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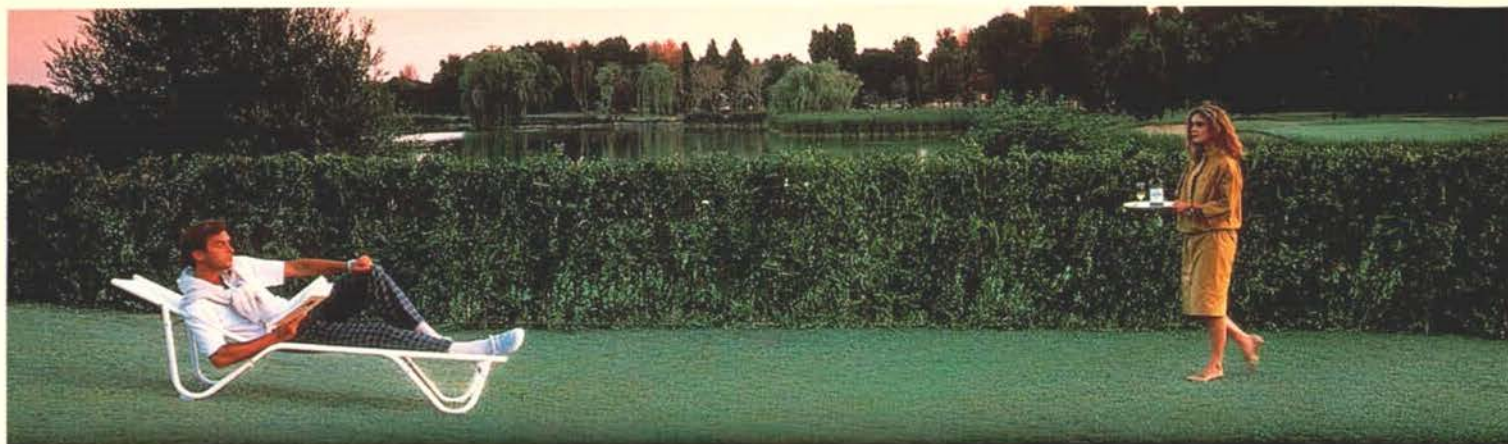
GOURMETOUR

FOOD, WINE & TRAVEL QUARTELY MAGAZINE



BRANDY DE JEREZ ART IN A GLASS

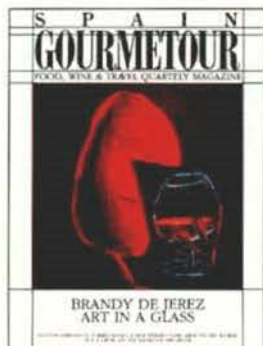
SUCCESS ABROAD (I). TORRES WINES. A HOUSEHOLD NAME AROUND THE WORLD
TUI: A CROWN ON THE BANKS OF THE RIVER



The world's
most civilized
aperitif.

La Ina
DOMECQ





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Eating is not the only good thing to do in the Rías Baixas. Drinking is good too. Great even.

Rías Baixas is the Designation of Origin of three mythical Galician wines: Albariño, Condado and Rosal. Wines with a smack of sea air, mellowed by the sea and for the sea. In the vineyards of the coast of Pontevedra, a fitting complement to the best seafood in the world.

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ALBARIÑO, CONDADO, ROSAL

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DESIGNATION OF ORIGIN

The Wine of the Sea.



New Look New Content

There's a lot that's new about Spain Gourmetour's first issue for 1993. We have been publishing our English edition for seven years now and regular readers will have noticed gradual changes over that time. This year, however, we are not only starting new on-going sections and series but also launching a complete new look. One of the new permanent features is a news section; another, entitled "Forum", reports on conferences and fairs of interest to the areas covered by the magazine, and another gives details of the main exporters of the products mentioned. Of the new series, "Success Abroad" looks at Spanish companies which have achieved particular success in foreign markets, while through "Spanish Eyes", well-known Spanish personalities provide a glimpse of where and what they love best in their home country despite their involvement in the international world of art, music, design and the cinema.



Signed Originals



*Our four masterpieces,
each wine individually conceived and created.
An original worthy of our family signature.*

F. Chivite
F. CHIVITE Oenologist

Julian Chivite
Bodegueros-viticultores since 1647

PRODUCTION OF IDIAZABAL CHEESES INCREASES

The group of companies that market cheese under the Denomination of Origin "IDIAZABAL" (See Spain Gourmetour, No.18, first quarter 1990)—after the slow down in sales and drop in prices of the previous year—increased their production in 1992 to 64% over that of 1991. In real numbers, the number of cheeses produced in 1992 increased to 403,000.

Source: ALFORJA (No. 172, FEBRUARY 28, 1993)

THE U.S.A. WILL RECOGNISE "BRANDY DE JEREZ" AS A DENOMINATION OF ORIGIN

The United States will recognise "Brandy de Jerez" as a Denomination of Origin following an agreement with the European Commission.

This measure, whose final implementation is pending the approval of the Council of Ministers, also implies the recognition, on the part of the E.E.C., of "Bourbon Whiskey" and "Tennessee Whiskey" as Denominations of Origin.

Source: ALFORJA (No.172 FEBRUARY 28, 1993)



AN OILY FISH HAMBURGER REVOLUTIONISES THE FOOD INDUSTRY

Spanish company, Lancelot Túnidos, has recently launched a new and revolutionary product on the market: a fish hamburger. The new product, "Burguemar", has been introduced to the public as a healthy alternative to fast food, of important nutritional value and capable of reducing unwanted cholesterol.

The first product of this kind to be marketed world-wide, Burguemar is completely natural and endorses the consumption of oily fish, a food group clearly recommended by nutrition experts.

Source: ALFORJA (No. 172, FEBRUARY 28, 1993)

PASCUAL HERMANOS SELLS AGROFEL

The Spanish company Pascual Hermanos sold 51% of the stock its French subsidiary, *Pascual France*, held in *Agrofel*, at a price of 588 million pesetas. The new owner is another French company which was already working in the prepacked product sector and which intends to secure its place in the handling and distribution industries for fruit and horticultural goods.

Source: ALFORJA (No. 172, FEBRUARY 28, 1993)

LA TABERNA DEL ALABARDERO "RESTAURANT OWNER OF THE YEAR" IN THE U.S.

The magazine "Washingtonian" annually awards the title of "Restaurant Owner of the Year" to those chefs and restaurant owners who pay unending attention to the quality and care of the meals they serve. In 1992 the award fell upon a Spanish priest, Father Lezama, who has personally headed "La Taberna del Alabardero", a small Madrid restaurant, since its purchase 19 years ago.

From the start, Luis Lezama continually reinvested the profits back into the business. Thus, today, the business consists of a catering service for banquets, six restaurants in Spain and "La Taberna del Alabardero" in Washington which he runs with the help of chef Josu Zubikarai and Francisco Pena and with whom he shares the award.

Source: CLUB DE GOURMETS (No. 203, March 1993)

MARQUES DE CACERES INTRODUCES THEIR NEW CRIANZA RED WINE

The winery *Marqués de Cáceres* located in the Rioja region, has recently launched a new product known as "Marqués de Cáceres Tinta Crianza 1989". This wine, which has a very luminous garnet-ruby colour, stands out for the aging it receives from 16 months in oak barrels and another 16 months in bottle before being shipped to the market.

Source: GUSTAS? (No. 32, February 1993)

LUSTAU, "VINTAGE OF THE YEAR - 1992" IN SWEDEN

The company *Emilio Lustau*, part of the Corporate Group *Caballero* located in the Andalusian city of Jerez, was chosen "Vintage of the Year - 1992" by the magazine "Gourmet", Scandinavian leader in the area of wine and food.

This is the second Spanish winery to receive this award, the first being *Miguel Torres* who received it in 1987.

Source: MARCO REAL (No. 111, February 1993)



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STOP PRESS

BODEGAS PALACIO PRESENTS A NEW WINE

The capital of Spain was the site chosen to present *Milflores*, the new wine created by **Bodegas Palacio**.

This new product represents the confidence placed by this firm in non-wood wines and in a painstaking selection of its grapes. A wine that should be consumed in a brief period of time, it combines wonderfully with the most diverse variety of foods.

Source: *GRAN RESERVA* (No. 69, MARCH 1993)



NEW FAIR FOR THE FOOD INDUSTRY: TECNOCARNICA

From November 10-14, 1993, a new trade fair is to be opened in Barcelona that will be directed exclusively toward the meat industry. *Tecnocárnica* emerges as an independent showing of certain sectors which were present in *Tecnoalimentaria*, a fair dealing with machinery, equipment, suppliers and services dedicated to the food and beverage industry.

Source: *ALFORJA* (No. 172, FEBRUARY 28, 1993)

THE GROUNDS OF EXPO CONVERTED INTO THEME PARK

At the end of May, Seville will again be the centre of world attention, owing to the reopening of the grounds used in the Universal Exposition between April and October 1992, which will now be converted into the home of a new Theme Park.

Visitors will again be able to enjoy the culinary specialities from the various regions of Spain. They will also be able to visit the theme pavilions and to attend the sound and light show at the lake located in the centre of the park.

BODEGAS TORRES, FIRST EXPORTER TO THE U.S.

Bodegas Torres, located in Catalonia, produced 1,250,000 bottles of wine last year in their installations in Chile. Of this broad production, almost 30% was sold in that country, the rest being exported to the United States, Canada, Germany, England and to the remaining countries in a list of 26. In addition to this, a new factory has just been completed in California with a capacity of 15,000 crates a year.

Source: *SOBREMESA* (No. 100, FEBRUARY 1993)

VEGA SICILIA BUYS VINEYARDS IN HUNGARY

Bodegas Vega Sicilia, located in the province of Valladolid, has signed a commercial agreement with the Hungarian Government to create a joint venture in which the Spanish winery will hold more than 70% of the shares. The agreement, now underway, consists of the purchase of 70 hectares of vineyards in the Hungarian region of Tokay as well as the caves where the wine is produced and the adjacent winery which the company plans to use as its headquarters. With this new project, **Vega Sicilia** wants to recover the prestige the wines of this area have always enjoyed.

ARTESA RESERVA 1987 BEST WINE FOR "DECANTER"

The wine "Artesa Reserva 87", produced by Bodega Ontañón, S.A. in La Rioja region, obtained the highest score in a blind wine sampling of 25 Rioja Crianza and Reserve wines from 1987 which was organised by the English wine magazine "Decanter". This wine, defined by the jury as "very mature in both appearance, abundant shade and aroma; an excellent balance and structure, a delicate and classic Rioja," received the highest score and will be "Highly Recommended" by the magazine.

Source: *GUSTAS?* (No. 32 FEBRUARY 1993)

VIBEXPO CONSOLIDATES ITS POSITION IN THE OFFICIAL CALENDAR OF INDUSTRIAL FAIRS

From September 29 to October 3, the 9th Edition of VIBEXPO (Show for Wine, Beverage and Related Industries) will take place in "El Parque Juan Carlos I" in Madrid.

For VIBEXPO, under the presidency of the well-known oenologist Isabel Mijares, 1993 represents its consolidation in the calendar of official fairs and trade shows. In this edition auxiliary industries and services to wine production will be allowed to enter for the first time.

1992, A GOOD YEAR FOR MARTINEZ BUJANDA

1992 proved to be a good vintage for the Spanish winery Martínez Bujanda, S.A. Throughout the year in question their grapes reaped several important prizes worldwide, thus giving recognition to the quality and positive results they achieved at an international level. Among the prizes received are: Best Rioja Winery in 1992, given by "Wine Spectator" in the United States; Winery of the Year in the U.S. awarded by "Wine and Spirits"; and Winery of the Year in Spain, awarded by "Guía de Gourmets '93".

Source: *LA PRENSA DE LA RIOJA* (No. 67, January-February 1993)

TOURIST PARADORS

The Spanish Gastronomic Academy and the "Cofradía de la Buena Mesa" (Fraternity of Spanish Gourmets) recently awarded the "Paradores de Turismo de España, S.A." the Special Prize for Gastronomy, a distinction they award annually. This prize recognises the important gastronomic effort being carried out in the "Paradores"—hotels and restaurants located in ancient buildings of historical significance throughout Spain. With like purpose, the jury for the VI Prize for Hotel and Restaurants regarding "Alimentos de España" (foods from Spain), chose the national network of Paradors as winner of their award as well. Said distinction is awarded annually by the Ministry of Agriculture, Fisheries and Nutrition. Source: *GUSTAS?* (No. 32, February 1993) and *SOBREMESA* (No. 100, February 1993)

The luxury
of time

ROMATE

MARCA INTERNACIONAL REGISTRADA

BRANDY DE JEREZ



Cardenal
SOLERA GRAN RESERVA

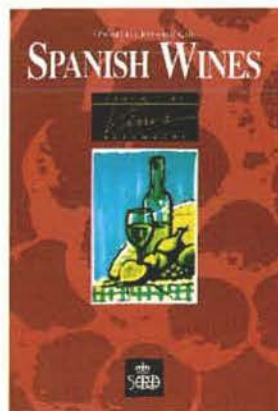
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ESPAÑA

Sanchez Romate Sños.
Jerez de la Frontera

PCYC



► Course on Spanish Wines

Manuel Martínez Llopis
 María Isabel Mijares y Rafael Chirbes
 Vinoselección, 1992
 Conde de la Cimera, 4
 28040 Madrid
 Tel.: (1) 535 22 67
 Fax: (1) 553 07 37

Published in 1992 in honour of the 500th anniversary of Columbus' first voyage to the New World, this book contains three different sections.

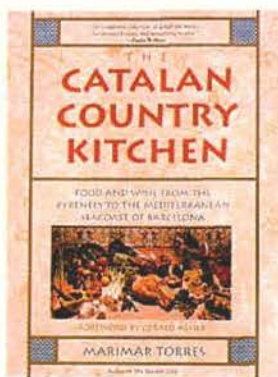
The first is a brief, succinct review of the history of wine in Spain. In just over 30 pages, wine and gastronomy scholar Manuel Martínez Llopis looks at Spanish wine throughout history: antiquity; vines introduced by the monks; the influence of the Camino de Santiago; wines served in taverns and at court during the Middle Ages, etc., continuing all the way up to the 20th century. The second section is dedicated to a topic that no wine course could be

without: Understanding Wine. This part is the work of internationally renowned oenologist María Isabel Mijares, one of the most outstanding figures in the world of Spanish wine. It is a virtual compendium of all general information one would want to know about wine - chemical composition, a step-by-step explanation of how it is made, aging, tasting, etc. - with special sections on the unique features of Spanish wines, such as grape varieties.

The final part includes nearly 200 pages dedicated to the wines produced in the various regions of Spain. Author Rafael Chirbes describes all Denominación de Origen (D.O.) wines produced in Spain - more than 30 - also noting other districts that do not enjoy a D.O. designation but merit attention.

The history of each zone, its soil and climate, grape varieties, types of wines and local gastronomy are all covered in this wine tour of Spain. The text is enhanced by numerous maps, excellent photographs and an elegant layout.

In this "wine course", the reader will not find lists of wineries or brand names, but rather a well-documented study of what wine has been and continues to be in the country with the most hectares of vines under cultivation in the world.



► The Catalan Country Kitchen

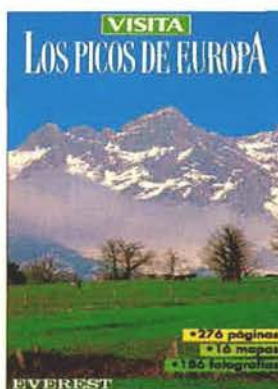
Marimar Torres, 1992
 Addison-Wesley Publishing Company, Inc.
 U.S.A.

Of pure Catalan stock, but based in California for the past several years, Marimar Torres is president of Torres Wines North America and of the Torres vineyard and winery in northern California. In her second book (the first, "The Spanish Table", was published in 1986) the multifaceted author has poured in all her knowledge of the delicious and original cuisine of Catalonia, which encompasses an area from the Pyrenees Mountains to the Mediterranean coast. In Catalonia, a variety of climates and unique local products have blended with the external influences of Provence, Italy and Greece to produce a special style of combining ingredients, such as the use of nuts with poultry, vegetables and meats.

In this book she mixes traditional recipes like Catalan-style Fava or Lima Bean Stew with sausage and fresh mint - Favas a la Catalana - and others from her personal repertoire, such as Braised Peaches with Pork and Almond Filling. As the book is directed at readers in the United States, some of the recipes have been modified slightly or adapted, but always with detailed explanations. Additionally, each of the recipes is introduced with a personal anecdote that makes it much more interesting than a mere cookbook and helps introduce the reader to another culture and way of life.

Always the wine woman, Marimar Torres accompanies many of her more than 100 recipes with recommendations on the appropriate wine to serve with them, including all the regional varieties of Catalonia and some from her own winery.

Besides the recipes, organised in several chapters, the book offers basic information on ingredients, techniques and equipment needed to achieve the best results, as well as a variety of suggestions for complete Catalan menus.



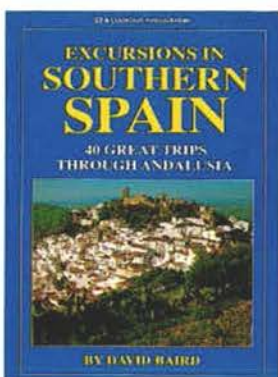
► Los Picos de Europa. "Visita" series

Carmen Piñón and Bernardo Canga, 1993
 Editorial Everest, S.A.
 Carretera León-La Coruña, km. 5
 24080 León (Spain)
 Tel.: (87) 80 20 20
 Fax: (87) 80 12 51

Everest is a veteran publisher of guides and tourism books on Spain. Its vast inventory includes all the Spanish cities, villages, natural resources and monuments that are worth visiting and their books are published in several languages. Nevertheless, quantity and quality do not always go hand in hand and not every Everest guidebook is praiseworthy. Fortunately, this is not the case with their new series of "Visita" guidebooks, which benefit from a new look and high editorial standards. The twelve titles that currently make up

the "Visita" series, include cities such as Barcelona, Seville and Segovia. The Barcelona and Seville books have already been translated into English and the rest of the guides will be translated shortly.

Among the guides to Spain's natural regions is the volume called "Picos de Europa", which covers the impressive mountain range separating northern Spain and the Cantabrian Sea from the high plains of Castile. After a general introduction to the region, the guide recommends seven different routes for exploring, not only the heart of the mountains but also the surrounding zones. Ideal for so-called "green tourism", route descriptions contain plenty of detail on local geography as well as customs and folklore. Regional flora and fauna are fully explained. The "Visita" series is also notable for its emphasis on maps; each book comes with a large fold-out map as well as numerous smaller maps within the guide. The book includes all sorts of practical information for mountaineers and tourists in general.



► Excursions in Southern Spain

40 Great Trips through Andalusia
 David Baird, 1991
 Lookout Publications, S.A.
 Puebla Lucía
 29640 Fuengirola (Málaga) Spain
 Tel.: (52) 46 09 50
 Fax: (52) 46 10 22

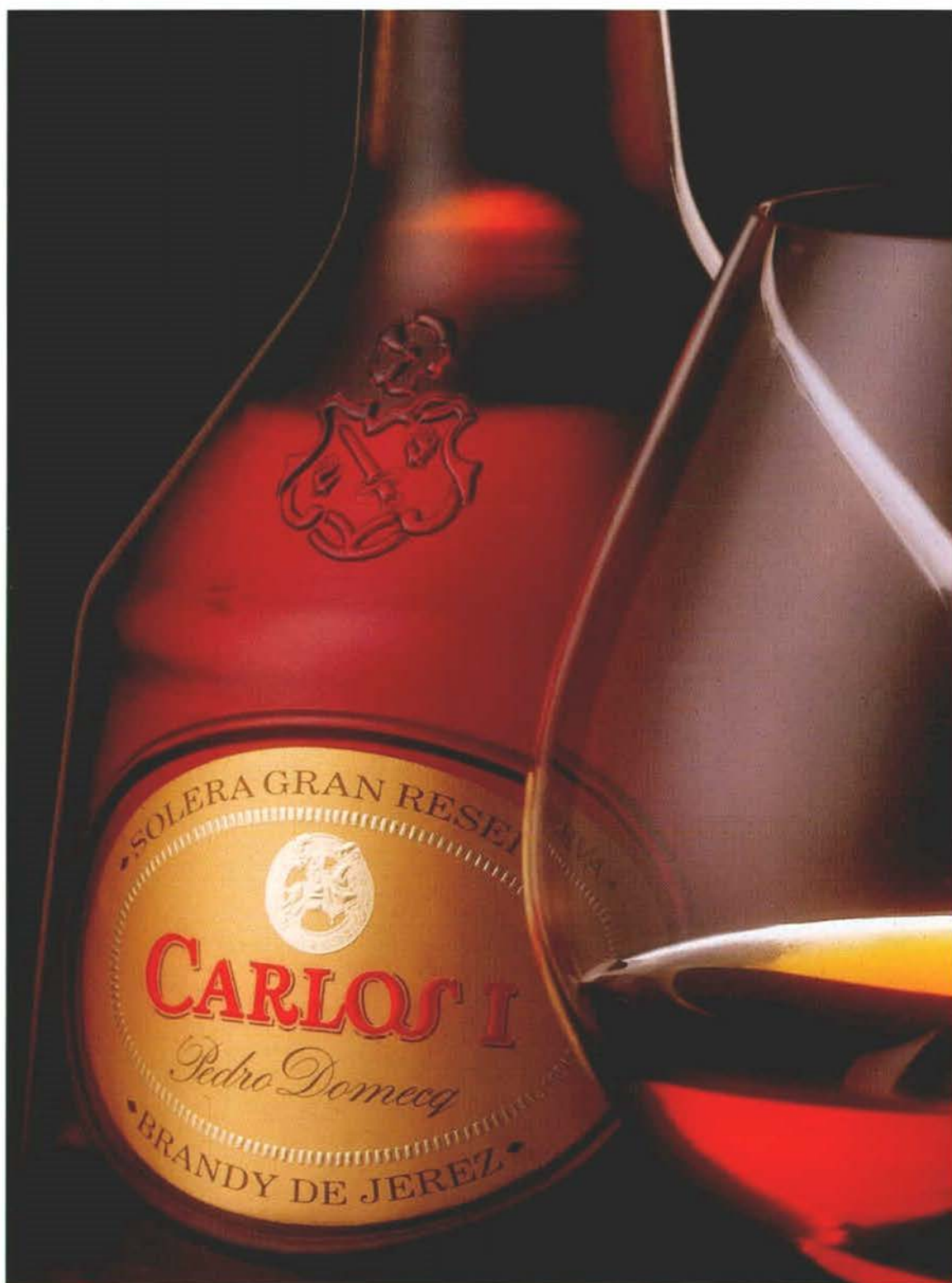
This small and practical book suggests a series of different itineraries to get to know Andalusia, the southern Spanish region which has always had the greatest impact on foreign visitors.

Author David Baird is an expert on Spain in general and a specialist on Andalusia, about which he wrote his first book "Inside Andalusia" and where he has lived since 1971. He has divided his latest book into four main sec-

tions. The first two parts recommend day trips and half-day excursions from towns on the Costa del Sol such as Málaga, Marbella and Fuengirola, where many foreigners live. These itineraries include some visits to other coastal locations, but more frequently they tour the beautiful white towns of the interior, some of them unknown to tourists. The other two sections go beyond the coast to propose longer visits to the interior of Andalusia, generally departing from inland cities.

All the routes include detailed information on landscape, monuments, sight-seeing and gastronomy, including a listing of restaurants and their specialties.

While such practical information is always welcome in a guidebook, perhaps the best feature of this book is the inclusion of out-of-the-way places not often found in other guides. Another plus is the organisation of tours according to themes, for example: "Land of the Caliphs", "In the Steps of Columbus", or "A Poet's Journey", this last one, referring to Garcia Lorca.



The Premium Leading Brandy From Spain



AS ANYONE WHO EVER PICKS UP A NEWSPAPER OR TURNS ON THE TV WILL KNOW, 1992 MARKED THE FIFTH CENTENARY OF THE DISCOVERY OF AMERICA AND WAS, CONSEQUENTLY, SPAIN'S BIG YEAR, WITH BARCELONA HOSTING THE OLYMPICS, MADRID TAKING ITS TURN AS CULTURAL CAPITAL OF EUROPE, AND SEVILLE BLINKING IN THE UNACCUSTOMED LIMELIGHT TRAINED ON EXPO 92. IT WAS HARDLY SURPRISING THEN THAT THE OLDWAYS PRESERVATION AND EXCHANGE TRUST SHOULD CHOOSE SPAIN FOR ITS 1992 SYMPOSIUM AND CHOOSE "FOOD, CULTURE AND DISCOVERY: FROM COLUMBUS TO THE 21ST CENTURY" AS ITS THEME. THE SYMPOSIUM BEGAN IN BARCELONA AND ENDED IN MADRID, BUT ITS WORK SESSIONS TOOK PLACE PRIMARILY IN SEVILLE, AT EXPO 92.



Spain was an obvious choice for the Oldways Preservation & Exchange Trust's 1992 International Symposium entitled "Food, Culture and Discovery" (see "What is Oldways?"), and Seville an even more obvious one as a particularly relevant port of call (the other two were Barcelona and Madrid) during this 10-day event, which lasted from 1st to 10th October.

"The Discovery voyages of Columbus, Magellan and other bold Mediterranean navigators at the end of the 15th Century are a useful metaphor for the world we face as we approach the 21st Century... The three cities chosen... reflect Spain's cultural mosaic and offer unusual hands-on experiences that will accentuate and highlight the materials discussed in the sessions," explained K. Dun Gifford, not without a certain stylistic zing, in the Symposium's preview handout. Participants included "100 leading authors, chefs, academics, nutritionists and wine and food journalists gathered to discuss the history and future of how food choices influence our health, our cultures and our environment."

The first couple of days in Barcelona having been gently scheduled to allow participants who had made inter-continental journeys to get back into kilter, the Symposium proper began in Seville on 4th October in the conference centre of the Plaza of Africa at Expo 92.

Putting things in perspective. In his keynote address, Sidney Mintz, Professor of Anthropology at Johns Hopkins University, skilfully placed the last 500 years in the larger context, and his declared uncritical approach to the moral implications of

the consequences of 1492 set a tone that was sustained throughout the Symposium. Over the next few days, there followed a sequence of papers and spontaneous contributions whose scope was so vast that one was inevitably left wanting to know more and wishing that riders of particular hobby horses would get out of the way of one's own. The subject matter of the first two session days was largely historical, while the second two (the last of these in Madrid) evaluated present and future "foodways" in the light of ecology, health, politics, and aesthetics.

All the sessions were fascinating, albeit for various reasons. Historians, scientists and anthropologists put our present cultural values and habits in perspective. We looked into the pre-1492 cultures of, for example, Islamic Al-Andalus and the Aztecs; the

cultural effects of many centuries of coexistence among Arabs, Jews and Christians in Spain were analysed; food taboos and their function; the key role of the Canary Islands, the last port of call at which ships provisioned before setting off across the ocean, and their contribution to the interchange of products between the Old and New Worlds; America's cowboy culture was cited as one long-term example of ecological and social changes caused by the introduction of new species; romantic notions of the noble savage (pre-conquest) and the picturesque European peasant (today) were skilfully debunked; respected producers of wine, cheese and olive oil maintained unanimously that craftsmanship and modern technology were perfectly compatible; the many different factors that have affected food



FOOD FOR THOUGHT

at Oldways' 1992
Symposium



TEXT:
HAWYS PRITCHARD

choices throughout history and those which affect us today were identified; restaurateurs considered their own role in influencing food choices; patterns of decline in the traditional diets of Asia, the Mediterranean and the Americas were traced, but it was also pointed out that the process is not all one-way or all downhill - thriving immigrant populations still bring traditional food habits with them and transmit them to their adopted culture... With the final session, at which sustainable food choices for the future were discussed, the many thematic threads were neatly drawn together, and theory was translated into practical policy statements.



Hands on experiences? While there is a Proustian pleasure about sitting in a lecture hall and being informed by experts, as all graduates from the University of Life will know, chatting over dinner or on the bus can be just as enlightening. Then there were what I *think* Mr. Gifford meant by "hands-on experiences" - visits to olive groves, bodegas, markets, haciendas, eating Spanish food and drinking Spanish wine. In Seville's 16C Casa de Pilatos, an imitation Roman palace built in the Christianised Moorish style, fountains played, *azulejos* gleamed, classical statues posed and the scent of jasmine wafted on the night air. Oldways Symposium delegates from all over the globe, all opinion-formers in our own ways, sat and dined and talked and talked and talked. Call me derivative, but the phrase "cultural melting-pot" sprang to mind.

Hawys Pritchard is a writer and translator who lives and works in Spain. She is a regular contributor to *Spain Gourmet* and other periodicals.

What is Oldways?

In its own words.

"Oldways Preservation & Exchange Trust is a non-profit educational organization based in Boston that seeks to preserve the oldways of food and drink and to import the important and relevant lessons from these oldways into current-day efforts to improve the healthfulness of diets and to help dampen environmental degradation."



"It was founded by K. Dun Gifford, Nancy Harmon Jenkins and Greg Drescher who met in the early 1980s through

their respective professional activities in the food and wine worlds."

"Described by *Newsweek* as a "food issues think-tank" Oldways presents seminars and symposia that offer participants from around the world an opportunity to share current research and develop strategies for preserving traditional foodways and encouraging positive dietary change. Oldways' mission is to preserve and promote traditional eating patterns that are healthful, sustainable and good tasting. It aims to link the best of food traditions with contemporary needs, encouraging adaptation



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and innovation where necessary."

"Oldways conference participants and attendees include academics in nutrition, public health, history and culture, food and wine journalists and authors, chefs, food brokers, and restaurant owners, wine makers, and others interested in the Oldways agenda."

Award-worthy quotes

(A personal selection)

"Europeans discovered America, and Americans discovered Europeans, when Columbus



stepped on land somewhere in the Caribbean on October 12, 1492. If we have not learned anything else over the past few months, we have learned that the politically correct term for the quincentenary of that momentous October day is commemoration, not celebration."

(Nancy Harmon Jenkins, co-founder of Oldways)

"The poignancy of wine has been stripped out. Let's get it back in there!"

(Karen MacNeil, New York food and wine writer)

"Food and nutrition must be considered together."

(Australian nutritionist, Rosemary Stanton)

"So many browned loaves, And now I'm finished, My husband will be happy, But my life is diminished."

(American food writer Paula Wolfert's poetic projection of a Turkish woman's feelings on having got the baking done)



"We must empower people rather than romanticise food."

(Ellen Haas, Director of Public voice for Food and Health Policy, Washington, DC)

Symposium sound-bites

There is an element of choice in the human eating urge - we have no "natural" diet. (Dr. Sidney Mintz, Johns Hopkins University)

The first archaeological evidence of wine dates back 5,500 years.

(Dr. Salmon Katz, University of Pennsylvania)



Domestic patterns and, by implication, women, played an heroic role in maintaining the Sephardic tradition after 1492.

(Barbara Haber, Harvard University)

Pork-eating distinguished Christian eating patterns from those of the Muslims and Jews before 1492, and served as a shibboleth afterwards.

(Susan Tax Freeman, University of Illinois at Chicago)



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 The high culture of Al-Andalus exemplified Islam's holistic concept of the human being: chess, debate, food, fragrance were all considered of comparable importance

(Manuela Marín, *Consejo Superior de Investigaciones Científicas, Madrid*)

 Columbus described the indigenous inhabitants of Hispaniola when the Spaniards arrived there as "healthy,

with glossy hair, good teeth and easy childbirth."

(Prof. James Parsons, *University of California, Berkeley*)

 The Aztec diet was hugely varied. They ate amphibians (frogs and tadpoles), snakes, and domesticated species such as turkeys, muscovy duck and vegetable-fed dog, which they traded in their markets. They were repelled by the smell of their fat-eating conquistadors.



(Food historian Sophie Coe)

 From the 16C on, African slaves met and interacted with Native Americans as the Europeans never did. Amerindian crops are still grown in the Caribbean.

(Lydia Pulsipher, *University of Tennessee*)

 Bananas were first taken to Hispaniola from the Canary Islands, where ships stocked up with provisions for the transatlantic voyage. By 1516, they were a staple of the Hispano-American diet in the New World.

(Food writer Mario Hernández Bueno)

 Coca, whose use in the Andes has been limited to rituals before the conquest, came to be used as a source of energy when large groups of the population were shifted long distances to work in the mines.

(Jesús Contreras, *University of Barcelona*)



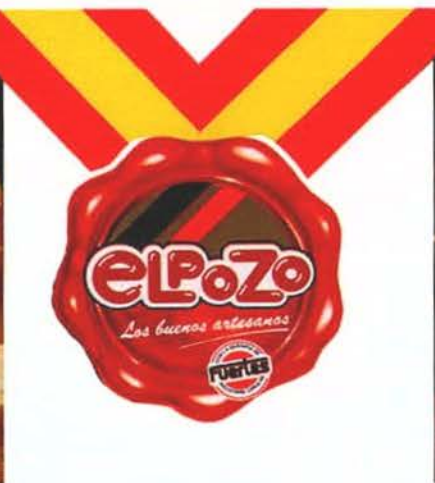
 In Mexico City in the 16C, the price of beef was one-eighth of the price of bread. Chef and author Mark Miller)

 Data on eating habits is inevitably unreliable. People do not accept recommended eating patterns. Meat is considered a cachet food because it is expensive, perceived as protein, and therefore assumed to be good.

(Marion Nestle, *New York University*)

 Were it not for McDonald's, the rate of malnutrition in New York would be higher than it is today.

(Jeffrey Steingarten, *Vogue Magazine*)



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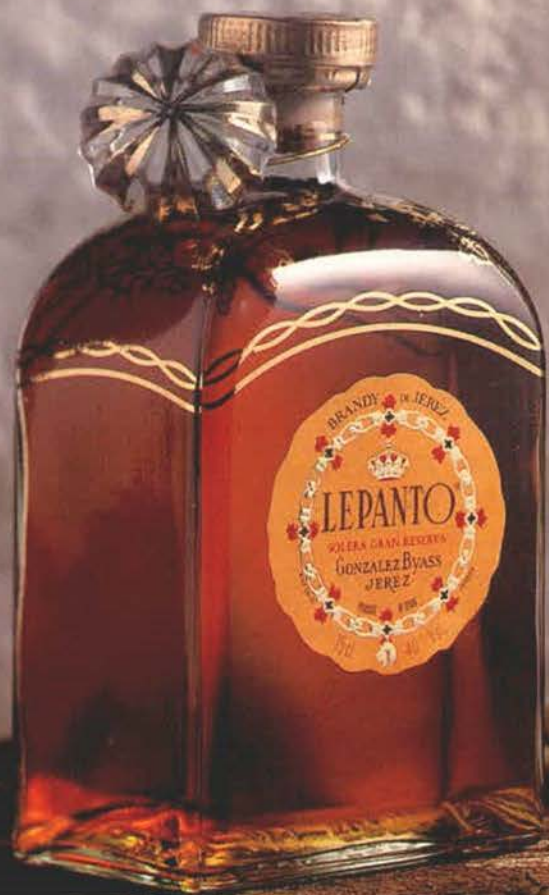
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Temptation

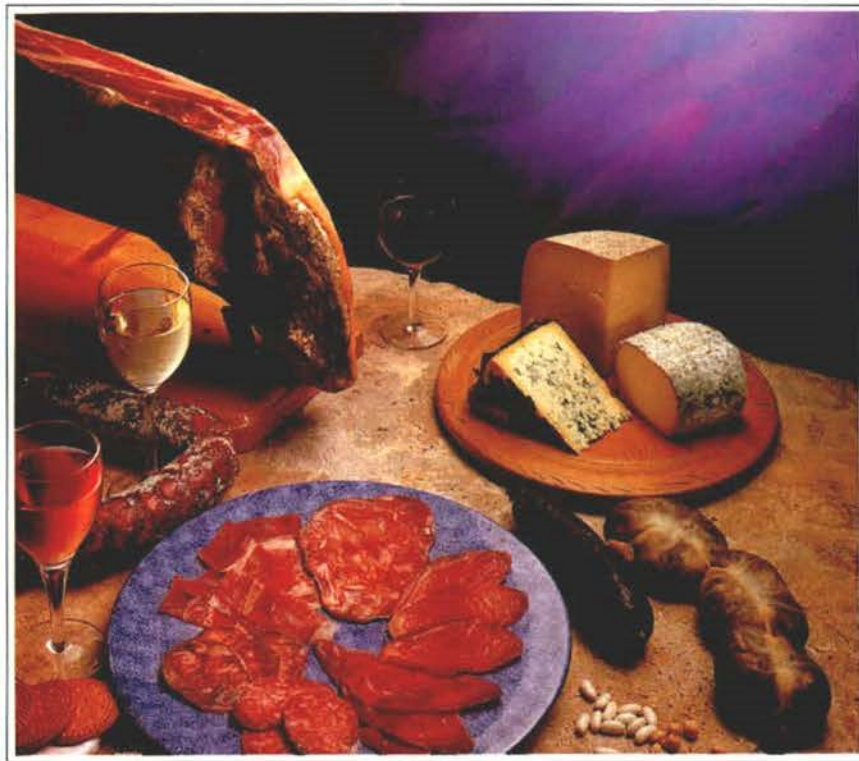
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El Brandy, de Jerez.



Consejo Regulador de la Denominación Específica BRANDY DE JEREZ.

ART IN A GLASS

TEXT AND PHOTOS:
C.R.D.E. BRANDY DE JEREZ/ICEX

Brandy de Jerez - an art form? The challenge of distilling its aroma, flavour and atmosphere in graphic form provided the inspiration for twelve very different visual evocations of this quintessentially Spanish drink.

Brandy de Jerez is governed by a Specific Denomination whose Regulatory Council monitors its quality and maturation. The Council commissioned twelve of Spain's top painters and illustrators to create their own visual interpretations of a Brandy de Jerez experience...

The artists concerned all work in very different areas - painting, illustration, comic strips, graphic design and photomontage. They were each given a title or recipe involving brandy and a completely free hand as to how to translate them into graphic terms.

