forth until the components are thoroughly mixed.

## *Banana cake with chocolate and mint sauce*

Serves 6

6 eggs  
3.5 oz. (9 Tbsp.) sugar  
5.25 oz. (1 cup) flour  
1.75 oz. (5 Tbsp.) cacao

Preheat the oven to 180° C (360° F) and grease the pan with butter. Beat the eggs, and mix in the sugar, flour and cacao. Pour into the pan and bake for about 40 minutes.

When cool slice the cake horizontally into three parts. Fill with chocolate sauce and stack back together. Using the cookie cutter, cut into circles and cover with the mint sauce.

## *Chocolate sauce*

1 pint milk  
17.5 oz. (2.8 cups) sugar  
3.5 oz. (9 Tbsp.) cacao  
1 cup coffee

Bring the milk, coffee, and sugar to a boil and add the cacao. When it returns to a boil, pour the mixture through a conical strainer, and set aside.

## *Mint sauce*

Ingredients:

1 pint milk  
a bunch of fresh mint leaves  
a little custard filling (as used in the prepared pastries)

Boil the milk with the mint leaves and mix well with the custard. Strain the mixture through a conical strainer and set aside.



## The Masachs family secret

When José Masachs decided to start making a methode champenoise wine of his own he could have had no idea what he was starting.

True, his family had been growing and supplying grapes to some of the largest producers of such wines for generations. Also true that his vineyard was right at the centre of the region in which it is generally agreed that the finest of these wines are grown.

Nevertheless, for nearly 40 years Señor Masachs was content to produce small quantities of a top quality cava wine which more than satisfied the discerning palates of his family, a few friends and a gradually widening circle of admirers as the fame of his wine spread throughout the region of Penedès.

Then, in 1977, José's grandsons, Josep and Juan took over the business and the decision

was taken to develop sales of a range of cava wines, first throughout Spain and then to other countries in Europe and overseas.

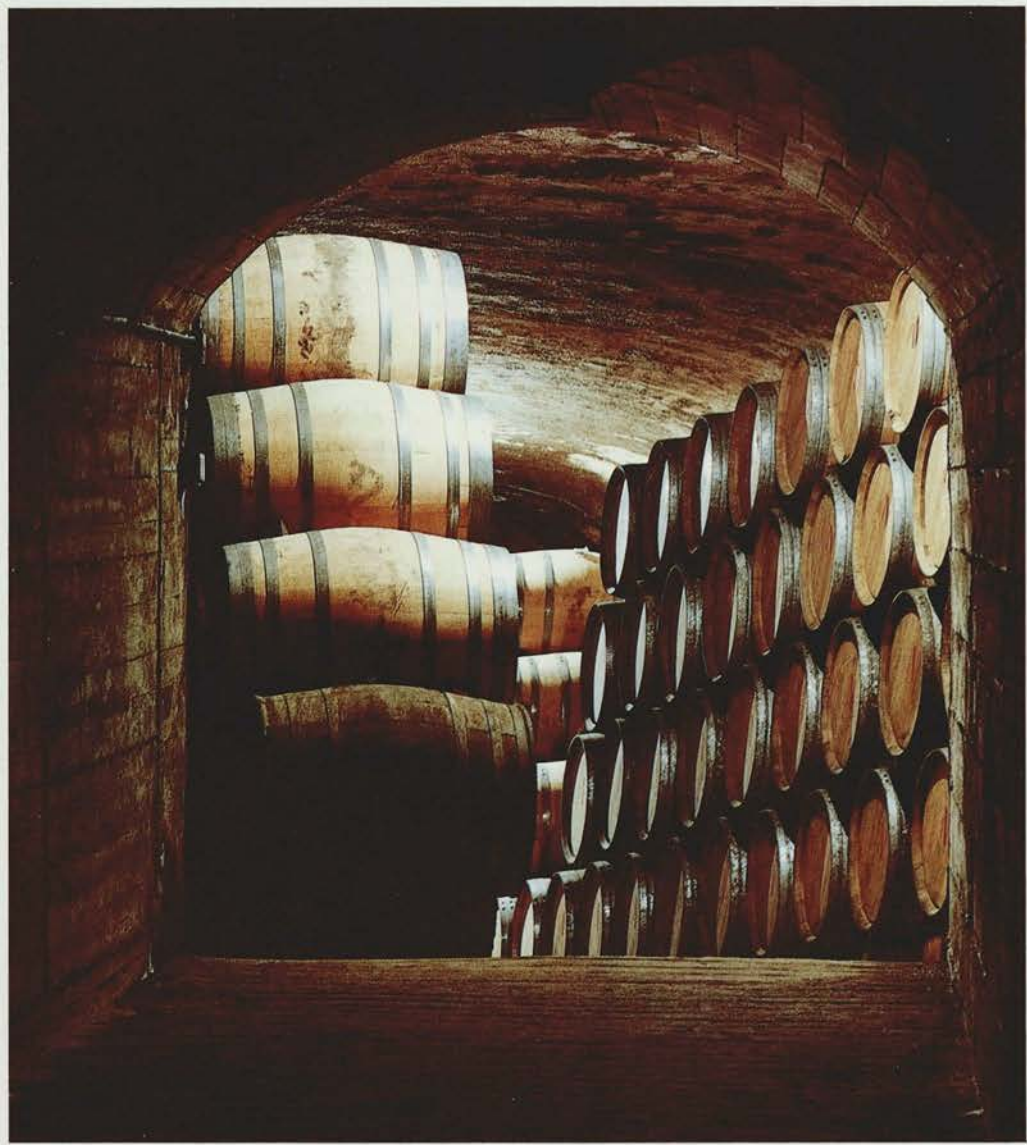
The Masachs family secret was out. And the following year, when Josep decided to produce a slightly lighter wine made from grapes grown, as he puts it, 'on the other side of the hill, where the summer sunshine is less fierce' Cava Louis de Vernier was born.



José Masachs

*Cava  
Louis de Vernier*

# C A V A



## A bubbly challenge

Text: **Tony Lord**. Photos: **ICEX**

Two years ago we wrote in this magazine that the word Cava was spreading like wildfire through Spain. It still is, and its export market is rapidly growing. Today actually the Cava houses challenge the world of sparkling wine.



Cava is the denomination of origin for Sparkling Wines in Spain that are produced by the méthode champenoise in the specifically delimited zones of Catalonia, Aragon, Navarra and La Rioja.

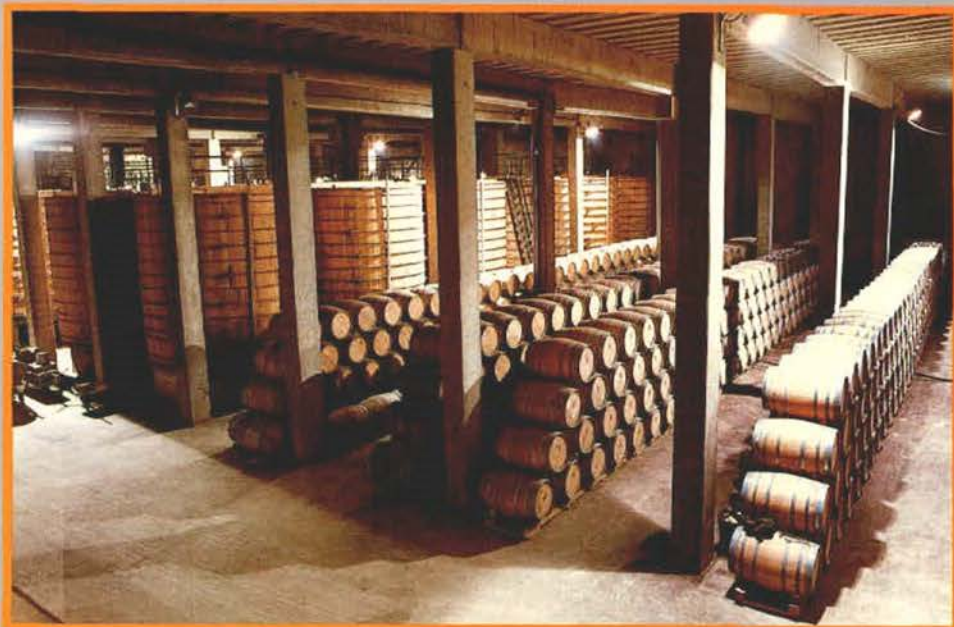
95 percent of Cava wines are produced in Catalonia, not least within the Penedés region south of Barcelona, but also in Ampurdán, Alella, Tarragona and Lerida.

The reason for this wide geographical spread is that Cava began life as a concept. Spain had been making méthode champenoise wines for a century, not in competition with Champagne, but in parallel with it. However as other countries in Europe and the New World began to step up their production of sparkling wines, the far seeing Spanish producers realised they needed to stamp a common identity on their wines to compete in other markets — to give the Spanish sparklers their own image. The name Cava (cave or cellar) was born and actively promoted in the main export markets.