The titles and their evocations ranged from the traditionally Spanish to the far-flung. They speak for themselves: "*Café, copa y puro*" (Coffee, liqueur and cigar) is the classic combination that accompanies long drawn-out conversation after lunch or dinner; "*Carajillo*" is another combination that could not be more traditional - coffee laced with brandy; "*Sangría*" is by now so familiar all over the world that it needs no translation, while "*Capricho de gitano*" (Gypsy's Fancy) is equally Spanish if rather more cryptic. "*Leche de pantera*" (Panther's Milk) and "*Brandy Lumumba*", meanwhile, suggest rather wider horizons for Spain's biggest selling alcoholic drink.

In Spain, Brandy de Jerez is as traditional as the unique and age-old criadera and solera maturation system that gives the brandies of Jerez their consistent and inimitable quality. Their aromas and flavours have now been given visual expression in a group exhibition which, after visiting various parts of Spain and, perhaps, abroad will become part of the Brandy de Jerez Regulatory Council's art collection.

12 VISUAL
INTERPRETATIONS
OF BRANDY
DE JEREZ

SANGRÍA



Pour a bottle of red wine into a large jug and add sugar, lemon zest, chopped fruit and ice cubes. Stir, and add Brandy de Jerez to taste.



Flavio Morais. Flavio Morais was born in São Paulo, Brazil, where he began his professional career at "T-shirts", a screen-printing studio. He subsequently studied at the Chelsea School of Art, then moved to Barcelona. His illustrations have appeared in numerous Spanish and foreign magazines, and he has illustrated several big-name advertising campaigns, such as Lee, Fiorucci and Levi's. He is currently a regular contributor to Marie Claire, Vogue España and the Barcelona daily paper La Vanguardia. He has exhibited at many joint exhibitions, among them Tin Tin and Barcelona 10 x 12, and several one-man shows.

His refreshing "*Sangría*" is in acrylic on fabric.

BRANDY WITH ORANGE



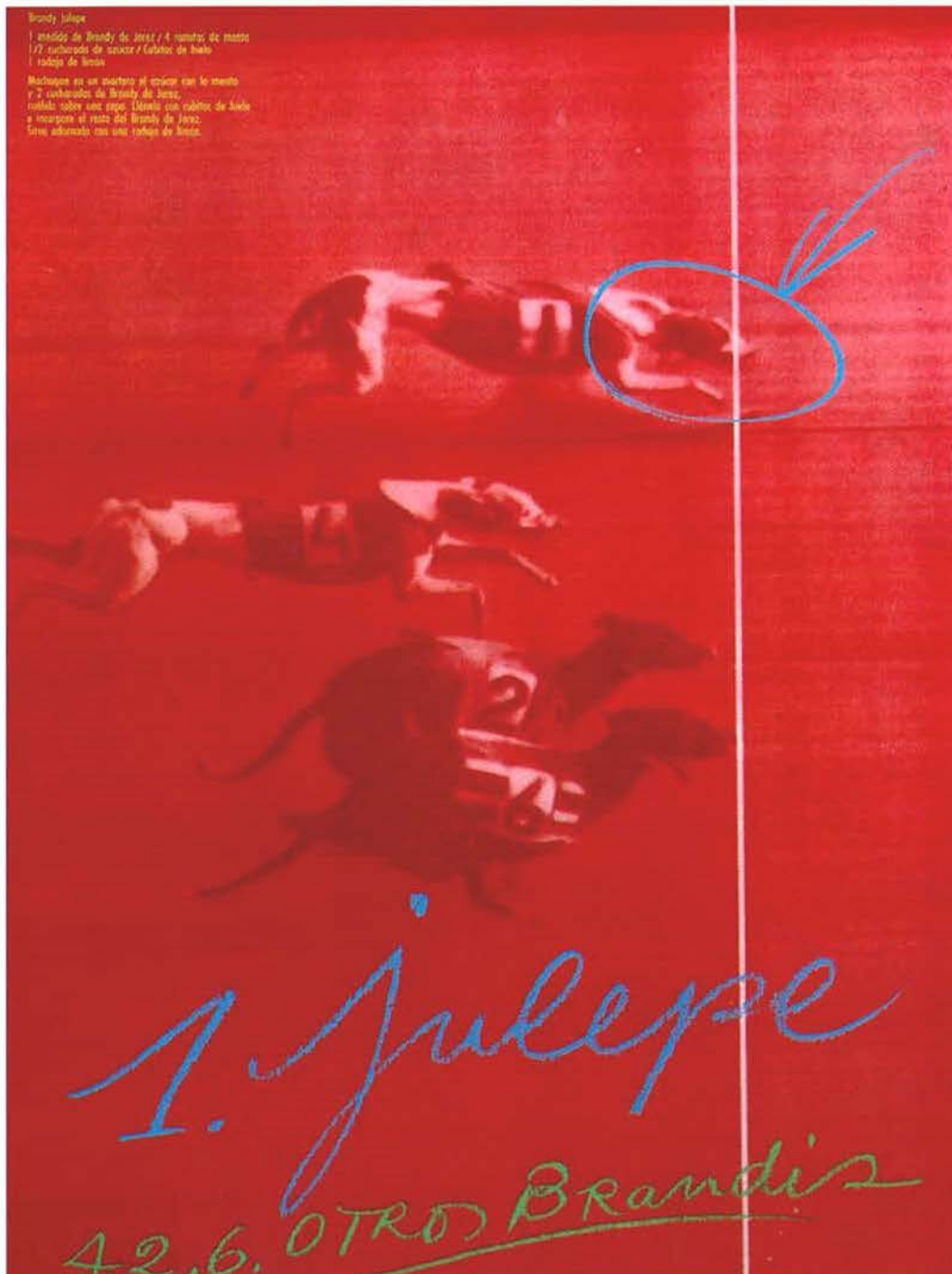
Add a glass of Brandy de Jerez and some ice cubes to a jug of freshly squeezed orange juice and serve immediately.



Nazario. Born in Castilleja del Campo (Seville) in January 1944. Once a school teacher, student of flamenco guitar and part-time university student, he gave it all up in 1971 to devote his time to creating strip cartoons. He moved to Barcelona where he founded the *El Rollo Enmascarado* group which published several underground magazines. His work has appeared in many magazines, both in Spain and abroad. He designs T-shirts, posters, post-cards, record sleeves and book jackets. His strip-cartoon version of the opera *Turandot* is one of his finest achievements.

Nazario used mixed media for this appealing "*Brandy con naranja*" (Brandy with Orange).

BRANDY JULEPE



Crushed ice, sugar, sprigs of mint are blended together and strained into a tall glass containing brandy and a slice of lemon.



América Sánchez. Born in Buenos Aires (Argentina) in 1939, América Sánchez is a graphic designer, photographer and teacher of graphics. In 1965, he moved to Barcelona, and a year later set up his own studio, specialising in corporate style for companies and institutions and in graphic design for exhibitions and similar events. His work has featured in many design exhibitions in Spain and abroad and in specialist publications. He is also graphic consultant to various companies and institutions. In early 1991, the Barcelona City Council sponsored a major exhibition of his work at the Palau de la Virreina.

América Sánchez was the only artist in this group to use photography and screen-printing for his visual presentation of Brandy de Jerez.

PANTHER'S MILK



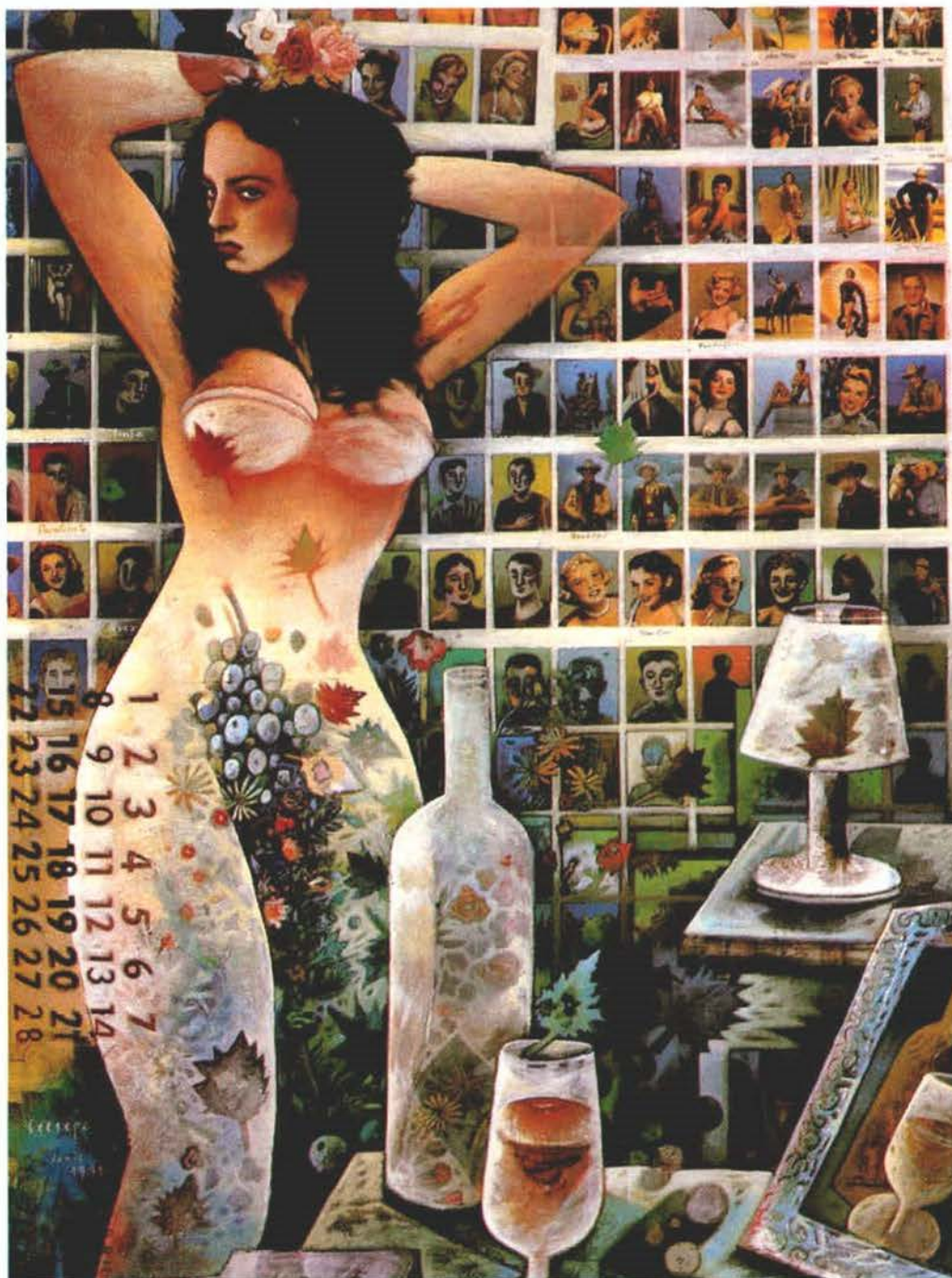
Shake very cold milk and a measure of Brandy de Jerez in a cocktail shaker. Serve in a tall glass and sprinkle powdered cinnamon on top.



Regina Saura. After graduating in graphic design from the Escuela Elisava in Barcelona, Regina Saura set up a design and photographic studio. In 1975, she won the Risueño Award with a design for desk-top furniture. She went on to specialise in media photography, and now works for papers and magazines, films, theatre and TV. In 1980, she moved from urban Barcelona to the rural tranquillity of the Ampurdán to paint, and held her first exhibition in 1984 to critical acclaim. Her paintings are in demand from as far afield as Japan. All her graphic work is characterised by a certain affectionate nostalgia for familiar domestic objects.

Regina Saura's stylish "*Leche de pantera*" (Panther's Milk) uses mixed media.

STRAIGHT BRANDY



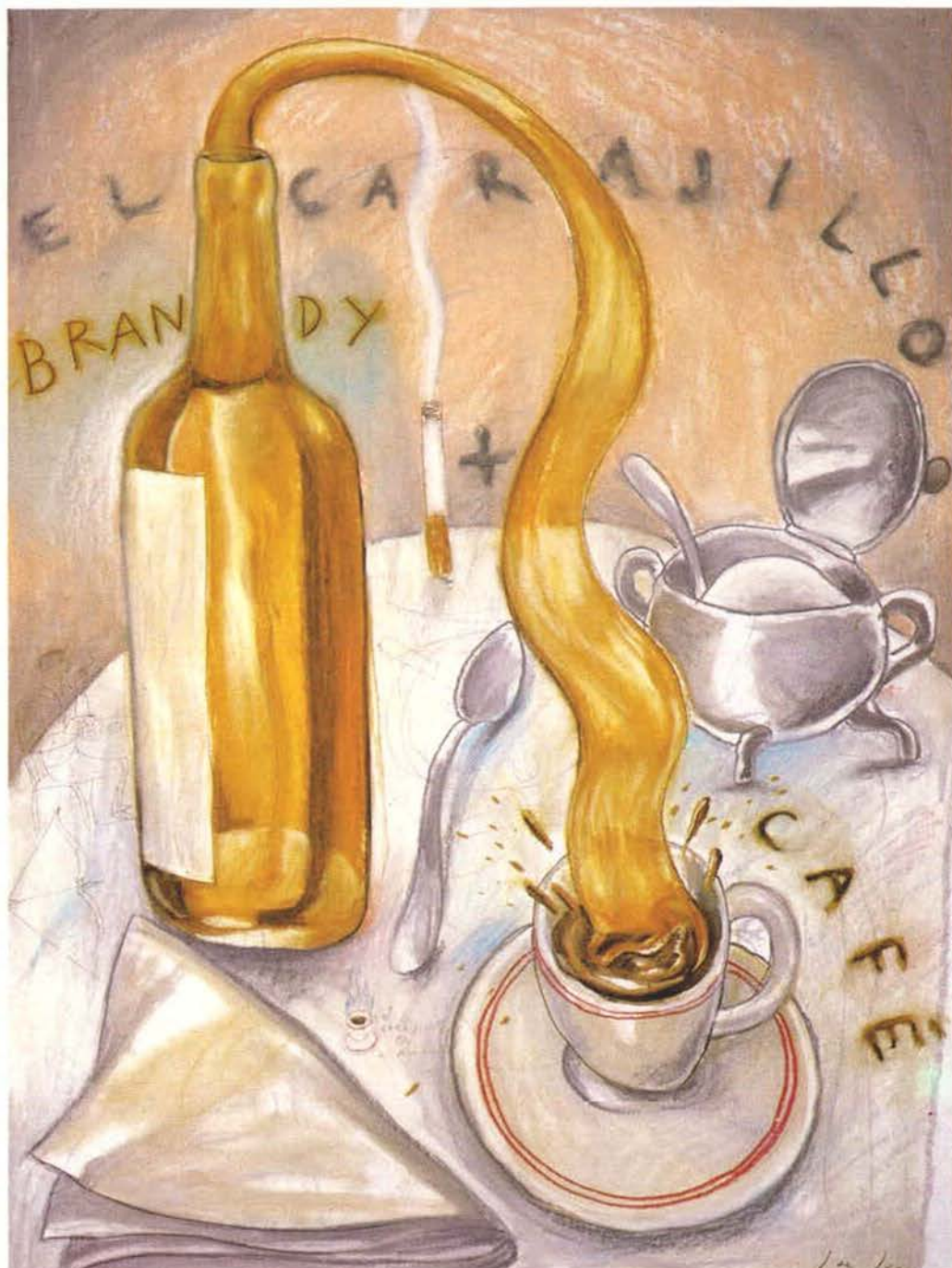
Brandy de Jerez at its simplest: served in a balloon glass and sipped slowly so that its aroma, flavour and colour can be appreciated at their fullest.



Ceesepe. Born in Madrid, May 1958. This self-taught artist is an illustrator, painter and film-maker. He has shown at several group exhibitions, and of his one-man shows the most outstanding so far have been in Geneva (1988), the Michel Gillet Gallery in Paris (1990), the Lambek Gallery in Amsterdam, and "*La última cena*" (The Last Supper) at Madrid's Galería Moriarty. His work appears in several books, among them "*El difícil arte de mentir*", "*Paris-Madrid*", "*Libro Blanco*" and "*El arte de morir*". Some of his most significant video and film work has been for Spanish National Television.

Ceesepe's "*Brandy solo*" ("Neat" Brandy) is in collage and acrylic.

CARAJILLO



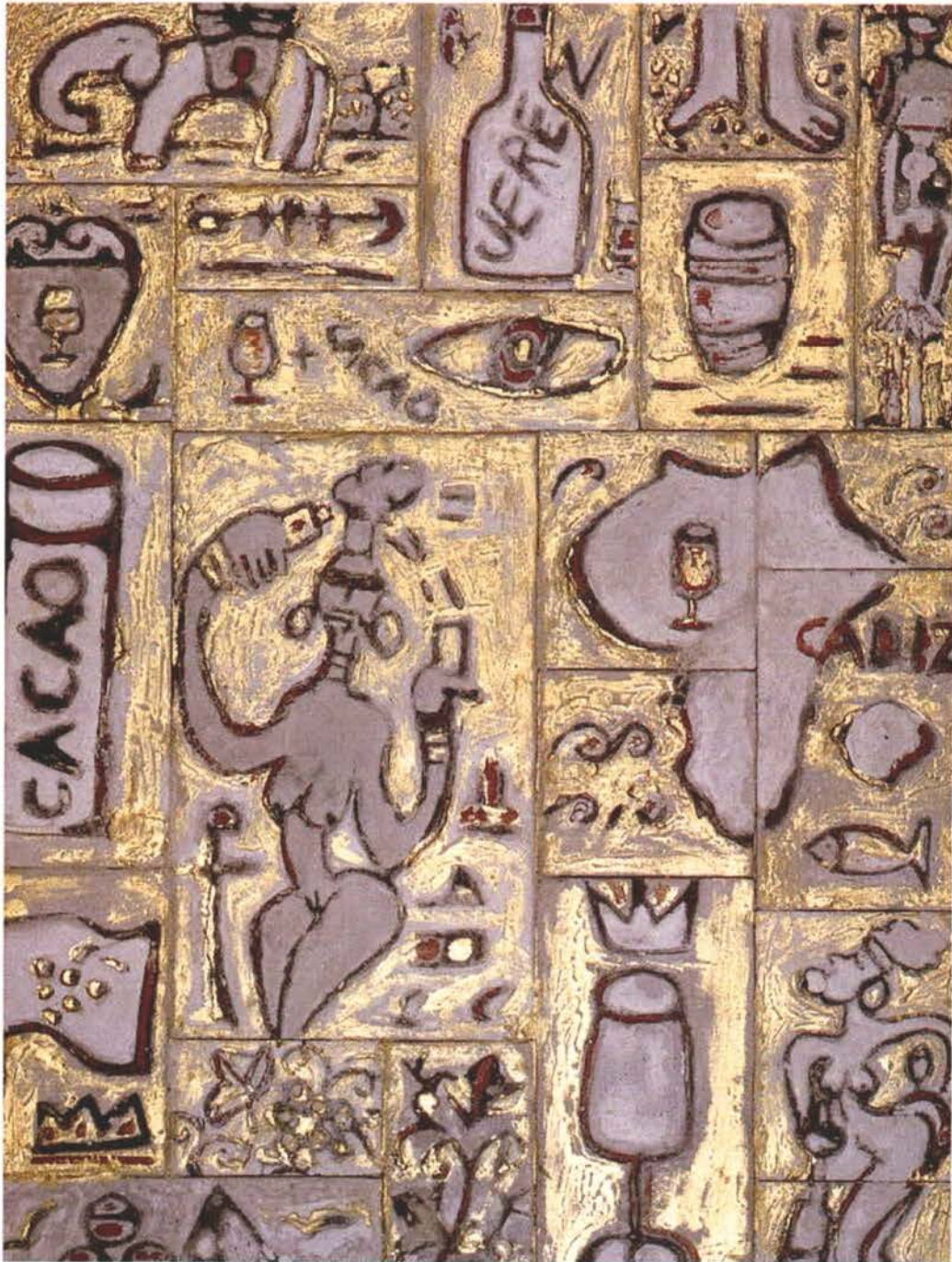
Carajillo is one of the most popular ways of drinking brandy: freshly brewed black coffee, a little sugar and a dash of Brandy de Jerez.



Javier de Juan. Born in Linares (Andalusia) 1958, Javier de Juan is one of the youngest figures of Madrid's *Nueva Figuración* movement. After five years studying architecture, he gave up his university training to become a full-time painter and graphic designer. Considered one of the best graphic chroniclers of the 1980s, his work is charged with immediacy: the predominance of drawing in his work and his use of bold lines and strong colours are often suggestive of graffiti. He has shown at group and one-man exhibitions in prestigious galleries both in Spain and abroad. He is the author of seven books and also founded the influential magazine "*Madrid*".

Javier de Juan's Brandy de Jerez piece is in wax crayon on paper.

BRANDY LUMUMBA



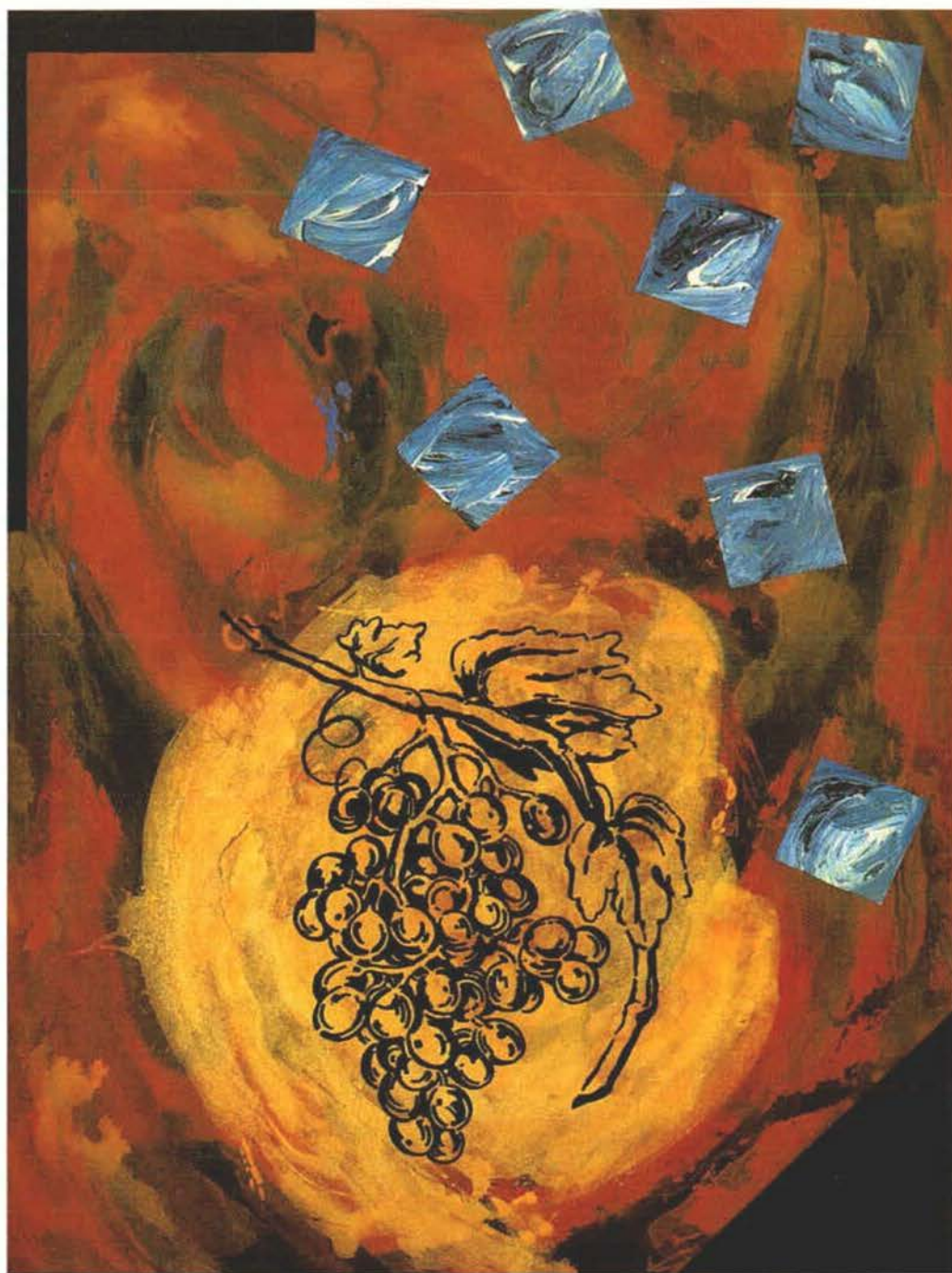
Mix Brandy de Jerez with chocolate milk shake and ice cubes. Serve in a tall glass.



Valentín Toledo. Born in Seville 32 years ago, Valentín Toledo studied drama and worked as an actor with independent theatre companies and in various films. After a few years in Barcelona, he moved to Madrid. His illustrations have appeared in most Spanish magazines and many foreign ones. He has spent the last few years working as art director in Madrid advertising agencies and publishing houses. He has shown at various group exhibitions of painting. He dislikes being limited to a particular field, and so applies his talent as widely as possible, designing all sorts of objects and accessories, fabrics and interiors.

Valentín Toledo's African "*Brandy Lumumba*" is in mixed media.

GOLD AND ICE

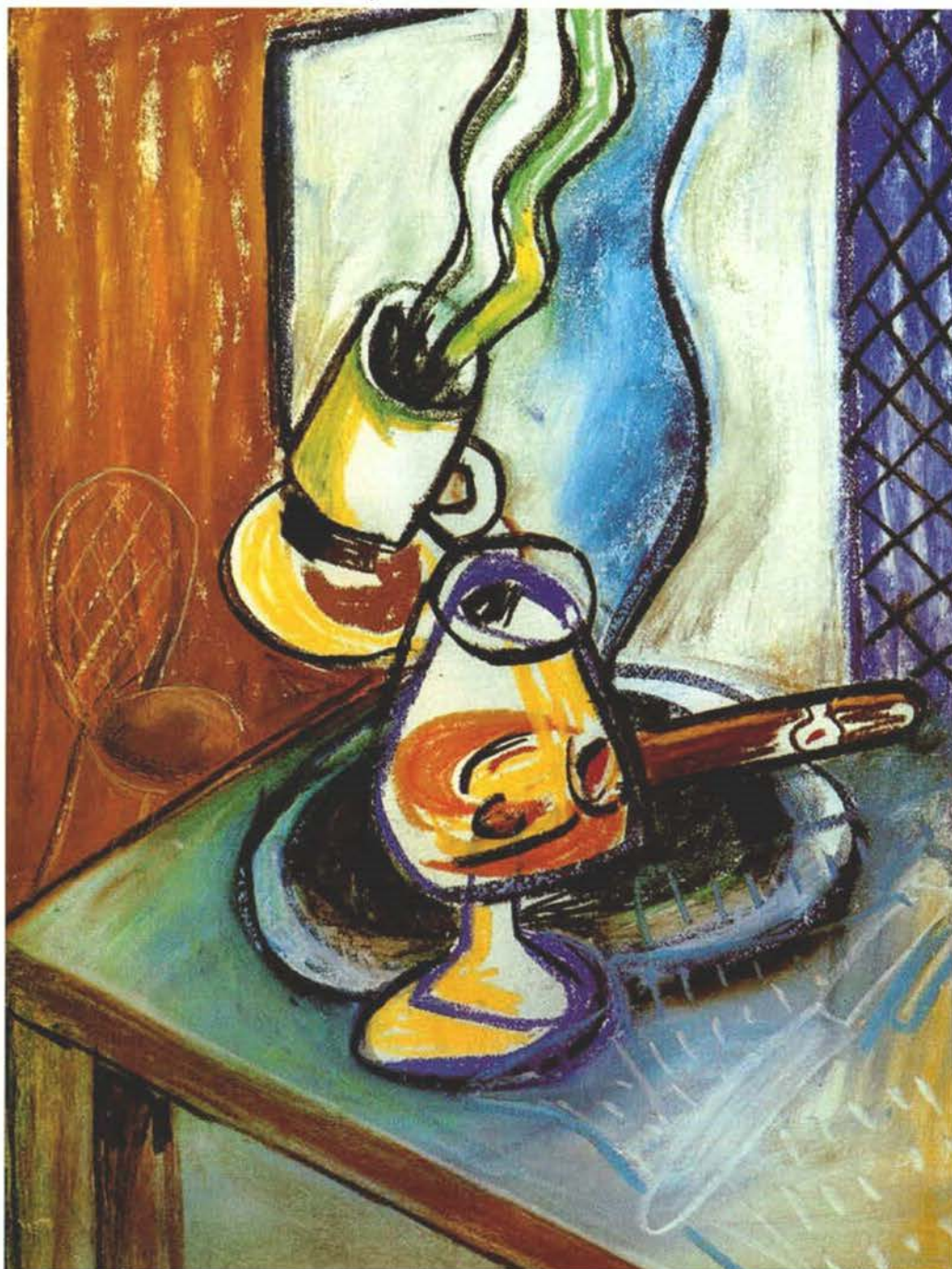


Brandy de Jerez
on the rocks:
a classic.



Gonzalo Torné. Born in Jerez in 1949, Gonzalo Torné moved to Madrid in 1973 and set up a studio. In 1983, the Spanish Ministry of Culture awarded him a grant to investigate new areas of visual expression, and in 1986 his painting achieved similar recognition in the form of a grant from New York's Pollock-Krasner Foundation. His work is represented in many museums and collections: the Museo de Arte Contemporáneo and the Museum of the Real Academia de Bellas Artes de San Fernando in Madrid; the Manhattan Museo del Barrio in New York; the Prints Collection of the Spanish National Library in Madrid; the Morgan Guaranty Trust Collection in New York, and others.

COFFEE, LIQUEUR AND CIGAR



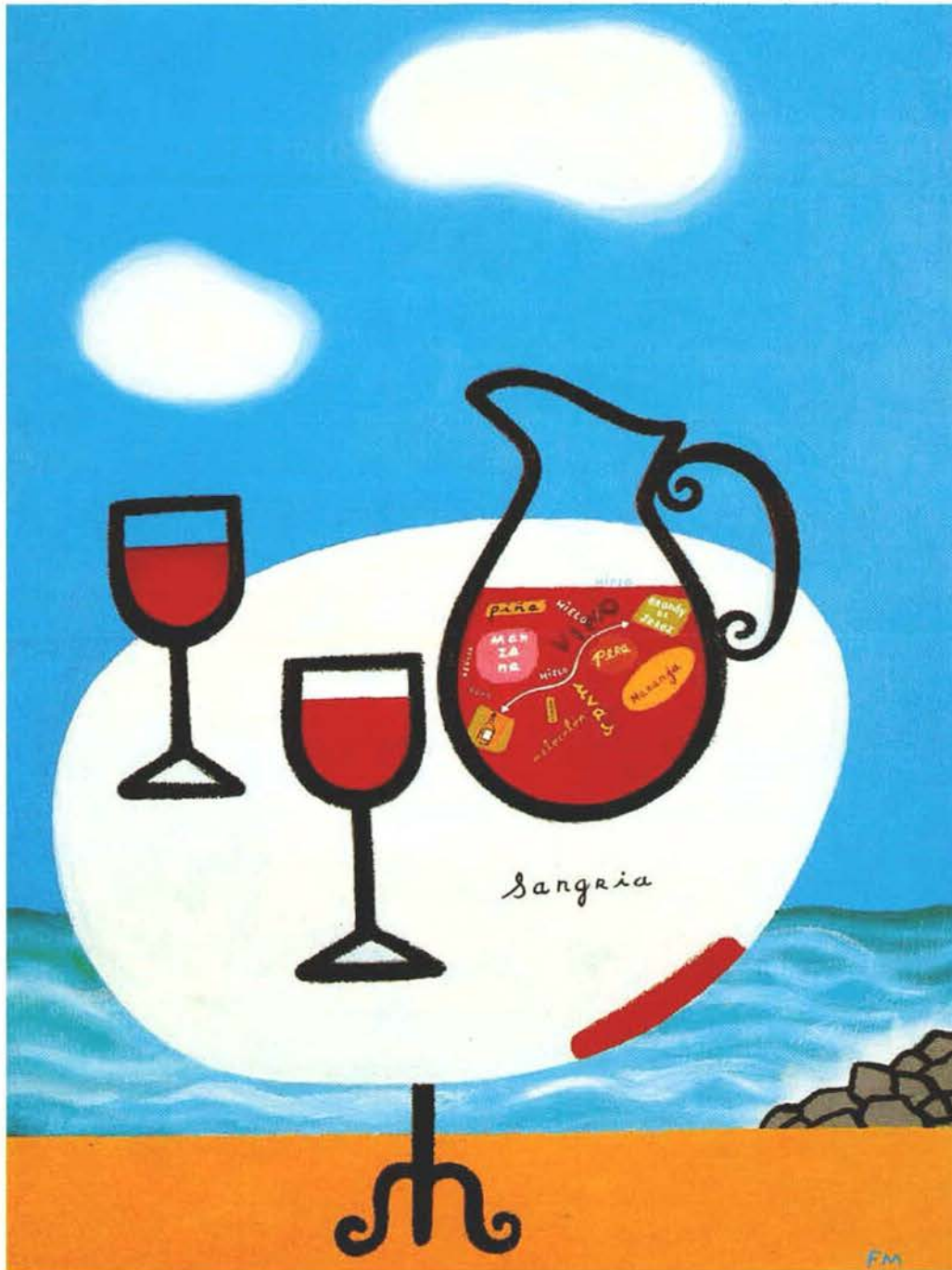
This is one of the most traditional ways of drinking brandy in Spain, and its combination with coffee, a cigar and conversation is something of a ritual ceremony.



Mariscal. Javier Mariscal was born in Valencia in 1950. He left university in 1971, moving to Barcelona to study graphic design at the Escuela Elisava. It was during that period that he and a group of friends founded the underground magazine *El Rollo Enmascarado*. His area of creativity soon extended to embrace illustration, graphics, fabric design, ceramics, decorative objects and furniture, audiovisual work, interior design, painting and sculpture. His prolific output has won him many awards and featured in many exhibitions. In 1988, his mascot, Cobi, was chosen as the emblem for the 1992 Barcelona Olympic Games.

Mariscal's "*Café, copa y puro*" (Coffee, Liqueur and Cigar), evocative of long and happy hours of post-prandial chatting, is in pastel and wax crayon.

GYPSY'S FANCY



Liquidised watermelon flesh mixed with a little sweet sherry, crushed ice and a measure of Brandy de Jerez.



Sigfrido Martín Begué. Born in Madrid in 1959, Sigfrido Martín Begué is a graduate of the Escuela Técnica Superior de Arquitectura in Madrid. He held his first one-man exhibition in 1976, since which time he has shown at various individual and group exhibitions both in Spain and elsewhere in Europe. He works in various areas of design, including postage stamps, furniture, jewellery and posters. He was chosen to design the official posters and bags used during a Spanish promotion at Bloomingdale's, the American department store. He has also designed and directed various official exhibitions. In 1987, he was awarded a grant by the Spanish Academia de Bellas Artes to paint in Rome. He now lives and works in Madrid.

Sigfrido Martín's vividly refreshing "*Capricho gitano*" (Gypsy's Fancy) is in oils and acrylic.

BRANDY COLA



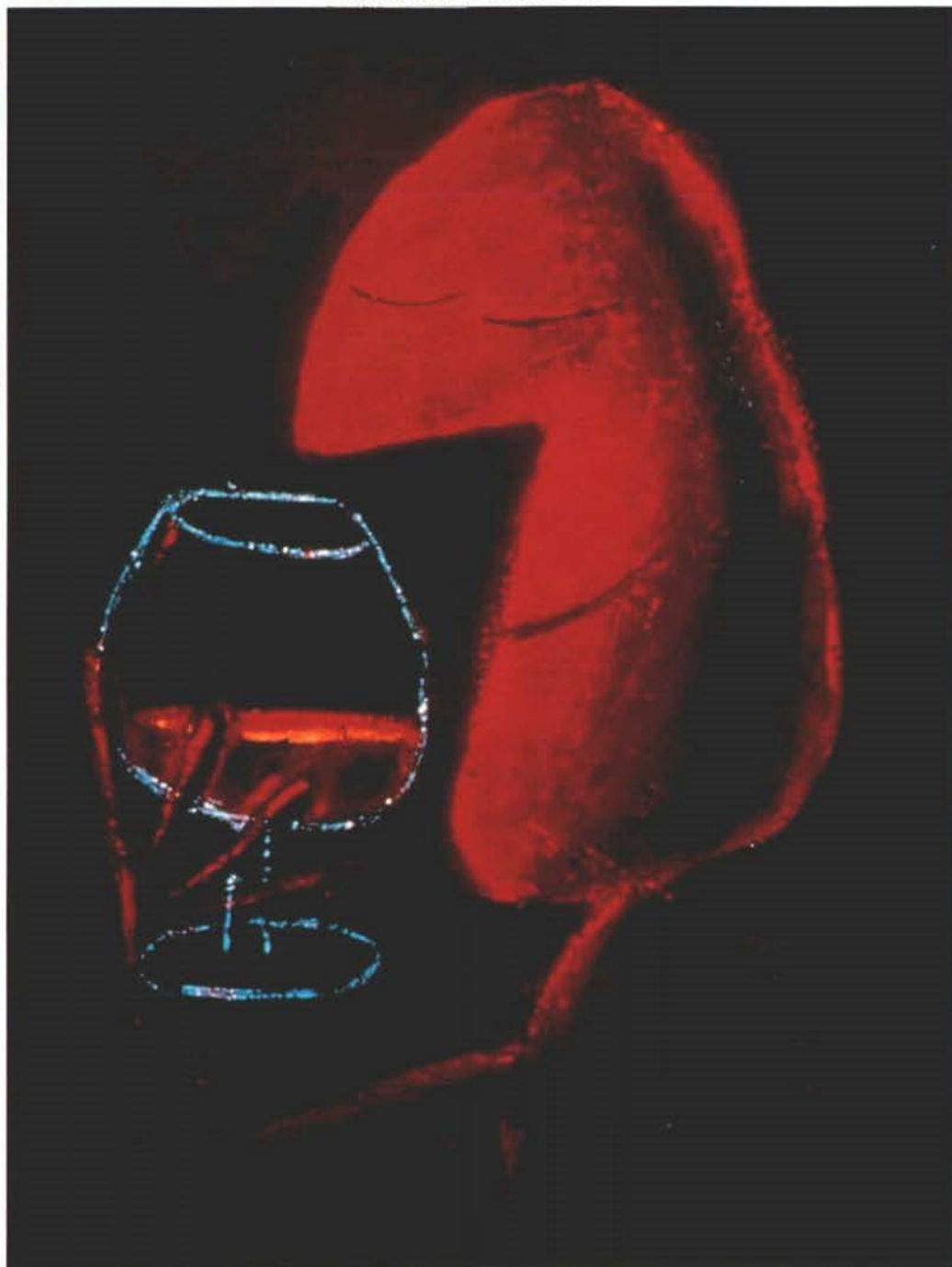
Brandy de Jerez served in a tall glass with ice cubes and topped up with cola and a slice of lemon.



Outomuro. Manuel Outomuro was born in Orense (Galicia) in 1949. He is one of Spain's most multi-talented designers. From his studio in the historic quarter of Barcelona, he handles graphic design and corporate style projects, the production and art direction of fashion catalogues, designs for printed fabric, jewellery and small decorative pieces; he also co-ordinates and stages exhibitions, illustrates and paints. His work has won many awards and has featured frequently in articles in publications both in Spain and abroad. He has shown at many group exhibitions and five one-man exhibitions.

Outomuro's "*Brandy Cola*" is in mixed media.

WARM BRANDY

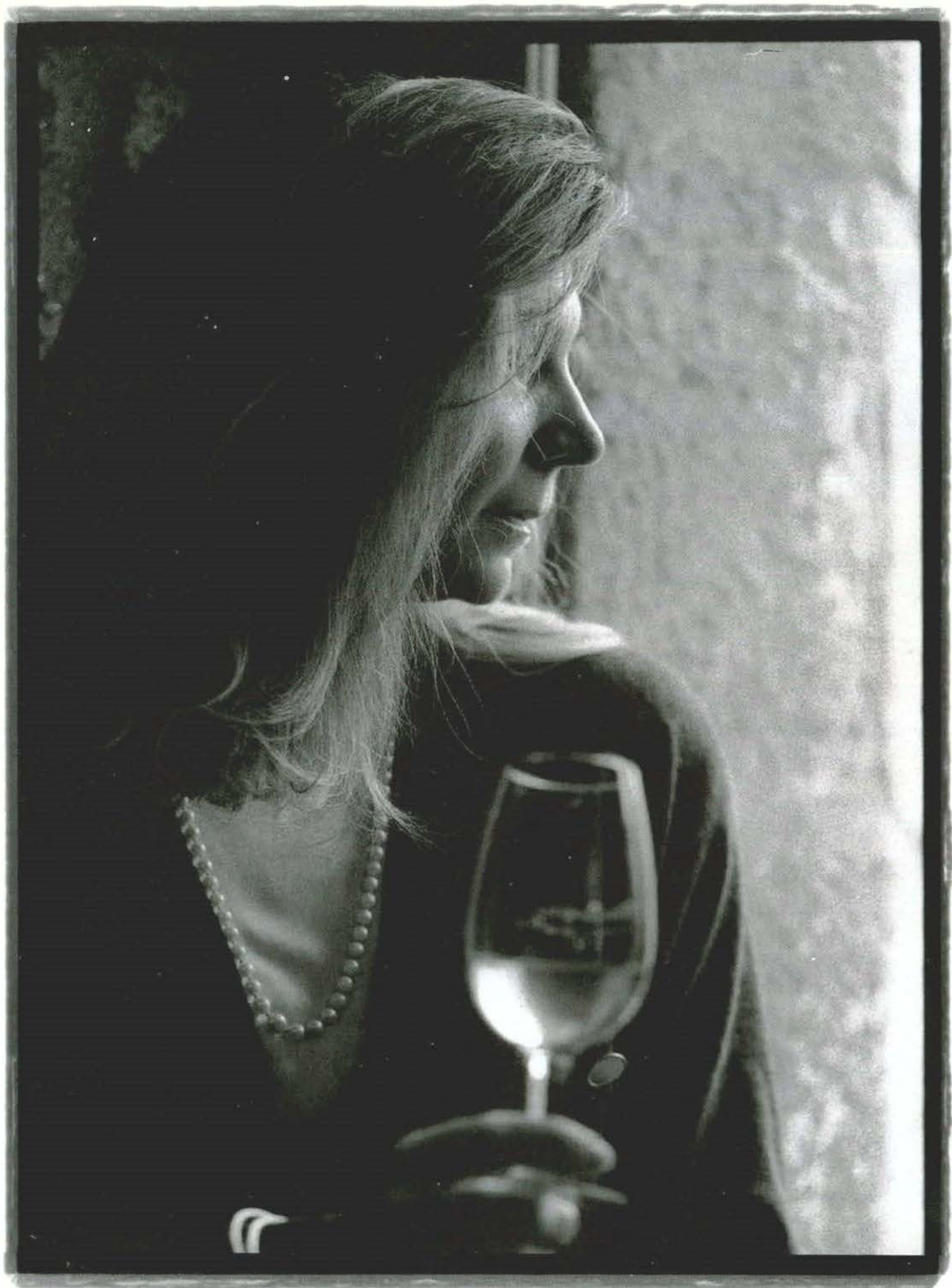


One of the most classic ways of drinking brandy is to sip it slowly from a large balloon glass warmed gently in one's hands.



Peret. Born in Barcelona in 1945, Peret lived in Paris from 1970 to 1976, working successively as art director, designer and illustrator. In 1977, he moved back to Barcelona and designed posters for various public bodies. He created the logo for the European high-technology Eureka programme, and has exhibited at many joint exhibitions. He designed the first issue of COOB-92 postage stamps commemorating the 1992 Barcelona Olympics and has also designed a postage stamp for the Netherlands. He represented Spain at the "*Les Droits de l'Homme et du Citoyen*" exhibition during the French Revolution Bicentenary celebrations. He is also the style designer for the Spanish Anti-Aids Foundation.

Peret used mixed media for his "*Brandy cálido*" (Warm Brandy).



M A R I S O L B U E N O

DIY-ing a Denomination of Origin

TEXT: HAWYS PRITCHARD
PHOTOS: PABLO NEUSTADT/ICEX

Though Rias Baixas is one of Spain's newest Denominations of Origin, the wines which today bear its official labels have been made there for centuries. Its authorised grape varieties are native, and in some cases exclusive to Galicia. The D.O.'s first Regulatory Council was elected in 1988, since which time Rias Baixas has made impressive behind-the-scenes progress while forging a stylish image for itself in the public eye of an ever expanding market place. In November 1992, the Regulatory Council's first President, Marisol Bueno, was re-elected for her second four-year term of office. One of the few women to occupy a prominent position in the Spanish wine world, she is clearly thought to be doing all right.

In November 1992, the Regulatory Council's first President, Marisol Bueno, was re-elected for her second four-year term of office.

She and her Council have spent their first period in office doing essential ground-work.

Galicia, the autonomous region which occupies the north-western corner of the Iberian Peninsula, is the Celtic Fringe of Spain. Bounded on two sides by the Atlantic, it is separated from the rest of the country by high mountain chains which make it difficult to get to by road even today. In consequence, Galicia has retained a very distinct cultural identity of its own. Gallego, a language similar to Portuguese, is still widely spoken there, and its people have certain characteristics in common with the Welsh and the Irish - irony, whimsy, hardy self-sufficiency, and a melancholy cast which it is tempting to attribute to a history in which emigration has been a constant feature. The fact that the traditional mainstays of Galicia's economy - seafaring, fishing and small-scale agriculture - are all at the mercy of unpredictable weather must also have played its part in shaping hereditary attitudes.

But despite the relative economic poverty of this geographical and cultural enclave, it is both one of the best sources and prime consumer of Spain's finest sea-food and some of its most upmarket wines. The coastline of Galicia is deeply indented with fjord-like estuaries which stretch far inland. Known locally as *rias*, these have given their names to the two areas into which the region is broadly divided: the northern Rias Altas and the southern Rias Bajas or Rias Baixas. Traditional patterns of land inheritance have subdivided Galicia's landscape into an intricate mosaic of tiny small-holdings. There are literally thousands of vineyards often interspersed with small plantations of Galicia's other classic crops such as maize and brassicas. Even so, and despite being one of the wettest parts of western Europe, Galicia is an important wine producer.

The vineyards of the Rias Bajas (where it rains slightly less than further north) are where Galicia's aristocratic Albariño variety flourishes. This wine-growing area has long been known throughout Spain for its fragrant, flowery wines which smack of Germanic rather than Hispanic ancestry. Though often generically referred to as Albariños, some are in fact local variants which combine Albariño grapes with smaller proportions of other native varieties such as Loureiro, Treixadura, Caiño Blanco and Torrontes. When the area acquired Denomination of Origin status in 1988, it was decided to include these variants within its regulations and to adopt the Gallego name of Rias Baixas as its official title.

The Rias Baixas D.O. covers three geographical sub-zones, all within Pontevedra Province. The northernmost, and largest, of these is the Val do

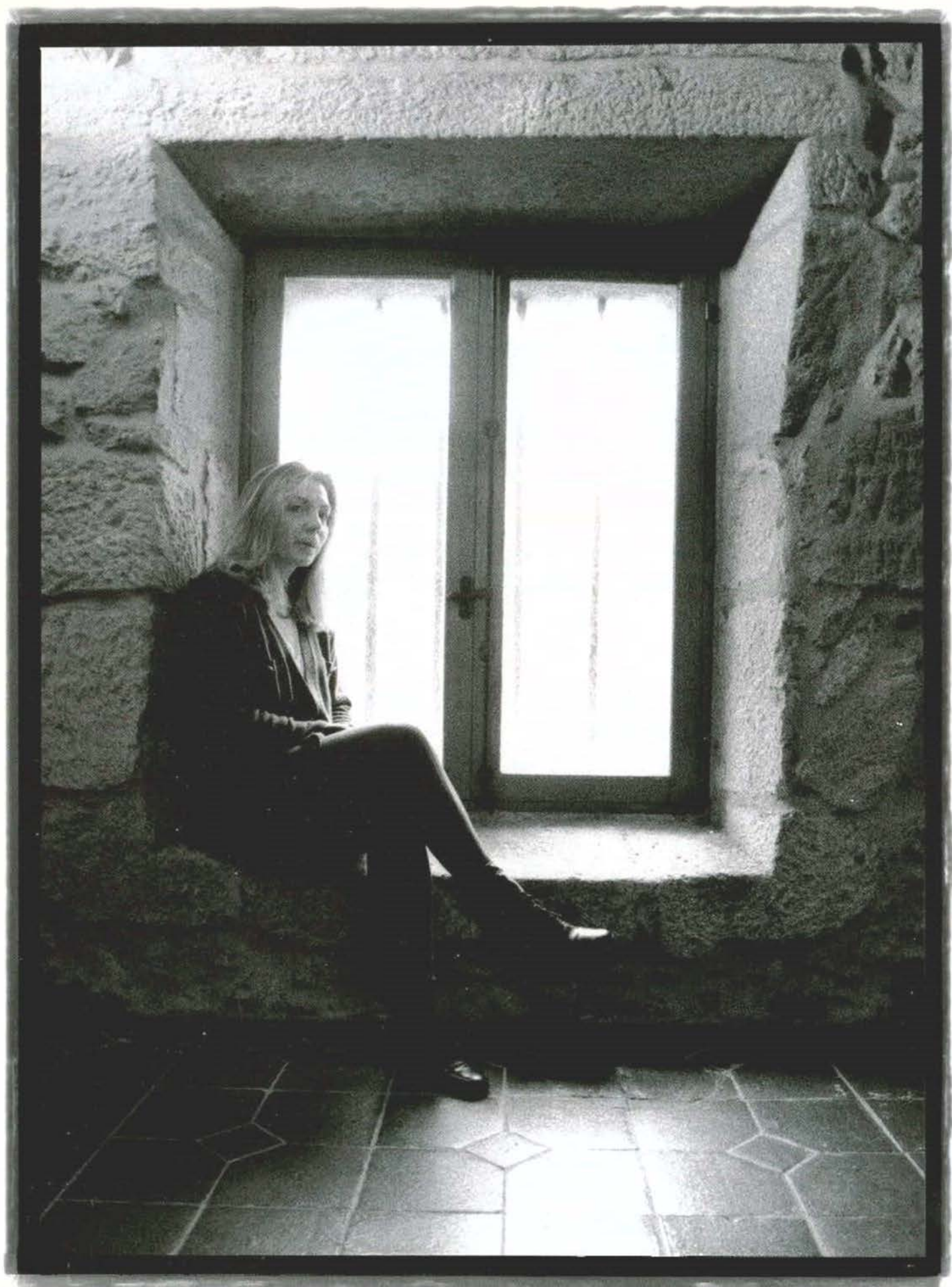
Salnés, which covers much of the territory separating the Arousa and Pontevedra estuaries. Further south, along the River Miño which forms a natural frontier with Portugal, are the partly coastal subzone of O Rosal, which enjoys the mildest climate of the whole D.O. and, further inland, Condado de Tea.

A DIY D.O. When its first Regulatory Council was appointed in 1988, this D.O. started with the advantages of representing an area with a ready-made reputation for fine, up market wines. But despite the cachet that accrued to Albariños and their close relations, in the mid-1980s one could still count big-name producers on the fingers of one hand. Local production was largely artisan and output was primarily absorbed by the local market, albeit augmented by a big-spending summer tourist trade. The wines' qualities had long been recognised and their potential was undeniable, but the former needed to be guaranteed and the latter realised. A firm organisational hand was clearly called for. Not unsurprisingly, therefore, the person chosen to head Rias Baixas' first Regulatory Council was a naturally good administrator and clear thinker. The fact that she is a woman and, on her own admission, was a relative novice in the wine world at the time of her election makes the choice a more surprising one.

An attractive woman in her mid-forties, her shoulder-length blonde-streaked hair held sleekly in place by an alicé-band, Marisol Bueno looks every inch the well-to-do doctor's wife that she is. She loves visiting London on antiques-buying sprees - Chelsea and the Portobello Road are familiar territory to her. The casual-chic clothes she was wearing on the day we met - subtle tweed jacket, toning pale blue cashmere roll neck, grey leggings, ankle boots - would not have looked out of place in Madrid's smarter suburbs. Soft textures and gentle facial features gave an initial impression of mildness, but her machine-gun speech and almost equally rapid cigarette consumption soon suggested that reservoirs of contained nervous en-

One of the few women to occupy a prominent position in the Spanish wine world, she is clearly thought to be doing all right.





“Men argue a lot among themselves, but if there's a woman there they're less belligerent”.

ergy lay not far below the surface.

We talked in her far from grand office in the Regulatory Council's H.Q., a building provided by the Galician Regional Government within an Agricultural Resources Centre on the outskirts of the small provincial capital of Pontevedra. The atmosphere there is somehow reminiscent of a modern school, both in the functional pre-fab feel of the building with its modern facilities and in the informality and learn-as-you-go enthusiasm of Marisol Bueno's young support staff. The fact is that the day-to-day duties of a Regulatory Council's President are not especially glamorous.

As Ms. Bueno sees it, she and her Council have spent their first period in office doing essential ground-work. This has included going round the locality convincing small-scale growers and bodega owners of the importance of regulation. As she points out, Gallegos are canny people, and they are quick to appreciate that a guaranteed price for their grapes, a guaranteed market for their wines, and promotion of their products far beyond their former scope were worth replanting, modernising or complying with standard requirements for. The D.O.'s viticultural census has taken four years to carry out, and should be finished soon. The replacement of hybrid stocks by Albariño is closely monitored, and each of the area's vineyards, however tiny, is recorded on aerial photographs. D.O. envoys check that the production figures of each registered bodega tally with its acreage and harvest. Every bodega's wines are tasted by the Regulatory Council's Tasting Committee, which meets fortnightly. Only when all checks and cross-checks have been satisfied are official D.O. labels supplied so that the wine can be released onto the market.

Ms. Bueno reeled off statistics in litres and hectares with such consummate ease that I began to doubt her claims to having been a mere amateur so few years ago. She protested that it was true. In 1980, she was a dilettante. She and her husband had bought a farm as a sideline, and it had to be worked to make it pay. They planted kiwis and albariño. At

that time they had their grapes vinified at a local bodega but have since set up their own small bodega and sell wine under their own label, Pazo de Señoranz. In the meantime, her life has been devoted to learning more about wine, raising standards within the Rias Baixas, going to trade fairs, organising promotional events... She is now confident about her wine-tasting skills and, though not an oenologist, has the last word in her own oenologist-run bodega. She admits ruefully that part of the price she has had to pay for her expertise is that her four children, now aged 18, 17, 15 and 10, hate the mention of the word wine.

A man's world? Her competence today is unchallenged, but why was she chosen as the first President of a new D.O. in 1988? Though a biologist by training, this was irrelevant. There was no family history of wine-making, nor were there even ancestral connections in the area, her family only having lived in Galicia since she was four years old. She is dispassionate in her assessment of why she was chosen. "I had clear ideas about the way things should go, and I talked a lot", she says. "They saw I'd be useful, and I have been. Men argue a lot among themselves, but if there's a woman there they're less belligerent. And everyone's hugely supportive - they all spoil me."

What about the disadvantages of being a woman in a predominantly male sphere? "Remember this is Galicia. Gallega women are very strong, very hardworking." And what has she brought to the post that a man might not have? Certain diplomatic skills and perhaps a better aesthetic eye, she thinks. Despite a small budget, the D.O.'s publicity material is certainly stylish. And would a man have commissioned new robes for the local wine fraternity from Galicia's prestigious designer Adolfo Dominguez, one wonders, or chosen crowd-puller Julio Iglesias as guest of honour at the traditional annual Albariño festival in nearby Cambados? Further probes were determinedly deflected, and the progress made over the last four years attributed to "lots of support from everyone."

Today the official list of bodegas covered by the Rias Baixas D.O. numbers 66, and 38 of these have a production capacity of over 20,000 litres and a few of them up to more than 600,000 litres. It takes tangible signs of success to engender confidence and attract young talent and new investment on that scale. Whereas for her first period of office as President Marisol Bueno was appointed by the local administration, she has just been re-elected by fellow wine-producers. That's a vote of confidence by anyone's standards.

Hawys Pritchard is a writer and translator who lives and works in Spain. She is a regular contributor to Spain Gourmetour and other periodicals.

She loves visiting London on antiques-buying sprees - Chelsea and the Portobello Road are familiar territory to her.

Although Spanish rice cookery has always been synonymous with the eastern Mediterranean coastline, and especially the Valencian region, there is a wealth of rice dishes to be found in other regions of Spain.

Serves 4-6. 500 g fresh squid, with its ink • 300 ml olive oil • 225 g onions, peeled and chopped • 200 g ripe tomatoes, grated • 1 medium red pepper, diced (optional) • 1 l fish stock or water • 400 g rice salt to taste

Found all the way down the Catalan and Valencian coasts, this delicious rice, dyed black by squid's ink and browned onion, has made its way from the fishing villages to restaurants around the country. In

Spain, people often buy small packets of ink, sold separately, and add them as the ink you get in fresh squid may not be enough. Some

people like to add a red pepper to the sofrito; others, a couple of cloves of garlic and a little sweet paprika. In Valencia, artichoke hearts - which also help blacken the rice - often go in with the rice.

Wash the squid, keeping the ink-sac underneath the tentacles intact and peeling it away from the squid's flesh. Cut the flesh into rings. Break the squid ink sacs open over a

small bowl and keep the ink to one side.

Heat the oil in an earthenware casserole. Add the onions to the casserole to fry until they are very well browned. Add the squid, toss in the pan a few times and immediately add the tomato and, if you like, the diced pepper (and/or garlic and sweet paprika). When the tomato has fried a little, add a spoonful of hot fish stock. Keep the contents simmering during 10 minutes over a low flame.

Then add the rice and the rest of the stock, stirring slowly until it begins to boil. Add the salt and the squid ink, stirring it in, and cook approximately 15 minutes more or until the rice is done but still firm. Stand for a few minutes. This is often served with *all-i-oli* (a garlic mayonnaise with or without egg yolk).

CATALONIA

BLACK RICE

(*Arroz negro*)

THE GRAIN OF LIFE (AND II)

A MOSAIC OF

Even in medieval times, white polished rice was reaching most parts of the country on horseback and mule. In those centuries, it was found largely on the tables of the nobility, but it must have been a familiar foodstuff since Don Quixote's sidekick, Sancho Pan-



FLAVOURS

TEXT:
VICKY HAYWARD
PHOTOS: ANTONIO
DE BENITO/ICEX

za, quoted the Castilian proverb "... *cuando será mejor no menear el arroz aunque se pegue*", literally meaning there are times when it is better not to move the rice even though it is sticking - or, in other words, meddling will simply produce more trouble.

Serves 4-6. 1 kg of firm-fleshed white fish • olive oil for frying, plus a generous splash for the soup • 1/2 kg potatoes • 300 g rice • 1/2 head of garlic • 1 onion, peeled and chopped • 1 big tomato (or a handful of small cherry tomatoes) • salt, pepper and a few strands of saffron • 1/2 kg potatoes, peeled and chopped • 300 g rice • a few parsley leaves

THE CANARY ISLANDS

POTATOES AND RICE WITH FISH

(*Papas y arroz con pescado*)

This recipe comes from El Hierro, one of the most isolated of the Canary Islands, which has kept many of its traditional dishes. A filling soup, or a light stew, depending on how you look at it, this makes a good one-course meal.

Fry the fish briefly, flake into largeish pieces and take out the bones.

Put the bones in a casserole over heat with the water measured for the number of serv-

ings, the oil, garlic and onion, tomatoes, salt, pepper and saffron.

When the fish stock is almost done, add the potatoes, the rice and the parsley. Let it simmer, stir well and keep over very low heat. Just before the potatoes and rice are cooked through, add back in the fish.

Perhaps this referred to *arroz con leche*, the creamy milk pudding descended from Arab and medieval court cookery which became Spain's first national rice dish. But by the end of the 19C, Valencian *paella*, rooted in the popular traditions of *morisco* cook-

ing, had swept all before it to become not only the best-known Spanish rice dish, but also the culinary equivalent of a national anthem.

The regional variations on *paella* and, indeed, all the Spanish re-



gional rice dishes, invariably point a finger at the strengths of local produce -for example, the fish and shellfish of the northern coast from the Basque country to Galicia, where rice is typically cooked with mussels or octopus, or the pork products which of-

ten feature in the rices of the central *meseta*. Equally, although *arroz con leche* is made all around the country, it is inextricably associated with Asturias because of the quality of the milk and butter there. Sometimes, the localities are much smaller: for example,

Serves 6. 250 g rice • 1/4 l water • 1 1/4 l creamy milk • 1 cinnamon stick • 1 vanilla pod, or a strip of thinly pared lemon rind • 8 tbsps sugar • 100 g unsalted butter, optional • sugar for caramelising

Rice pudding from Asturias is a far cry from the milky-thin puddings of English school-days. The long slow cooking

and constant stirring leaves the rice grain almost disintegrated and the milk thickened

into a lip-smacking cream. In some recipes, the quantity of milk - and along with that the cooking time - goes up to double that below, but you need a practised and patient hand to pull this off. The cooled rice can simply be sprinkled with cinnamon, but the burnt sugar on the top is characteristically Asturian and makes a big difference.

Put the rice in a saucepan with the water and 1/4 litre of the milk, bring to the boil and leave at a fast simmer for 3-4 minutes, to open the grain.

Then lower the heat, add the cinnamon and vanilla or lemon rind, and continue cooking at a very slow simmer, adding the milk as it is absorbed and stirring with a large wooden spoon all the time; this is essential, even if the rice isn't sticking. This may take 1-1 1/2 hours; the rice should be fully swollen and almost breaking up, and the liquid very creamy. Add the sugar and, if you like, the butter, stirring energetically until the sugar is dissolved. Spoon the rice into individual plates to cool. Sprinkle sugar over the top and singe it in sections with a red-hot salamander or other iron implement. Serve at room temperature.

THE NORTH

ASTURIAN CREAMED RICE

(Crema de arroz con leche quemada)

in both the Ebro delta in Catalonia and the Coto Doñana in Andalusia, the farmyard and wild duck are used to make a delicious rice with duck.

The one common denominator is the rice itself, which is tradi-

tionally always short or medium grain, its absorbency lending itself well to sucking up the flavours of other ingredients. If you want to make the recipes below with long-grain rice, extend the rice's cooking time to 25 minutes and allow three times the amount of



water for a dry rice. The other general guidelines on rice in the kitchen in the last edition of **Spain Gourmetour** also hold true: don't be tempted to add other flavours and always leave the rice as the main protagonist.

See more recipes page 139

REAL
SITIO PALACE
OF

ARANJUEZ

E T E R N A L S P R I N G

The second in our series of Reales Sitios is the Palacio de Aranjuez, a palace south of Madrid tucked in a bend of the River Tagus. The Spanish Royals used Aranjuez for hundreds of years as a springtime retreat, where they indulged in festivities, the hunt, and lazy trips along the river in royal barges. The long sojourns at the palace meant that Aranjuez was also a place of work, however, and thus the site of a number of important historical events, among them a popular uprising in 1808 that resulted in the abdication of a king. For the last hundred years, the palace has served as a museum, allowing visitors to tour the richly-furnished royal chambers and stroll the gardens.

The climate, proximity to Madrid, and fame for fresh fruits and vegetables have long made the town of Aranjuez a favourite Sunday lunch spot for Madrileños, particularly in spring and summer. The town lies in the "V" created by the meeting of the rivers Tagus and Jarama, which give it its fertile lands and cool, shaded gardens.

These same characteristics drew Spanish royalty to the area as far back as the fourteenth century. In the centuries to come, a succession of kings and queens

would endure a day's dusty journey of 60 kilometres (37 miles) to reach the palace of Aranjuez, where they would hold court throughout spring and often into summer.

The Bourbon influence. Although established as a royal site long before the arrival of the French Bourbons to the Spanish throne, the palace of Aranjuez is like the Palace of the Orient in Madrid and San Ildefonso in La Granja (see Spain Gourmet n° 28) in that it is clearly a product of these monarchs. Its layout, lavish decor and furnishing echo the French

palace of Versailles.

The area was first chosen as a royal site in 1387 by Lorenzo Suárez de Figueroa, a knight of the Order of Santiago, who ordered that a palace be built. Over a century later, King Ferdinand the Catholic took an interest in the area and made several additions to the Suárez' work. After Ferdinand, the palace was expanded and modified by a series of monarchs, each looking to leave his own imprint on the palace.

Philip II, the great-grandson of Ferdinand and Isabel

and the second of the Habsburg monarchs, was fond of the place, having recovered there from the chicken pox. The king wished to build a new palace on the grounds, but was torn between this project and that of making the river Tagus navigable, which would create a water course straight to Lisbon. Philip's father, Charles V, a Habsburg, had married the daughter of the king of Portugal, in order to unite the two Iberian empires.

The king eventually abandoned the idea of the river and set to constructing a

JULY

TEXT:
MEG CAMPBELL
PHOTOS:
FELIX LORRIO /
PATRIMONIO
NACIONAL



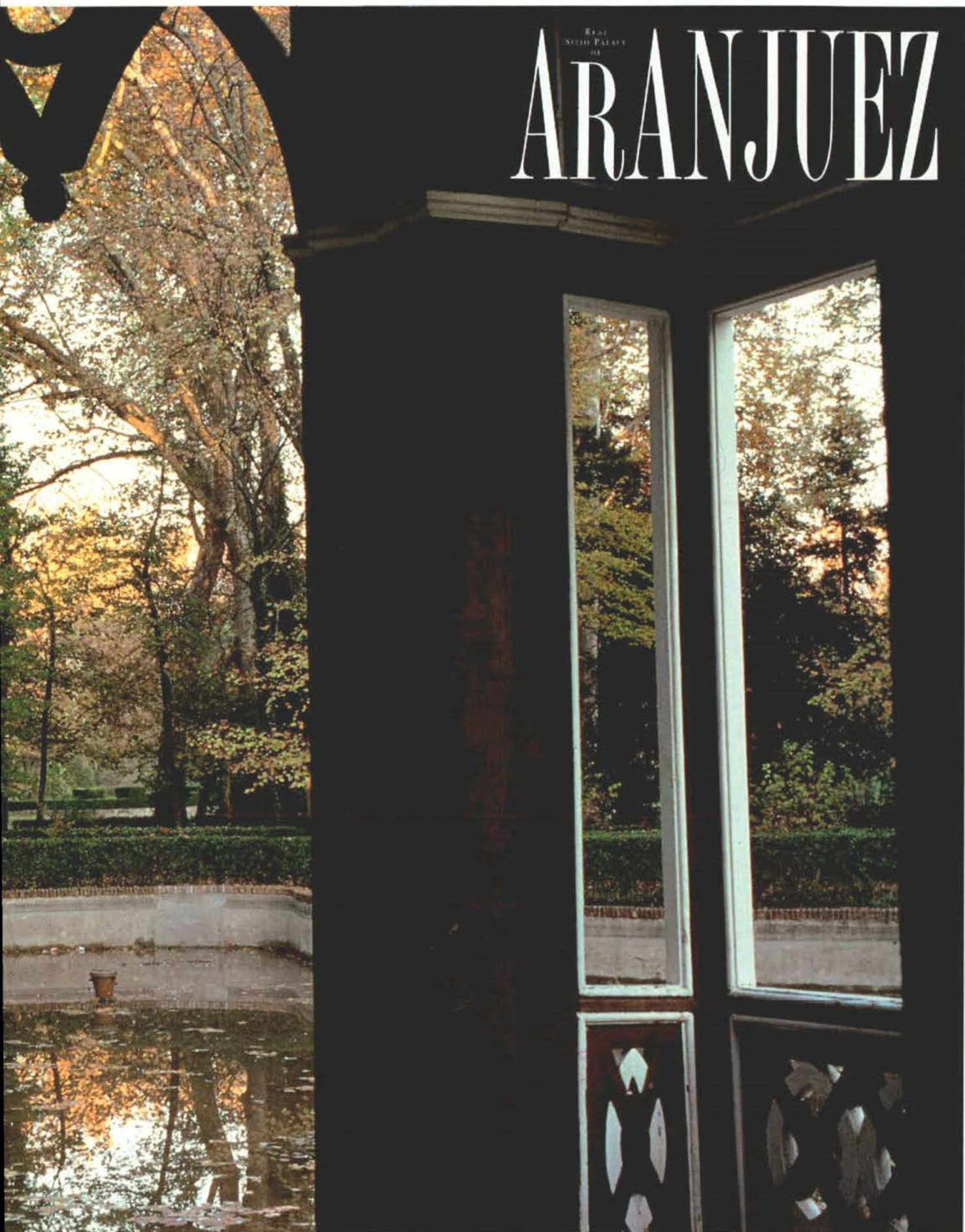
palace. At the time of his death, he left what is now the south tower of Aranjuez, an austere structure with a simple staircase still standing today. The style reflected the king's character; deeply religious and almost monkish, he preferred the ascetic to the aesthetic. (Philip II is also responsible for the Escorial Monastery - which we shall write about in a later issue - the massive palace built in the mountains north of Madrid, where he died in 1598).

The rest of the Habsburg were too busy waging wars throughout Europe and conquering South America to pay much attention to Aranjuez, and thus the next king to take an interest would be Philip V, the country's first Bourbon king and the grandson of Louis XIV. The French monarch ordered the remains of the previous palace torn down, built a north tower to match Philip II's south tower, and



REAL
SOLD PALACE
OF

ARANJUEZ





connected the two with what is today the central part of the palace. The sweeping marble staircase with gold and black rococo banisters is one of his greatest trademarks, although it was rebuilt after his death due to a fire. Charles III built wings on each side of the palace, giving it its U-shape and creating the large square found in front.

Inside the palace, the royal chambers are composed of some twenty-two rooms. There are separate chambers for the queen and king, divided by a common ballroom and dining room.

The decor and furnishings of the palace span several hundred years, as do the many fine paintings hung in the rooms. Each room is very different from the next, creating its own distinctive atmosphere.

The palace counts among its treasures a collection of pictures in mosaics done by Workshop of Stone in the Vatican, a gift from Pope Leo XVIII, sixteenth-century chandeliers from La Granja, Flemish tapestries, and a magnificent collection of clocks. The walls are often covered in silk, with matching heavy curtains, and many of the urns and other decorative pieces are gifts from the leaders of other lands.

One of the most impressive rooms of the palace is the Oriental porcelain room in the queen's chambers, a room whose walls and ceiling are completely covered

by sculpted porcelain. Created by artists from the porcelain factory of the gardens of the Buen Retiro in Madrid, and by the sculptor Joseph Ricci, the room's white porcelain surfaces are covered with rococo figures in relief depicting Chinese characters and landscapes. Vines twist up and down walls, running through trees, clusters of fruit, animals and scenes of Chinese people in traditional costume. Four strategically-placed mirrors reflect the work, giving the room still more depth and design.

The king's chambers, markedly more spartan and masculine than the queen's, include the curious, if somewhat gaudy, mozarabic smoking room. Created in 1848, the room is modelled after a chamber in the Alhambra, the Arabic palace in the southern city of Granada. Its walls are covered by colourful and intricate Arabic designs carved into plaster.

La Casa del Labrador: a hunting refuge. A mile upriver from the palace, at the far edge of the Prince's Gardens stands the Labrador House, a villa originally used as a hunting lodge and a place to entertain. Although spacious and elegant, it was not designed as a home, and thus has no bedrooms.

The villa's architectural style differs from that of the palace, in that it is distinctly neoclassical, with heavy Greek and Roman influ-



REAL
SITIO PALACE
OF

ARANJUEZ



ences, best seen in the statues surrounding the villa and the room of busts within.

Among the works of art housed in the Labrador House are again a fine collection of clocks, detailed ivory sculptures, and the tapestries hung in the dining room, which are embroidered with threads of gold and silver and depict scenes from Aranjuez, Escorial, and other royal places.

One of the villa's most impressive rooms is the platinum chamber, whose painted mahogany walls and furnishings are decorated with embedded strips of fired bronze and ornaments of platinum and gold.

Fertile lands, acres of shade. The fertile lands around the river provide the landscape that first drew the royals to Aranjuez, and that give it its lush gardens and farms. The purpose of the royal gardens, as important to Aranjuez as the palace itself, is two-fold: they were a natural refuge, allowing royalty to escape the pressures of the daily routines, and also an artistic medium for elaborate and romantic landscaping. Near the palace itself is the garden Isla, a small island formed by the Tagus and a mill canal. Its tree-lined boulevards, vined arches and leafy tunnels are the work of Philip II, while Philip III is responsible for a number of the fountains. Particularly impressive is the boulevard running parallel

to the river and lined with centuries-old sycamore, as is the marble statue of Hercules battling the Hydra.

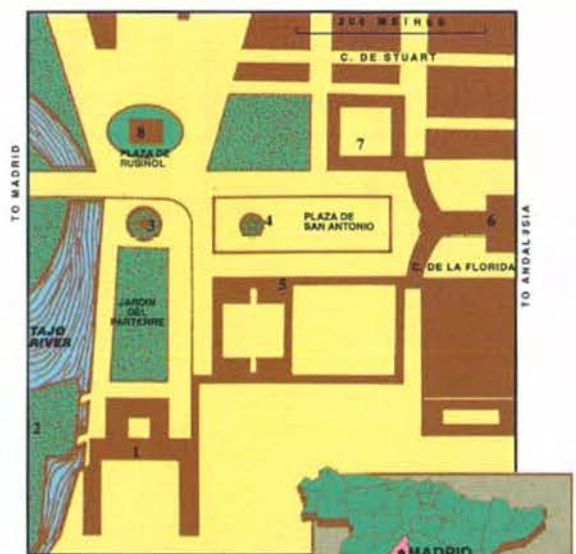
The sprawling Prince's Gardens extend upriver, ending near the Labrador House. These gardens served an environmental purpose, answering the concerns about the landscape that were popular at the end of the 18th century.

The Prince's Gardens also served to take advantage of the river. Pavilions and docks dot the river's edge, providing a put-in for the royal barges.

Six of these magnificent crafts have survived the centuries, and are currently housed in the Museum of Sailors, a modern and modest building demonstrating the royal's affinity for the river.

The barges, often gifts to royalty from Spanish seaside towns, are broad boats built for 12 to 14 rowmen. The stern holds canopied cabins where the monarchs and their guests lounged on silk-covered divans, as they travelled up and down the 4 kilometres (2.5 miles) of navigable river.

Aranjuez: a city with a past looks to build a future. The royal activity at Aranjuez required the usual assortment of services and a city of workers to provide them. Thus, the town's old neighbourhood, built in 1750 and famous for its grid-like layout, includes the homes of nobility who



MONUMENTAL ARANJUEZ

1. PALACIO REAL / ROYAL PALACE
2. JARDIN DE LA ISLA / ISLAND GARDEN
3. FUENTE DE HERCULES / HERCULES FOUNTAIN
4. FUENTE DE MARIBLANCA / MARIBLANCA FOUNTAIN
5. CASA DE OFICIOS Y CABALLEROS / STAFF QUARTERS
6. IGLESIA DE SAN ANTONIO / SAN ANTONIO CHURCH
7. CASA DE INFANTES (FORMERLY USED TO ACCOMMODATE IMPORTANT GUESTS)
8. INFORMACION / INFORMATION

A journey through the past

A hundred years ago, farmers from Aranjuez made their way to Madrid with baskets and baskets of fresh strawberries, to sell them at the market. They travelled by train with their fruit, and were such a common sight in spring and summer that the train became known as the Tren de la Fresa, or the Strawberry Train. As trucks were increasingly introduced to move produce, the tradition was lost. Once again, however, visitors to Aranjuez have an opportunity to relive this small piece of the past. The country's National Museum of Railways brought the Strawberry Train back in 1985 as a tourist attraction, as a way to journey back through the past to get a feel for historic Aranjuez.

Throughout the summer, on weekends and holidays, a century-old steam locomotive makes its way from Madrid to Aranjuez. Passengers perch on long, narrow benches lining the cars and are treated to fresh strawberries doled out by people in 19th century costume. The train leaves at 10 in the morning and returns to Madrid at 10 in the evening. For the ticket price of 2,200 pesetas (about 20 dollars), the visitor gets a round-trip ticket, with a tour of the Palace, Labrador House, and Sailor's Museum, also included.