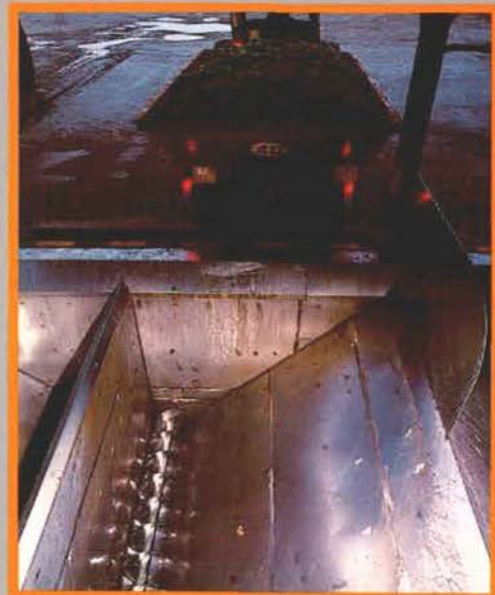
Cava is now firmly established as the name for the best Spanish sparkling wines, even though you can still hear people in Spain ordering a glass of champán, meaning their own sparkling wine, not champagne. It was an equally fortuitous move by the producers, as they were not caught out when the French won the exclusive use to the name méthode champenoise, which will soon only be permitted for use on bottles of champagne within the Common Market. Other producers, in Italy for example, have been thrown into considerable confusion over how to describe their sparkling wines.

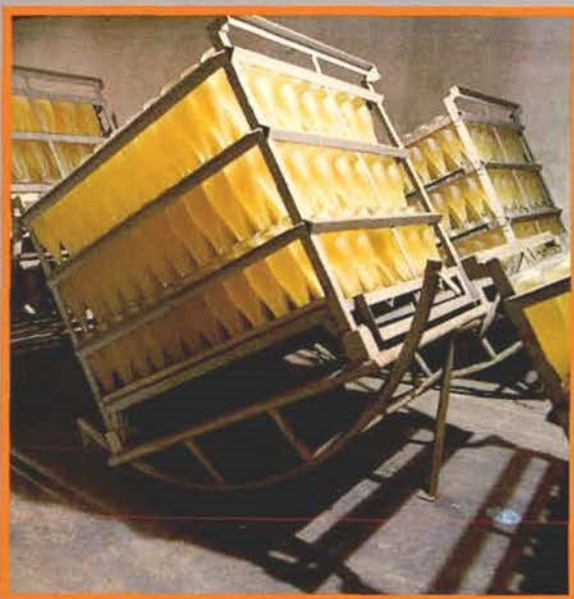
At the same time as the Cava concept came into being, the bodegas laid down fairly simple rules as to what could call itself a Cava wine. First, it had to be made in the proper champagne method. Second, it had to come from approved grape varieties: Parellada, Xarel-lo and Macabeo in Catalonia, Viura (another name for macabeo) and Malvasia in Aragon, Navarra and the Rioja region, and the black grapes Garnacha Tinta and Monastrell to add weight to certain blends and to make pink Cava wines. These wines had to be planted in specified areas, essentially recognizing the existing status quo. One more interesting condition was laid down. No Cava wine could be made in the same cellar where sparkling wines made by other, cheaper methods are being produced, to stop any sharp practices in the cellars.

When the denomination of Cava came into force in 1986, these guidelines were enshrined in law with a few other requirements: no more than 12,000 kilos of grapes can be picked from a hectare of vineyard, only free run and first pressing juice can be used up to a maximum of one hectolitre of must from 150 kilos of grapes, and



*Cava is now firmly established as the name for the best Spanish sparkling wines, made according to the guidelines of the specific denomination of origin (D.O.). The annual production is now around 120 million bottles, compared to the latest figure from Champagne of 200 million.*





*Cava wines can only be produced in the specifically delimited zones of Catalonia, Aragón, Navarra and La Rioja, but the Cava capital is undoubtedly San Sadurní de Noya, outside Barcelona.*



non vintage wines must be aged in bottle for at least nine months, vintage dated wines for three years. It is a rather simple set of rules governing a massive sparkling wine industry.

The Cava capital is San Sadurn de Noya, outside Barcelona. This is certainly no city with the wealth, history and elegance of Reims or Epernay. To be charitable, it is a plain little village ringed by modern concrete housing. Yet it sits upon mile after mile of cellars laden with row upon row of bottled sparkling wine. The annual production of Cava wines is now around 120 million, compared to the latest figure from Champagne of 200 million bottles, and Cava production is increasing at a fast rate. As more and more cellars are dug to increase capacity, San Sadurni often resembles a dusty building site.

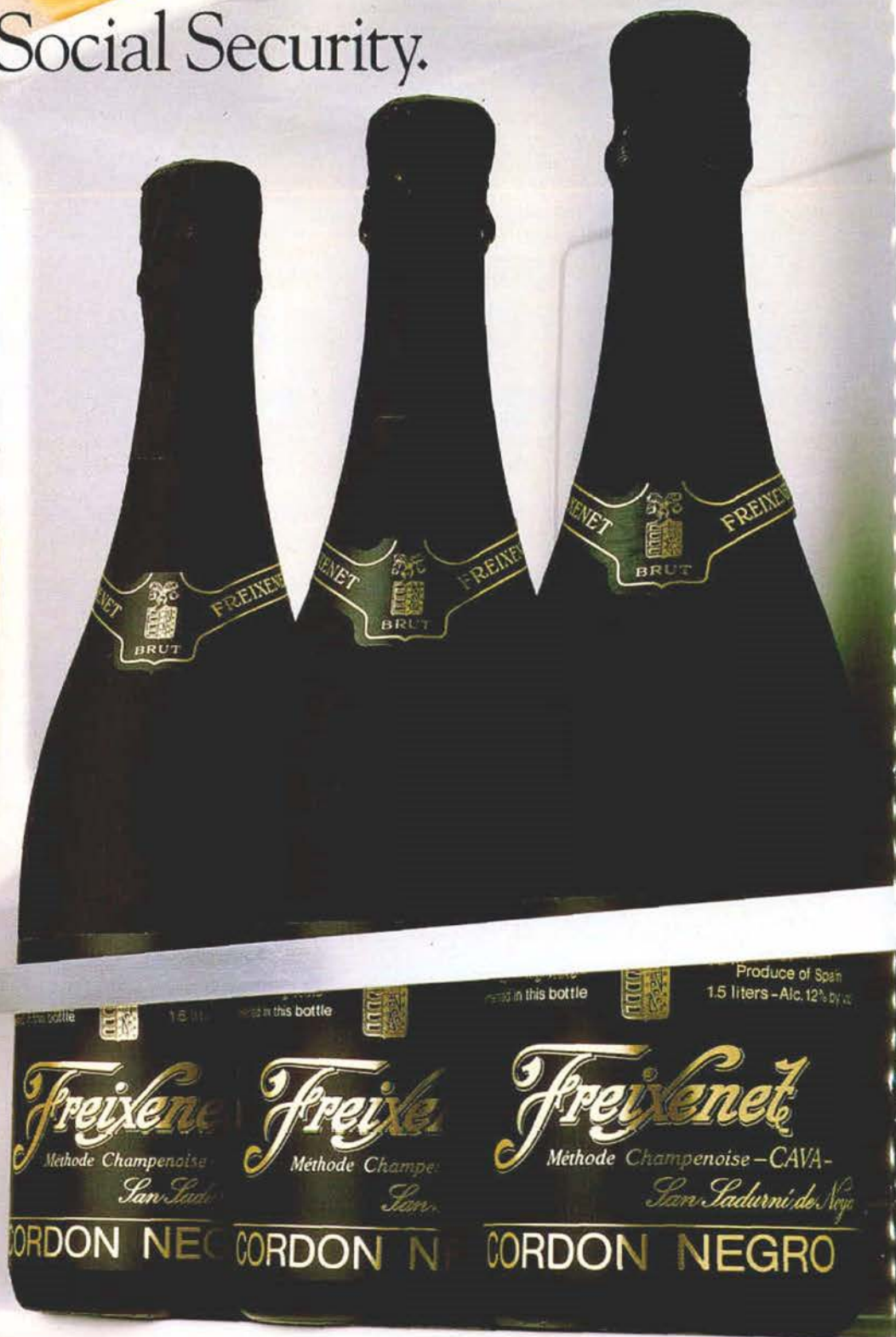
### SINCE 1879

The roots of this booming industry can be directly traced back to Josep Raventos, whose family had been making still table wines since the 1500s in the Penedés region. He travelled in Europe selling red wines, for which the region was then known. The swing to white wines took place after phylloxera struck around the turn of the century, by which time the demands of the fledgling Cava industry made white grapes more in demand.

Raventos stopped in Champagne where he became fascinated with the sparkling wine industry. He studied its methods and returned to his homeland determined to make sparkling wine. He imported the necessary equipment, but not the grape varieties of Champagne, and began experiments with the local white grape varieties, and Parelada in particular. In 1879 he released the first méthode champenoise wines to be made in Spain. They were an instant success and laid the foundations for the family firm of Codorniu, one of the largest of its kind in the world. Today the number of Cava houses is approaching 200, and the industry as a whole is the only one that seriously challenges champagne in size and importance.

Until relatively recently, almost all the Cava wine made was sold in Spain, particularly in Barcelona, as there is a strong local appreciation of fizzy wine. In those days most Cava wines had a hallmark that made them easily identifiable from champagne. It was an earthiness, what the French call a *goût du terroir*, that was particularly evident on the aroma. Now, with more and more Cava wine going to export, I detect a slight shift towards a drier, steeper, crisper style, more cosmopolitan in its taste. This is particularly evident in those Cavas that now have some Chardonnay in the blend, as that grape has now been added to the approved list of varieties.

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*Freixenet*  
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C O R D O N   N E G R O   B R U T   B Y   F R E I X E N E T

Recent years have seen a proliferation of special blends and vintage dated Cavas.

There has also been a lot more research and development within the industry, most notably the invention of the girasol or sunflower. One of the most time consuming and expensive parts of the méthode champenoise is the regular turning of the bottles to get the sediment down to the neck. This process of remuage contributed greatly to the cost of a bottle of sparkling wine, so in the bodegas of Freixenet they began to look at alternatives. They came up with the girasol, a steel frame holding 504 bottles, which two men could rotate by hand regularly till the bottles were at the required angle for the sediment to sit on the cork. First experiments showed no difference in the quality of the resulting wine, and the girasol became widespread within the Cava industry. It has now been further refined so that a computer sends a signal to a small machine attached to the cradle and rotates it automatically. Having adopted the champagne method, the Cava houses have given something back as the girasols are now a common sight in the cellars of Champagne.

Within Spain, a distinction is made between what are called the *bodegas industriales* and the *bodegas artesanales*. The former does not imply something resembling a chemical factory. Rather it is used to describe the Cava houses where the sheer volume of production means the wines are consistent from year to year. In contrast, the *bodegas artesanales* are smaller operations, usually drawing most or all of their grapes from their own vineyards, and where climatic variations from year to year are more likely to show up in the resulting wine, and which makes them more interesting to the Spanish connoisseurs.

## CAVA HOUSES

The *bodegas industriales* really only are two in number, *Codorniu* and *Freixenet* with its satellites of *Segura Viudas*, *Conde de Caralt* and *Castellblanch*.

The first bodega the visitor to San Sadurni encounters is *Freixenet*, founded in 1887, just a few years after *Codorniu*, and now rivalling it in size. Always seemingly in the throes of yet another extension to the existing bodegas, *Freixenet* is massive in size, and ultra modern in its operation. Its known Cava is *Cordon Negro Brut* in the distinctive black bottle. *Brut Nature* and the vintage dated *Brut Barroco* in its stylish bottle, are two of its other top wines.

In 1984, *Freixenet* also took over the three expropriated *Rumasa* Cava bodegas of *Segura Viudas*,

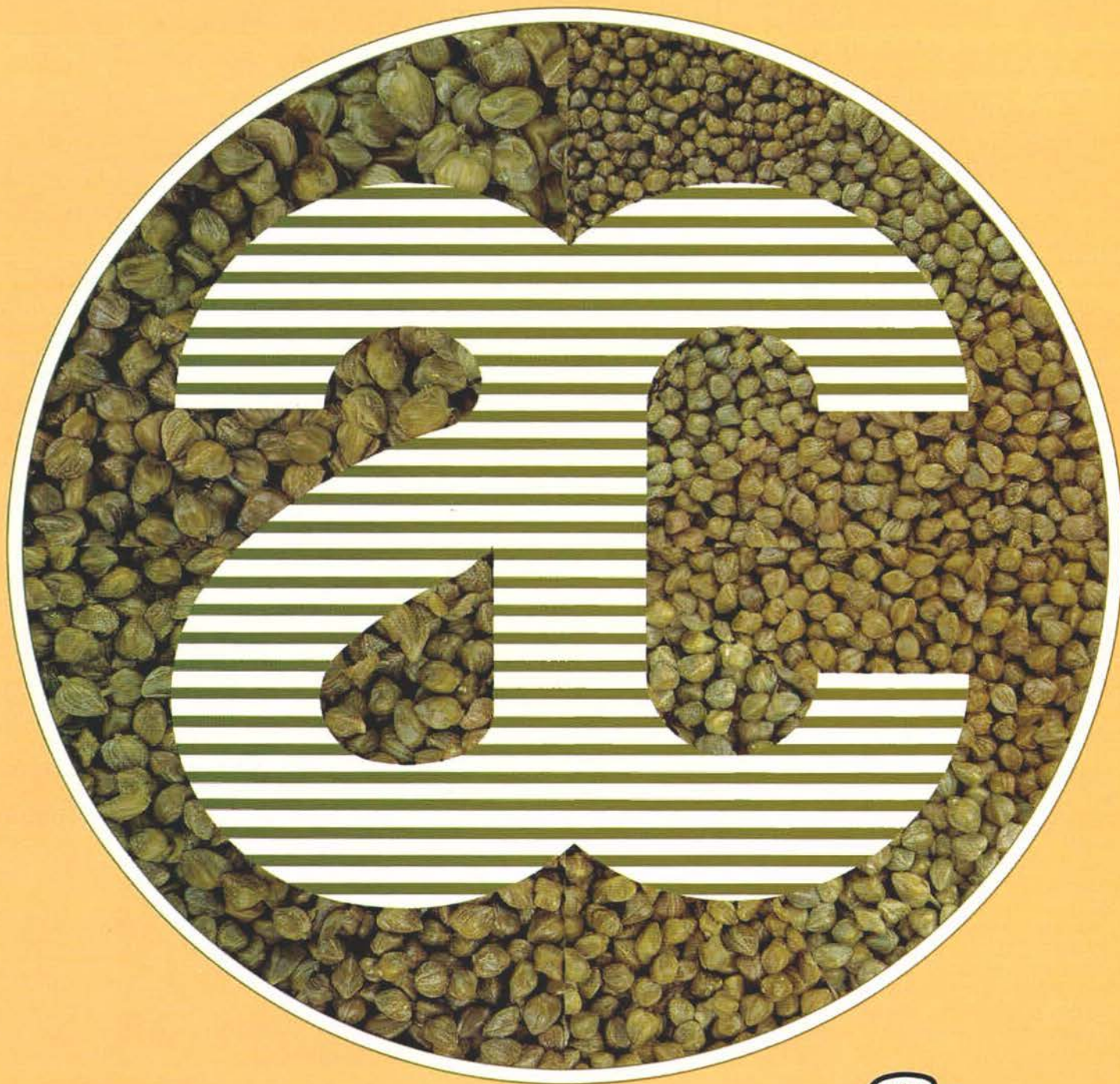


*The regular turning of the bottles is nowadays computerized in many bodegas. Actually, the girasol process has been exported to Champagne.*



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PICKLES & CONDIMENTS

*Castellblanch* and *Conde de Caralt*, each of which had been thoroughly modernised under the *Rumasa* regime. *Segura Viudas* outside San Sadurni, ultra modern and spotless, leads with its fresh *Brut Reserva* and *Dry Brut Vintage*. *Castellblanch*, in town, has its flagship vintage *Cava Gran Castell*, and has been making something of its off dry styles under the *Cristal* name. *Conde de Caralt* has as its top wines the vintage *Cavas Brut Nature* and *Brut Reserva*.

Codorniu lies in an extraordinary fin de siècle turretted winery designed by the Catalan architect José Cadafalch, a pupil of Gaudí. Set in formal gardens, it borders on being a folly. Beneath it are nine miles of cellars which visitors are shown on a train, and where every now and then someone unfamiliar with them gets totally lost.

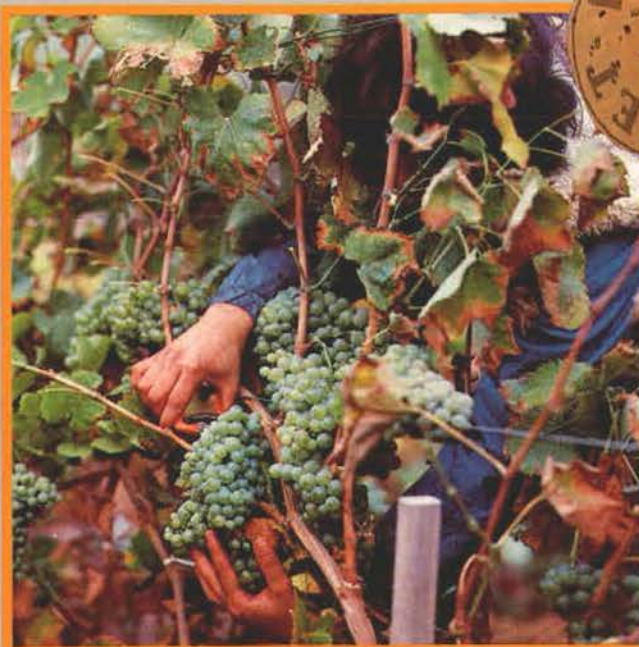
For many years *Codorniu's* traditional *Non Plus Ultra* was the top selling Cava in Spain, and excellent value for money. But recently the bodega has introduced some fine new Cavas with Chardonnay in the blend, the grapes coming from the extensive vineyards of the *Raventos* estate in *Raimat* near *Lerida*. *Anna de Codorniu Brut Reserva* with 15 percent Chardonnay in the blend has a fresher, elegant character, while the *Raimat Blanc de Blancs* with 85 percent Chardonnay is positively steely and crisp, very international in its style.

Possibly coming in this group of *industriales* is the *Jean Perico* of the sherry producing *Gonzalez Byass* family. In years past it always seemed to be the most -French- of the Cava wines, but new releases like the *Raimat Blanc de Blancs* have overtaken it in this direction.

The *bodegas artesanales* are a much more varied group, and a lot more attention has been paid to them in recent years, particularly domestically, as the Spanish grow more sophisticated in their wine drinking. Most are quite small, many concentrate only on the domestic market, and a few like *Sarda Cava's Hill Vallfomosa* and *Jaime Serra* are also still wine producers.