REAL SITIO PALACE OF

ARANJUEZ



served at the court. At the same time, the region's rich agricultural conditions made it a thriving commercial area.

Among the historic events that occurred in the town was the ratification of the Treaty of Aranjuez in 1805 by Charles IV, in which he agreed that Spain would ally with Napoleon's France to wage war on England. Three years later, with French soldiers taking control of Spanish cities, a mutiny by the townspeople of Aranjuez provoked the downfall of the Count of Godoy, a close advisor to Charles IV and also a French sympathiser. As a result, Charles IV was obliged to abdicate the throne and turn Spain over to his son, Ferdinand VII.

Ten years ago, Aranjuez started a tradition of recreating this mutiny, or *motín* in Spanish, each year as one of the town's holidays. Each September, the inhabitants of Aranjuez re-enact the mutiny, culminating in the "burning" of Godoy's home.

The *motín* is one of the town's many attempts to take advantage of its historical past to attract tourists and others interested in the region. Today, visitors come to see the gardens and the palaces, but also for the water sports, and for the fresh asparagus, strawberries and hothouse strawberries, and pheasant that Aranjuez is famous for. The town has recently finished constructing a cultural centre, as well as

a convention centre for small conventions of about 400 people, says Ramón Peche, of the town's local government. "We hope to attract groups looking for a more attractive and historical place to hold their meetings", Peche says.

The town also has a music conservatory named for the classical guitarist whose work for the classical guitar has well-known in this century as it was in the past. Joaquín Rodrigo is Spain's best-known 20th century composer, and his "*Concierto de Aranjuez*" one of the country's most famous guitar concertos. Rodrigo, who was blind from the age of three, premiered the work in 1940, and since then it has been adapted countless times by artists ranging from classical guitarists to rock musicians.

Rodrigo wrote the "*Concierto de Aranjuez*" in order to evoke the atmosphere and festivities of the town. Using powerful rhythms and strains of folk music, the maestro conjures up musically the lush gardens, the sumptuous palace, and the long history of a town marked by royalty.

Meg Campbell is a staff writer for the Spanish communications weekly *Noticias de la Comunicación* and contributed to *Insight Guides: Spain*, winner of the 1988 Vega-Inclán prize from the Secretary of Tourism of Spain.



El Escorial: paint on copper; artist unknown; c 17th century; El Escorial

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CAVA

Varieties

TEXT: GABRIEL GIRÓ

ILLUSTRATIONS: FERNANDO DE MIGUEL/ICEX

Golden as the wine they produce, Macabeo, Xarel-lo and Parellada make up the inseparable varietal trio from which cava is made. They are considered the top three, though there are other authorised varieties: white Chardonnay and Subirat (also known as Malvasia Riojana) and red Garnacha and Monastrell.

Though the three leaders are still well ahead, Chardonnay, which was authorised for use in cava in February 1986 after several years of experimentation, is consistently gaining ground.



Macabeo

M

Macabeo. Opinion is divided as to whether Macabeo originated in Asia or is native to Catalonia. Be that as it may, Catalonia is certainly the area of Spain where it is most extensively cultivated, and it has spread from there to other areas such as La Rioja (where it is known as Viura), Extremadura and Castile-Leon. It is the predominant variety within the cava region, perhaps because it adapts readily to its environment.

Macabeo is an averagely vigorous variety, though in fertile soil it becomes far more so. Its growth habit is upright, which makes it easy to distinguish at a distance from Xarel-lo and Parellada.

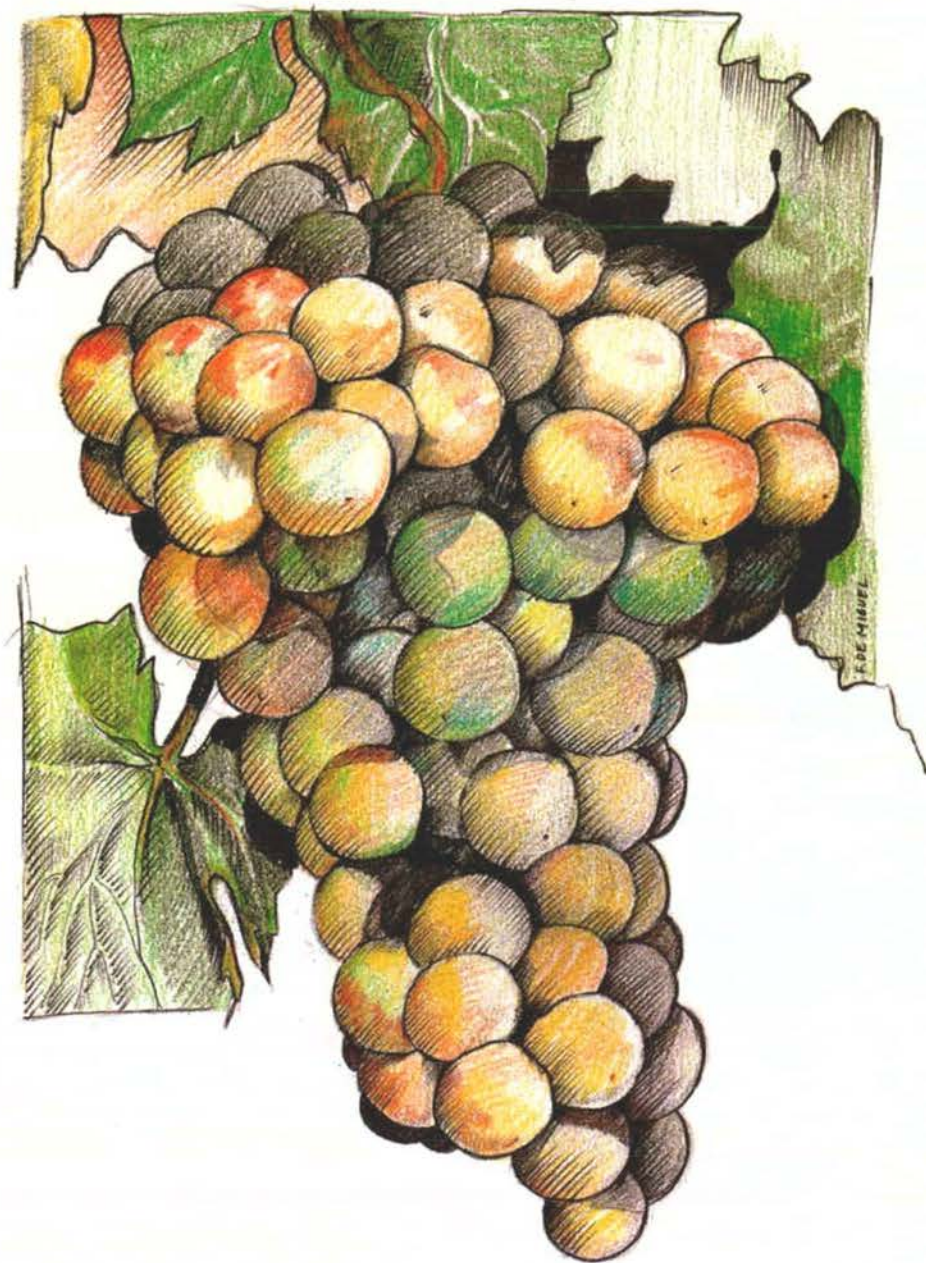
Macabeo adapts readily to all sorts of soil and climate, though these factors have a noticeable effect on the characteristics of wines made from it. In fertile soil it is very productive and gives wines which are low in alcohol (8 - 9% vol.), while in poorer soil yields are lower and the alcohol content can reach 13% vol. and beyond.

Bud-break occurs late, so that spring frosts are not much of a hazard. Even so, Macabeo is the earliest ripener of the cava trio. Strong wind and rain during the flowering period can impede the pollination process and produce irregular berry set in some varieties: Macabeo is not susceptible to this phenomenon.

Its bunches are large, branched and pyramidal in shape and made up of small, close-packed very fine-skinned berries which are a ready prey to botrytis.

In the Penedés, Catalonia's main cava producing area, Macabeo is a far less important variety than Xarel-lo in terms of area under cultivation, though this has been increasing in recent years since it is a productive variety and easy to cultivate. Because of its late bud-break, it has often been planted in low-lying areas where the spring frosts strike hardest. However, these are also the areas with deeper and more fertile soil, and though the vines have thrived and given large yields, the quality of the grapes has been poorer. Skilled growers overcome this by planting less vigorous root-stocks, using less fertiliser and pruning short.

Short-pruning with one



fruitful bud per spur is generally recommended. The vine can either be grown goblet-shaped or, preferably, espaliered and cordon pruned so as to make the vines more accessible for attention. Ideally, the vines should be trained on wires 70 - 90 cm above the ground to facilitate aeration.

In the Penedés, Macabeo

gives smooth, fruity wines with 9 - 10° of alcohol and moderate overall acidity (between 6 and 7 grams per litre). This variety is currently a component (usually about 50%) of the base blend for many cavas. It has been over-produced recently, and the next few years could see a reduction in the cultivation of Macabeo.

Xarel-lo

X

arel-lo. Xarel-lo is believed to be native to Catalonia and is the second most important variety in terms of area under cultivation. It is the predominant variety in the Penedés where, although it went into something of a decline during the 1970s, it is now being replanted. It has also always been the predominant variety in Alella (Barcelona).

Xarel-lo grows semi-upright and is very vigorous and productive. It needs deep, fertile soil and does not adapt happily to sites higher than 300 metres (1,000 feet). Its relative inadaptability has impeded its spread beyond the Penedés.

Bud-break occurs relatively early, and this makes it susceptible to spring

frosts. It needs long-pruning since buds low on the spurs are not productive. When Xarel-lo vines are goblet pruned, some stems have to be left, and the most advisable of the support systems is the Guyot method with a spur with two buds and a stem with five to seven buds.

Its non-compact bunches are smaller than those of Macabeo or Parellada, and have medium-sized berries whose thick skin makes them resistant to botrytis.

Pruning has to be finely judged in relation to the vigour of the vine: too much



strength results in poor berry set and very pale grapes. Rain and damp during flowering are also a hazard since they tend to inhibit pollination, without which the flowers are shed. In favourable conditions, this is a very productive variety though harvests can be a little inconsistent.

Its ripening time occurs between that of Macabeo and Parellada, and it is usually harvested in the Penedés in the second half

of September and the first week of October.

It gives musts with high overall acid content and between 10 and 12° of alcohol. Xarel-lo wines are aromatic, full-bodied, and can sometimes taste slightly bitter. Of the cava trio, it is the variety with the most distinctive personality and features in the base blend for all the top quality cavas.

Parellada

P

arellada. Like Xarel-lo, Parellada is considered to be a variety native to Catalonia. It comes third in terms of area under cultivation, after Macabeo and Xarel-lo. Its cultivation increased, particularly from the Sixties on, as a consequence of the purchasing policy of the leading cava-making companies: they paid high prices for Parellada thereby encouraging new plantations. Parellada adapts better than Xarel-lo to different climate and soil conditions, and it has therefore spread more easily to other areas.

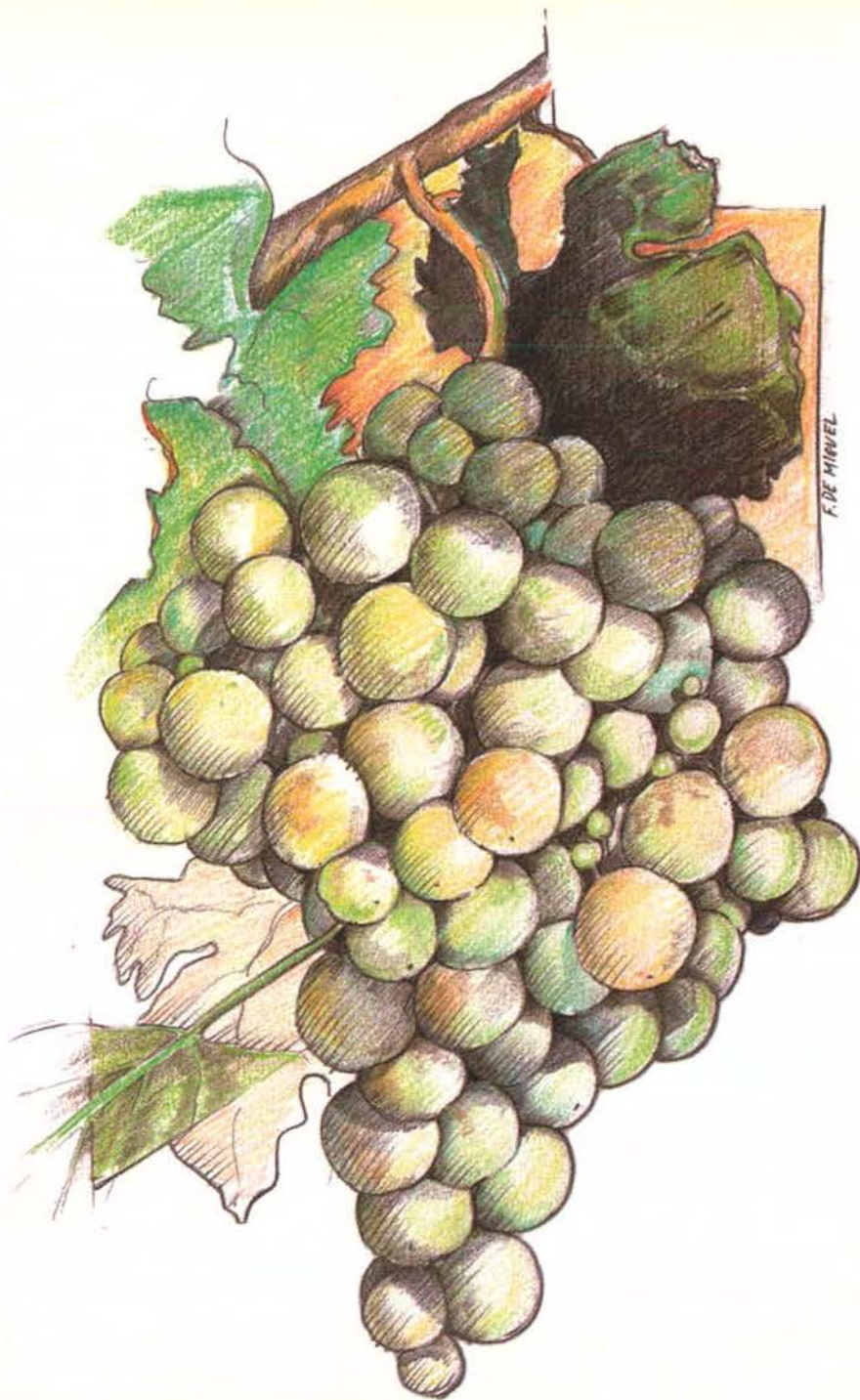
It is a trailing variety, so that if the vine has a short trunk the grapes tend to rest against the soil. It is advisable to raise the trunk

slightly if the vine is goblet pruned, or better still to use a tying-up system.

Given its production capacity, this is a variety that needs to be short-pruned. If espalier trained, it should be cordon pruned with spurs pruned to one single bud, namely one fruitful bud and one non-fruitful.

Grown in fertile soil, Parellada gives wines which are low in overall acidity and alcohol, so these soils are best avoided; it does best at altitudes of between 300 and 600 metres (1,000 and 2,000 feet). Bunches are large, non-compact, and the grapes are big and have resilient skin which is resistant to botrytis.

The alcohol content of Parellada wines tends to be between 8 and 10°, and overall acidity is moderate. They are fruity, smooth, and elegant, but nevertheless need the addition of other varieties to give them more body.

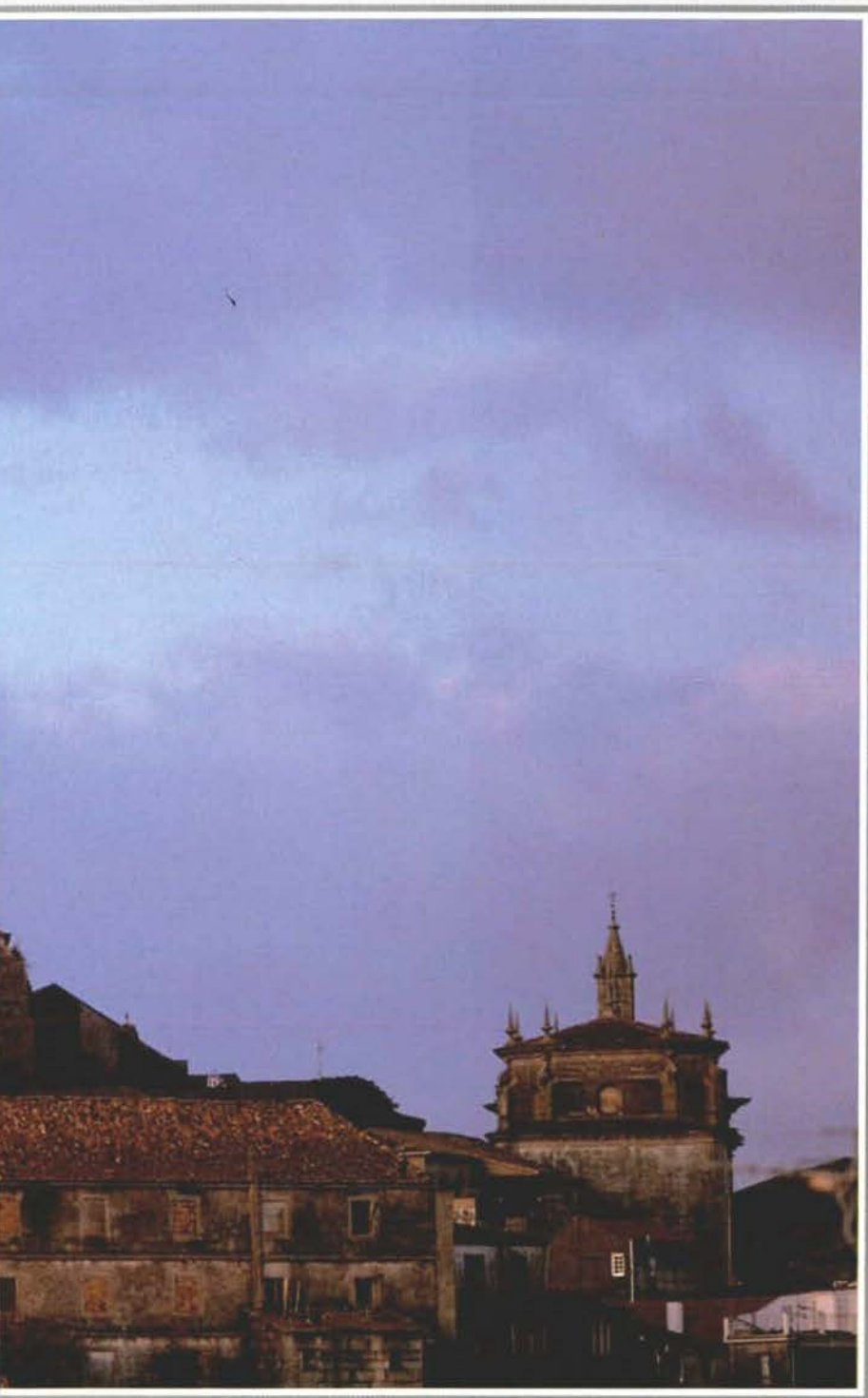


Of the cava trio, Parellada is the latest to bud and the latest to ripen. It is harvested in October, after Xarel-lo. It is resistant to most pests and blights, though wet and windy weather conditions during flowering can cause pollination problems. It withstands drought well and gives its best quality yields when grown in loose, stony soil.

This variety is currently being grown rather less than it once was, particularly in low-lying, fertile areas which are not really suitable for it. Nevertheless, at altitudes above 300 metres (1,000 feet) it gives top quality wines and its cultivation is still increasing.

Gabriel Giró is Secretary of the Regulatory Council for Sparkling Wines.





OFF THE BEATEN TRACK (IV)

TEXT AND PHOTOS:
DIEGO DIAZ / ICEX

There is a corner of our peninsula, way up in the north of Spain facing out towards the limitless ocean that the Romans called 'Finis Terrae': the end of the world. The name they gave to the coast of Galicia has been kept at the north-westerly point of Cape Finisterre.

Despite our advance in geographical knowledge since Roman times, Galicia remains a distant and little known region to outsiders. Who comes to Spain in search of meadows and mist, dense woodland and cliffs? A damp, magical and melancholy land, it divides geographically into the rural agricultural interior, and the fishing and sailing areas bordering the coast. The people - the *gallegos* or Galicians - are of Celtic origin like the Bretons and Welsh and are deeply attached to their traditions. Their character is pagan, mild, hard-working, cunning and pantagruelian.

To the south of the region, the frontier with Portugal is marked by the phlegmatic River Miño flowing towards the Atlantic. If you want to cross over it and into Portugal, you must go to the town of Tui, in gallego, - or Tuy in *castellano* - where an iron bridge built in 1886, somewhat narrow today but with much old-world industrial charm, remains the only border point.

Tui has little to do with one's usual image of a frontier town: characterless, even

TUI

A Crown on the
Banks of the River

Tui has little to do with one's usual image of a frontier town

ugly, and full of gaudy souvenir shops selling ghastly knick-knacks. Crowning a hill on the banks of the Miño, some 20 kilometres upstream from the coast, it occupies one of those mythical, auspicious sites where mankind took its first steps. Travellers often pass through paying little attention, for this is a town that bashfully hides its heart under the shadow of its splendid cathedral, turns its back on the river to avoid catching cold, and shows no vanity about its glorious past.

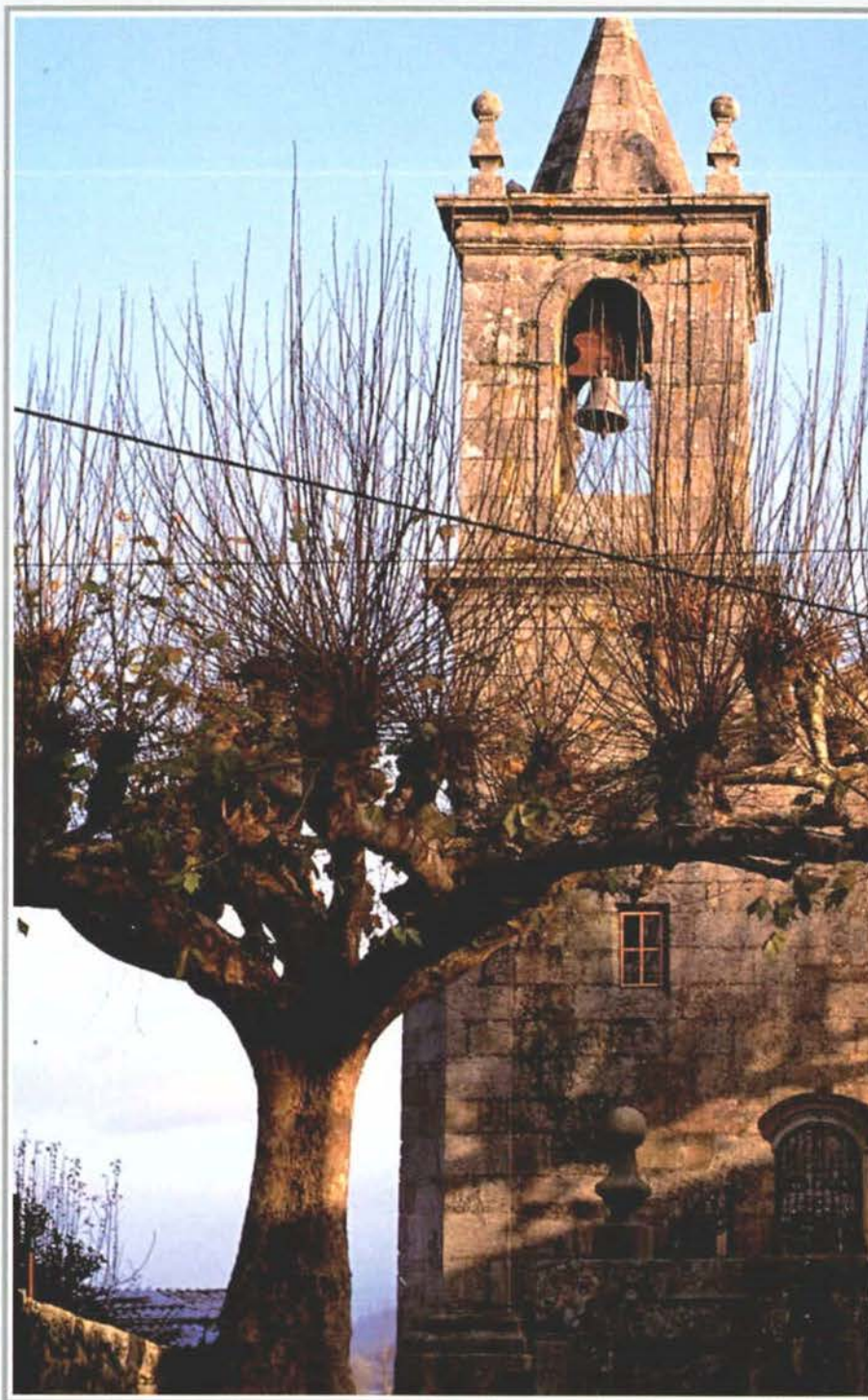
So let me take you on a calm walk through its streets, hands behind your back, head high and with curious eyes.

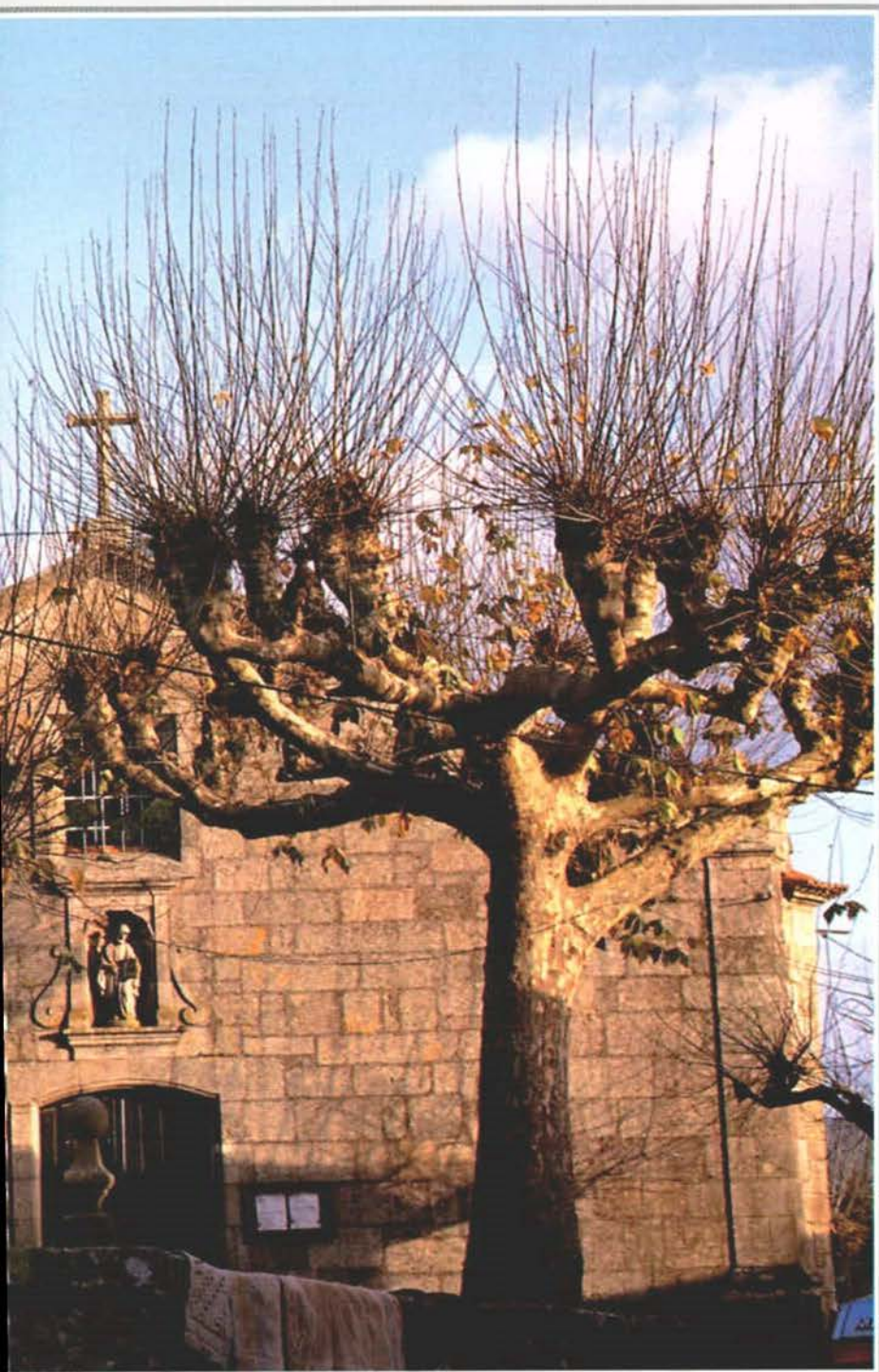
Walking tour. Entering the town, you first reach the Corredera, a tree-lined avenue dating from the turn of the century. Its noble houses with glazed gallery windows, doves in the square in front of the Palacio de Justicia, an attractive bandstand and old shops lend it a very bourgeois air. The main axis and focus of Tui's life, the Corredera, also marks the divide between the new town and the old.

Heading towards the old town, which spreads down a gently sloping hill - with the river, hidden, smoothly gliding by on the other side - we almost immediately reach the splendid cathedral, the town's emblem, which in turn points us to a clutch of other monuments and to the numerous *ruas* - streets - running out from all four sides. Rising up at the highest point of the town, like a superb acropolis, the cathedral smoothly combines the refinement of a bishop's palace, the severity of a fortress - its towers, walls and battlements defended Tui - and the charming spirituality of the original 12C church. Born Romanesque, it grew up in the Gothic style.

The Cathedral is dedicated to the Virgin Mary. Unusual are the portrayals of the virgin depicting her pregnancy. She appears twice: once, sculpted on one of the columns of the portico - Nuestra Señora de la Expectación (Our Lady of Expectation); and a second time on the tympanum, where the birth is shown.

Around the cathedral are a clutch of religious buildings, among them the closed Convent of the Clarisas (16C), which has a





medieval tunnel from past centuries running down one side; the Chapel of Misericord, where two likeable angels play horns under the umbrella-like shelter of two giant shells; and the Chapel of San Telmo, a unique example of Portuguese baroque set against the customary severity of religious Spanish art. Lively, colourist and naive, the chapel's decoration includes non-religious - even theatrical - decorative details.

The hillside sloping down to the river is a labyrinth of narrow old pebbled streets lined by low houses bearing numerous louvered shields. Lemon and orange trees in the patios add a bright note to the subdued surroundings. Stroll through slowly to soak in their character and silence, and leave the 20th century behind.

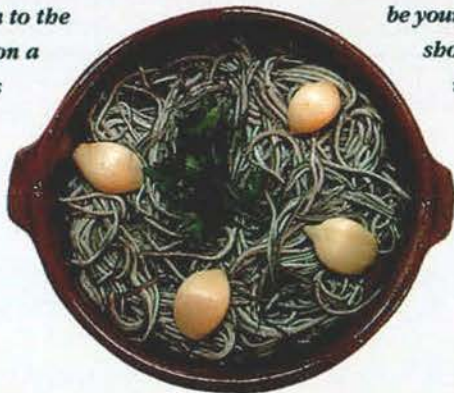
Finally, we come down to the river on which Tui so markedly turns its back, neither leaning nor running towards it. This may reflect the river's role as a border - thus preventing building on the other bank - or it may have happened as a necessary defence against neighbouring aggressions, flooding, and dampness. In either case, it has meant that much of the riverbank along the bend made by the Miño on its tranquil passage through Tui has not been built upon. Today, it makes a magnificent wild park: beautiful, serene, a green space where you can lie on the grass, walk under the poplars and escape from the bustle.

Near the river are a church - Santo Domingo (Gothic, 15C) - and two quarters outside the city walls, Freanjo and Rebordans, which are as old as Tui, equally interesting and well worth visiting. Rebordans has a delightful square with an old *cruceiro* - a stone cross marking the pilgrimage route to Santiago - a bandstand and the small Romanesque church of San Bartolomé (11C). I recommend a look inside at the original ornate capitals, impressive for their primitivism. Another recommendation: keep an eye open for Tui's ingenious stone poor-boxes, used to collect alms to save souls condemned to purgatory.

History and Legend. Legend has it that Tui was founded by Diomedes, an Achaean hero from The Iliad, who, in Troy, wound-

The Elver

If there is a real culinary protagonist of this article, it is the elver, a tiny fish only a few centimetres long which is the fingerling of the eels. I am the first to admit that food-writers sometimes find themselves writing about rarities with little general appeal to the tastebuds, but I can assure you that you would like the elver. It is a delicacy that deserves to be ranked alongside caviare, oysters, foie-gras or certain cheeses, a food for finely-tuned tastebuds, with delicate aromas, an exquisite flavour, a must for 'connoisseurs', a caprice of the Olympian gods But here I must restrain my enthusiasm and tell you more about the elver itself. The eel is snakelike, like the lamprey and of contrary spirit; unlike other eurilbian species - of sea and river - its spawning ground is in the ocean. Let us follow its life-cycle. Come the spring, the adult female - up to two metres in length - goes down to the mouth of the river to gather with the males, who live close to the coast. Once they have gathered, they begin a year-long journey to the Sargasso Sea, where they spawn in underwater trenches of a kilometre or more's depth close to the American coast. The larvae rise close to the surface, where the eggs hatch and the baby elvers merge with the plankton to be carried by the Gulf Stream to the European coasts on a journey that takes nearly two years.



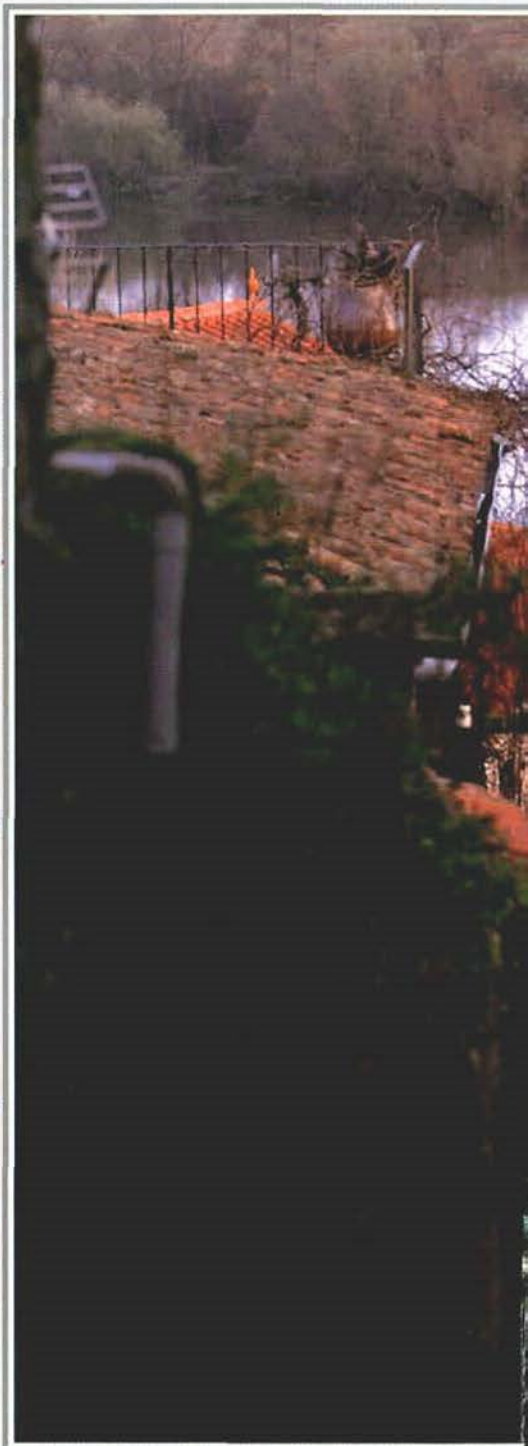
At the moment when their upstream ascent of the rivers begins, the elvers are still almost transparent, but the contact with the fresh water begins little by little to give them a greyish tone.

Cold, stormy, rainy nights produce the best catches. The fishermen, clad in waterproofs, carry large lanterns to draw their victims towards the nets. For all the hours of prolonged effort, the results are uncertain. Is it worth all the trouble? Emphatically, yes. Long ago, elvers were a cheap food which was often thrown to the hens to save feeding them corn; but today, they are worth at least 20,000 ptas a kilo.

RECIPE: ELVERS IN THE GALICIAN WAY (Angulas a la Gallega). Serves 4.

- Extra-virgin olive oil.
- 1 clove of garlic, peeled and chopped.
- 1/2 onion, chopped.
- 1 small dried mild hot pepper, chopped.
- 1 level tsp sweet paprika fresh parsley, finely chopped.
- 500 g elvers splash of white wine.

Cover the bottom of a flameproof earthenware dish, or other casserole, with oil and gently sauté the garlic, onion and pepper when warm. When they are nearly done, add the paprika and parsley, turn two or three times in the pan, then add the elvers and the wine, and sauté gently for a few minutes more. If possible, the elvers should be served in individual earthenware dishes, the wine should be young and light and the elvers should be eaten with a wooden fork (the best are said to be birchwood).



The confrontations with Portugal marked Tui's history until the 17C



ed the goddess Venus. In vengeance, she turned Diomedes's wife into a hard-hearted adulteress. Left with little desire to stay in his blemished home, our warrior wandered the world until he arrived in this corner of the Miño where, at last, he found rest and oblivion.

The truth is that Tui has been inhabited since Palaeolithic times (c. 20 000 BC) because of its excellent siting and climate. It is thought that the Greeks gave it its name (Tyde) and it enters documented history with the Romans. Julius Caesar founded a castle, 'Castellum Tude' here, on the current site of the cathedral. Subsequently, in the time of the barbarians, it became a Sueve capital and the court of King Witiza, even issuing its own currency. Occupied only briefly by the Arabs, it was quickly liberated by the Christian king Alfonso I. During the 10th and 11th Centuries, Tui suffered successive raids by Muslim and Norman pirates. Al-Mansur, the brilliant general who usurped the Cordoban caliphate, and the Viking Olaf left the town 'reduced to nothing, empty many years' in the words of Alfonso V. In recompense, the Viking navigators bequeathed the town their techniques for building the boats which, even today, ply the Miño's waters.