Largest by some distance of this group is *Marques de Monistrol*, now owned by *Martini & Rossi*. The entire production of *Monistrol* comes from a single 320 hectare vineyard outside San Sadurni, with its own little village where the estate workers live. Of their ten Cavas, the fresh clean Brut, full dry Brut Nature, and pretty pink Rosado are favourites.

*Rovellats* is a small but very pretty traditional, whitewashed bodega with lovely old cellars, but the wines are very modern, clean and fresh, particularly the *Imperial Brut* and fine Rosado. Another family bodega with a fine rosado to cater for the trend to pink sparklers is *Masachs*, who have deserted

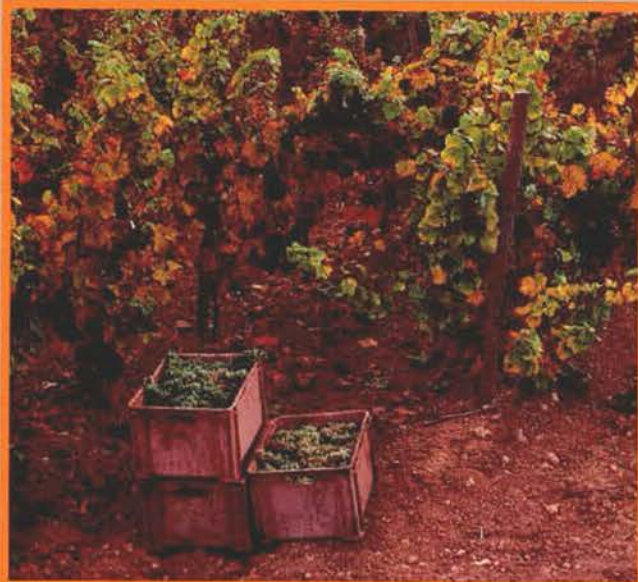


*Specific grape varieties have to be planted according to the specifically delimited production zones, and no more than 12,000 kilos of grape can be picked up from a hectare.*

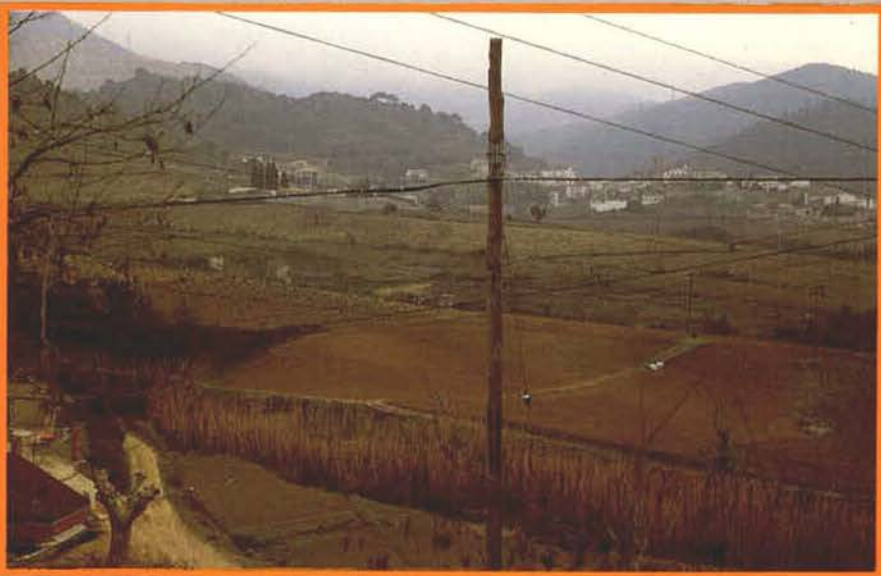


*Within Spain, a distinction is made between the bodegas industriales and the bodegas artesanales.*





**The Cava producers distinguish their wines from other Spanish sparklers with a fourcornered star on the cork.**



San Sadurni for the less than alluring charms of nearby Vilafranca del Penedes. Their *Brut Gran Reserva* is a very fine Cava, and their new range of Cavas under the *Louis de Vernier* name are some of the most popular sparklers in Barcelona.

Roger Goulart was a Frenchman who settled in Catalonia in the 1600s and started growing vines. His heirs made their first Cava in 1882, one of the earliest. Today's *Roger Goulart Brut de Bruts* is one of the deeper, fuller, fruitier Cavas, making it ideal to drink with food, while the fresher, more delicate Brut is a good aperitif wine.

*Juve y Camps*, not so small and probably the most prestigious Cava winemakers, have their *Reserva de la Familia Brut Natural* which is in great demand. It is a big step away from a traditional cava, with a fresh, rich, yeasty aroma and flavour, a vintage wine that would have been astonishing a decade ago and is of very high quality by any standards. *Cava Hill* operate from what looks like an ordinary family house set in the vineyards. Their very clean, very dry *Brut de Brut Gran Reserva de Artesania* and lemony *Brut Nature* both good examples of the -new wave- Cava wines. *Bodegas Sancho -Mont-Marcal-* are starting to use Chardonnay in their wines, but their soft and lightly buttery *Cava Nature* is a nice introductory Cava.

The ecology movement has even brushed the Cava industry. *Bodegas Albet i Noya* have made the first organic Cava, their *Extra Brut*, which has the traditional earthy, dry touch to it. Other, non-organic Cavas to look for come from *Nadal, Mestres, Lavernoya, Canals & Nubiola*, and *Mascaró*.

Also in Catalonia, the *Gran Claustro of Perelada* in Ampurdán is an old, traditional Spanish favourite. The new Parxet sparklers from Alella have already won several awards, and the Riojans, such as the beefy *Muga*, the light but bouncy *Bilbainas*, and the new fruity *Campillo* from *Faustino Martinez* are all proving very popular.

At the moment, the Cava producers describe their wines as -Método tradicional Champenois- but come 1994 when the champagne producers get the exclusive right to the term *métode champenoise*, they simply plan to drop the word -champenoise- and carry on as before. To distinguish these wines from other Spanish sparklers made by less expensive methods, the Cava producers stamp the base of each cork with a fourcornered star. It is an entirely appropriate symbol, for in the world of sparkling wines, Cava is a rapidly rising star.



## Don Zoilo Sherry



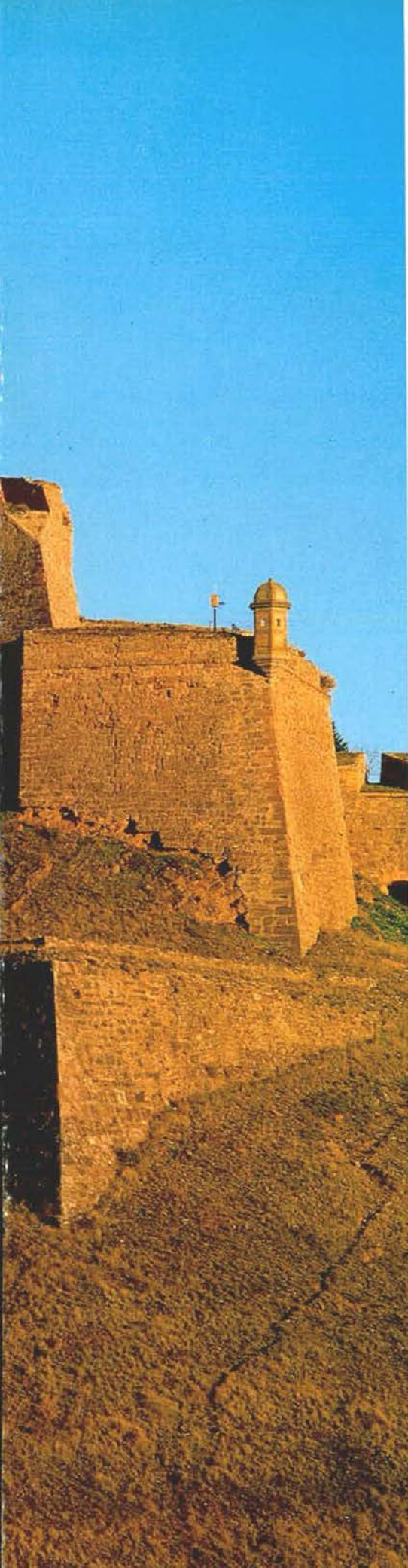
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# W **DUQUES DE CARDONA** E WHERE THE LEGENDS LIVE

Text: **Meg Campbell**  
Photos: **A. T. E.**

Palace, monastery, and church, the imposing Castle of Cardona is a fascinating patchwork of medieval history and legend, a mighty fortress turned regal hotel with a host of architectural, historical and artistic treasures.



**I**t was a long, twisting road that led to the massive castle squatting high on a hill, leaving the darkened city far below. As we climbed the winding drive, I pictured the entrance: heavy wooden doors that creaked open to some murky chamber where Peter Lorre crouched hidden behind cobwebbed suits of armor. There were no bolts of lightning however, and no bats flew by, and as we swung around the last stone wall, we were welcomed by shiny glass doors that led to a warm, glowing hall lined with antiques and French etchings. The Parador was thus not some lonely drafty lonely monolith, but rather a cheerful comfortable hotel.

A busy but unruffled manager greeted us and explained that he had his hands rather full — the Minister of Education was up for the weekend, there was a -baile-buffet- (dinner dance) for 150 people scheduled for the next evening, a Japanese magazine was coming to do a story, and a group of parapsychologists was due on Sunday to tap the walls and record ghostly Gregorian chants. Would we mind poking around a bit by ourselves? We were delighted, and proceeded to nose around the infinite halls and corners of the castle and explore the darkened exterior, getting our first glimpse of what we were to learn was a castle steeped with history and legends, with its environs equally rich in culture and activity.

#### **A LEGEND IN EVERY CORNER**

The castle, once owned by the powerful Dukes of Cardona, is an odd combination of fortress, palace and monastery. It lies deep in the center of the province of Barcelona, and was once on the strategic -Marca Hispánica-, the frontier between the Christian and Moslem kingdoms. The castle was built in the year 900 by the then Viscount of Cardona, and as it grew and transformed over the centuries, it acquired a wealth of intriguing legends.

The original structure was a fortress with a modest chapel, but in the eleventh century a particularly guilt-ridden Count had an enormous church built in order to ease his passage into heaven. This church is the focal point of the

castle of Cardona. Called the -Colegiata-, it looks today like it did centuries ago, due to careful renovations. It is a formidable, austere structure, built in strict Romanesque style, with barrel-vaulted ceilings and alabaster windows.

In the 13th century, the castle acquired a saint. According to the legends, a Count of Cardona was out hunting and found a dead pregnant woman in the forest. The Count performed a cesarean section and removed a living infant. The child was named Ramón Nonato (which means not born), and lived in the castle as an adopted son. When he was dying, he was said to have received his Last Rites from Christ, thus making him a saint. The townspeople of Cardona, the city on the skirts of the castle hill, still celebrate this saint's day with a special mass at the castle, where all the men named Ramón gather together in a tiny chapel off the patio.



From the tower of the -Minyona- you can see the entire valley below the castle, threaded by the winding Corderer River. This ancient tower tells another story, a tragic tale of a young daughter of the castle's nobility in love with a Moor. As her punishment, she was locked away in the tower where she died of a broken heart. The townspeople named the tower -La Minyona- (young maiden) in her memory.

Every crevice of the castle keeps its own delightful story; the place is a rich patchwork of medieval history and legends from the cloister to the walls to the well. And the stories lead right up to the present, as the castle has been active from the time it was first built until the Spanish Civil War, when it served as a Republican prison. In the years after the Civil War it was abandoned, until it was declared a national monument. In 1976, after three years of extensive renovations, the castle was



transformed yet again, this time into the National Parador of the Dukes of Cardona.

The Parador makes excellent use of the castle's space and history. A guide is available to show the grounds and tell the legends (in Spanish, Catalan, English and French) to the guests and to the many tour groups that come up on weekends. Its 65 rooms are distributed over six floors, tucked away in the castle's abundance of hidden crannies. The size and number of the salons make the Parador a popular place for conventions, and for the many activities scheduled there throughout the year.

Exploring on Saturday, we found the main dining room set for 150 people, for the dinner-dance that evening. The vast hall (it was once the dining area of the monks who lived at the castle, and later a barn for the animals) was gaily decorated, and the tables were laden with sumptuous dishes, bowls of fruit, and detailed food sculptures. The Parador holds a number of these events each year, and especially in winter, to try and brighten up the cold bleak season. The events, which vary in themes from medieval banquets to masquerade balls, are always well-attended. In fact, this past year's New Year's Eve party was completely booked three months in advance.

#### NUMEROUS ACTIVITIES NEARBY

The castle of Cardona is just one monument along a Romanesque route found in

*The castle of Cardona is surrounded by many interesting touristic sights.*

this region. People come from all over to hop from town to town, visiting the numerous 11th to 13th century structures, such as the cathedral in nearby Solsona, the small castle in Riner, and the Crypt in Olius.

The Cardona environs also offer many geographic sights. Just outside the city is its famed mountain of salt, a steep hill of potassium chloride that once symbolized great wealth. Salt was a coveted material in the Middle Ages, often used in place of currency. The townspeople of Cardona were only allowed to take

salt from the mountain on Thursdays, and the Cardonas controlled the amount they took and obligated them to work at the castle in exchange.

On a clear day you can see Monsterrat from the castle tower. This spectacular geological formation is a series of rocky peaks that stretches up like a hand of plump fingers. Tucked into one of its crevices is the Sanctuary of the Virgin of Montserrat the patroness of Catalonia, called -Moreneta-, due to the dark colour of her skin.

Take a short drive through the green valleys dotted with medieval -masias-, solid stone country homes often built to resemble castles, and you come to Cava country. The city of San Sadurni D'Anoia is the home of many famous Catalonian cavas. Here you can see the long stretches of vineyards and visit the plants to see how the Spanish bubbly is produced.

For heartier activities, there are countless sports possibilities. The ski resort of Port del Comte is only 42 kilometers (26 miles) from the castle and has alpine and cross country ski facilities. Only 12 kilometers (7 miles) away is the reservoir of San Pons, good for swimming. The river Cardener is rich with trout and pike, and hunters go after the typical game of the region, such as partridges, rabbits and porcupines.

If you're interested in a longer trip, you have two choices: the mountains or the coast. Catalonia has miles of beautiful beaches along its Costa Brava, and expansive areas of the Pyrenees mountains. Cardona lies between the two; it lies along the shortest route from the city of Barcelona to the tiny country of Andorra, which makes it an ideal stop-over while travelling from the coast to the mountains. The coast offers a multitude of aquatic activities, as well as a chance to visit the cosmopolitan city of Barcelona, only 97 kilometers from the Parador. The mountains are famous for their lovely hikes through forests and lakes, which attract professionals and amateurs from all over the world. Catalonia's westernmost part of the Pyrenees above the Valley of Arán is a very popular ski area, frequented by such personalities as King Juan Carlos. There are two other paradors near the ski stations, so it possible to travel from coast to hills while staying in paradors that follow the same route.

#### BRING A HEARTY APPETITE

Regardless of where you visit, you're sure to eat and





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# Leader in Navarra wines



*Julian Chivite*  
The oldest bodegas of Navarra

drink well in Catalonia. From the delicate *nouvelle cuisine* of Barcelona to the hearty stews of the mountain towns, the food is fresh, tasty and enthusiastically prepared. Look for the wide variety of grilled meats, including ox; the different *butifarras*, spicy sausages found only in Catalonia; fresh seafood, particularly the sardines from the Mediterranean; and a simple but delicious Catalonian favorite, *pa amb tomaquet*, a thick slice of bread brushed with olive oil and rubbed with ripe tomato.

The castle of Cardona offers these products of the region, adding delightful details and a subtle touch of *nouvelle cuisine*. The different sauces are light, such as the mustard sauce on a fresh salmon salad, and often made with cream. Popular dishes include the *suquet*, a traditional Catalonian fish stew, that the chef has removed from the caserole and arranged on a plate with a



cream sauce, making it a lighter dish; fresh spinach, sautéed with raisins and pine kernels, and sometimes with a layer of bechamel sauce and anchovies; and *setas*, broad mushrooms that are often picked right from the castle grounds, and used for experiments. Nothing lethal, more like pastas tossed with shrimp and the mushrooms, or a rabbit mushroom stew.

The parador's menu is well-complemented by its wine list, with a nice selection of national and regional wines. Catalonia is an important wine region, producing nearly a third of the country's wines.

After a fine dinner and a good wine, and perhaps a *copa* of brandy (a traditional meal ender, with a cigar), wander around the castle. Listen for the sounds of its ancient past; for monks praying, for the joyful return from the hunt, for the faint weeping of la Minyona...

## Recipes

### **La Olla de Payés** (Peasant Stew)

Serves 6

1 medium onion  
1 carrot  
3 tablespoons olive oil  
150 g. (5 oz.) chicken  
50 r. (2 oz.) *butifarra*  
(Catalonian spiced sausage)  
50 g. (2 oz.) pork  
1 hambone  
1/4 head of cabbage  
chopped  
2 medium sized potatoes  
peeled and chopped  
1 cup of pasta  
1/2 cup white beans  
1 1/2 liters (6 cups) light  
broth  
salt

Prepare beans beforehand: soak overnight, then boil until tender, but not too soft. Drain and set aside. Dice all meat into small chunks. Set aside. Chop onion and carrot. Heat olive oil in the bottom of a large soup kettle and add onion, carrot and hambone. Sauté mixture until onions are translucent and add the chicken, sausage and pork. Continue to sauté until meat is golden brown, then add the cabbage, and the broth. Allow mixture to come to a boil and add potatoes. Simmer until vegetables are tender. 15 minutes before serving, bring stew to a boil and add pasta and beans. Season with salt and pepper, and serve in ceramic bowls.

### **Merluza al Vapor con Salsa de Cava** (Steamed Hake in Cava Sauce)

Serves 6

For the steam broth:  
small piece of onion chopped  
1/2 celery stalk chopped  
juice of 1 lemon  
1 small tomato chopped  
1 small carrot chopped  
1 liter of water  
6 hake filets each weighing  
about 250 g. (8.5 oz.)

For the sauce:  
1 shallot  
1 small carrot  
25 g. (1 oz.) of butter mixed  
with a teaspoon of flour  
1 cup of cava  
2 teaspoons of cream  
olive oil

Prepare the broth, putting the chopped vegetables in the water and bringing them to a boil. Take fish previously cleaned and lightly salted) and place in a colander. Place colander over boiling broth and steam the fish, for only about 10 seconds. This is sufficient time to bleach the fish and give it the flavor of the vegetables. Set the fish aside and cover it to keep warm, and discard the broth.