Tui owed its recovery to two queens, both of whom were called Urraca - a curious name also given to the chattering, avaricious magpie - and both of whom were strong characters: the first chose never to marry and the second was general of her troops. They gave Tui back its bishopric, first held in Roman times, and granted it many privileges.

The birth of the Portuguese kingdom brought new wars, now between Portugal and Castile, and this area of the Miño changed hands various times during the Middle Ages. The confrontations with Portugal continued to mark Tui's history until the 17C.

The last military conflict of importance was the French invasion at the beginning of the 19C. Marshal Soult's taking of the city was followed by a series of battles ending in the retreat of the Napoleonic troops.



The most primitive and rudimentary inhabitant of the Miño is the Lamprey



Tui's life has been marked by three important factors: the church, the river and the frontier. Tui has been, and is, a centre of commerce based on its trade with Portugal - largely in food (fish, wine, salt, wood) - and its busy river traffic. Over the centuries, the bishopric enjoyed heavy profits from tithes on trade and transport, as well as great political and even military power.

The River Miño. In remote times, many peoples believed that the rivers were goddesses and made them offerings. To me, this paganism has always seemed one of the most sensible types of religious worship. After all, the bounty of a river - food-stuffs - and its punishments - floods - are indisputable.

The Miño is the mother of Galicia's rivers and, although she may not be a goddess, is much loved. In olden times it was called the Minius for the large amounts of minium in its waters. It also left more valuable deposits: gold. The insatiable Romans took full advantage of them and, as late as the 16C, the Bishop of Tui had a nugget the size of a chickpea. Today, though, there is nothing; leave your gold-panning sieves and metal detectors at home.

Strabo, the Greek geographer, referred to the Miño as being navigable for 800 furlongs - some 150 km (93 miles) - while Pliny gave its width as up to four miles close to the mouth of the river. Since then, it has narrowed a great deal, and even shallow-draft boats cannot go as far upstream as Tui. In this last stretch, the Miño descends a very gentle slope of barely 125 mm per kilometre, as it flows down to the sea.

The people of the river, looking for explanations for this gentle tilting, say that as the Virgin of the Big Eyes was journeying downstream in a small boat with the

baby Jesus asleep in her arms, she became scared that the river's turbulence would wake him and sang this lullaby to the river:

River Miño go quietly
and do not wake
my little child.

The river obeyed and broadened its course from that point down to the river-mouth.

Speaking in more scientific terms, the study of fossils and geological terraces shows that the Miño is, like the rest of Galicia, very old - dating back some 300,000 million years, to the primary period - and worn away by erosion. Ancient, but beautiful, or, in the words of the Galician writer Otero Pedrayo (1888-1976), "one of the most solemn and nostalgic landscapes of Atlantic Europe". The gentle rain, the silence, the mist, the seagulls that swoop curiously above the river, and its green meadows, still make his description apt today.

The Miño has one of the world's greatest varieties of river species, some of them as old as the river itself. The most interesting characteristic of its water fauna is their migratory character, travelling from the sea to the river and vice-versa, to spawn or mate. In this sense, the Miño is a nuptial river, a kindly godmother.

Unfortunately, damming, pollution and over-fishing have caused much damage.





Guidelines

Gastronomy: Restaurant "O Cabalo Furado" in Tui, next to the cathedral: Jose Manuel Cervino, its owner, is a perfect gastronomic adviser. Excellent elvers.

A Guarda: superb quality shellfish - crawfish, oysters, lobsters, spider and Atlantic crabs - in this village sitting right in the mouth of the River Miño, with a wonderful view.

O Rosal (DO Rias Baixas): a white wine which ranks along with the best in Europe. Albariño and native grape varieties.

A Rosaleira preserves: handmade, without preservatives but with a wonderful taste. Regional products, some as distinctive as greengages. Almond fishes: a



sweet made by the nuns in the closed convent of Tui for 400 years and still sold from the convent through a revolving window.

Places to visit: Aloia mountain: a nature reserve with beautiful views and wild horses.

Romanesque church of Pexegueiro (12C).

Valença do Minho, Tui's Portuguese sister city.

Fiestas: A Guarda: Prawn festival, end of June.

Tui: Elver festival, end of April.

Accommodation: National Parador: magnificent views over Tui and the Miño.

Hotel Colón.

Getting there: A car is essential for a good view of the coastline and to visit the rías bajas (ría: inlet of the sea to the land, like the Norwegian fjords, but less abrupt). If you are travelling by train, get off at Guillarei, and take a taxi for the short ride to Tui.



For accommodation, the National Parador has magnificent views over Tui and the Miño



For example, the sturgeon - and its caviare - have already disappeared and the salmon is rare. But no less interesting, either zoologically or gastronomically, are two other fish of equally antedeluvian appearance: the eel - and its young, the elver - and the lamprey.

The lamprey. The most primitive and rudimentary inhabitant of the Miño, the lamprey, looks like a snake, but instead of a mouth it has a sucker, and instead of gills there are seven slits down its sides - like the portholes of a boat - through which it breathes. Its habits are no less surprising: it builds its nest in the bottom of the sand, coiling and unravelling itself like a spring, then, with its sucker, carries smooth pebbles - the word lamprey comes from *lame piedras*, or licks stones - to build its "house". The sucker also serves for other uses: vampire-like, to suck the blood from fish it catches; as a means of transport, to clamp itself onto the hull of ships or for the male to be carried by the female; or amorous, when the female fastens herself to a rock and the male attaches himself to her.

Neither its ugly appearance and reputation as a miserable, devilish animal, nor the fact that it is cooked with its own blood, has prevented the lamprey from being considered a great delicacy since the times of the Roman Empire. It is said that a great Roman emperor built a fish-tank which could hold 6,000 lampreys and that they were fattened on slaves and live prisoners. Such exaggerations apart, it was not only the Romans who banqueted on this rich dish. Henry I of England is said to have died from indigestion after eating lamprey and even in modern times, in the town of Gloucester, a pie with lamprey from the River Severn was traditionally presented to monarchs until the middle of the last century. In France, too, Alexander Dumas (senior) praised lamprey flesh highly.

If you're keen to try lamprey from the Miño, you need to time your visit, since it can be found fresh only in the springtime. One proverb runs,

"The lamprey, in April, for me,
in May, for the year,
and on St John's day for the dog".

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Perhaps Torres wines are one of the most internationally recognised Spanish products. For decades the wines of Miguel Torres, S.A. have been included on the wine lists at the best restaurants around the world, including France. You can spot the Torres brand name in any duty-free shop at international airports and wine-drinking consumers the world over associate the Torres label with quality wine within a reasonable price range.

Ask for a Spanish wine anywhere in the world and chances are you will be shown several Torres wines. In fact, if asked to name internationally known Spanish products, the chances are high that Torres wines would be high on your list. Headquartered in Vilafranca del Penedés, an ancient Catalonian wine-producing region 30 kilometres (19 miles) southwest of Barcelona, Miguel Torres S.A. is Spain's largest independently owned winery, and the largest exporter of still wines to major markets such as the United States. With regular exports to over 90 countries in all the continents, Miguel Torres S.A. has almost single handedly created a name for Spanish wine around the world.

The story of this remarkable international marketing success is the story of a remarkable winemaker family that had the tenacity and vision to turn a modest bulk wine business into an international operation producing over two million cases of wine in three countries with consolidated sales of over 10,000 million pesetas.

The company was founded five generations ago in 1870, although early references indicate that the Torres family exported bulk wine as early as 1628. Ex-



TORRES WINES

A HOUSEHOLD NAME AROUND THE WORLD

TEXT: ANA WESTLEY
PHOTOS: M^a LUISA ASSENS/ICEX

International fame and success is the dream of any company with a quality product to sell. Over the past few decades companies that were originally known only in Spain have burst into the international market bringing new trademarks into households around the world. Each company that has managed to expand beyond local and national success to introduce its products in the larger world market has a fascinating story to tell. With the story of the rise to international fame of Miguel Torres, S.A., SPAIN GOURMETOUR is initiating a series of articles about Spanish food and wine companies which have become international or multinational, introducing palates around the world to a taste of modern Spain.

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ports to Cuba, Mexico, Central America and Canada continued throughout the 19th century. In 1870, Jaime Torres, a Catalonian merchant who made a fortune in the shipping business, returned from Cuba to his native Penedés homeland to found the family bodega or winery. He built what was then the world's largest wine vat with a storage capacity of 600,000 litres.

Bombed by mistake. Childless, the business was inherited by his brother Miguel and handed down from father to son ever since. The fourth generation Miguel Torres, who took over in 1932 until his death in May, 1991, is credited with building the family company into an international winemaker out of the ruins at the end of the Spanish Civil War in the late 1930s.

The wineries were located next to the train station of Vilafranca del Penedés and were bombed by mistake. "But the disaster only inspired him to start all over," recounted Miguel Torres Jr., the present 51 year old Torres chairman. With the rebuilding of the winery, bulk wine sales ended and labelled bottles with the Torres brand names were introduced. "This was the beginning of the fame of brand names such as Sangre de Toro, Viña Sol and Coronas," recalled Juan María Torres, Miguel Sr.'s eldest son and director of International Relations.

"In 1941 France was invaded by Nazi Germany and my father saw an opportunity to offer Spanish burgundy in the United States to replace French wines that were no longer available," Miguel Jr. continued. Once World War II ended, and French wines returned to the U.S., Torres had already gained a foothold in the

American market.

For the next two decades, Miguel Sr. tirelessly travelled the world over with his wife, Margarita, each with a bottle of wine under their arm. Considering the marketing success of Torres wines today, it is astonishing to learn that Miguel Sr. never believed in commercial advertising. Restaurant by restaurant, hotel by hotel, the couple travelled around the world insisting that the *maitre* try their wines. "They wouldn't leave a restaurant until our wine had been tried," Miguel Jr. reminisced. His father believed that the quality of the product and hard work would pay off and generate an image of prestige.

"Sometimes my father had dinner three times in an evening to get three hotels in a city half way around the world to try our wine and my mother always carried a bottle in her purse," Miguel Jr. confided.

If the feisty Miguel Sr. launched the company into an era of prestige brand names bringing the winery to ever-increasing levels of sales and production, the soft-spoken and scientific minded Miguel Jr. had quietly nudged the family business into the 20th century with newfangled scientific theories about temperature controlled fermentation in stainless steel vats.

Having studied oenology and viticulture in the University of Dijon (Burgundy) he returned to the family business in 1962 with the sophisticated science of modern wine making. (He later took a sabbatical year in 1982-83 to update his wine making and viticulture knowledge, taking a specialist course at the University of Montpellier in France).

Experiments with foreign

grapes. First he became fascinated with the importance of microclimates and the matching of different wine varieties to the ideal climate and soil patterns. He believed imported grape varieties could be used and/or blended with local grapes to produce internationally familiar quality wines. While Miguel Sr. continued to buy up more and more vineyards in the Penedés area, Miguel Jr. carefully studied the characteristics of the region's three different subdivisions: the Bajo Penedés or flat coastal lowlands, the Medio Penedés of rolling hills with an altitude between 250 and 500 metres (820 to 1,640 feet), and the Penedés Superior which rises to the foothills of the coastal mountains, Cordillera Litoral Catalana, where vines can grow up to an altitude of 800 metres (2,600 feet).

By the late 1960s, Miguel Jr. had persuaded his now successful father to let him experiment with imported grape varieties in some of the vineyards. Matching foreign varieties to the appropriate microclimate and endless tinkering with different blends resulted in the new white and red wines that soon rose to international fame. Chardonnay, Muscats, Gewürztraminer, and Riesling produced fresh new white wines. "We started with whites and moved on to reds," Miguel Jr. modestly confirmed.

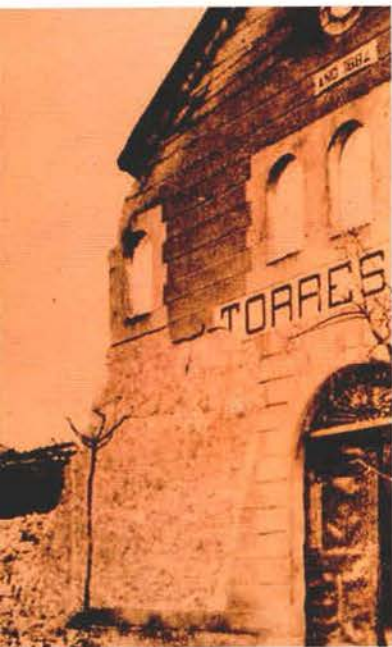
Although the new white wines and their international acceptance easily convinced the family to continue along the experimental path, the introduction of foreign grapes such as Cabernet Sauvignon and Pinot Noir for red wines held even better surprises. In 1966, under the guidance of Miguel Jr., nine hectares (22 acres) of Cabernet Sauvignon



MIGUEL TORRES S.A.

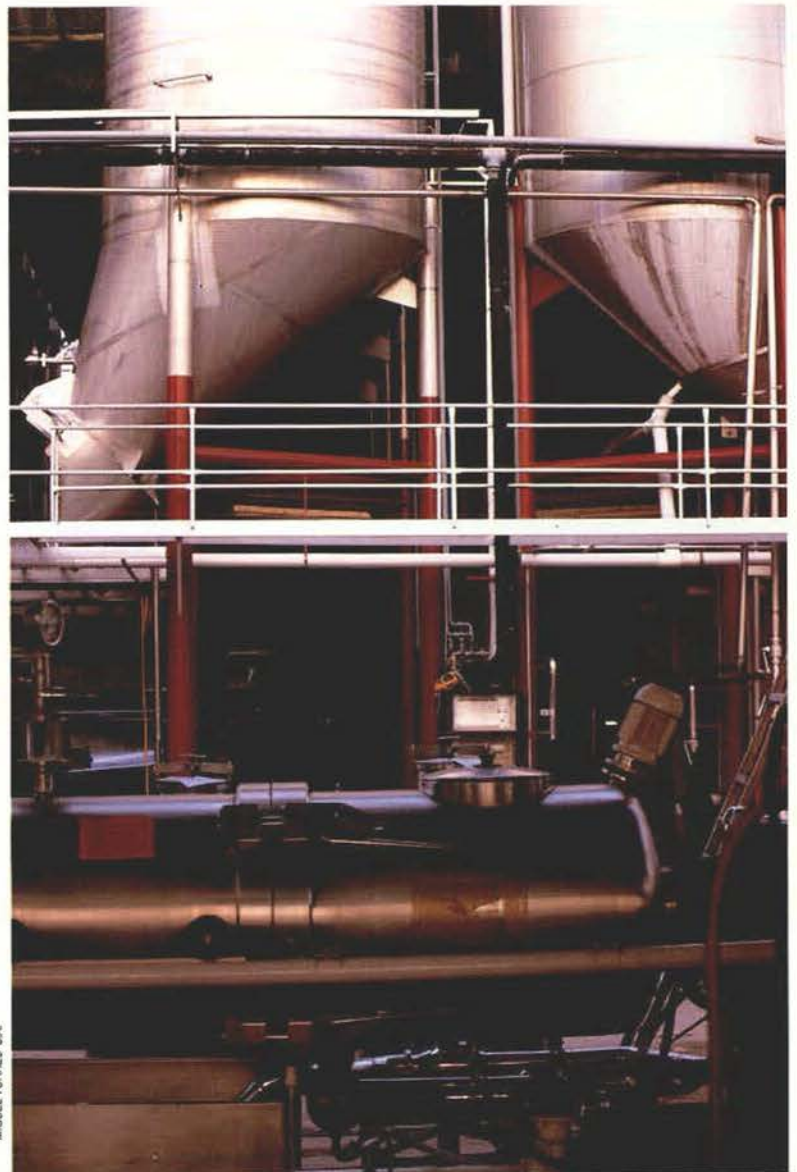
Juan María Torres, director of International Relations at the brandy distillery.

In the 1970s Bodegas Torres introduced in the Penedés region computer temperature controlled fermentation in stainless steel vats.



MIGUEL TORRES S.A.

At the end of the Spanish Civil War in the late 1930s the wineries were bombed by mistake.



MIGUEL TORRES S.A.



MIGUEL TORRES S.A.

The Torres company uses no pesticides. Instead, natural predators such as red spiders control pest.

With the rebuilding of the winery in 1939, bulk wine sales ended and labelled bottles with the Torres brand names were introduced. This was the beginning of the fame of Sangre de Toro or Viña Sol.

grapes were planted on a hillside site. To the surprise of international wine experts, Torres Gran Coronas Black Label 1970 (now Gran Corona Mas la Plana) won the Cabernet section at the Gault Millau Wine Olympics in France in a blind tasting. The wine world suddenly took notice.

Led into the 20C. In the meantime, Miguel Jr. quietly continued to improve root stocks, experiment with clonal selection, correct harvesting times, and introduce new training and trellising methods. Then he practically revolutionised the Penedés region with the introduction in the 1970s of computer temperature controlled fermentation in stainless steel vats. "Fresh fruity white wines, first Viña Sol then Viña Esmeralda, were the delightful result and they enjoyed a tremendous success," Miguel Jr. boasted. Other winemakers of the region followed making the Penedés region the most technologically advanced of Spain.

Traditional curing methods for red wines were also improved. Top quality oak barrels mature the wines in vast underground caves while teams of laboratory scientists experiment with different enzymes and yeasts for the fermentation process and study the effects of fertilizers. Ahead of its time in ecology consciousness, the Torres company used no pesticides. Instead, natural predators such as red spiders were introduced to control pests.

Even harvest machines were added, shocking traditional grape farmers. Today, about 500 hectares (1,200 acres) out of a total of 900 hectares (2,200 acres) are harvested by machine. "The advantage with machines is that harvesting can be done

at night if daytime temperatures are high," Miguel Jr. explained. In September, the Penedés region may still have hot days in which the fermentation process can begin during the collection and transport of the grapes, reducing the quality of the wine. In northern climates such as that in the Rhine Valley, hot days are rarely a problem in September.

Multinational expansion. When Miguel Jr. made his appearance in the family company in the early 1960s the wine business consisted more in buying wines already made and blending them, i.e., it was primarily a negociant company. While Miguel Sr. travelled around the world, acreage gradually increased to 900 hectares (2,200 acres) in the Penedés area where today 16 different wines, six different brandies, and one orange liqueur are now produced with a variety of local and foreign grapes. The stainless steel vats were replaced in 1982 with newer versions to become a state-of-the-art wine making plant, perhaps one of the most modern in Europe.

While the late Miguel Sr. continued to market Torres wines around the world, the fifth generation Torres family went multinational, expanding the company's operation abroad with the purchase of 100 hectares (247 acres) of vineyards in Chile in 1978 which would later double to 230 hectares (568 acres). Located in the shadows of the rugged Andes mountains in the famed Central Valley region near Curicó, the Chilean acquisition now produces five different wines with both foreign and local grape varieties. "We try to make each wine with as much of the local character as possible," Miguel Jr. emphasised. "We



Exports continue to be the mainstay of the Torres family business: over 40% of production is exported.

TORRES FINANCIAL DATA

Source: Miguel Torres, S.A.

	1989	1990	1991
SPAIN			
Total Net Sales	7,834m Ptas	8,596m Ptas	9,132m Ptas
Turnover	9,291m Ptas	9,203m Ptas	10,369m Ptas
Export Sales	1,627m Ptas	1,774m Ptas	2,274m Ptas
Investment	307m Ptas	303m Ptas	600m Ptas
Gross Added	2,764m Ptas	2,799m Ptas	-
Stock	-	-	2m Cases
Total Production	-	-	6,000,000 Cases
Exports	-	-	900
Nº of Hectares	287	290	309
Employees			
CHILE			
Production			1,250,000 Bottles
Exports			800,000 Bottles
Hectares of vineyard			230
Employees			50
USA			
Production			1,300 Cases
Employees			5

A rise of 8% in total turnover is expected for 1992. Virtually all profits are reinvested in the company. Production is around 16m bottles of wine and 7m bottles of brandy, and about 40% of the wine is exported. Principal export markets are:

SWEDEN	20.5% of Exports	DENMARK	10.0% of Exports
USA	12.5% of Exports	U.K.	8.5% of Exports

MIGUEL TORRES CHILE

Source: Miguel Torres, S.A.

WINES		GRAPE VARIETIES
Santa Digna red	Red	Cabernet Sauvignon
Santa Digna white	White	Sauvignon Blanc
Santa Digna rosé	Rosé	Cabernet Sauvignon
Don Miguel	White	Riesling & Gewürztraminer
Bellaterra	White	Sauvignon Blanc
Miguel Torres Chardonnay	White	Chardonnay
Mansó de Velasco	Red	Cabernet Sauvignon
Brut nature	Sparkling	Chardonnay & Pinot Noir
	White	

Miguel Torres had a turnover of around 34 million dollars in 1991. Production reached some 1,200,000 bottles, of which 65% was exported. Exports have increased by 250% over the last four years.

Sociedad Vinícola Miguel Torres S.A.
Panamericana Sur, km. 195 - Curicó - CHILE

TORRES WINES AND BRANDIES

Source: Miguel Torres, S.A.

RED WINES

Sangre de Toro
Coronas
Viña Magdalia
Gran Sangre de Toro
Gran Coronas
Viña las Torres
Mas Borrás
Gran Coronas Mas la Plana (Black label)

GRAPE VARIETIES

Garnacha and Cariñena
Tempranillo and Cabernet Sauvignon
Pinot Noir and Tempranillo
Garnacha and Cariñena
Cabernet Sauvignon and Tempranillo
Merlot
Pinot Noir
Cabernet Sauvignon

WHITE WINES

Viña Sol
San Valentín
Gran Viña Sol
Viña Esmeralda
Waltraud
Milmada
Fransola

Parellada
Parellada
Chardonnay and Parellada
Gewürztraminer and Muscat
Riesling
Chardonnay
Sauvignon Blanc and Parellada

ROSÉ WINES

De Casta

Garnacha and Cariñena

BRANDY

Torres 5, Solera Selecta
Torres 10, Gran Reserva
Fontenac
Miguel Torres
Miguel 1
Honorable

GRAPE AND METHOD OF PRODUCTION

Parellada, Macabeo and Xarello; Solera System
Parellada, Macabeo and Xarello; Solera System
Parellada, Macabeo and Xarello; Méthode Charentaise
Parellada, Méthode Charentaise
Parellada, Méthode Charentaise
Ugni Blanc; Méthode Charentaise

OTHER PRODUCTS

Gran Torres
Vino de Licor
Sangre Brava
Moscatel

A Brandy based Orange Liqueur
A fortified wine;
a rancio made from Garnacha
A fortified, but drier red wine
A mistela made from the sweetest Moscatel grapes

TORRES WINES NORTH AMERICA INC.

Grape Varieties Planted in the "Don Miguel" Vineyard Source: Miguel Torres, S.A.

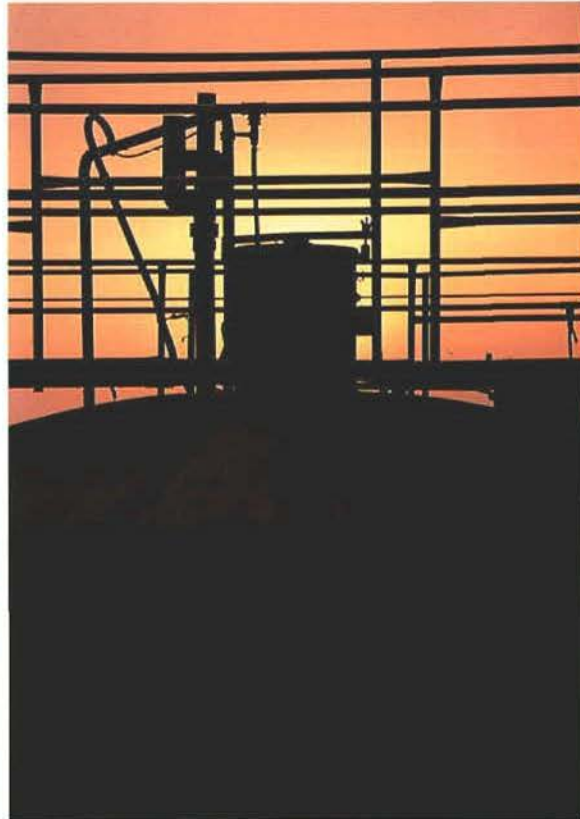
Date Planted	Variety	Area	Rootstock
Summer 1986	Chardonnay	7.6 ha.	SO4
Summer 1986	Parellada	0.4 ha.	SO4
Summer 1987	Chardonnay	4 ha.	SO4/3309
Summer 1987	Pinot Noir	4 ha.	3309

The construction of the winery began in 1991, and has been completed this year. Total investment to the beginning of 1992 was \$3,325,000.

221 Caledonian Street, - Sausalito - California 94965 - USA



Top quality oak barrels mature the wines in vast underground caves.



The introduction of technologies in the Penedés region by Torres was almost a revolution in that region.

This wine-maker family turned a modest bulk wine business into an international company which exports to 90 countries.



like our wines to show their origins," he added.

The purchase made Torres the leading foreign investor in Chile for that year. As in the Penedés region, Miguel Torres Jr. shook up the local wine establishment with the first stainless steel tanks imported from Spain.

Not to be overshadowed by her elder brothers, Marimar Torres, the youngest sibling, carved out a spot for herself in the United States where she took up residence in 1975 in California. She took over responsibility for sales and marketing of Torres wines with remarkable success. Sales grew tenfold within 10 years.

Acclaim in California. Like her brother Miguel, she also studied oenology and viticulture but at the University of California in Davis, and was itching to put her knowledge to practice. In 1983 she convinced her father to buy 25 hectares (56 acres) of vineyard in Green Valley, in the Sonoma wine producing region of California. Planting of Chardonnay, Pinot Noir began in 1986 alongside a small plot of Perellada, the first time this native Catalan white grape had been planted outside Spain.

A new 15,000 case winery was completed in time for the crush of '92 which will be released in 1994. Critics have already acclaimed the first vintages made in other wineries and termed her 1990 Chardonnay labelled under her own name, Marimar Torres, as "significantly better than any white wine her family has produced in either Spain or Chile." (*The Wine Advocate*, 28 - 8 - 92)

Unlike most of her wine-making neighbours, Marimar Torres planted her vines in the European style with the vines close to the ground on an open vertical trellis. And what has now

proved to be a wise move indeed, she insisted on using rootstocks chosen for both phylloxera resistance and low vigour. As alarm spreads throughout the California wine regions with the appearance of the dreaded phylloxera plague that wiped out European vineyards a hundred years ago, the vineyards of Torres Wines North America Inc. are safely protected with plague resistant roots. American growers had begun to use hybrids that were less resistant to the insect that has already caused millions of dollars of damage.

Outspoken and a passionate defender of the European custom of accompanying good meals with a glass of wine, Marimar laments that wine sales in general have declined in the United States due to governmental anti-alcohol campaigns. "Fortunately, quality wine consumption is on the rise and there is a future for prestigious brand-name wines," she affirmed.

A firm believer in the pleasure and healthiness of the Mediterranean diet now in vogue in the United States, the youngest fifth generation Torres has just published her second book, *The Catalan Country Kitchen*, extolling the virtues of the tasty meals she grew up with in her native homeland. Earlier, in 1986 she had published "The Spanish Table: the Cuisine and Wines of Spain."

All the Torreses travel to the three different estates and oenologists are rotated to learn from experience in the different countries. Miguel Jr., meanwhile, continues to experiment and tinker with different varieties of grapes and blends. One plot of land has vines from almost every part of the world on an experimen-

tal basis only. He has also become more obsessed with recovering indigenous red wines of the Penedés region which have practically disappeared in the last 100 years.

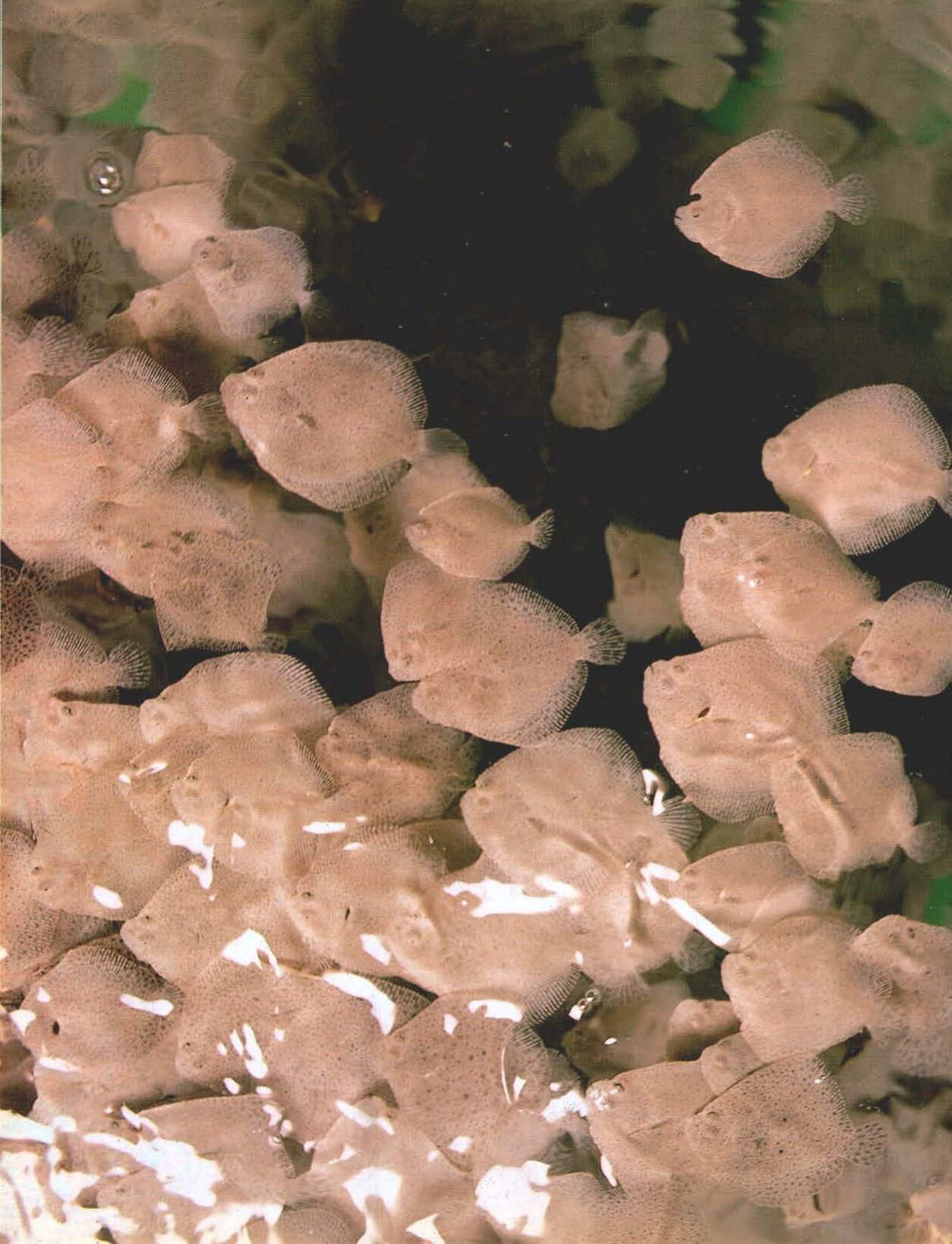
Fame in Little Rock, Arkansas. Exports continue to be the mainstay of the Torres family business. Over 40% of production is exported to over 90 countries around the world. Sweden is the biggest market with sales of over 120,000 cases, followed by the United States, Denmark, and the United Kingdom. Over 70% of the Chilean production of 1,250,000 bottles is also exported.

All three Torres heirs attribute the company's successful image abroad to a combination of determination and faith in a quality product, hard work, and an open mentality to risk change with innovations. Miguel Sr. often told his children his policy toward his overseas clients. "Once a Chicago-bound shipment got frozen due to a freak snow storm in Iceland," recalled Juan María. "My father didn't think twice to replace the entire ruined shipment of 800 cases and that investment gave a lifelong return." It is not surprising that Miguel Torres S.A. has grown from local success to world-class status.

The Torres brothers are fond of telling their most recent anecdote about the fame of Torres wine in far corners of the earth. The owner of President Clinton's favourite restaurant in Little Rock, Arkansas, was recently interviewed on U.S. television about the new president's tastes in food and drink. After listing his favourite dishes, she added, "... and he likes red wine: Sangre de Toro."

Ana Westley is the Spain correspondent for The New York Times.

Restaurant
by restaurant,
hotel by hotel,
Miguel Torres Sr.
and his wife,
Margarita,
travelled around
the world insisting
that the *maître* try
their wines.





A GROWTH INDUSTRY

Aqua- culture in Spain

Aquaculture is a relatively recent arrival in Spain, but conditions there are so favourable that its future prospects look very promising indeed. Spain's coastline is bounded by two different marine environments, and the country itself is criss-crossed by many rivers and punctuated with lakes and reservoirs. Given that the Spanish are big consumers of fresh fish and that the nation's fishing industry is producing less and less, fish-farming and other forms of aquaculture represent an important resource for the future. This is one of the reasons for Spain's having been selected to host the World Aquaculture Congress which is to be held in Torremolinos from May 26-28, 1993.

**TEXT: VICENTE DE SANTIAGO
PHOTO: RODAMAR/COMAR**

AQUACULTURE IN SPAIN

Spain is one of the world's biggest consumers of fish, and is far and away the biggest within the EC. On average, Spaniards eat over 30 kg of fish per person a year, prefer fresh fish to frozen, and are very quality conscious. Calculating on the basis of figures for the last three years, this translates to a national average annual consumption of around 1,200,000 tonnes (1,218,255 in 1991), half of which was fresh fish.

These impressive figures mean that, despite having the largest fishing fleet in the EC, Spain is also a major importer of fish. In 1991, for example, it imported 700,000 tonnes, while exporting only some 300,000 tonnes. Spain's national production of fish is around 800,000 tonnes, a figure which has been declining progressively over the last few years since its fleets have lost access to traditional fishing-grounds and resources have declined as a result of over-fishing.

Even this broad description of the current state of Spain's fishing industry shows clearly how important aquaculture could become to the country. There is high demand for fresh fish within Spain, domestic production has to be boosted with large-scale imports to meet this demand and, furthermore, domestic production is decreasing. There are two obvious ways of making up the deficit: either to increase imports, or to develop the fish-farming industry to the stage where it can supply Spain's home market with high quality fresh fish produced in conditions of guaranteed hygiene.

Potential productivity. Even before Spain joined the EC, its aquacultural industry was well up among the European leaders', alongside that of France in terms of overall production. Both countries owe their lead to a preponderance of one particular product: Pacific oysters in France, and mussels in Spain (see Spain Gourmetour No. 26). Spain is the world's biggest producer of mussels, with an annual production between 150,000 and 250,000 tonnes. Excluding mussels, Spain's aquacultural

industry (both sea and inland-based) produces 30,000 tonnes a year.

Clearly, then, annual production of fish is still small in comparison with market demand. This is chiefly because, except for mussel-farming, aquaculture in Spain is still developing and has yet to make the leap into intensive production mode. But is it equipped to do so? According to Eladio Santaella, Assistant Director General of Aquaculture and Coastal Resources Planning, Spain's aquacultural potential is enormous: its natural conditions (its coasts give onto two different marine environments and it has major rivers and lakes and reservoirs) are eminently suitable, and it has both the space and the technology needed to farm a large

number of species.

Having said that, however, this enormous potential has to be realised within the confines of conditions imposed by the EC. Whilst these include important subsidies for developing the industry, they also set maximum production figures for each member country. This policy is implemented by means of a five-year plan known to the Spanish as the POP (*Plan de Orientación Pluri-anual*), whose purpose is to control and monitor the development of aquaculture in Europe. Each country is required to submit a production forecast covering the next five years and to select the species which are to be given priority and the production figures predicted for the end of that period. The

PRODUCTION OF MARINE AQUACULTURE* (In tonnes)

SPECIES	1985	1986	1987	1988	1989	1990
FISH						
Turbot	40.0	40.0	50.0	97.0	271.1	640.3
Sea-Bass	29.0	30.5	37.5	29.0	23.8	30.7
Gilthead-Bream	127.2	123.8	109.2	160.2	343.7	564.6
Mullet	-	165.0	89.9	-	58.9	118.1
Amberjack	13.0	9.0	20.0	13.0	17.4	20.8
Sole	-	10.0	5.8	-	8.4	7.1
Thunnida	38.0	60.0	108.7	40.5	236.7	357.7
Eel	20.2	25.8	29.4	31.2	61.4	124.8
Salmon	150.0	150.0	150.0	150.0	150.0	155.0
Multiple (unspecified)	-	-	-	8.8	89.8	-
Subtotal	417.4	614.1	600.5	535.7	1,261.2	2,219.1
CRUSTACEANS						
King Prawn	15.8	16.0	19.7	55.0	86.6	40.6
Shrimp	40.0	-	40.0	-	-	160.0
Red Crab	-	-	-	-	-	5.9
Subtotal	55.8	16	59.7	55	86.6	206.5
MOLLUSCS						
Clam	706.0	689.3	423.1	3,541.4	3,884.7	4,157.2
Oyster	3,263.5	3,170.0	3,155.5	3,269.1	3,289.1	2,857.4
Mussel	245,645.0	246,995.0	245,455.0	243,010.0	193,010.0	173,900.0
Warty-Venus	5.8	1.5	1.5	2.0	2.0	10.0
Scallop	150.0	150.0	150.0	150.0	150.0	120.0
Wedge Shell Clam	-	-	-	60.5	60.5	97.0
Subtotal (Excluding Mussels)	249,770.3	251,005.8	249,185.1	250,033.0	200,396.3	180,541.6
	4,125.3	4,010.8	3,730.1	7,023.0	7,386.3	7,241.6
TOTAL (Excluding Mussels)	250,243.5	251,635.9	249,845.3	250,623.7	201,744.1	182,967.2
	4,598.5	4,640.9	4,390.3	7,613.7	8,734.1	9,667.2

Source: Department of Fisheries

CURRENT AND FORECAST PRODUCTION (In tonnes)

During 1992-1996 Programme

Source: Department of Fisheries

MARINE AQUACULTURE NON-PRIORITY SPECIES PRODUCTION			
SPECIES	1990	1996	2000
FISH			
Amberjack	20.8	60.0	215.0
Mullet	118.1	500.0	1,500.0
Sole	7.1	130.0	400.0
Thunnidae	357.7	500.0	600.0
Eel	125.0	750.0	1,150.0
CRUSTACEANS			
King Prawn	40.6	1,200.0	2,000.0
Shrimp	160.0	500.0	2,000.0
Red-Crab	5.9	500.0	2,000.0
MOLLUSCS			
Pectinidae	120.0	3,000.0	3,000.0
Warty Venus	10.0	10.0	10.0

INLAND AQUACULTURE PRODUCTION			
SPECIES	1990	1996	2000
FISH			
Trout	18,000.0	21,500.0	23,000.0
Tench	350.0	700.0	705.0
Crayfish	-	5.0	10.0

Plan has to be submitted to the EC and approved, so as to avoid putting the economic viability of the whole industry at risk through over-production.

The current POP Plan covers the period 1992 - 1996. Among other data, the Plan states that Spain's aquacultural industry produced 28,017 tonnes (201,017 tonnes including mussels) in 1990. The Plan estimates that by 1996 this figure will have risen to 76,300 tonnes (326,300 including mussels), and by the year 2000 to 99,475 tonnes (349,490 including mussels). In the opinion of Eladio Santaella, these forecasts mean that Spain will still be a leader in the field within Europe, in terms both of overall production and of range of species. The current Plan also establishes the 'priority species' for the period it covers. They are: turbot, gilthead bream, the salmon group, clams, oysters and mussels. EC subsidies are available for cultivating these species.

Research and new species. The standard of research into aquaculture in

Spain is high, at both company and Central Government levels. At the national level, research is being conducted under the auspices of a National Marine Resources and Aquaculture Programme, which forms part of the National Scientific Research and Technological Development Plan.

Current research is concentrating on improving existing aquacultural activities and on promoting the cultivation of new species. According to José Vera Kirchner, manager of the association of marine farming companies, APROMAR, marine farmers are becoming interested in carp, tench and sturgeon and there are also moves toward increasing the farming of eels, grey mullet and starting to cultivate algae. For new species to be included in the five-year POP Programmes, they must satisfy three conditions: they must be native species to receive authorisation; there must be a guaranteed market for them; and recognised cultivation methods must exist so that production is guaranteed.

World aquaculture congress: an opportunity for Spain. For Eladio Santaella, the fact that the fishing industry's productivity has been curtailed while fish consumption is on the increase determines the future path that aquaculture must take. It must concentrate on a range of quality products and species, respond to market demand and do so at a reasonable price which guarantees the economic viability of farming those particular species.

Both Sr. Santaella and José Vera Kirchner agree that the World Aquaculture Congress is a key opportunity for the Spanish aquacultural industry. The congress, to be held in Torremolinos (Málaga) from May 26-28, 1993, jointly organised by APROMAR, the European Aquaculture Society (EAS) and the World Aquaculture Society (WAS), will be attended by 1,500 specialists in the field from all over the world, and complemented by a large trade fair.

According to José Vera, one of the congress organisers, speakers of international repute will be tackling the major themes concerning aquaculture worldwide. This fact, and the other events on the congress programme, will place Spain firmly on the aquacultural map. Eladio Santaella believes that the congress will provide a boost for aquaculture not only in Europe but throughout the world. In the current economic climate, in which high risk industries are affected particularly harshly, it is hardly surprising that aquaculturalists share a certain collective pessimism about the future. The World Aquaculture Congress hopes to prove that it is full of promise and worth working towards. For the Spanish aquacultural industry, the congress will provide a useful point of departure: its conclusions will be considered at the Spanish Aquaculture Congress to be held in Galicia later in 1993.

Vicente de Santiago is Editor-in-Chief of Productos del Mar, a specialist fishing and aquaculture magazine. He is also a regular contributor to other specialist publications and to daily newspapers on subjects related to food farming.

PRIORITY SPECIES

Unlike the fishing industry, which is in decline, Spain's aquaculture industry has its sights set on expansion. Its targets could be said to be:

- To capitalise on available natural resources
- To fulfil the domestic demand for fish which currently far exceeds domestic supply
- To diversify the range of species cultivated
- To absorb redundant manpower from the fishing industry
- To restructure the shell-fish sector
- To explore approaches to industrial development which have little negative effect on the environment

For Eladio Santaella, one of the main problems facing Spain's aquaculture industry, both sea and inland-based, is the fact that production is concentrated on very few species — mussels predominate in marine aquaculture and rainbow trout in inland fish-farming. The latest five-year POP Plan does not allow for significant production increases for either of these species, the aim being to promote diversification. The current programme includes a total of 22 species or groups of species, eight of which are given priority status on the basis of their current or potential production and/or how widely they are farmed. The priority list includes the rainbow trout, which is the main product of inland fish-farming.

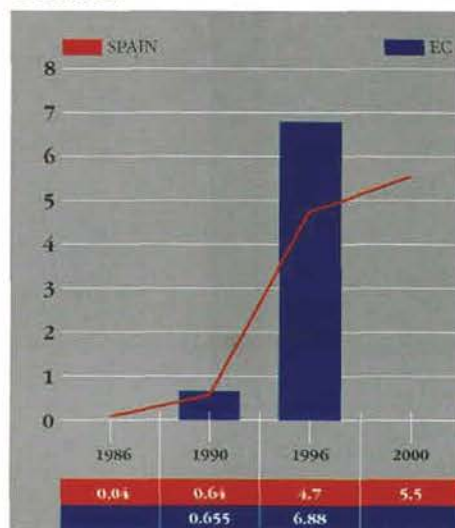
Turbot

The farming of turbot began in the early 1980s in Galicia, north-west Spain, and this is currently the area of the country where turbot farming is most concentrated. Twenty-two companies have a total 150,000 m² of fish farm and 8,000 m² of hatcheries given over to turbot production. They have received significant subsidies from the EC and from the Spanish Government, and production figures of around 1,300 tonnes are expected for 1993.

The production targets stated in the current programme are 4,700 tonnes for 1996 and 5,500 tonnes for the year 2000, with expansion being curbed towards the end of the latter period. In 1996, Spain's coverage of the European market demand for turbot should exceed 68%. Spanish turbot enjoys a privileged position both because of the favourable environmental conditions of northern Spain and because Spain is its only EC producer, except for Portugal which is just beginning to farm it. Spending over this five-year period is to be aimed at improving the production,

Source: Department of Fisheries

Turbot



P.O.P. 1986 - 91 and 1992 - 96
(Production in 1,000 tonnes)

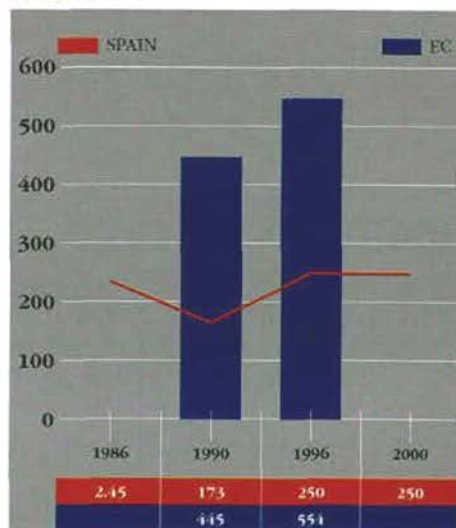
quality and cost of the product and creating patterns of trade different from the fishing industry's.

The Galician Association of Turbot Producers (AROGA) expects to export 400 tonnes of turbot to Europe in 1993, given the favourable response to Spanish turbot on, for example, the French market. AROGA's member companies' products can compete in both quality and freshness with turbot supplied by the fishing industry, and at weights of from 1 - 2 kg and 2 - 3 kg. The companies also provide services such as packing and transport, and closely control what the fish are fed and the hygiene of the conditions in which they are bred.

Mussels

Spain is the world's leading producer of mussels, with production figures stable at around 200,000 to 250,000 tonnes a year. Galicia is the main producing area. The POP Programme's target for mussels is to stabilise production at 250,000 tonnes and to improve both installations and product. Spain's

Mussels



P.O.P. 1986 - 91 and 1992 - 96
(Production in 1,000 tonnes)

mussel production is not expected to exceed 50% of the EC's overall total in 1996.

Gilthead bream

Spain's chief gilthead bream producing area is in the South-west, on the Cadiz coast. Coastal land where salt was once harvested is now given over to farming gilthead bream and sea bass. Gilthead bream is also farmed in Huelva and in the Balearic and Canary Islands. Current production figures for gilthead bream are around 700 tonnes, and the POP Programme predicts figures of 7,500 tonnes for 1996 and 10,000 tonnes for the year 2000.

Prospects are not as optimistic for gilthead bream as for turbot, since Spain is not the only producer within the EC, and has to contend with strong competition from Italy, Greece and also North Africa. The figures for 1996 therefore predict only a 40% coverage of EC demand. This means that spending should be slowed down in favour of concentrating on improving production standards and product cost.

Lázaro Rosa Jordán is the director of CUPIMAR, Spain's biggest gilthead bream and sea-bass farming company. He explains that until 1990, the market for gilthead bream in Europe was dominated by Italy, but that Spain, France and Greece are also now important producers. He believes that the capacity to supply the market with unbeatably fresh quality gilthead bream all the year round bodes well for the future. Spain is in a position to supply domestic demand and to export to other markets, but this will call for skilful marketing. Sr. Lázaro Rosa also points out that Spain produces gilthead bream fry at a rate which could translate into an annual production of 6,000 tonnes if there were the technology and inclination to produce on this scale.

Salmon

Salmon production in Spain is limited to Galicia, which produces 600 tonnes a year. Figures of 7,000 tonnes for 1996 and 15,000 tonnes for the year 2000 are predicted. Spanish salmon-farming is facing a serious challenge in the form of

Norwegian competition, which has brought prices down considerably, and its programmes have therefore been slowed down in the hope that Norwegian production will be controlled. If this were to occur, Spanish salmon production could still be economically viable on the strength of domestic demand, though exporting would be very difficult. Spanish salmon is expected to represent only 15% of the total produced within the EC in 1996.

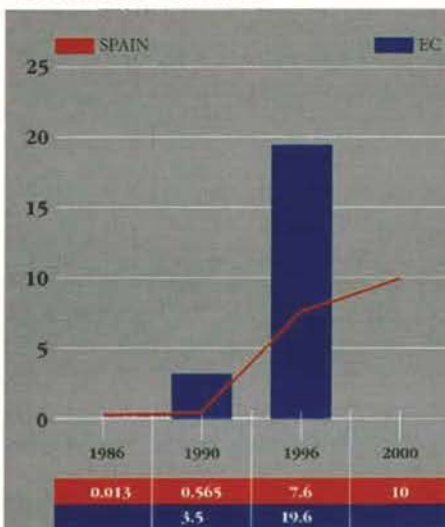
Sea bass

Sea bass is considered an alternative to gilthead bream and is farmed in the same areas and installations. How much is produced depends on how gilthead bream fares and on market demand. Present production is around 100 tonnes, with forecasts of 3,200 tonnes for 1996 and 6,000 tonnes for the year

AQUACULTURAL PRODUCTION OF SPAIN AND EC.

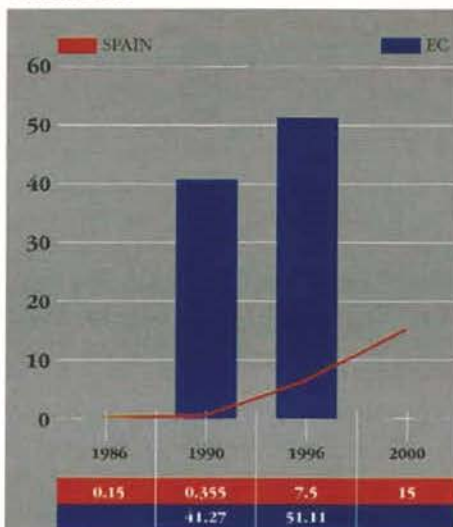
Forecasts to the year 2000

Gilthead Bream



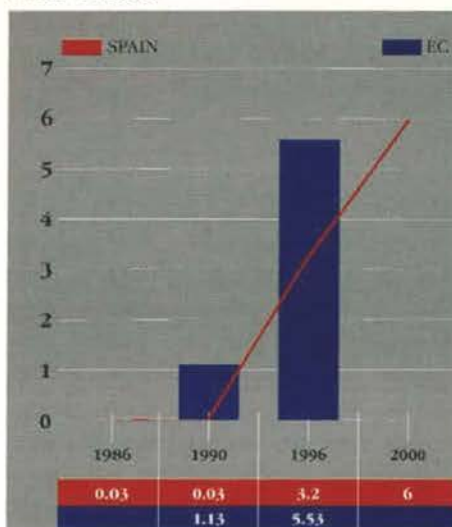
P.O.P. 1986 - 91 and 1992 - 96
(Production in 1,000 tonnes)

Salmon



P.O.P. 1986 - 91 and 1992 - 96
(Production in 1,000 tonnes)

Sea Bass



P.O.P. 1986 - 91 and 1992 - 96
(Production in 1,000 tonnes)

2000. This species has an advantage over gilthead bream in that it is cheaper to produce. It is estimated that by 1996, Spain's production will have reached 58% of Europe's overall production of sea bass.

According to Sr. Lázaro Rosa, sea bass is very much on a par with gilthead bream except for the fact that research into the farming of the former is somewhat less advanced. He agrees that it is simpler and less expensive to produce.

Clams

Clam cultivation plants are usually sited inter-tidally. Spain's current production is around 5,000 tonnes a year, a figure expected to rise to 15,000 tonnes in 1996 and 25,000 tonnes in the year 2000, though the arrival in the market-place of

Italian produced Japanese-type clams makes these predictions a little uncertain. If they are fulfilled, however, Spain's clam production will account for 30% of the EC's production.

Oysters

Spain's oyster farms are mainly in Galicia and the Ebro Delta. The oysters farmed in Spain are of the flat type which are barely cultivated elsewhere in Europe. Production figures of 12,000 tonnes are expected for 1996 and of 15,000 tonnes for the year 2000. At neither stage will these figures exceed 10% of the European total.

Trout

It would also be difficult for Spain to increase its production of trout. With current production at 20,000 tonnes a year, predicted figures are 21,500 tonnes for 1996 and 23,000 tonnes for

the year 2000. Costs would have to be brought down for production to remain financially viable. Spain's output would account for 10% of the EC total.

Other species

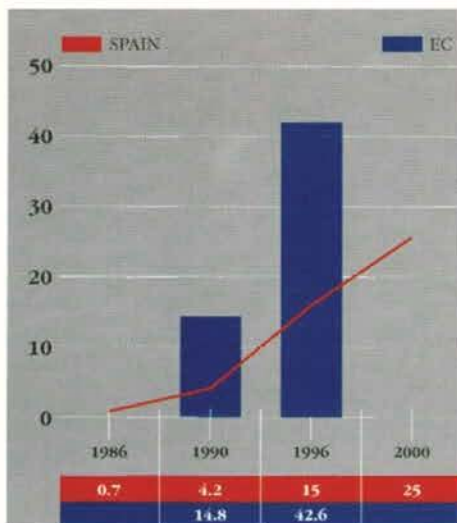
Other species are also farmed, though on a far smaller scale (in most cases production is less than 100 tonnes a year). Species of fish in this category include amberjack or yellowtail (60 tonnes in 1996), mullet (500 tonnes in 1996), sole (130 tonnes in 1996), thunnidae (500 tonnes) and eel (700 tonnes); crustaceans, king prawns (1,200 tonnes in 1996), shrimp (500 tonnes) and red crab (500 tonnes); molluscs, pectinidae (3,000 tonnes). Tench are also farmed at inland fish-farms (700 tonnes in 1996).

AQUACULTURAL PRODUCTION OF SPAIN AND EC.

Forecasts to the year 2000

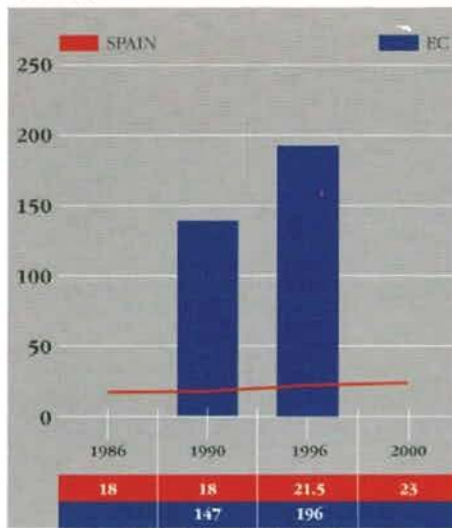
Source: Department of Fisheries

Clams



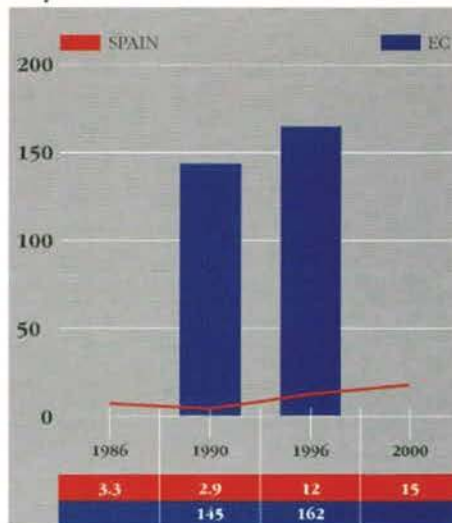
P.O.P. 1986 - 91 and 1992 - 96 (Production in 1,000 tonnes)

Trout



P.O.P. 1986 - 91 and 1992 - 96 (Production in 1,000 tonnes)

Oysters



P.O.P. 1986 - 91 and 1992 - 96 (Production in 1,000 tonnes)



La Quinta Esencia Del Fino

STRAW- BERRY CULTURE

Steeped in history, Huelva was first visited by the Phoenicians, while later on the Romans established the famous Rio Tinto mines, by far the oldest excavations still being worked in Europe. The region is also home to the magnificent Doñana National Park, Europe's largest area of unspoiled wetland. Nor should we forget that it was from the nearby port of Palos that Christopher Columbus set off 501 years ago to find the westward route to the Orient. But there is still more to Huelva. In the areas around the towns of Lepe, Palos and Moguer, close to the Portuguese border, 95% of all Spain's strawberries are grown, 60% of which are exported, mainly to France and Germany, bringing Spain around 40,000 million Ptas in export earnings each year.

Strawberries have been grown in the region for as long as anyone can remember, but the story of Huelva's rise as a leading strawberry producer begins in the late 1970s when links were established with Davis University in California, (Huelva is on the same latitude as the sunshine state) and American varieties of strawberry were introduced, among them the Tioga, the Douglas and the Chandler. Since then, the region and its strawberry growers have maintained close contact with Davis University, from which has come essential technology and ideas, until the Americans even come here to learn a thing or two.

The secret of Huelva's success lies in its unique climate and soil conditions, which allows plants to blos-

Tucked away in the southwest of Andalusia is Huelva province where, in the area around the regional capital, some 187,000 tons of strawberries are produced each year, around 95 per cent of Spain's total production, a feat which has made Spain the world's number one strawberry exporter, and the second largest producer of direct consumption strawberries.

Text: Nick Lyne

Still Lifes: Menchu Artime

Photos: Antonio
de Benito/ICEX

som continually between January and June, thus giving local growers the chance to steal a march on their fellow European competitors and have high quality, competitively priced fruit on sale throughout Europe from January to June. Indeed production all but stops by mid June, as the rest of Europe's crop hits the market and prices fall off.

Accordingly, Huelva's growers have sought to find a fruit which will develop early, while lasting the six month season. The American varieties have proved best so far, although over the years the Douglas and the Tioga have gone, and production of the Chandler dropped to around 40% of production. The Oso Grande, a larger, rounder and rich red type has taken up where the Douglas and the Tioga left off, while the rising star is an entirely Spanish variety, developed locally, called the Tudla, called the Tudla.

The Tudla, easily recognisable by its more conical shape, was introduced last year and currently occupies around 10% of production.

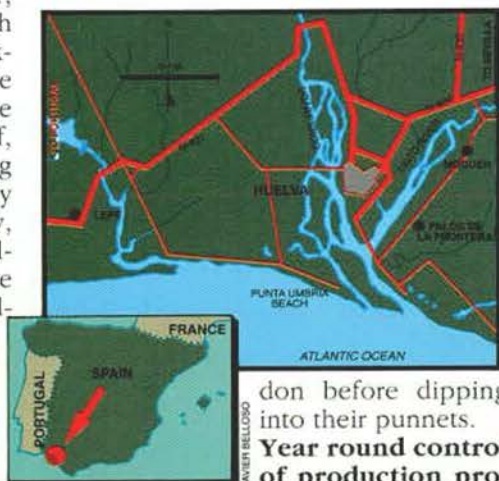
Strawberry consumption in northern Europe is linked to climate and tradition, so that while the French and Germans (where 80% of exports go) have proved keen consumers of delicious Huelva strawberries even before Easter, the British stick to their customs and wait until June and Wimble-

RICH IN VITAMIN C

The flavour of strawberries has long been appreciated, but this attractive and fragrant fruit has other virtues. Strawberries contain, weight for weight, more vitamin C than oranges. As a natural medicine, strawberries have long been used to settle stomach upsets, and they are also effective against rheumatic illness, bronchitis and ulcers. Despite their high sugar content they are also a perfect fruit for diabetics. Furthermore, recent scientific investigation has

berries, and especially strawberries, contain a substance called Ellagic Acid, which has been found to have cancer fighting properties. Researchers in the United States have carried out tests using Ellagic Acid, which show it to be an antioxidant, with insect repellent properties. Its possible use in the fruit drink and wine industry is also being explored, but the most interesting application for

Ellagic Acid so far has been in relation to its qualities in preventing cell mutation. Tests carried out on mice and rats, as well as human tissue have shown Ellagic Acid to impede the growth of cancers. The humble strawberry and its high levels of Ellagic Acid have also been shown to bolster the immune system, prevent haemorrhages, and even to act as a sedative. As though the taste were not grounds enough, looking after one's health is another good reason for getting booked on strawberries.



don before dipping into their punnets. **Year round control of production process.** But capturing a market is not just about producing different and better varieties of strawberry. In the 10 years that Huelva strawberries have dominated the European market, where 80% of exports sell, growers, along with the local government and the regional trade association Freshuelva have worked hard to develop and maintain high standards

throughout the production process – a process which begins a year before harvesting, and more than 600 km (370 miles) northeast of Huelva high up on the plain of Castile. In special nurseries in Avila and Segovia, seeds are planted in March, and the young plants carefully nurtured throughout the long hot summer. Then, in October they are brought down to Huelva for replanting. The seedlings are left uncovered for two months, so that the cooler weather can aid rooting. Then, in December, the rows are covered in clear plastic sheeting, carefully placed over semicircular frames; indeed, driving through the area at this time the landscape is dominated by what appear to be large frozen ponds.

By mid January the first crop is ready, and the six month season until June is underway. Each plant, in the course of its short but sweet

life, yields about half a kilo (a pound) of strawberries, and each acre between 32,000 and 37,000 kg (70,000 and 80,000 pounds). At the end of the season, the plants are dug up and used as compost. Land is so plentiful in Huelva that growers often rotate production and leave land parcels fallow for a year, to prevent over-use of the soil. In 1980, some 600 hectares (1,500 acres) were given over to strawberry production, and in the last five years that figure has soared to around 5,000 hectares (12,355 acres).

Environment issues to the fore. Of the 2,700 strawberry farms in the region, 70% are locally formed co-operatives, bringing much needed employment to the area, as well as sustaining subsidiary industries. The co-ops make up around 60 to 65% of production. In the peak months of harvesting up to 40,000 people are employed. The

S

STRAWBERRIES AND PINEAPPLE (Fresas con piña)

Serves 6. 1 large pineapple • 500 g strawberries • 100 g sugar • 2 tbsps kirsch • For garnish: 50 g fresh almond halves • Wild strawberries, blackberries and mint leaves

Wash the pineapple thoroughly, cut off the leafy top, and trim the bottom into a firm base. Hollow out the flesh using a large spoon, then discard the fibrous parts and cut up the remaining flesh into little chunks. Wash and hull the strawberries, slice them and sprinkle with lemon juice so that they keep their flavour and do not discolour.

In a bowl, mix the strawberry slices with the pineapple chunks, sprinkle with the sugar and kirsch and allow to macerate for 2 to 3 hours. An hour before serving, fill the pineapple shell with the fruit then decorate with the almond halves, wild strawberries, blackberries and a few mint leaves. Place the pineapple on a round serving dish, surround with crushed ice and serve immediately.

You can make individual versions of this recipe using the tiny pineapples now on the market.



G

ALICIAN CREPES WITH STRAWBERRY JAM (Filloas con mermelada de fresa)

*Serves 4. The jam: 1 kg strawberries
• 600 g sugar. The crepes: 4 eggs • 50
g flour • 50 g butter • 3.3 dl milk •
powdered sugar • ground cinnamon
• a little ham fat or butter • salt*

Wash and hull the strawberries and place them in a saucepan with the sugar. Cook over a gentle heat, stirring constantly and carefully with a wooden spoon so as to keep the fruit as whole as possible. When the mixture starts to thicken, test by spooning a little onto a saucer and allowing to cool. If it is not runny when you tilt the saucer, it is ready. Remove from the heat and transfer to a china or glass container to cool.

This jam should be a rich dark red, and this is easier to achieve if you make it in small quantities. Once the mixture is cool, transfer it to sterilised jars, cover, and store in a cool place.

Beat the eggs in a bowl. Mix in the flour, butter, milk and a pinch of salt until well combined. Grease a heated frying pan or skillet with a little fat or butter. Drop a large spoonful of batter onto the pan, spreading it into a thin crepe. Raise an edge to check when the underside is lightly brown, then toss and cook the other side. Sprinkle each crepe with a mixture of sugar and cinnamon.

Make a stack of crepes with layers of strawberry jam in between each and top with whipped cream. To serve, cut the stack like a cake.



S

STRAWBERRY SORBET **(Sorbete de fresas)**

*Serves 4 • 3 dl strawberry purée •
1 tbsp lemon juice • 125 g sugar • 1
dl water*

Though we tend to think of sorbets as a hot weather dessert, they are so light and refreshing that they can be the perfect end to a meal at any time of year. They are easy to make (you don't really need a sorbetière), but be sure to use fruit that is fresh, healthy and fully but not over-ripe so that its full flavour comes through.

Wash and hull the strawberries and purée them in the blender. Heat the sugar and water together in a small saucepan and allow to boil for 1 minute. Set aside to cool, then stir in the lemon juice and strawberry purée and pour the mixture into a sorbetière, if you have one. If not, pour the mixture into a shallow container and put it in the freezer. Beat the mixture gently about once every hour until the sorbet sets (it will take 2 to 3 hours), and make sure that it doesn't get too hard or too cold — it should be light and foamy in texture. Serve with a scoop into glass goblets.



In the province of Huelva 95% OF ALL SPAIN'S STRAWBERRIES ARE GROWN

regional strawberry growers federation Freshuelva is proud of the region's high standards, and the organisation's head, Manuel Verdier, points to an initiative between Freshuelva, the regional government and the producers aimed at maintaining those standards through greater co-ordination, including greater attention to environmental issues. From 1993 onwards, producers will be required to keep detailed records on all aspects of the crop, as well as the use of fertilizers. Not only does this give a clearer picture of crop patterns, but it helps in solving shared

problems. The initiative will offer growers advice and help in cutting still further the use of manufactured fertilizers.

Huelva's strawberry growers have been making considerable efforts to reduce the environmental impact of production, particularly the hundreds of tons of waste plastic produced each year. A Seville-based company now collects the thousands of metres of plastic sheeting which have to be replaced at the end of each harvest and the material is recycled at a nearby plant. Another environmental plus is the use of river water from the nearby

Chanza reservoir, thus avoiding the risk of salination which comes with using well water.

From Huelva to Paris in 36 hours. Quality control has been central to the conquest of the European market. Machine harvesting is not possible, given the delicacy of the fruit, and the industry is still labour intensive. Teams of women (preferred for their smaller and swifter hands) fill the fields during the harvest. Hygiene is essential. The pickers not only wear overalls, but gloves and caps. Handling is kept to an absolute minimum. From the moment the nimble fingers of the picker pop the fruit from the plant to the punnet, the strawberry stays untouched unless quality control requires a particular fruit to be replaced. According to size and appearance, pickers divide fruit into export quality and that used for the food industry. The key to satisfying customers is to get the fruit to the market in the optimum state of maturity and in the best possible condition. Which means that strawberries are selected according to varying degrees of ripeness - with a day or even a few hours more on the stalk making the difference between a fruit whose journey time from field to customer can vary from 48 hours in northern Europe to 36 hours in the case of say, Paris. Furthermore, customers can specify the quantity (half a kilo, a kilo, etc.) and packaging they wish. Within an hour of being picked, the strawberry is in a storage area where temperatures are controlled at 2° Centigrade (35° F). The fruit

will then be kept at that temperature during its journey to market in specially refrigerated lorries.

The challenge of the European Single Market. As of January 1 1993, the trade frontiers came down in Europe, and the twelve member nations supposedly are able to trade in a tariff free market of around 370 million people. Much of Spanish industry is still struggling to meet the challenge of foreign competition at home and new markets abroad. But Manuel Verdier at Freshuelva feels that Huelva's strawberry growers will be able to hold on to their market in Europe, as well as looking to sell in the emerging democracies of the former Communist bloc. However, production is likely to stay at present levels into the near future, and the growers are all too aware of the danger of flooding the market with the corresponding tumble in prices. After the United States, Spain is now among the world's top three producers of domestic consumption strawberries. "As far as we're concerned, it's business as usual, and we'll carry on improving our standards and looking after our product. We're ideally placed; near enough to the main European markets, yet with this marvellous microclimate which allows us to produce excellent fruit."

Nicholas Lyne is a British freelance journalist living and working in Spain. He has worked for the EFE news agency, and currently works for specialist trade and finance magazines in Britain and the United States.

SPANISH STRAWBERRY EXPORTS (IN Kg) TO EC COUNTRIES

COUNTRY	1988	1989	1990	1991	JAN/OCT 1992
Belgium and Luxembourg	8,418,481	8,065,058	5,354,649	18,133,790	17,169,444
Denmark	536,277	464,591	633,606	951,035	665,627
France	36,414,128	40,936,540	38,731,936	31,961,750	30,794,548
Germany	43,427,136	40,698,872	35,860,296	40,179,016	32,975,880
Greece					15,360
Ireland	42,580	175,416	181,600	94,735	132,780
Italy	2,856,925	2,075,547	127,647	3,281,243	3,726,137
Netherlands	6,322,580	9,792,620	4,995,452	7,652,627	7,271,091
Portugal	-	31,454	63,070	274,574	502,607
United Kingdom	9,270,077	8,936,297	8,651,282	8,000,471	8,180,428

Source: ICEX



Fresón de Palos

CORA

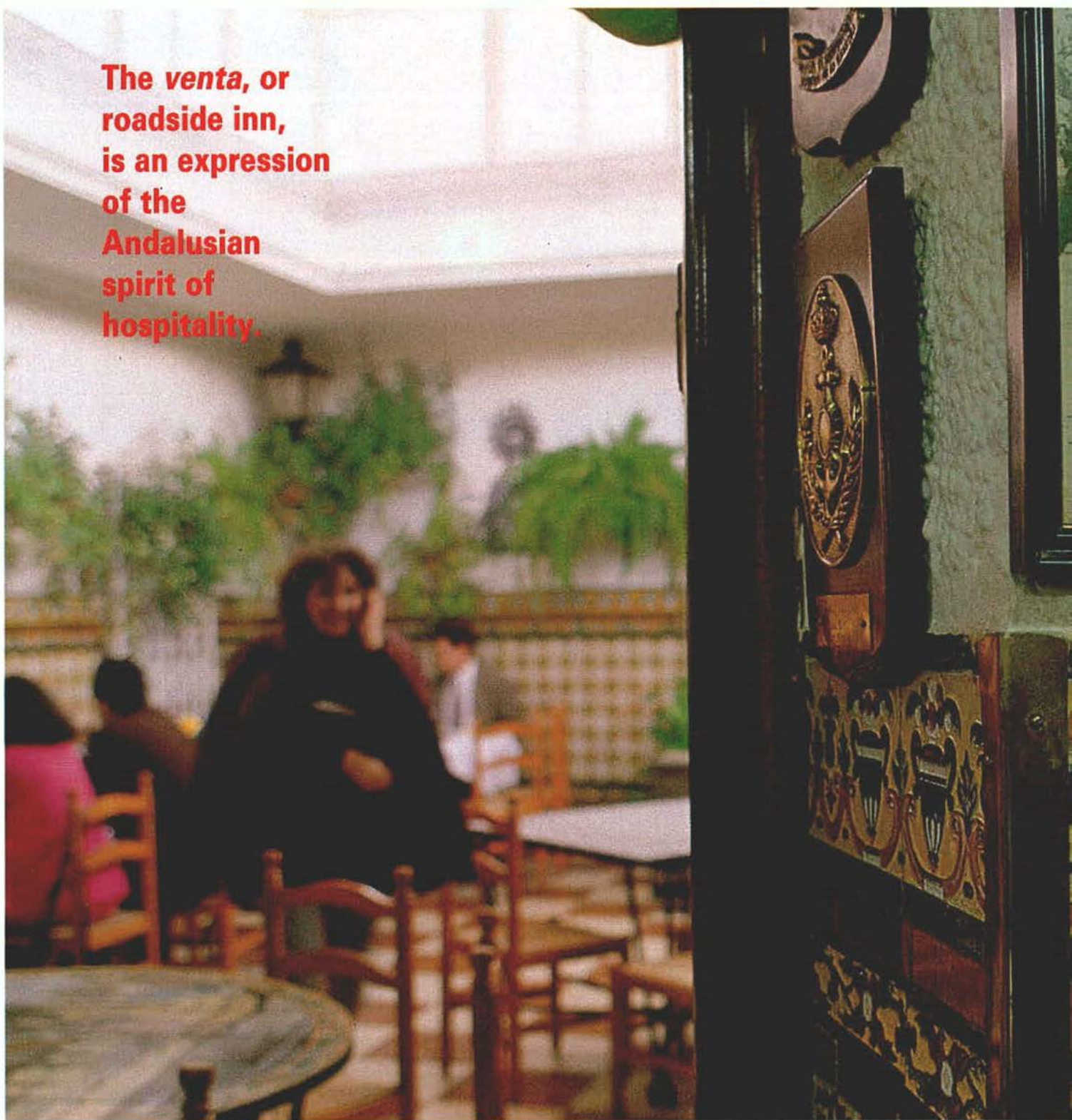
*Sociedad Cooperativa Andaluza
«Santa María de la Rábida»
Palos de la Frontera (Huelva)*



COUNTERFOOT IN

We tickle Europe's taste buds

The *venta*, or roadside inn, is an expression of the Andalusian spirit of hospitality.



The Roadside inns of the

TEXT: PABLO AMATE PHOTOS: FÉLIX LORRIO/ICEX



Sherry Triangle

One expression of this spirit of hospitality is the *venta*, or roadside inn, which offers food and accommodation to the traveller. Found at crossroads or along important roads, each of these inns - large houses ranging from the unassuming to the splendid - has a different history, longer or shorter. But all of them welcome travellers, quenching their thirst and filling their stomachs.

To talk of these *ventas*, or roadside inns, is to talk also of journeys, overseas travellers, people who have come from afar. Cool but lively in summer, warm for the winter when wayfarers may miss their own hearths, the inns were - and still are - not only resting places for travellers, but also obligatory pauses for explorers of the old highways along which so many peoples and cultures have passed.

The *ventas'* origins go back to the Roman *tabernae*, simple and rudimentary shacks at first built simply of wood, with large doors opening onto the main road. Essential to overland transport, they provided lodging for men and their horses or other beasts of burden. The forerunners of today's motorway service areas, these *tabernae* met the basic needs of the Romans' advanced road network, the routes of which were followed by roads rebuilt centuries later in many parts of Spain. In the *tabernae*, travellers could find the information and news they needed to continue their journey, as well as good food to revive their spirits.

In south-western Andalusia, in the province of Cadiz, there is a curious triangle made up of three historic cities: Jerez de la Frontera, Puerto de Santa Maria and Sanlúcar de Barrameda. Famous for its sherry wines from Jerez and for *manzanilla* - a very dry *fino* from the coastal town of Sanlúcar de Barrameda, where there is a coastal microclimate - the area also has a great tradition of "*cocina popular sabia*" literally "clever popular dishes" which goes hand-in-hand with its fine wines. Let us set out on a journey around the inns of this triangle, in the footsteps of the Romantic travellers whose writings cap-



tured so well the idiosyncrasies of this country: Richard Ford, Alexandre Dumas, Prospero Mérimée, Gustave Doré - to name but a few among those who lodged in the inns we will visit.

Ventorrillo El Chato. There are classifications in all things, and Spanish roadside inns are no exception - for they include *ventas*, *ventorros*, *ventorrillos*, *tabernas* and *mesones*. The distinctions are not simply a matter of name or size - sometimes, for example, a *ventorrillo* may be more important than a *venta*. Each has a role to play, best illustrated by examples rather than explanation.

Let us visit first the Ventorrillo El Chato. It stands beside the road once known as the 'ancient Royal Highway of the Causeway to the Isle of San León', San Fernando's name until it was changed in honour of Fernando VII, who spent much time here when the liberal court was based in Cadiz during the War of Independence against the French (1808-14).

Fernando was also a frequent visitor to this inn, founded over two centuries ago. Today the *ventorrillo* sits between the sea and the salt-pans of San Fernando, an unchanged island around which the world rushes by. Different vehicles may carry travellers to its doors, but the inn's faithful companion, the ocean, remains unaltered. And like the wise old women in the Andalusian villages, who sit in the doorways of their houses, watching life pass by under their noses with scarcely a blink or a murmur, so, too, the inn is impassive.