Prepare the sauce: Finely chop the shallot and carrot and sauté in a bit of olive oil. When tender, add the butter/flour mixture and the cava. Allow to come to a boil

for several seconds, then add cream and remove from heat.

On a large plate, make a small pool of the sauce, and place a fish filet on top. Garnish with cherry tomato and boiled potatoes.

### **Chicken and Lobster**

Serves 6

1 chicken, boned  
1 medium lobster, meat  
removed from shell  
1 leek  
1 carrot  
1/2 cup brandy  
50 g. (2 oz.) flour  
4 tablespoons olive oil (plus  
1/2 cup for frying chicken)  
4 tablespoons cream  
1/2 liter meat broth  
salt  
pepper  
4 cloves garlic  
5 whole almonds  
1/2 cup white wine (D.O.  
Penedés)  
1 slice fried bread

Crush garlic, almonds, bread and wine together with a mortar and pestle. Set aside. Cut the chicken into chunks of about 50 g. (2 oz.), season with salt and pepper, dust with flour and fry in olive oil. Set aside. Heat olive oil in a ceramic casserole and sauté the finely chopped leek and carrot lightly. Cut the

lobster into chunks (the same size as the chicken) and add to the vegetables. Add chicken, pour on brandy, and flambé. Then add meat broth and garlic mixture, and simmer until chicken is tender. Season with salt and pepper, and just before serving, stir in the cream.

### **Crema Catalana**

Serves 6

1/2 liter (2 cups) milk  
4 egg yolks  
200 g. (7 oz.) sugar  
1 stick of cinnamon  
rind of 1 lemon  
30 g. (1 oz.) corn starch

Dissolve corn starch in 1/2 cup of the milk. Set aside. Place the yolks in a saucepan and mix in half the sugar. Add remaining milk, cinnamon, lemon rind and heat on low flame. As soon as mixture boils, add the milk/corn starch. Stir, making sure it doesn't stick to the bottom. As soon as it boils again, remove from stove and pour into ceramic bowls. When cool, sprinkle remaining sugar on top. Now heat a metal brand, or a large flat spoon, until it is quite hot. Press it on the sugar. This will cause it to burn and harden into a candy shell over the pudding.



# RED RIOJAS FOR AMERICA

Text: **John Reeder** Photos: **Félix Lorrio**

Thirteen of the Rioja's most prestigious wineries have got together to offer on the American market a representative selection of red wines from this Spain's finest and quality red wine producing area. Thirteen wines which span the whole range of Rioja reds: fine old *Gran Reservas* from specially selected vintages; elegant, mature *Reservas* from the great vintages of '81 and '82; younger fresh and fruity *Crianza* wines; wines to compare and contrast; wines representative of all the diverse winemaking traditions and tendencies in the Rioja. Thirteen wines, each with its own individual personality, a whole world to explore. As the advertisement runs, *How do you become a connoisseur of Europa's most talked about wine region? One wine at a time.*



**B**uffs will recall that the Rioja region in central north-east Spain is blessed with a microclimate ideal for the production of fine wine. Midway between the Atlantic and the Mediterranean, it enjoys both the cool freshness of the Atlantic breezes which lend that touch of acidity so necessary for a wine of breeding, and the drier influence of the warmth of the Mediterranean which gives both strength and body to the wine. If we add to this a thoroughbred red grape variety, the *tempranillo* to stamp its character on the wine, and new ideal soil conditions, we have all the ingredients for the making of a first class red wine.

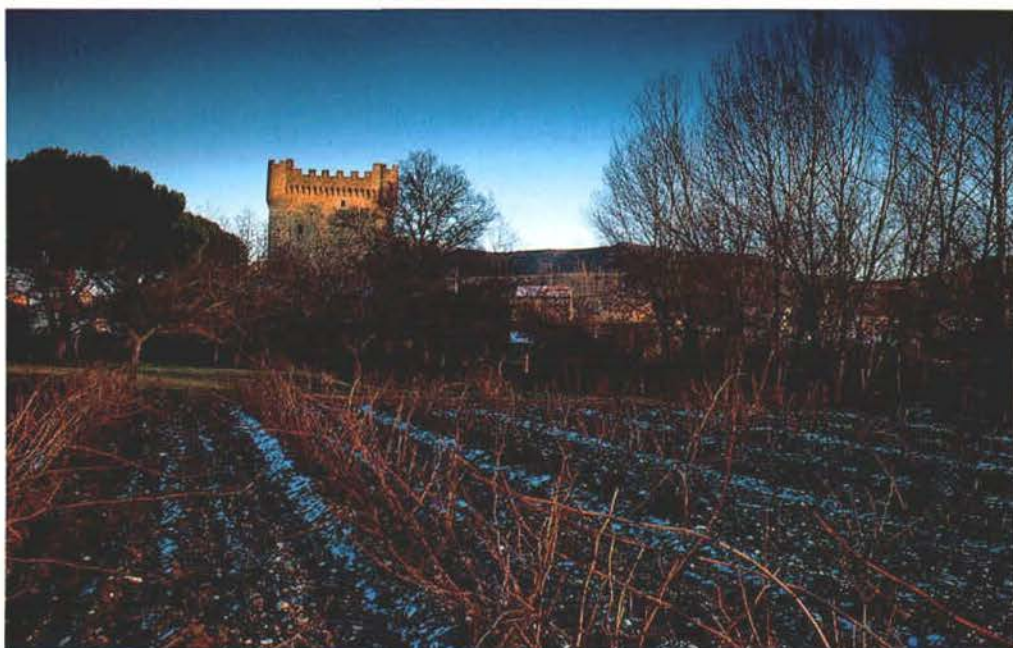
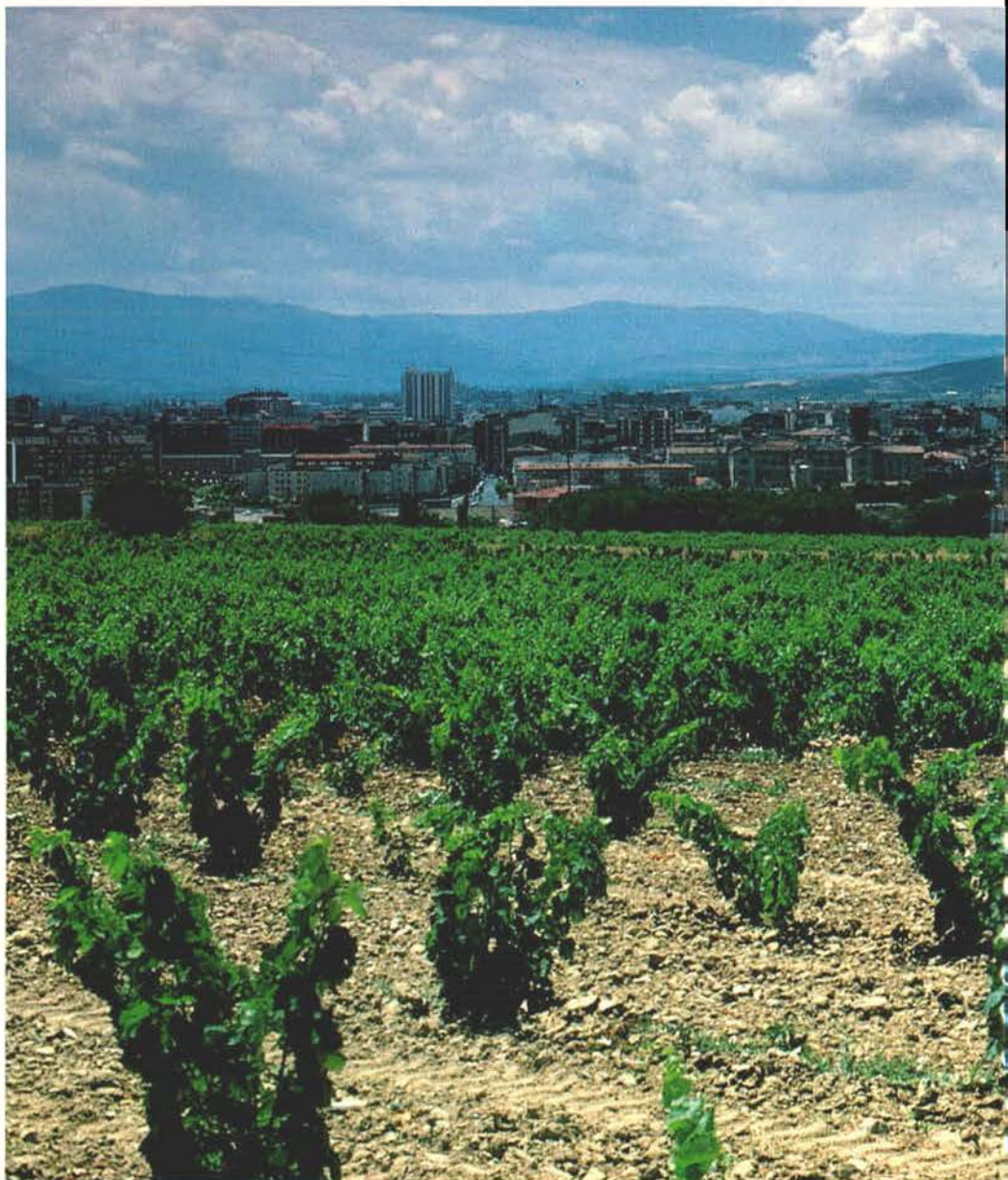
### WINE-MAKING TRADITIONS

All the ingredients but one, perhaps the most important of all: the skill and traditions of the winemakers themselves, each with his own personality, habits and idiosyncrasies. Within the Rioja, there is a wide variety of individual winemaking styles and this broad sample of thirteen wines from thirteen different winemakers will give the American consumer a chance to explore this richly diverse world. A world where the rules and regulations, rigidly enforced by the region's watch committee, the *Consejo Regulador*, guarantee the authenticity of the wine without cramping the creative style of the winemaker.