Founded in 1780 with the help of Count O'Reilly, the eminent military commander-in-chief of Andalusia and Governor of Cadiz, the inn is named after its first owner, a bandit called Chano García. He was ironically nicknamed 'the Chato', literally meaning snub-nosed, because his nose was so big. At night, he smuggled salt from San Fernando; it was carried through a passage under the inn, between the barrels and casks of wine, and loaded on board ship on the other side of the spit of land connecting Cadiz to San Fernando. The *ventorrillo* was then a place filled with gypsies, good conversation, song and



The *venta*,



an expression of the Andalusian spirit of hospitality.

dance, all encouraged by the warmth of the fire from the huge hearth and the *tablao*, or simple dance platform, which still exists in the cellar. It is said that from this cellar, which sits below sea-level, an underground passage leads all the way to Puerta Tierra in Cadiz city centre.

To go down into this cellar is to submerge oneself in the history of Spain's oldest city - and one of the oldest cities on earth. Here you feel Cadiz's extraordinary cultural past: ancient Tartessos, the Iberians, Phoenicians, Greeks, Romans and Arabs -and on through later centuries of peaceful cohabitation and occupancy alongside the Spaniards. Scratched out of one wall is a small niche containing an old amphora, an apt symbol of Cadiz's antiquity. Within these historic walls, generations of customers have eaten the biggest and freshest imaginable large brown prawns and soles '*de estero*' taken from the salt-pans before the sea-water dries. But the walls have silently witnessed much more: secret meetings, for which Fernando VII, called *El Deseado* - or The Desired, such great hopes were pinned on his rule - would arrive in the company of a strange character called Brother Manzanilla, a reference to his self-confessed devotion to Sanlucar's *manzanilla* wine rather than any religious leanings, vows, or monk's habit.

These same walls heard proclamations and even whole sections of Spain's 1812 Constitution being drafted. Between drinks and *tortillitas de camarones* - shrimp fritters - amid conversations of life and death, freedom was defined. The witty Gaditanos, as the natives of Cadiz are called, nicknamed the new constitution La Pepa, because it was proclaimed on the day of San José, a name affectionately shortened in Spain to Pepe. Today, in this same cellar, the heart of the inn, with its tables, barrels and paintings full of history, you can soak up the aroma of a fish and shellfish soup good enough to resuscitate the body and ennoble the soul.

Moving on in history, as if we were travelling down the waters of the not so



To talk of these *ventas*, or roadside inns, is to talk also of people who have come from afar.



distant River Guadalquivir, we come to the year 1945, in which the Cadiz Ate-neo club, made its second home in this excellent eating house, thus converting it into the living museum of Andalusian '*cocina popular sabia*', clever popular dishes, that you find today.

For the past 60 years, the inn has been leased by Antonio Roa de la Torre and his wife Doña Angelines to the Cadiz town hall. Don Antonio, as he is known, was a seaman for ten years - or, more precisely, second doctor of the transatlantic liner, The Good Hope, which worked the passage between Cadiz and the Americas. Doña Angelines, whose parents came from Granada although she was born in Mexico, brings an element essential to the working of any good inn: the continual presence of the owners, whether in the cooking or the accounts-books - for the latter should not be underestimated.

San Fernando. Let us move on from history as it intertwines with local cooking, and make ready to set out for other inns. First, though, it is worth taking the time to make a couple of other stop-offs in San Fernando itself. The first of these is Los Tarantos, an inn recently done up in traditional Andalusian style. Here, they prepare excellent local dishes: chickpeas braised with ham; potatoes with small cuttlefish; larded tuna; or the famous Portuguese oysters - less fine and delicate than the large oysters - that are almost invariably served fried here.

Our second stop before leaving San Fernando is the Venta Vargas whose past is intimately associated with flamenco, dance and bulls through the owners' close links with those worlds. Set up in 1924, it was initially called the Venta Eritaña, but in 1935 changed its name to that of the family who owned it: Vargas. A name of honour and distinction.

The walls here are hung with photos of famous bullfighters, politicians and writers. Perching where you can, in a corner or on any chair - who knows which famous bullfighter or guitarist might have sat there before? - you can tuck into excellent platefuls of large and

journey, overseas travellers,



small prawns, and lobsters; red mullet and *puntillitas* (baby squid); *bienmesabes*, marinated fish, and *pijotas*, small hake; *zapatillas*, a small seabream, and sea-bass; and fillets of swordfish dressed with lemon juice.

Once, these rooms and corridors resounded with the voices of cattle-dealers, the noisy shouts of the carters, and the clatter of the serving-women's coming and going. Meanwhile, in one corner of the patio, caught off-balance by the bustle following an animated conversation or song, a solitary figure might be sitting watching the world go by.

The counters, tables and glasses here have seen the world on parade. Aristocrats and snobs. Famous names and unknown travellers. Well-liked gentlemen, amusing politicians and legendary figures from the arts. All of whom would come to eat slices of the finest cured ham, *morcones* and *chorizos* - both types of sausage - from the black-footed *raza ibérica* pig. These people have left behind them, like a patina, the atmosphere surrounding a whole way of life, and today, you can still eat the ham or sausages while you wait for the braised bull's tail or cabbage, or one of the other carefully prepared stews and casseroles. While you eat here - or indeed, in the other inns - fame, bulls and power stare down at you from the walls.

Finally, as you take the road from San Fernando and its white salt-pans to El Puerto de Santa Maria, you come to the Venta Millán, now open for thirty-five years. In its pleasant dining-rooms, you will find the warmth of an open fire in winter and, in the hot southern summer, a fresh coolness. The food here is prepared with artistry: slices of cured ham, shellfish and the fish from the bay cooked to perfection, and the speciality, *burta a la Roteña* - red-banded sea-bream cooked as in Rota - all washed down by *finos* and *manzanillas* from the nearby vineyards.

From Sanlúcar de Barrameda to Jerez de la Frontera. Facing the Coto Donaña, an area of marshes and



The *ventas*' origins go back

sand-dunes now protected as a National Park - the largest nature reserve in Europe - and on the left bank of the River Guadalquivir, almost in the mouth of the river itself, stands a modest inn called Las Compuertas. Its star dish, elvers from the Guadalquivir cooked in olive oil with a touch of hot pepper, is a '*bocato di Cardinale*' as the Italians say. In the not too distant past, these elvers were an everyday part of the river's wealth, but now they have almost disappeared. Only a few remain, and they are served here as if they were made of pure gold.

Until the middle of the 18C, this area around Sanlúcar de Barrameda was an independent maritime province with one of the only six *casas de la moneda*, or banks, in Andalusia. Around here you find numerous *ventas*, *ventorros* and *ventorrillos* with curious names: The Bad Woman, The Loli, Santa Luisa, The Hermitage, The Menuito (Li'l One) - so named because its owner was very small - Floreal, Padilla, and so on. There are also newer ones, such as Delgado (formerly owned by Padilla), where father and son serve fish dishes accompanied by *manzanilla*.

The inns are decorated with attractive decorative glazed tiles advertising one or another brand of *fino*, such as La Soleá, which takes its name from a type of flamenco song and is produced by Barbadillo, an old local family. In Venta el Menuito, the dishes are meat based. Nearby, in the Coto de Doña park, venison, deer, wild boar are hunted under licence. This inn, with 25 years of history, has a great local reputation, and is especially full on sunny holidays, when people eat outside and take a stroll in the surrounding countryside.

At La Jara-Juanito, on the Camino de la Jara, or Rockrose Route - the road for Rigelta - there's excellent charcuterie and fish, and you mustn't miss the chance of trying a *tocino de cielo*, literally 'lard from heaven', the name given to an egg-rich custard. You will find it on nearly every menu in the province, traditionally because of the

number of egg yolks left over from the whites used to clarify the wines in the local bodegas.

A little further on from here is an inn nicknamed 'the Communist's' after the owner Idefonso and his wife Milagros, who is famous for her salad. They also run the Venta de la Piscina (Swimming Pool Inn) in Valconejos, the name of which is another good example of Andalusian humour; when the foundations were being laid, water kept gushing out of the ground - a reminder that some bits of land in this area are below sea-level. The menu here abounds in fresh vegetables and perfectly fried fish, all accompanied, of course, by *manzanilla* from the Barrio Bajo - lower quarter - of Sanlúcar.

Driving around the small roads which wind through the marshes, various other inns begin to show themselves: Venta La Curva, El Limeño, La Raspa, Los Marineros...

Continuing our pleasant pilgrimage, we can make further stops - at Los Finos, Santa Gemma, El Frenazo or Venta Antonio, close to Jerez on the road to Sanlúcar. Housed in a new building, it is renowned for the quality of its produce - above all the shellfish and the fish.

And as we draw close to Jerez de la Frontera and the end of our journey, this is the right time to make a toast to the southern roadside inns with a glass of Andalusian wine... *!Salud!*

Pablo Amate is a journalist and writer who specialises in gastronomy. He contributes regularly to Andalusia's regional daily paper "Ideal" as well as to Spanish and foreign magazines, and broadcasts on radio and TV. He is also a member of several gastronomic academies and fraternities.

See recipes page 144



Addresses of some of the most important ventas

VENTA DE ANTONIO

Crta. Jerez-Sanl car, km. 5
Jerez de la Frontera (C diz)
Tel.: (56) 33 05 35

VENTA DE VARGAS

Crta. Nacional Madrid-C diz, km. 677
11100 San Fernando (C diz)
Tel.: (56) 88 16 22

VENTA LA PISCINA

Pago de Valdeconejos-La Jara
11540 Sanl car de Barrameda (C diz)
Tel.: (56) 36 80 50

VENTA LOS TARANTOS

Cuesta de Ardila, s/n
11100 San Fernando (C diz)
Tel.: (56) 88 12 72

VENTORRILLO EL CHATO

Crta. de C diz a San Fernando, km. 647
11510 Puerto Real (C diz)
Tel.: (56) 25 00 25

to the Roman *tabernae*, simple and rudimentary shacks, with large doors opening onto the main road



TEXT:
DEBORAH
LUHRMAN
PHOTO: A. DE
BENITO/ICEX

Aromati



Their colourful flasks call out like jewels from the supermarket shelf. Topaz yellow, saffron gold and deep garnet red, Spain's aromatic vinegars are a sensual experience - a delightful spectrum of colour combined with the enticing aromas of fresh herbs, heady garlic or even raspberries.

c vinegars

M

*editerranean
countries like Spain
make wine vinegar,
the type most
appreciated by
gourmets for its
colour and aroma.*

VINEGAR HAS GROWN UP. It's no longer just a byproduct of wine, something to do with a vintage that doesn't measure up. Vinegar has become a gourmet product in its own right, made from the best wines and enhanced by the addition of fragrant herbs and spices to become what is called an aromatic vinegar.

It's logical that Spain makes some of the world's best aromatic vinegars. To start with the Spanish are the world's biggest per capita consumers of wine vinegar. Nearly every country in the world produces vinegar, relying on the raw materials at hand: in Germany most is produced from potatoes, while England makes it with malt and Japan uses rice. Mediterranean countries like Spain and Italy make wine vinegar, the type most appreciated by gourmets for its colour and aroma.

The tradition of making aromatic vinegars with herbs or garlic dates back many generations, with time-honoured family recipes handed down from father to son and mother to daughter. Within the last ten years commercial vinegar-makers in Spain have begun to produce special batches of high-quality vinegars with an array of distinctive flavours. Tarragon, garlic, fines herbes, and raspberry vinegars have been successful and consumer demand is growing for even more inventive varieties, like the recently released saffron vinegar.

Not just sour grapes. All aromatic vinegars begin as wine. Sometimes it's white Catalan wine from the Penedes region, full-bodied Rioja reds or fruity Albariño whites from Galicia, but most of the time white wine is used from central Spain's La Mancha region, the land of Don Quixote. Only controlled fermentation wine is used, because this process conserves the wine's bouquet and fruity taste. The one rule that all Spanish vinegar-makers agree on is: the better the wine the better the vinegar.

To make vinegar the wine must be fermented a second time. This second fermentation is done by submerging the vinegar bacteria, *mycoderma aceti*, in the wine for about two weeks. The temperature must be carefully controlled through refrigeration, because if the vinegar-to-be heats up past 30° C (86° F) the bacteria will die.

After two weeks, the wine vinegar is filtered and ready for the addition of herbs and spices. "Vinegar is special because it easily extracts the aroma of anything you put in it," explained Félix Domingo Muñoz, chief chemist of Vinagreras Riojanas. "The result is 80% aroma and only about 20% flavour, but in a salad, for example, changing the vinegar

completely changes the taste of the salad," he said.

Vinagreras Riojanas began making aromatic vinegars five years ago and now has four varieties: tarragon, rosemary-lavender, garlic and raspberry. At their plant in Logroño, fresh herbs are cut to size, sterilised, and then hand inserted stalk by stalk into the wine vinegar for maceration in the bottle. One month later the bottles are ready for shipping.

Aged in oak. Other Spanish vinegar-makers, like Gabesa in La Coruña, allow the maceration or mingling of aromas and flavours to take place in large oak vats, the same kind as those used for ageing wine. The longer the vinegar ages the better it tastes.

Raspberry vinegar is made starting with fresh fruit. In their bodega located in the green hills of Galicia, raspberry wine is made first and then converted into vinegar, so the result is 100% raspberry and 100% natural. "Vinegar factories in other countries often use concentrated fruit essences and when you open the bottle the aroma is overpowering, but there's no fruit used at all," said Gabesa general manager Juan Pascual.

Gabesa was one of the pioneers in aromatic vinegars in Spain and now has a line of five varieties: fines herbes - which combines thyme, rosemary, laurel, basil, fennel and clove; bouquet garni - a blend of laurel, garlic, parsley and thyme; pimperl - a spicy vinegar with pepper, basil and parsley; tarragon; and raspberry. Aromatic vinegars were slow to catch on in Spain, but they are now becoming quite popular. "People are beginning to notice that for the same price as a coca-cola in a bar they can splurge on one of our gourmet products and once they've tried it they're hooked, they never return to buying regular vinegar," said Sr. Pascual.

Strictly Spanish. Spanish chefs are leading the way in experimenting with the new aromatic vinegars. At the beginning of March a bright yellow-gold bottle of saffron vinegar landed in the kitchen of Zalacaín, Madrid's number one gourmet restaurant. Intrigued by its brilliant colour and lingering aroma, the chef promised to come up with some dishes for the saffron vinegar to star in.

Saffron vinegar is the invention of Jorge Guibert, president of the Madrid-based Consorcio Gastronómico. It begins as a transparent white wine vinegar made at their mill in Valencia, then the saffron threads are put into the bottle, where it is aged for three months. Only the best Mancha Selecta saffron is used, despite a price tag of \$1,200 per kilo. The result is probably the most typically Spanish of all the aromatic vinegars.

Gourmet packaging. "Gourmet products need gourmet packaging," explained Adrián Forastier, product manager at Carbonell. That's why Spanish vinegar-makers use nothing but clear glass bottles for their aromatics. This allows the attractive colours to shine through and gives buyers a chance to see the herbs or garlic inside.

Formerly a gourmet shop product, aromatic vinegars are increasingly finding their way onto supermarket shelves and consequently domestic sales as well as exports are up. Carbonell and Gabesa, Spain's two biggest exporters, each shipped about 1.2 million litres of Spanish vinegar abroad in 1992, although these figures also include speciality wine vinegars.

The biggest markets are Germany, the United States, Belgium, Holland, and Great Britain but Spanish aromatic vinegars are also shipped as far away as Japan and the Philippines.

Imaginative ideas. While all the aromatic vinegars enhance salads, a little imagination can lead to all sorts of other uses. They work well in marinades, in mayonnaise and add a flavourful zing as a substitute for wine in hot sauces for meat and fish.

Tarragon wine vinegar blends its anise-like aroma especially well with poultry. A few drops of garlic vinegar is good on fish or shellfish. Raspberry vinegar goes well with game, such as venison or wild boar, and it also makes a surprisingly good complement to fish.

To make a quick sauce with aromatic vinegar, add a little bit to the pan drippings or stock and finish off with cream. For an easy marinade, salt the meat or fish and let it sit one hour, then rub with a little aromatic vinegar and put it in the refrigerator several hours or overnight.

The key to successfully using aromatic vinegars, is to just use a little bit. The aromas and flavours are strong, and many first-time cooks have a tendency to overdo it. The idea is to add a subtle hint of tarragon, garlic or fines herbes and never let the vinegar take control of the dish or salad.

Spaniards, experts in the use of vinegar, have a proverb about how to do it right. The perfect salad dressing, they say, requires four people to make it correctly. "A spendthrift for the oil, a miser for the vinegar, a wise man for the salt and a crazy person to mix it all up".

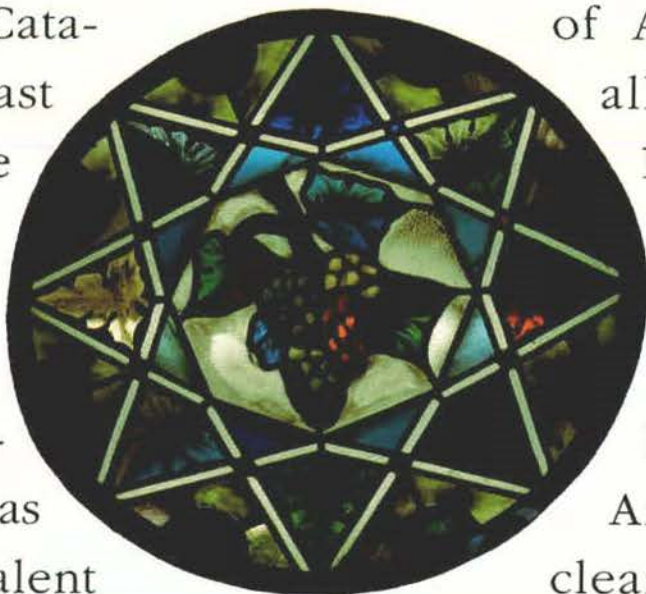
American journalist **Deborah Lubrman** is based in Madrid and writes on Spanish food, wine and travel for several publications, including *Spain Gourmetour*, *Lookout*, *Fodor's Travel Guides*, and *Travel Trade Gazette Europa*.



CATALONIA'S MODERNISTA BODEGAS

THE GAUDI

In northern Catalonia, north-east Spain, there are many bodegas built in the Modernista style of architecture which was Spain's equivalent



of Art Nouveau. In all of them, the Romantic influence of the architectural movement's leading figure, Antoni Gaudí, is clearly present.

HERITAGE

TEXT & PHOTOS:
TECLO VILLALÓN & PEDRO PLASENCIA/SOBREMESA

In the mid-12C, the Counts of Barcelona finally succeeded in ousting the invading Moors once and for all from Catalonia, the region which occupies the north east of Spain. The last of its territories to be reconquered from the invaders were those south of the River Llobregat (namely the provinces of southern Lérida and Barcelona and the whole of Tarragona). In this area, to which historians gave the name of Catalunya Nova (New Catalonia), Catalan wine-growing flourished throughout the 13C and 14C.

The Cistercian monasteries established in Poblet, Santes Creus and Vallbona de los Monges in the course of the 12C were instrumental in this. Later, in the late 13C and early 14C, Roger de Flor, military commander of a band of Pyrenean mercenaries known as the Almogávares, brought back quality grapes to Catalonia from their expeditions to Sicily and Greece in the service of the King of Aragon and the Byzantine Emperor respectively. Among the varieties they imported were Vernaccia (which we now know as Garnacha) from Italy, and Malvasía from Greece. The vine-growing areas of Catalunya Nova coincide with those of the D. O. areas of Penedés, Conca de Barberá, Priorato, Campo de Tarragona and Tierra Alta.

This same part of Catalonia enjoyed a new resurgence of viticulture at the beginning of this century, attributable in part to the economic boom in the region as a whole at that time. Catalonia had suffered a long period of decline dur-

ing the 15C, 16C and 17C, the loss of political power to the supremacy of Castile and the shift of trade routes from the Mediterranean to the Atlantic after the Discovery of America having taken their toll. A slow recovery began in the 18C, gathering momentum in the 19C with the development of the textile industry and reaching its peak at the turn of this century. The whole Catalan economy, including the wine-growing industry, was revitalised in the process.

Architectural Reflections. The splendour of medieval Catalonia is reflected in its Romanesque and Gothic architecture, and the bodegas of its Cistercian monasteries are splendid surviving examples of civil-religious Gothic buildings. Along with the return of prosperity in the first decades of this century came modern wine-making methods and the invention of cava, and many of the new bodegas were established at that time. Two architectural styles, known in Spanish as Modernismo and Novecentismo, essentially neo-Gothic and neo-Mudéjar respectively, predominate in the bodegas dating from that period.

The buildings designed by architects Gaudí, Domenech i Montaner, Domenech i Roura, Francesc Berenguer and César Martinell incorporate Romantic echoes of the Medieval architecture of the region, such as the town walls of Montblanc, the Gothic windows of the palace of King Pere III in Villafranca del Castillo, in Olerdola de Mir Geribert, and the cloister arches of the Monastery of Poblet. Indeed, some of their turn-of-the-century bodegas would do nicely as settings for a Gothic novel.

A characteristic of the exterior of these buildings is the use of a neo-Mudéjar style and a distinctly Middle Eastern look. The Mudéjar was a style of Spanish archi-

The most noteworthy feature of the Pinell del Brai bodega is its marvellous façade which includes decorated tiles.





ecture which emerged during the Middle Ages when Christian buildings were designed and built by Muslim artists and craftsmen. The use of brick is one of its salient characteristics. In the work of Martinell, particularly, we find abundant red brick, flamboyantly decorative glazed tiles, and a capricious use of form in towers, storage tanks and minarets. Catalunya Nova was under Muslim rule longer than the rest of Catalonia, particularly so the Terra Alta area of Tarragona contiguous with Teruel province, a particular stronghold of Mudéjar architecture, and it shows.

These bodegas form an integral part of the typically Mediterranean landscape, dense with vines and olive trees, which is the familiar

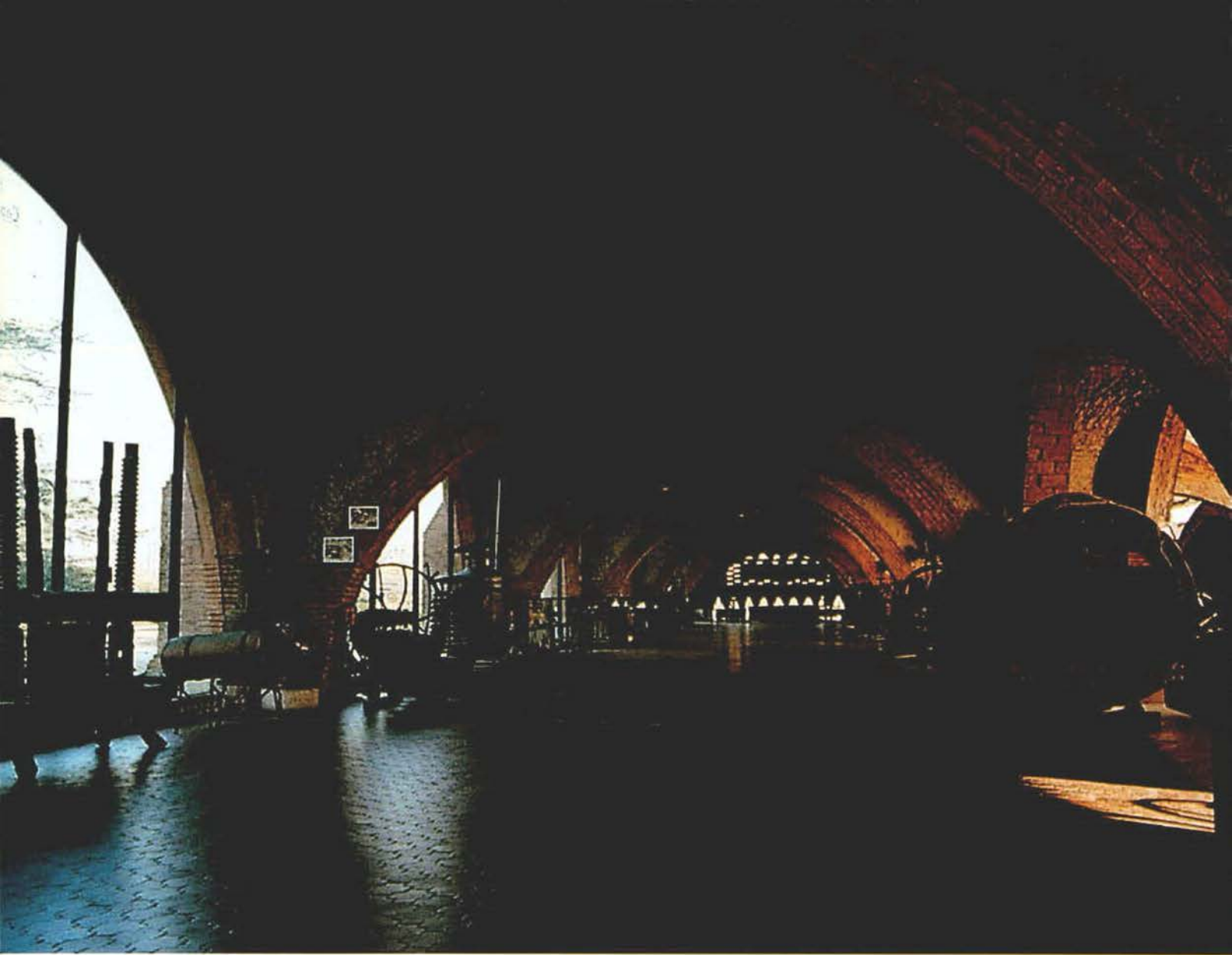
environment of the *payés*, as Catalonia's peasant farmers are known. The landscape of Catalunya Nova could hardly be more varied. From the coastal part of the Penedés, the terrain slopes gradually upwards to the mountains, woodland gradually taking over from vines as the predominant vegetation. The Penedés can be divided into three zones: Bajo Penedés, the coastal strip with quiet beaches; Penedés Central, traversed by the River Foix; and Alto Penedés, whose vineyards, 700 metres above sea level, are possibly the highest in Europe. The abundance of vines is the main characteristic of the beautiful landscape of the Penedés, which is dotted with castles and *masías*, as the local

farmhouses are known.

In Conca del Barberá, with its wealth of Medieval buildings, such as Montblanch, Poblet, Santes Creus and Vallbona, the landscape is a continuation of that of Alto Penedés. The terrain of the huge Plain of Tarragona, meanwhile, is an extension of Penedés Central, with the terraced hillsides of Priorato in the south east and the peaceful sub-zones of Falset and Ribera del Ebro. The region is bounded by the

dramatic wooded landscape of Tarragona's Terra Alta and the imposing scoop of the Ebro Valley before it opens out into the delta. Here, the climate is drier and more continental, and the landscape is clad in almond and hazel trees as well as vines and olives.

From Martorell to Gandesa, the economy is based on agriculture, and in many villages the local agricultural industry's co-operative building stands out as importantly as the church or the castle, fitting perfectly into its surroundings. In some cases, as in Barberá de la Conca, the co-op building's tower is almost identical to the church's, having been built in the same style and the same octagonal shape.



Modernismo and Novecentismo

Though they share certain common elements and are often considered in conjunction, Modernismo and Novecentismo are two separate, though not opposed, movements. Modernismo was a movement of renewal, not only in architecture but in all areas of art and culture, which emerged in the late 19C and lasted until the early 1920s, reaching its peak between 1900 and 1910. It came into being as a reaction against the historicism (as exemplified in the neo-Classical, neo-Gothic, neo-Byzantine styles) which had stultified architecture during the 19C. Though itself influenced by the historical, particularly the Medieval (Gothic and,

in Spain, Mudéjar), and the exotic (Arabic and Indian), Modernismo updated these referential elements. They were, in any event, less significant than Modernismo's preoccupation with Nature and all things organic, which made it a dynamic, vital style full of sinuous lines and assymetry in which ornamentation was sometimes the dominant feature.

Modernismo, or the Modernista style is, then, characterised by its concern with decoration and ornament of an organic, vegetable or floral kind, using sinuous, irregular lines and

applied not only in
buildings themselves
but also in their
interiors and
decoration.

The Mancomunidad and Architecture.

Catalonia achieved a degree of home rule in the early years of this century, and its provinces governed by the so-called Mancomunidad which, independently of central government, launched a regional development programme. Under its auspices, leading Catalan artists and architects were employed to equip the region with an infrastructure of wineries, oil-mills and other agri-industrial buildings which was to provide the basis for Catalonia's economic expansion. In addition to the construction of new buildings, existing buildings were also modernised under this scheme. Some of these were splendid *masías* with their own bodegas which, renovated in the Modernista style, became works of art in their own right. One outstanding example is the Codorniu bodega complex designed by Puig i Cadafalch. Though there are Modernista bodegas in other parts of Catalonia, it is only in this specific part that they are such an integral and characteristic feature of local architecture.

Co-operative bodegas. Be-

tween 1910 and 1920, Catalonia's Mancomunidad promoted the setting up of co-operatives with a view to raising the region's agricultural productivity. This endowed the winegrowing areas of Barcelona and Tarragona with many buildings which are fascinating both architecturally and sociologically. Their architects were, for the most part, disciples of Gaudí or were at least strongly influenced by the Modernista movement of which he was the trail-blazing exponent. Some of the buildings, however, exhibit a degree of Classicism and austerity which places them more correctly within the



Novecentista movement, though they also feature decorative elements typical of Modernismo. What is common to them all is the deliberate embracing of building techniques and materials typical of the region, such as rendered stone and masonry door frames. Most characteristic is the use of brick in pillars, supporting arches and window frames. Vaults are like the traditional Catalan or Roussillon vault which is a barrel vault in which the arched form is achieved by corbelling out layers of brick. Equally typical is the use of the parabolic arch favoured by Gaudí, which not only endows the building with slender elegance but was also a cheaper alternative to the expensive Dutch pine then commonly used in roofing.

The earliest bodega to be built in the Modernista style was the Celler Cooperatiu in L'Espluga de Francolí, and it served as a model for those that followed. It was built by Domenech i Montaner and, to a lesser degree, his son Domenech i Roura. Completed in 1911, it is particularly notable for its typically Modernista use of pointed parabolic arcading.

creating new techniques to achieve them. Modernista principles were applied not only in buildings themselves but also in their interiors, decoration and furniture. This raised the status of craftsmen to that of integral members of the architectural team, contributing to the building as a whole in the materials in which they specialised, such as wrought iron, ceramics, wood and stained glass. It also provided innovative applications for the new materials and technology, particularly wrought iron, which had been developed in the course of the 19C.

Modernismo was Spain's version of a movement which erupted simultaneously in several parts of Europe, sharing common fundamental tenets though known by different names: Art Nouveau in France and

Belgium, Jugendstil in Germany, Sezession in Austria, Stile Liberty in Italy and Modern Style in England. In Catalonia it reached its peak in 1900 and is considered to have ended in 1926, the year when its leading figure, Gaudí, died. Whereas elsewhere in Europe the movement generically referred to as 'Art Nouveau' was a purely aesthetic one, in Catalonia it also had marked political and social implications, associated with the region's language and culture. In the course of the 19C, the economic and industrial development within Catalonia had created a prosperous and enlightened middle class which

supported the notion of a Catalan nation. Modernismo provided the bourgeoisie with a medium through which to express this ideal and demonstrate its own prosperity. Catalan architects were therefore not only avid for architectural innovation but were also intent on reinstating traditional regional building methods, as most of the region's Modernista bodegas demonstrate. This process of recovering regional identity was subsequently carried on by the architects of the Novecentista movement. The leading lights of Modernista architecture were, along with its principal exponent Antoni Gaudí, Domenech i Montaner and Puig i Cadafalch, all of whom designed bodegas in which their individual styles are clearly identifiable.

Both the sequence of arches, which plays with light and shade, and the Gothic features of the façade and windows suggest that the architects found inspiration in the nearby Monastery of Poblet. This bodega, which is well worth a visit, has recently been awarded a restoration grant by the EC and the Catalan Regional Government.

In L'Espluga de Francolí, the Domenechs set a precedent which was to become a constant in all the Modernista bodegas. They acted not only as its architects but also as engineers of the overall project for an industrial complex. This was very much in tune with the Modernista principle of 'Art for Art's sake' and of considering a work of art as a whole composed of various parts. The function of the architect therefore extended beyond the mere design of the building; he was now also concerned with its interior and its overall function. The architects of these Modernist bodegas therefore also designed their vats, storage tanks, presses and almost all the elements required by the building's practical function.

The second bodega, both

chronologically and in order of importance, was built by Domenech i Roura. The Cooperativa Vinícola del Sarral, in Conca del Barberá, was completed in 1914. Its ground plan is basilical, its large central nave separated from two small lateral ones by two rows of slender columns over ten metres tall and topped by simple capitals. The columns provide the support for huge segmental, lancet and semi-parabolic arches, built of brick and spanned by iron beams, and the roof is a traditional construction of beams and Spanish tiles. The whole complex of buildings is even more reminiscent than the Espluga de Francolí, one of the Cistercian monasteries in this area of Catalonia.

Prolific creativity. While the Domenechs were the instigators of this type of building, César Martinell, a disciple of Gaudí, designed most of this part of Catalonia's Novecentist bodega buildings, particularly in the Camp de Tarragona area.

Between 1918 and 1920, his first three years as a professional architect, he built nineteen co-operative bodegas. The influence of Gaudí

The bodega complex of Cava y Cavas Codorníu, designed by Josep Puig i Cadafalch is one of the most interesting of all Modernista bodegas.



Novecentismo began later than Modernismo, and though it overlaps both geographically and chronologically with its predecessor, it was a movement with very different artistic and cultural objectives, even though it retained some elements of Modernismo's artistic 'language'. The term Novecentismo ('Noucentismo' in Catalan) was coined by Catalan writer Eugeni d'Ors in an attempt to define an artistic style whose code of aesthetics was rooted in Classicism and, especially, the Mediterranean. This was quite different from Modernismo's predilection for the Gothic, an essentially Nordic style. We do not therefore find asymmetry in Novecentismo, which preferred the Classical balance of symmetry. Geometry therefore plays a more

important part in its design and takes over to some extent from decoration as the predominant element. Meanwhile, the new rational formalism of the Bauhaus and functional architecture were exerting their influence in Europe. Novecentismo absorbed some of its effects, but combined it with Spain's ancient Mediterranean tradition. César Martinell's bodegas are examples of Novecentismo. Although he uses certain structural components, such as arches, in a way typical of Modernism his buildings are more typically Mediterranean, both in their ground plan and in the organisation of their façades and roofs.

Who's who

Antoni Gaudí Cornet (1852-1926)

Qualified as an architect in 1878

Born in Reus, son of a copper-smith, Gaudí was the leading architect of the Modernista movement. His work is characterised by its expressionistic use of form which is often combined with religious symbolism.

He was a follower of Elías Rogent from whom he absorbed his taste for the Medieval and whose influence is apparent in all his works.

Gaudí enjoyed the patronage of the influential Güell family, who commissioned several works from him. One of these was the Bodegas Güell complex in Garraf, a fishing village in the Sitges area. The



is clearly discernible in the brilliant deployment of parabolic arches and Catalan vaults which give Martinell's work a monumental quality. That said, however, he was an exponent of structural rationalism, economical in his use of materials and simpler and less rigid in his interpretation of the elements of a building. In this sense, he was a pioneer of the Novecentist movement in Spanish architecture. He was, moreover, one of the architects who came most closely to grips with the industrial design challenge of equipping these buildings for their wine-producing function and the various processes involved, such as the insulation and circulation of liquids, aeration, fermentation, storage, and so on. Though the body of Martinell's work is considerable, four of his co-operative bodega buildings are particularly interesting: they are at Rocafort de Queralt, Nulles, Gandesa and Pinell de Bral, all in Tarragona province.

For the first two bays of the Rocafort de Queralt bodega (a third was added later), Martinell designed a structure of arches support-

bodega, built in 1895, is arguably the most singular and beautiful of all the Modernista bodegas. Built of stone and brick, roofs and walls combine to form a triangular structure from which several chimneys and a little belfry stand out.

Other works of Gaudí's, all of them famous throughout the world, can be seen in Barcelona, León and Comillas (Cantabria).

César Martinell Brunet (1888-1973) Qualified as an architect in 1916

Martinell is unquestionably the most prolific designer and builder of bodegas, particularly in his native province of Tarragona (he came from Valls).

His involvement in building so many

bodegas was due to the many commissions he received between 1918 and 1922 from the Agricultural Co-operatives whose setting-up was promoted throughout the region by Catalonia's then semi-autonomous regional government, the Mancomunidad. His bodegas have typical characteristics which make them a readily identifiable feature of the villages in which they were built. Martinell was, strictly speaking, a Novecentist architect who, in his day, took it as an offence to be categorised with the Modernista movement. Even

so, his bodega buildings owe an undeniable debt to the constructive approach of Modernismo, particularly in their use of exposed brick arches clearly influenced by Gaudí.

Though an unassuming man, he produced some bodegas of considerable architectural interest.

His masterpiece is the Bodega Cooperativa de Brai (Tarragona province), whose façade incorporates a sequence of tiles decorated with vinicultural scenes by Xavier Nogués. From among the considerable number of bodegas designed by Martinell, the ones in Rocafort de Queralt, Barberá, Gandesa and Nulles are particularly noteworthy.

From 1929 on, Martinell devoted himself to art history, concentrating

ing a roof which spanned 14 metres and was 12 metres high at its highest point. The masons working on the project declared it impossible to build and had to be cajoled into carrying on with the job by a young colleague who had already worked with Martinell. Both the exterior and interior are an aesthetic delight - even a water storage tank mounted on three brick pillars made to resemble the folds of a fan qualifies as a thing of beauty in its own right.

Towards the end of 1918, Martinell was commissioned to design the Nulles bodega by the San Isidro Agricultural Union. So pleased was he by the Union's interest in the aesthetic qualities of Esplugas de Francolí and in the structural ones of Rocafort del Queralt that he determined to make Nulles a particular gem of bodega architecture. The façade is in the neo-Mudéjar style, with decorative elements combining worked stone, bare brick and glazed ceramic tiles, and the stone arches which frame the two entranceways are a particularly original feature. Martinell's initial design also included stained



particularly on aspects of Catalan architecture, and to studying the oeuvre of Gaudí.