One of the tasks of the *Consejo Regulador* is to watch over the ageing of the wine and to issue back labels which certify the age and the kind of maturing process the wine has undergone, so that the consumer can understand more clearly what kind of ageing has taken place. Not only the year of the vintage is obligatorily printed on the label, but also a more precise ageing classification is given. Red wines are divided into *Gran Reservas*, *Reservas* and *Crianza* wines, each of which category reflects both the different lengths of time that the wine must be aged and the different processes of ageing which must be adhered to. Although this information is readily available and at the risk of boring those Rioja aficionados for whom this is old hat, I think that it is worth while getting the three basic categories clear in the mind before plunging in to sample the thirteen wines.

*Vinos de crianza* they are those red wines in at least their third year, which have spent at least one year in oak cask.

*Reserva* red wines are those specially selected wines which have been aged for at least three years between oak cask and bottle. A minimum of one of these years must have been spent in oak cask.





# RIOJA AD CAMPAIGN

The 1988-89 Rioja advertising campaign appears in the wine sections of the major daily newspapers as well as in high profile national publications in the United States under the generic theme "How To Label Yourself a Connoisseur"

## HOW TO LABEL YOURSELF A CONNOISSEUR

The best wine education is a personal one. That's the philosophy of the vintners from Europe's most talked-about wine regions. A region that, in tasting after tasting, consistently ranks with the world's premier wine-producing areas.

The region is Spain's Rioja—where growers are blessed by the magic of the Tempranillo grape, the River Ebro and a unique microclimate influenced by both Atlantic and Mediterranean breezes.



A Rioja vintner's rule of thumb? Choose a wine as you would choose a dear friend. Seek a depth of character that which few levels of interest may spring. Look for a gentle nature, with enough complexity to make it captivating at parties and a delight at the dinner table.

On the following pages, we suggest a number of wines that can elevate you to connoisseur status. And label you, a connoisseur. So pour a glass of wine from Rioja. To taste it is to love it.





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One of the tasks of the Consejo Regulador, the region's watch committee, is to watch over the ageing of the wine.

Gran Reserva reds correspond to outstanding vintages specially selected for long ageing. They must have been aged for a minimum of two years in oak cask and a further three years in the bottle.

It must be insisted upon that these periods of time are the *minimum* periods of ageing required by the Consejo Regulador. Each individual winemaker will normally regard them as such, as a necessary minimum, and will invariably exceed the ageing of his wine in both cask and bottle long beyond these required minimums, seeking that combination of time in cask and bottle which will produce the style of wine he wishes to make. Thus, for example, some individual houses and winemakers are known for their traditional oaky wines having deliberately prolonged the barrel ageing before bottling in order to obtain that effect, whilst others pride themselves on their new style *perfil bordelais*, largely bottled-aged wines, where the time in the wood has been kept to a minimum.

## THIRTEEN RED RIOJAS

We thought that it might be of some use to our Rioja explorer if we offered a brief sketch of the basic characteristic of each of the thirteen wines and the *bodegas* which made them as a kind of outline guide. So in ascending order of age, from youngest to oldest from *Crianza* to *Gran Reserva* please accept herewith the said guide. And as we say in Spanish: -que ustedes gusten-, hope you enjoy yourselves.

## Vinos de Crianza

Younger, fresh, fruity wines. The ideal accompaniment to meat dishes, hors d'oeuvres, cheeses and pastas.

*Banda Azul '85* from *Bodegas Federico Paternina*, one of the Riojas oldest and best known wineries, founded in 1898. A bright cherry, red in colour, with a full fruity blackberry bouquet.

*Siglo 85* from *Bodegas Age* is the famous wine sold in a Burgundy-style bottle covered in jute sackcloth and known popularly in Spain simply as *saco*. It is a fuller bodied deep purplish-red wine with a vanilla flavour and nose.

*Marqués del Puerto '84*. A typically fresh *crianza* red from one of the newer 1970's wineries, lighter in coloring and on the palate. The perfect complement to light meals and snacks.

*Viña Pomal '83* comes from one of the classic Rioja wineries of Haro, *Bodegas Bilbainas*, and as might be expected, *Viña Pomal* is a traditionally-made, robust, oaky more mature wine than the usually younger *crianza* reds, having spent three and half years in the cask.

## Reservas

More mature especially chosen vintages, which at present include the great '81s and '82s.

*Viña Albina Reserva '83* by *Bodegas Riojanas*, is another of the grand old Rioja *bodegas* who have been making fine wines since 1890. *Viña Albina* is an elegant well-balanced wine with a vanilla nose, silkily smooth on the palate, and a satisfyingly long-lasting aftertaste.

*Viña Berceo '82* from *Bodega Gurgagni* is a example of the excellent 1982 vintage, which, together with the previous year 1981 were the finest vin-

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The III Club de Gourmets Salon  
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## TAKE PART IN THE III CLUB DE GOURMETS SALON

At the two previous salons, 1987  
and 1988, exhibition space was  
completely taken up; in 1988  
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professional visitors.

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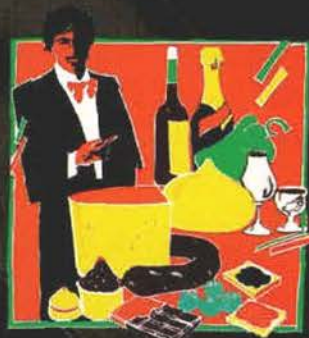
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proprietors and managers of the  
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In order to provide as selective a  
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The public is only allowed to  
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# III CLUB DE GOURMETS SALON

## 20,21,22 and 23 April 1989



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tages in the Rioja region for nearly twenty years. A fine ruby-red wine, redolent of the tempranillo grape variety, well-rounded and profoundly fruity on the palate.

*Lan'81* from *Bodegas Lan*, a smaller winery, justly renowned for its carefully made elegant wines. A superb example of the great '81 vintage. A brilliant ruby-red in color, with a delicate, complex, floral nose and a fascinatingly prolonged aftertaste. One of Spain's —and Europe's— great reds.

### Gran Reservas

Great wines from specially selected vintages, perfect partners for red meats, game, fine cured cheeses or perhaps quietly and lingeringly savoured on their own.



**Red Rioja wines are divided into Gran Reservas, Reservas and Crianza, according to the different process and length of ageing.**

*Viña Monty '81* from *Bodegas Montecillo* is another of the great '81s, this time aged in limousin oak for between thirty to thirty-six months followed by at least another three years in the bottle. Slight brick-red, with an intense oaky nose, this wine is richly complex and satisfying on the palate.

*Campo Viejo '80* from one of the Rioja's —and indeed Spain's— largest wineries, *Bodegas Savin* which enables it to take full advantage of selecting only the finest grapes from its very large production. Showing those coppery, brick-colored hues which denote an older wine, this red is well-rounded and full in the mouth, a fine example of a Rioja Alta gran reserva.

*Herencia Remondo '78* comes from the small family owned and run bodega of

*Palacios Remondo*. Intriguingly packaged in seventeenth century manuscript paper, this *Gran Reserva* from the fine 1978 vintage is surprisingly fruity for a wine of its age, with a delicately spicy smoky nose.

*Glorioso '78* from *Bodegas Palacio* is a winner of several gold medal awards at international tastings. A deep garnet-red, with intense varietal flavours and a long smooth aftertaste. This is a beautifully elegant and subtle wine.

*Marqués de Arienzo '76* is made with all the care and skill one has come to expect from one of the world's great wine-making houses, for this *Gran Reserva* is made in its *Rioja bodega* by the sherry firm of *Domecq*. Garnet red with the mahogany hues, this wine has lain three years in oak barrels before being left to mature

for a further few years in the bottle. Enormously complex on both nose and palate, with distinctive and surprising varietal flavours of *tempranillo*. This wine is not particularly woody in the older, more conservative Rioja Alta style but lighter, elegantly velvety in the best Bordeaux tradition. A perfectly balanced and finely structured wine.

*Viña Real 75* from *Bodegas C.U.N.E.* in Haro, one of the Rioja's oldest wineries, founded in 1879, is an impeccable example of a classic *Gran Reserva* red made according to the canons of the great Rioja bodegas of the last century. This especially selected vintage is a rich mahogany red in color, infinitely subtle and richly complex on both nose and palate, of oak and spices and flowers, with a gloriously prolonged aftertaste. A true thoroughbred.

## RIOJA AD CAMPAIGN

The advertisement campaign consists of five vertical panels, each featuring a bottle of Rioja wine and a tag with text. The panels are arranged in a grid: two in the top row, two in the middle row, and one centered in the bottom row. Each panel has the word 'RIOJA' at the top. The bottles shown are:
 

- Campo Viejo:** A bottle with a tag that reads 'GRAN RESERVA RIOJA Campo Viejo'.
- Viña Albina:** A bottle with a tag that reads 'VIÑA ALBINA'.
- Marqués del Puerto:** A bottle with a tag that reads 'MARQUÉS DEL PUERTO RIOJA'.
- Herencia Remondo:** A bottle with a tag that reads 'HERENCIA REMONDO'.
- Marqués de Arienzo:** A bottle with a tag that reads 'MARQUÉS DE ARIENZO'.

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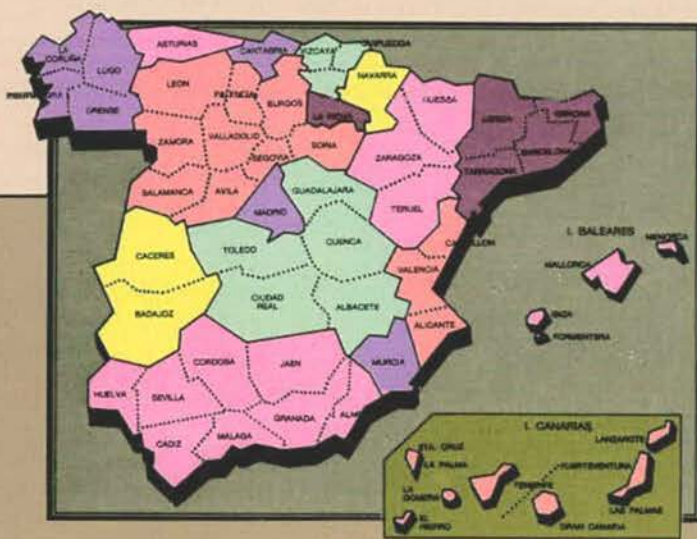
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# Portrait of the Conde-Duque de Olivares

by Diego de Velázquez

**A**mong Velázquez's myriad works of art, there are various portraits of the kings of Spain on horseback in which the artist not only portrays the person, but also creates a masterpiece of each of the horses as well.

In this painting the Conde-Duque de Olivares is shown practicing a riding exercise called *-Levade-*, part of the equestrian *etiquette* taught to the princes. It is a demonstration of the ability of the rider to maintain his equilibrium and control the horse with only one hand. The Conde-Duque was the Master of the Horse of the Realm at the time the painting was done.

Velázquez makes use of the baroque composition of this painting to hide the hunched back and obesity of the Conde-Duque by placing the horse in the center of the painting. The golden strokes of the armor on the diagonal which cross over the general's sash are also used to disguise his physical defects. He is surrounded by power symbols: his command staff, the fantastic armor, and the general's sash of crimson red, that together with a sword and a large plumed hat complete the distinguishing signs of nobility in this flattering-portrait. The black legs of the horse are set in contrast to the fires of an imaginary battle; a battle that the Conde-Duque never participated in, although he did instigate many.

The countryside and the smokey horizons are painted with a bold and swift touch, which would later be so appealing to the impressionists. The whites of the clouds and the shoulder of the armor highlight the importance of the command staff and of his gloved hand, depicted soberly and exquisitely in a manner which



characterized the subject. Both the rearing horse which seems to be leaning on its thick tail, and the smallness of the rider's head and that of the horse, contribute to the grandiose appearance of the figure of the Conde-Duque as well. However, in spite of the theatrical setting, the eye of the observer is unconsciously drawn to the face of the Conde-Duque which, as in all of Velázquez's paintings, has a photograph-like quality to it. Velázquez individualizes each object and scene as if it were something unusual and ephemeral. This form of understanding and interpretation caused a genuine revolution in painting. With the clear shining one dimensional face,

Velázquez contrasts the severe penetrating stare of the feared protegee of the King, in which, in spite of the flattering elements of the portrait, one can perceive the psychological and individual characteristics of the person.

## SHORT BIOGRAPHY

Diego Rodríguez de Silva y Velázquez (1599-1660), was born in Seville to a moderately well-to-do family, and at an early age began to paint seriously and was soon renowned for his skill. When he was only eighteen years old Velázquez won, in competition, the title of Court Painter of Madrid. Backed by the powerful Conde-Duque de

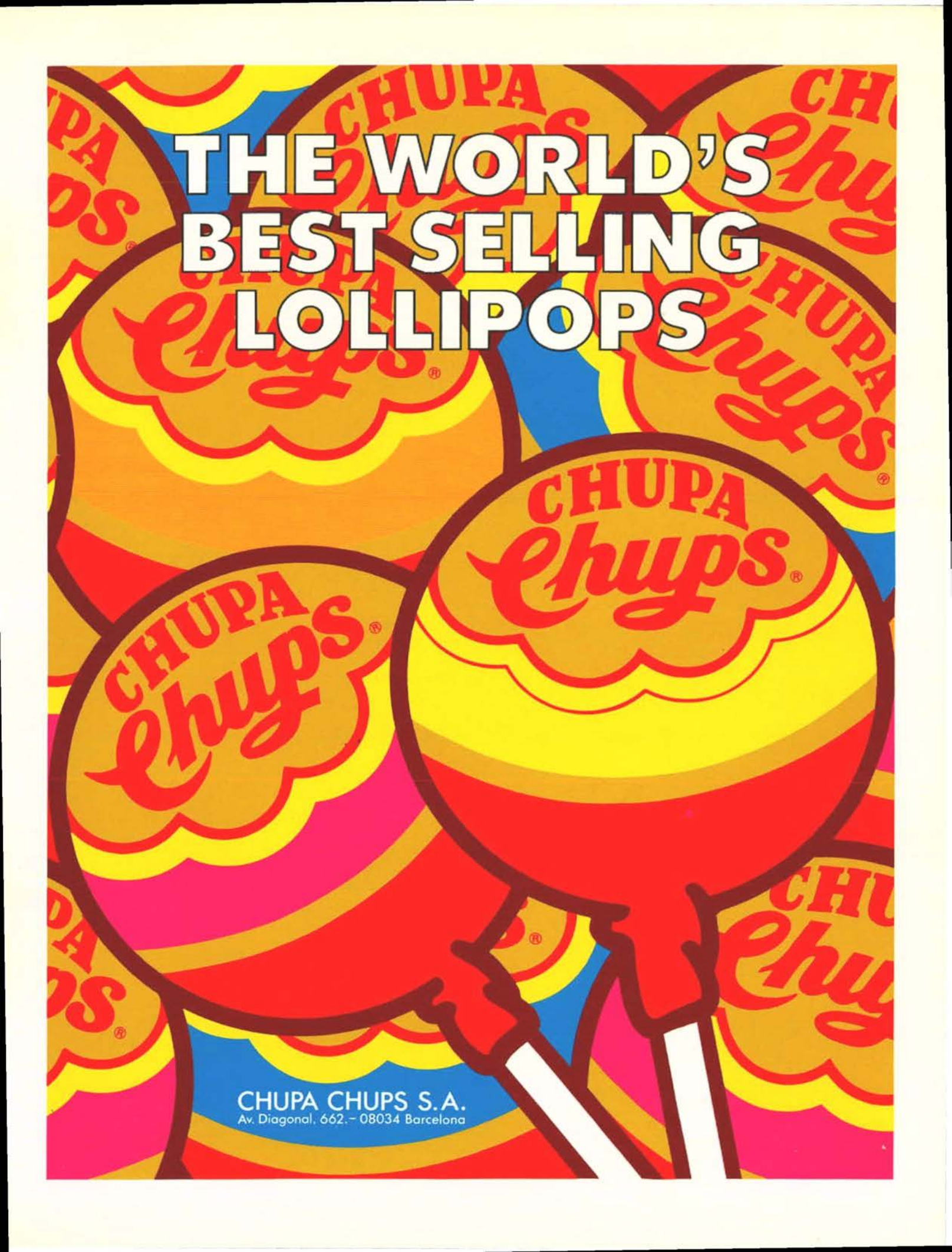
Olivares, a Sevillano himself, Velázquez painted the portrait of King Philip IV and was soon after named Royal Painter, a position which he would hold along with that of Master of the Royal House.

Velázquez was to live all his life in the palace, eventually becoming a close trusted friend and confidant to the king who, in reward, named him to the Order of Saint James, a title until then reserved only for those of noble birth.

During his life, Velázquez made two trips to Italy; at which time he painted his famous portrait of Pope Innocence X, and acquired a valuable collection of art on behalf of the king. Contact with the Venetian school of painting and his friendship with Rubens, whom he had met during Ruben's stay as ambassador in Madrid, notably influenced the evolution of Velázquez's painting. Starting from a realism, similar to that of Caravaggio in his first years, Velázquez soon found a spontaneous and direct form of painting *alla prima*, a precise yet loose stroke that makes one think of studies rather than those that were acceptable to his contemporaries.

A painter of the great contrasts of life, Velázquez left us with majestic portraits of the royal family, as well as his midgets and jesters. Four years before he was to die, Velázquez painted *-Las Meninas-* one of the paintings in which he places his subjects in an imaginary interior space. Today it is considered as one of the finest works of art in the world. In each of Velázquez's paintings, one discovers a new form of interpreting reality. His brilliance shines through his skillful mastery and the obvious absence of effort in each painting.

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