Lluís Domenech i Montaner (1850-1923)

In 1875, this Barcelona-born architect became a teacher at the Barcelona School of Architecture of which he was made principal in 1901. His prolific oeuvre, whose style developed from eclectic Medievalism into Modernismo, includes Catalonia's *Palacio de la Música* and the San Pablo Hospital, both in Barcelona. He edited *Artes y letras* magazine (1882 - 1883) and published, among other works, a study of the history and architecture of the Monastery of Poblet (*Historia y arquitectura del Monasterio de Poblet*) in 1925. He was

an active campaigner for the Catalan regionalist movement, progressing from membership of the *Jove Catalunya* group to the *Lliga de Catalunya*, of which he became president, and to the *Unió Catalanista* (1892). He served as member of Parliament for Barcelona (1901 - 1905) and was president of the Barcelona Athenaeum in 1898, 1911 and 1913.

Josep Puig i Cadafalch (1867 - 1956)

Qualified as an architect in 1891 Puig i Cadafalch was a disciple of Domènech i Montaner. Both were men

whose interests extended beyond architecture proper to embrace politics, historical research and the history of art.

His style of architecture is readily identifiable with the Gothic of northern Europe, albeit reinterpreted through Modernismo. He was particularly interested in building materials — iron, ceramics, wood — and with the crafts associated with them, and did a great deal to promote the status of the craftsman. Later, he showed more Classical leanings, finally favouring the Baroque monumental style which is much in evidence in the buildings for Barcelona's 1929 Universal Exposition.



Martinell's design for the façade
Martinell chose the neo-Mudejar style for the façade of the cooperativa-bodega of Nulles

glass windows for the façade, but they proved too expensive and were never made. Nulles, at just 21 x 28 metres, is smaller than Rocafort and its double nave has no dividing wall. This enhances the impression of interior space, another distinguishing feature of which are pillars on the inner face of the arch supports which, starting off from a single flat brick gradually increase in thickness as they approach vault height.

Martinell was commissioned to design the co-operative bodega of Gandesa, 'capital' of the Tierra Alta area, in 1919. It is built entirely of masonry, and no wood or tiles are used in the roof. As in his earlier bodegas, he again uses parabolic arches in the interior. The most noteworthy feature here, however, are the vaults of its three parallel naves. These are lined in three different thicknesses of cladding to allow for expansion and contraction caused by shifts in temperature, and installed at different heights so that light enters between them. One stylish and entertaining feature of the exterior are the water tanks which are built

to look like minarets. The vaults and arches of the Gandesa bodega are where Gaudí's influence on Martinell is most obvious.

The co-operative bodega in Pinell de Brai, ten kilometres from Gandesa, was built between 1918 and 1922 and is considered Martinell's masterpiece. It consists of three naves, thirteen and a half metres long, the central one of which is higher and wider than the lateral ones as in a Gothic cathedral. Indeed, the grandeur and elegance of the Pinell de Brai bodega make it something of a cathedral of wine.

It has wooden-beamed gabled roofs and the slender elliptical arches and absence of buttressing provide an uninterrupted interior space whose effect is grandiose. The whole complex is built of solid high-quality local fireclay brick and roofed in flat tiles to minimise weight.



The most noteworthy feature of the Pinell del Brai bodega is its marvellous façade. The lower part is in faced stone, with the doorways framed in worked stone and the windows in highly decorative brickwork. The original plans included an 80 cm high base frieze of enamelled tiles in a blue and white checkerboard design. However, before this was installed Martinell met and subsequently became a friend of Xavier Nogués, a well-known painter and skilled ceramicist. Nogués had launched a fashion for tiles painted in an antique style with caricaturesque illustrations of traditional occupations. He decided to collaborate on the decoration of the Brai Celler, and designed a new frieze instead of the original checkerboard one. It depicts satirically various phases of winegrowing, such as the harvest, grape-treading, and of oil-pressing, another of the co-operative's functions. It also features rustic scenes and allegories, among them one of drunken huntsmen grouped around a wineskin.

There are other interesting Martinell-designed bodegas in Barberá, Vilarradona,

From 1896 to 1906 he worked on one of Catalonia's most outstanding Modernista bodegas for the firm of Raventós i Codorníu. The project involved restoring Can Codorníu, an old farmhouse in San Sadurn d'Anoia, in a neo-Medieval style. Among its features are a marvellous circular tower with a glazed roof, the former despatch bay (now a reception room), the pressing bay and the main bodega. The other buildings by this architect in Barcelona and elsewhere in Catalonia attest to his status as one of the great Modernista architects, alongside Gaudí and Domènech i Montaner.

In the field of politics, Puig i Cadafalch served as a town and regional councillor, eventually becoming President of the Barcelona Provincial Council and, from 1917 to 1923, President of the Catalan Mancomunidad.

Joan Rubió i Bellver (1871-1952)

Qualified as an architect in 1892

Rubió i Bellver was both a pupil and follower of Gaudí's. A member of his studio from 1893 to 1905 he worked directly on the Sagrada Familia Cathedral in Barcelona and on the alterations to the Cathedral of Palma de Mallorca.

In 1918, he was commissioned by the Raventós i Codorníu wine company to design an agricultural 'township' with large bodegas in Raimat, not far from

Lérida. The bodegas are architecturally interesting for their staggered structure and the subdued interior lighting that this achieves, and for the fact of being built of reinforced concrete.

He designed several major projects, including houses, monasteries and churches, some of them (such as the Sagrado Corazón Church in Gijón and the Sagrada Familia Monastery in Manacor) outside Catalonia. Also involved in politics, he was elected to the Barcelona Council in 1905.



Cabra de Camp and Montblanc, all in Tarragona province, and he also worked in Lérida (L'Albi, Artesa and Palan d'Anglesola) and Barcelona (Rubí and San Cugat del Vallés).

Unique modernista bodegas. The bodega complex of Casa y Cava Codorníu in San Sadurn d'Anoia, the 'cava capital', designed by the distinguished architect Josep Puig i Cadafalch and built between 1895 and 1915, is one of the most interesting of all the Modernista bodegas. It consists of four buildings in the purest Modernista style, all of them designated National Historic and Artistic Monuments. They are the Reception Hall (formerly the despatch bay); the 'Celler Gran', or main bodega; the museum (formerly the pressing bay); and the current pressing bay. All

of these can be visited by the public, as can Codorníu's fine collection of posters in the Modernista style designed expressly for the company by Ramón Casa, Utrillo, Tubilla and Junyent.

The outstanding features of the Reception Hall's interior are its monumental brick-built parabolic arches and vault, the hexagonal glass windows in the walls and the leaded stained glass in the façade wall. The exterior is crowned by elegant corner pinnacles.

The museum of wine-making implements is a pleasure to visit. It is housed in a large, elongated bay with semi-circular brick arches and a barrel vault which is linked by flying buttresses to the Celler Gran. This latter, set lower into the sloping site and reached by downward steps, is composed of a vast hall whose Catalan vault is supported by three orders of arcades and two rows of rectangular pilasters. Today,

this bay is just for show and houses an impressive collection of American oak butts. The spectacular bay which is currently used for grape-pressing was built later, but is also in the Modernista style.

There are other Modernist bodegas in San Sadurn d'Anoia, such as architect Josep Ros i Ros' Cava Freixenet built in 1929, and César Martinell's Casa y Bodega Miró, completed in 1932. But one has to go to the little fishing village of Garraf, between Sitges and Castelldefels in Barcelona province, for the most significant of these Modernist buildings. This little bodega - known as Bodegas Güell - was commissioned from Antoni Gaudí by the first Count of Güell and built between 1895 and 1900. The architect Francesc Berenguer worked with Gaudí on its construction and was actually credited with having designed it at one time though it is now definitively attributed to Gaudí, architect of Barcelona's Sagrada Família Cathedral, and is unmistakably his in style.

The design for the house and bodega complex is highly original, walls and roofs being combined in a triangular structure punctuated by window and door openings of creatively varied shapes and sizes. The building is topped with typically Gaudiesque chimneys and a belfry. The medieval



Masia Grabauc entrance portico features a brick semicircular arch which frames a decorative tympanum

evocations of this style are particularly evident in the parabolic arch, crowned by battlements, over the entrance door and an imposing chained grille held in place by alarming pointed horns. The house shows Gaudí's talent at its most impressive.

Two other unique buildings deserve mention here, though they are strictly speaking pre-Modernista. One is a bodega in Bruc, designed by Cristóbal Cascante for the firm of Muller (currently used as local council offices). The other is the Colonia Agrícola de Raimat, in Lérida, a township built between 1918 and 1925 for workers in the Codorníu vineyards and designed by Joan Rubió i Bellver. The complex includes housing, a neo-Gothic church and a bodega, this latter being particularly significant since it was the first to be built of stepped reinforced concrete.

Modernista masia bodegas. The *masia* is the traditional dwelling of the Catalan peasant farmer, and examples of it are abundant

throughout the region. Many *masías*, some of them very old, were remodelled when the Catalan economy took an upward turn early this century, and formal elements of the Modernista style which was then so influential were incorporated into them.

The *masia* is a large house with a gabled roof and flanked by outbuildings whose type depends on the particular kind of farming carried on in the area. In many cases, they would include a bodega. When the houses were updated in the Modernista style, many bodegas were, too, since the burgeoning of the architectural movement coincided with a boom in Catalan viticulture. This was due, at least in part, to the invention of cava, the sparkling white wine for which this part of Spain is now famous. The Modernista *masías* are tradi-

tionally basilical in ground plan, have ornamental iron grilles on their windows and balconies, and façades decorated with coloured glazed tiles (sometimes in the form of pottery fragment collages, known as *trescandis* and popularised by Gaudí in his famous Güell Park benches) and leaded lights with floral and plant motifs. The bodegas vary considerably in size, depending on the size of the family farm, and are usually separate from the house itself. The three best examples are the Masia Grabauc (also known as Can Colomé) near Font Rubí (Penedés), and the larger Masia Rovellats and Masia Bach.

Masia Grabauc, the most individual of the three, today produces Ludens cava. It is an old farmhouse which dates back originally to 1500 though the current building was built in 1790 and remodelled in the Modernista style at the beginning of this century. It has a lovely battlemented brick tower and little windows with lobulated arches outlined in stone reminiscent of the Medieval

period. The house is of rendered stone with brick lintels. Its Modernista transformation was skilfully carried out by Puig i Cadafalch, a friend of the owners. His entrance portico features a brick semicircular arch which frames a decorative tympanum (the space between the top of the door and the arch) of blue-painted tiles depicting the grape-harvest. He also designed the fine stained glass windows which incorporate vivid floral designs and the Catalan insignia.

The imposing Masia Bach, in Sant Esteve Sesrovires, belongs more precisely to the Novecentist movement, and Cavas Rovellats, which stands in marvellous gardens in Sant Martí Sarroca, is a large house dating back originally to the 16C to which interesting Modernista features have been added.

This is a romantic tale about a tall, attractive man named Francisco López and his *petite*, vivacious and country-beautiful wife Marisa, though it is not your usual boy meets girl story. No, this is the story of a love affair between two young, successful Barcelona suburbanites, their two young sons Guillermo and Alberto and a certain parcel of land called La Sisquella in the Las Garrigas section of the

there had to be more to the quality of life than their daily trips to the office and whirlwind trips to European and American cities, where Sr. López attended the sort of business meetings that provide little more than glimpses of where you are through the windows of the taxi that takes you to and from the airport. That was not travel, it was just a long distance

some challenges; like trying to turn a two hundred year old abandoned farm house into reasonable living quarters, finding water for rudimentary indoor plumbing, installing solar generators for minimal lighting and furnishing the place in that miraculous way women have which turns a mere dwelling into a true

of searching, as far away as Majorca, before they would find and fall in love with their ideal site, an olive grove of 180 hectares (444 acres) along the *Ruta del Aceite*, the olive oil road that winds to the south and east of the city of Lérida. For them, it was perfect, just what they wanted. Some forty years before, previous owners had converted the farm to olive groves though they were in need of con-

the Jay Sisquella Romance

TEXT: CHARLES POWELL
PHOTOS: NELSON SOUTO/ICEX

Behind every success story, there is invariably a less vaunted one of the single-mindedness and plain hard work that have made it possible. While politics and show business are the most obvious fields that spring to mind, the same is true of products that have earned themselves a particular reputation in the market-place. A wine, cheese, or olive oil that is held to be a cut above the rest is always the result of some special effort on the part of its producer. This new series tells the behind-the-scenes story of Spain's finest olive oils and the people who have made them what they are.

Province of Lerida, some 160 km (100 miles) to the west of Barcelona.

Francisco López, now in his late 30s, was and still is a successful financial consultant for the world-wide accounting firm of Arthur Andersen & Co., while his wife Marisa Ginés was an executive secretary for a Barcelona printing company. One day, almost eight years ago, they decided that

commuting.

Living such a life, there wasn't time "to smell the flowers," to watch things grow, to live with the seasons, to breathe clean, pure country air flavoured with the scent of wild herbs, to follow ancient paths past springs, through fields and amongst groves of trees. They both longed for a life of more simple pleasure, even if it meant more awe-

home. The key to this romance with the land was that the family would not be content with just a weekend retreat to escape the pressures of the city for a day or two. There must be a greater purpose. And that purpose was fulfilled by their desire and willingness to become full-fledged olive growers.

From Roman Empire Glory. It would take three years

siderable tending and work to bring them up to quality and quantity production. Even then their sights went higher, they would not be merely growers who sell their crop to one of the area co-operatives to be pressed into a mass-marketed blend. Rather, they agreed their ultimate aim would be to create their own oil, an extra-virgin oil solely from the fruit of their own trees. It



would be called La Sisquella, a name that went all the way back to 1197, when Gilbert D'Albages originally colonised the lands.

Much of the recorded history of virtually every part of Spain goes back at least that far and in many cases, even farther. Lerida's history goes back to Hannibal, it was a key city in the conflicts between Caesar and Pompey, came under the domination of the Moors for

This is the story

of a love affair

between a Barcelona

suburbanite

family and a certain

parcel of

land called

La Sisquella.

four centuries and was joined to Christian Barcelona in 1149. And down through the centuries, from earliest recorded time, the lands south and east of Lerida were lands where the Arbequina olive tree was perhaps the most important crop of these rich agricultural lands. Lerida's olive oil was favoured in the glory days of the Roman Empire, it was equally important in the Moorish centuries and only suffered something of a setback in the early Christian era when for a while it was more appropriate to cook with lard to prove one's Christianity.

Despite being part of the vast Lerida lands of olive

Lerida's olive oil was already favoured in the glory days of the Roman Empire.

groves, the Sisquella property was, in the early 20s, mixed farming land, with no more than a few olive trees for family use. This is evident when one sees the large walled corral for cattle built next to the farm house, the pigsties incorporated to part of the building and one fine piece of fertile, well watered bottom land in corn. Its role as farming land was also evident when we toured the property. Along the rolling hills that separate the twin valleys making up the lands of La Sisquella, stone retaining walls are ev-

erywhere, most over 200 years old and built with the sweat of generations of farmers before the López family took over. In Spain, things are built to last and not just churches and castles either. Now all of these almost handkerchief pieces of flat land in the sharply angled hills and valleys are studded with olive trees, some six thousand of them, with new trees being planted every year. This portends well for the future, for it will be five to eight years before any substantial crop will be harvested from these

saplings. On the other hand, they will be bearing fruit long after the youngest generation of great-grandchildren are gone. It is perhaps most true of olive tree husbandry that you are but stewards of the land, taking care of your charges in turn, until it is time for the next generation to take over. This may make some individuals feel more than a little insignificant, but for others, the more far-sighted, there are satisfactions in the continuation of heritage and tradition. The López family seem made of such stock.

road and continuing as far as one could see.

"You will never find our little road", he said, "so keep an eye out for my blue Range Rover." Knowing what an elegant car it was, our first thought was, here is some sort of gentleman farmer, but that was not the case. As we traversed his three kilometre dirt road, full of ruts and rocky outcroppings, we decided that one of the first prerequisites to owning and managing olive groves is a sturdy four-wheel drive vehicle. The day we arrived was magnificent, warm but not too hot. There was a clear blue sky after a day of heavy rain and a light breeze was blowing. As we rounded a slight ridge, we came on the farm building, an impressively large fortress-like structure on high ground with the Sisquella valley stretching out below it. At the entrance, there was a nine foot high Gothic stone arch. The 'keystone' over the door of the farm told us it had been built in 1786.

That picture that greeted us is what one sees on the label of their olive oil. Beyond the building, virtually as far as the eye can see, there were olive trees, planted with a certain degree of precision despite the unevenness of the ground. Soon, we were riding over the property in the Range Rover, mud from the recent rain splattering up over the fenders. When a track (it would not be correct to call it a road) became impassable, we would just drive between the trees, which were heavy with green fruit, the branches drooping with their weight. Some imperfect olives had already fallen to



La Sisquella is
an olive grove of
180 hectares
along La Ruta del
Aceite, the olive
oil road that
winds to the South
and East of
the city of Lerida.

...To the 21st Century. When we arranged to meet at the farm, Sr. López said he would wait for us along the main road between Juncosa and L'Albages, both important towns along the *Ruta del Aceite*. The road had been aptly named; as we drove along the narrow, well paved ruta, there were acres and acres of olive trees starting at the edge of the

the ground. "We lose about 20% of the crop this way", says López, "and if there are heavy winds or a severe rain storm, we can lose even more. But this year we should have one of the biggest crops ever, perhaps as much as 80,000 kilos of olives, as there has been plenty of rain, especially just as the fruit was forming last spring." It was obvious that Sr. López knew more than a little about growing olives.

A taste of rosemary, thyme and almond. As we drove higher and higher onto the ridges above the valley, there was a powerful smell of herbs in the air. Rosemary bushes everywhere were covered with beautiful blue flowers. Their scent was exceptionally strong. The rosemary mingled with another scent and the combination was the sort that could make most cooks think of creating very special dinners. It was a ground-cover of wild thyme, everywhere, just waiting to be picked. We began to imagine what fine infused oils and cured olives could be created by bringing together the olives and these herbs, which grew in such wild profusion.

Between many of the olive trees there were almond trees, already harvested by the time of our mid-October visit. Some of the crop, still in the shell, were in receiving bins in the barn, waiting to be processed. Francisco (we had become friends by now) told us: "About 20 years ago, the price of olive oil was low and almonds were high, so the former owners





planted almonds. We have about 1000 trees now and a sizeable, marketable crop." This sort of dual planting is a common practice in the olive groves of Catalonia and may explain why olive oil connoisseurs can detect a hint of almonds in the after-taste of extra-virgin Catalan olive oils. In addition, the inter-

planting of these trees has another very important benefit. When almond trees are planted near olive trees, they chase away many of the olive tree pests. Almond pests in turn are driven away by the olive trees, so combination planting allows for organically grown olives and almonds.

As we reached the crown of the hill, we spotted Sra. Marisa Ginés and her two sons picking green olives for curing. Each carried a canvas shoulder bag bulging with olives. It was then that we learned that it was Marisa who actually ran the business. How did it happen, we asked her? "Well, at my family's home in Teruel, near the city of Alcañiz, we had some fifty olive trees", she said. "Our production

was only enough for the family and holiday gifts and I always thought that our family olive oil was the best. Growing up, I often helped with the picking and watched the pressing, filtering, and bottling. So when we decided to have our own olive oil here at La Sisquella, I started with books and then attended seminars on growing and managing olive groves, as well as pressing and bottling olive oil." She continued: "There was so much to learn, but fortunately, we have a foreman here who is a true specialist in olive growing, tending and harvesting; his name is Luis and he is from Juncosa only a few kilometres from here." Juncosa is the location of the San Isidre agri-

"We try to make sure that the harvesting is done early in the day so we can have our first, cold pressing done later the same afternoon."

The oil for their own La Sisquella product is from the first pressing only.

cultural co-operative and the entire process of collecting, pressing of area olives and bottling are done there. Marisa continued (she too had by now become our friend): "We will begin harvesting November 11 and continue until January 10. Every tree seems to have its own best day for harvesting so each day we are out in the groves, looking for the trees we want to harvest that day." As we drove on, Marisa headed down the valley and back to the farm to finish preparations for what was to be a splendid Sunday lunch.

Francisco López took us into his second valley and past several terra-cotta buildings scattered here and there around the property. They had once been for grain storage but were now used as housing during the harvest season, when over a dozen hired hands come to help. "They are mostly from Morocco and stay for about one month", said Francisco. "Marisa brings them rice, wheat flour, vegetables and meat and they do their own cooking." He continued: "Getting help is the hardest part of the work here; even though we pay top wages, there are fewer and fewer people we can find to work."

Back at the farmhouse, we inspected the tractor that does much of the work in harvesting the olives. It was fitted with two long, rubber sheathed poles that clamp on the olive tree and shake it until the ripe olives fall. When the poles are in position, an upside-down umbrella also unfolds to catch the olives and they are poured into a waiting cart. Any olives left on the tree are picked by hand.

La Sisquella
is a name that
goes all
the way back to
1197, when
Gilbert d'Albages
originally
colonised the
lands.



"We try to make sure that the harvesting is done early in the day so we can have our first, cold pressing done later the same afternoon. The oil for our own La Sisquella product is from this first pressing only, any residual oil in our olives is pressed again with heat for sale to others who will blend it with oils of the region." "So although we should have as much as 10,000 litres of oil this season, only 4,000 litres of it will be bottled un-

der our label." Francisco said, and went on to describe the paper cone filtering used to clarify his oil and the dating of the bottles to identify the vintage.

We ended our visit with a luncheon with the family and their weekend guests, the Sisniega family from Cantabria. It began with a

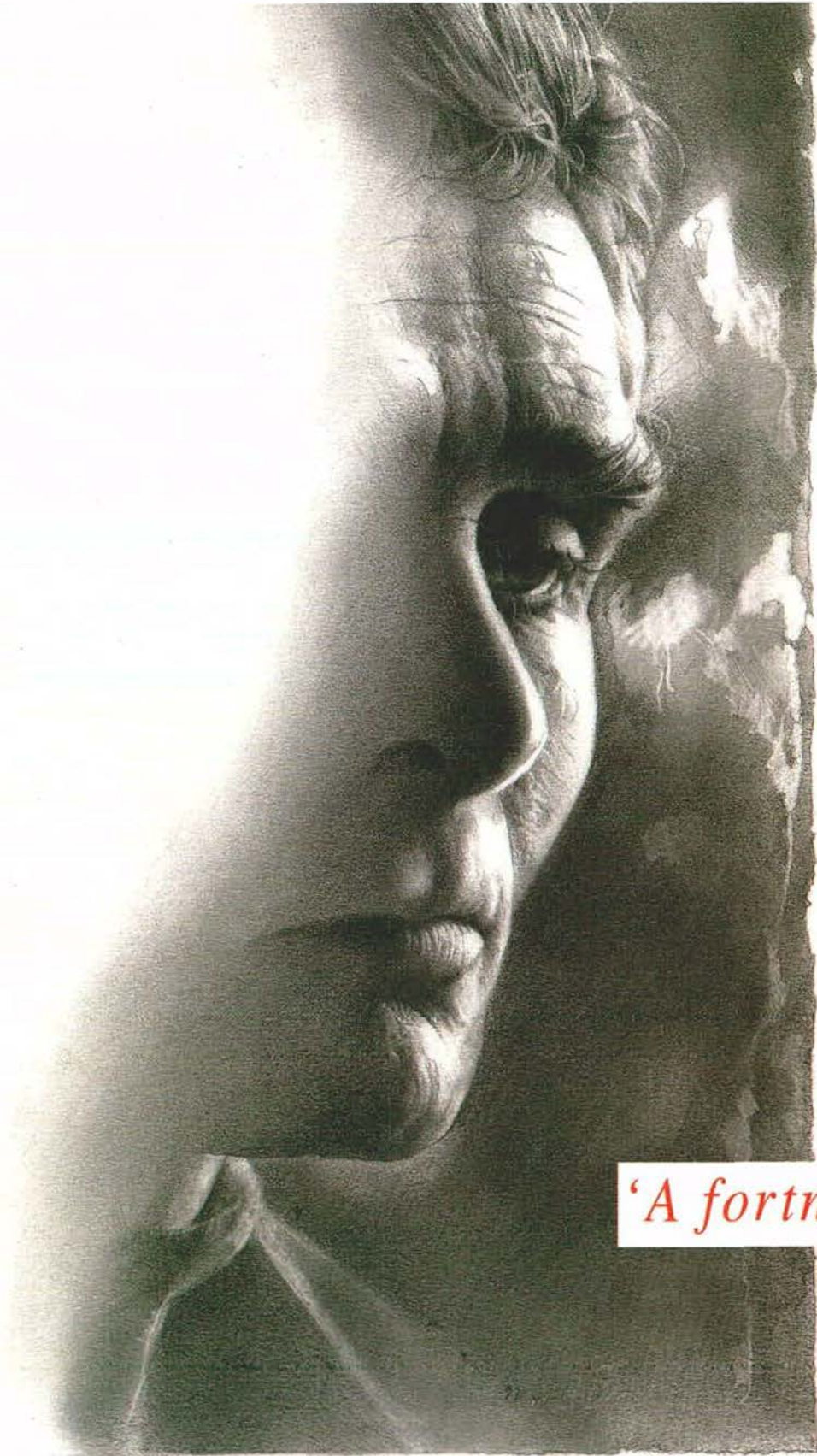
The friendship and love we saw around the table made us understand that the López-Ginés family have become immensely happy through this romance with their land and they have, in the bargain, become quite successful olive growers and marketers. As we left we surprised ourselves by asking if



fine dry Sherry and moved on to a superior salad, some of the greens from the kitchen garden. The dressing was made with La Sisquella oil, of course. As we said to Marisa, "Is there any other?" Her entree preparation was a deliciously rich boned chicken, stuffed with pork, ham, eggs and sausage and cooked with figs and prunes, a true Catalan dish with overtones of the Moorish influence that pairs up meats with fruit in such tasty ways.

they would consider selling just a little piece of this paradise they had found. The answer was a polite but friendly no, although they would consider letting us "adopt" a tree or two to have our own regular supply of their La Sisquella Extra-Virgin Olive Oil.

Charles Powell is an American Chef, restaurateur and food writer. He is a member of The American Culinary Federation, America's professional chefs society.



'A fortnight in the

In this new series, Spain Gourmetour invites various Spanish celebrities to escape for an imaginary few days to their favourite parts of Spain and provide our readers with a glimpse of Spain through... Spanish eyes.

ADOLFO DOMINGUEZ

THE COMPLETE MINIMALIST

TEXT: HAWYS PRITCHARD

ILLUSTRATION: JOSÉ M.^a SÁNCHEZ-MOLINA VERDÚ/ICEX

One of the best known and most enduring of the many young fashion designers that Spain produced in the late 1970s, Adolfo Domínguez describes himself as a minimalist. His clothes, instantly recognisable for their simplicity of line and sobriety of fabric and colour, challenged accepted fashion tenets at a time when all sorts of other tenets were being challenged too, and his trademark slogan "La Arruga es Bella" (Creased is Beautiful) neatly summed up the mood of the Spain of the early Eighties.

He soon moved on from men's ready-to-wear, whose unstructured elegance happily and permanently blurred the distinction between the formal and informal, to designing clothes for women, too. Dressing women is more challenging, he finds; he likes them to look understated but interesting. He has a lot of good things to say about women in general, as a matter of fact, finding us subtler creatures than men on the whole. One of the first Spanish dress designers to open shops of his own in Spain, he now has 50 in all, including branches in Paris, London, Tokyo and other parts of Japan. Over the last few years he has extended his range to include a 'Basic' line of casual menswear, Adolfo Domínguez cosmetics and, most recently, childrenswear.

All this has been orchestrated throughout from his native Galicia. Now in his early 40s, he still lives there in rural tranquillity with his wife and three daughters (now aged 16, 13 and 7) and has his design and production headquarters nearby. The son of an Orense tailor and men's outfitter, Adolfo Domínguez went off to Paris to learn film-making in 1968.

Alhambra would be nice, because of the marvellous

Three years later, with his aesthetic and political convictions honed, he moved on to London for a year before returning to Galicia and setting up in business with his father and brother. Though he has total confidence in his own taste and knows himself to be an artist, he makes no pretence of being a clothes designer by vocation: it was just that there was a family business to be capitalised on. He describes himself as a good communicator who knows how to create and project an image: de-

signing clothes is a job that he does as well as he can. A firm believer in the free market and in the value of hard work, he is proud of having provided employment in his home patch, of having raised the style profile of Galicia in general, and of having been a sound business role model at a time when getting rich quick was the order of the decade.

After nearly twenty years in the fashion industry, he admits that he is now far less of a purist than he used to be. He now shares designing and decision-making with a team (which includes his wife and brother), and though the corporate ethic is still 'simple is best', individual interpretations filter in. He makes trips to Paris, Milan, London and Tokyo every few months to keep an eye on street fashion, though this is clearly a business-orientated decision. If it were left to him, he says, he would simply design to his own taste, regardless of market demand. 'Why should the look of clothes change so often?' he asks. He would prefer people to buy one perfect jacket than three different ones just for the sake of change. He loves the idea of the atemporal, of enduring values.

Given that his not inconsiderable commercial empire is founded on fashion, one could be forgiven for finding this anti-consumerist stance a little suspect. However, he genuinely does seem to be an example of that rare species, the idealistic businessman. A committed ecologist, he hates the way that cars are destroying both our social and ecological environment. And the yuppie lifestyle incurs particular scorn: 'I can't understand people who are prepared to drive 100 kilometres to a restaurant for dinner', he says. 'You could go to the opera three nights in a row for the same money, and not use up petrol in the process'.

He has built a little family enclave of three identical cubist houses on a hillside outside Orense, one for his mother, one for his brother, and one for himself and his wife and daughters. The interior of his house is simple, the decor basically black and white, with rugs in softer-toned geometric designs. Minimalist? In a sense, yes, but full of books, music, flowers, children's toys, and warm homely smells. He seems to lead a comfortable but genuinely simple life, reading voraciously in Spanish, French and English (he had just finished Julian Barnes' *Talking it Over when we met*, and Martin Amis' *Time's Arrow* was on the table waiting to be read). Is he, perhaps, a refugee from a racier lifestyle? Apparently not. His decision to establish his HQ in Galicia was a practical rather than a romantic one, and he knew how to attract attention to his products without having to be in the limelight himself. That said, he makes no great cultural claims for rural Galicia, and the fact that he can collect mushrooms and blackberries around his house clearly doesn't entirely compensate for the six hours it takes to get to Madrid by train.

Adolfo Domínguez is a stylish, slender figure, his charcoal grey jersey and cleverly cut black trousers the epitome of minimalist elegance. An intense and articulate talker, his face is all solemn concentration one minute and all brilliant white smile the next, portentous statements defused in the nick of time by a racy bit of slang. He has just written his first novel, entitled *Juan Griego*, published in Spanish and in Gallego as a tribute to his Gallego-speaking father, who died 18 years ago. He de-

use of water there. It's an inheritance from the great

scribes writing the novel as 'a cathartic experience, though it's not autobiographical'. And next? He might even bring his early cinematographic training into play and try a film script. The suggestion that he's something of a polymath is met with a vivid smile.

Hawys Pritchard is a writer and translator who lives and works in Spain. She is a regular contributor to Spain Gourmetour and other periodicals.

Where would you choose to spend these few days? Let me see now.... Lanzarote, in the Canary Islands, would be a possibility. That dramatic volcanic landscape would be fascinating. Or any part of what we call "la España profunda", the real Spain: the great historic cities like Cáceres, Salamanca, Toledo, Granada, Córdoba, Seville, or some of the small towns of Castile. I can't bear modern cities: ghastly things have been built during the last 30 years, even in historic places. I avoid the coast like the plague. But there are many parts of Spain I love. If I had to choose, I'd opt for Granada. A fortnight in the Alhambra would be nice. **Why?** Because of the marvellous use of water there. It's an inheritance from the great Mediterranean and Arab architectural traditions, and it's at its most sophisticated and sublime within the Alhambra. The effect of running water is deeply relaxing. **At what time of year would you go?** In winter. **Where would you stay?** In the parador in the grounds of the Alhambra. I stayed there once many years ago and it was marvellous. I like staying in paradors and small, unpretentious hotels. I don't like modern hotels. **How would you spend your time there?** Watching films and reading. My favourite films are all-time greats by directors such as Buñuel, Bergman, Godard, Coppola, Victor Erice... and my standards in literature are about the same. Favourite authors include Cervantes, Borges, Stendhal, some of F. Scott Fitzgerald, Juan Rulfo, Julian Barnes.... I like to go back to the same books again and again, and contemporary literature is all too often like Kleenex, to be used once and discarded. I enjoy reading poetry. If I had to limit my choice for this visit, I'd take Coppola's *Rumblefish* and Victor Erice's *The Spirit of the Beehive* to watch, and *Pedro Paramo* by Juan Rulfo and the poems of Juan de la Cruz to read. I'd also be able to go skiing and swimming from Granada. **What would you eat and drink? And where?** My eating habits are extremely simple — I'm a vegetarian. I eat fruit all day long, and have just one main meal a day which is usually salad or other vegetables with soya, in the form of sprouts, beans or tofu, for protein. I generally prefer to eat at home, but it's not difficult for a vegetarian to eat well in restaurants. There are good vegetarian restaurants in Madrid, Barcelona, Paris and London. Mediterranean cuisine is full of vegetable dishes, so I often eat at Lebanese and Italian restaurants, too. Spanish gazpacho is a perfect dish for vegetarians, and Catalan escalivada is another. When I'm in Madrid, I often eat at an excellent vegetarian restaurant called Artemisa, near the Parliament building. I don't drink much alcohol because it makes me ill, but I do like wine, so I drink it in small quantities. I love Galician Albariños and Condado whites, and red wine from El Barco, which is where I was born. I also like red Riojas and the Catalan white called Viña Esmeralda. But I'm no expert, and I'm perfectly happy drinking apple juice. **What would you take home with you as a souvenir of your stay?** A recording of Manuel de Falla's *Nights in the Gardens of Spain*. **What do you miss most about Spain when you are abroad?** Nothing concrete, but I've noticed that when I board an Iberia plane for the journey home I find it hugely comforting to be spoken to in Spanish again, so I suppose it must be the language that I miss. I speak good English and excellent French, but I nev-

Mediterranean and Arab architectural traditions'

er really feel at home in London, though rather more so in Paris. In Latin America, on the other hand, I don't feel at all foreign. Language can be a great barrier.

Artemisa. Vegetarian Restaurant. Ventura de la Vega, 4. 28014 Madrid. Tel.: (1) 429 50 92. Closed Sunday night. From 13:30 to 16 and from 20:30 to 24 h.

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RECIPES

THE GRAIN OF LIFE

THE NORTH

RICE WITH SCALLOPS AND OYSTER MUSHROOMS

(*Arroz de setas y vieiras*)
Serves 6

1	big carrot, peeled
1	courgette, trimmed
1 1/4 l	concentrated fish stock
1	onion, peeled and finely chopped
	a little olive oil
400 g	oyster mushrooms
300 ml	sauce espagnole (or rich reduced meat stock flavoured with wine and tomato)
400 g	rice
10	strands of saffron
12	fresh scallops, removed from the shell and cleaned
	few chopped fresh parsley leaves
	freshly ground black pepper
	salt to taste

Toni Vicente, the rising young star of Galician restaurant cooking, developed this recipe out of a traditional dish of rice cooked with scallops, the most emblematic shellfish of the region. Self-taught at her parents' restaurant in the fishing port of Vigo, Toni won the European Fish Chef award in 1990. This is a good example of her style, discreetly revamping traditional recipes by shortening cooking times, and maximising dishes' flavours and nutritional values.

Dice the courgette and carrot finely. Heat the fish stock. Meanwhile, chop the onion finely. Heat the olive oil and sauté the onion until it is transparent. Add the oyster mushrooms and toss, stirring well, then remove from the pan. Add the sauce espagnole and rice to the pan, stirring for a few minutes. Incorporate the fish stock, the sautéed oyster mushrooms and the saffron.

Leave to cook for about 12 minutes before adding the scal-

lops, chopped parsley and diced cooked carrot and courgette. Leave to rest for a few minutes, sprinkle with freshly ground pepper and chopped parsley. Add salt to taste.

RICE WITH CLAMS

(*Arroz a la marinera*)
Serves 4

300 g	clams
12	tbsps olive oil
6	cloves of garlic, skinned and chopped
300 g	rice
1 l	boiling water
	salt and a couple of pinches of pepper
	chopped parsley

Also known as *arroz con almejas*, this moist rice from the Basque country was originally made with *lapas*, or limpets, and is good with whatever kind of clam is available. There are various methods: some people open the clams in a little water and keep the stock to cook the rice. In this recipe from José Castillo, the Basque chef whose *Manual de Cocina Económica Vasca* is a classic for home cooking, they are added in the last 5 minutes with the rice. You can also add a squeeze of lemon juice when the rice is being tossed in the oil, to help keep the grains separate.

Clean the clams well, brushing to get rid of the sand. Heat the oil in an earthenware - or other flameproof - casserole over a high flame. Add the garlic and rice to the hot oil, turning well, then add the water and seasoning, and cook for 25 minutes. Add the clams and simmer for another 5 minutes. Sprinkle with parsley before serving.

THE CENTRAL MESETA

RICE IN THE ZAMORAN WAY

(*Arroz a la zamorana*)
Serves 4

1	pig's ear
1	pig's foot
1	pig's snout
1	sprig of thyme
2	tbsp pork dripping
2	tbsp olive oil
500 g	onion, peeled and finely chopped
3	cloves of garlic, peeled and sliced
250 g	turnips, peeled and sliced
	small bunch of parsley
250 g	chopped cured ham
6	thin slices of belly of pork, streaky bacon or cured ham
1 tsp	paprika
500 g	rice
	salt

Also sometimes called Alcañices-style rice, this is a powerful winter dish which makes resourceful use of various bits of the pig, from snout to the strips of *tocino* - or belly of pork - laid on top of the rice. In the days of coal fires, this was done by filling a concave iron lid with hot coals until the fat was browned and crisp. The recipe here, from *La Matanza del Puerco* by Teresa de Santos and Ignacio Sanz, appeared in the last 1992 *Spain Gourmetour* issue, but is repeated (in adapted form) since it's one of the most original rice dishes from the *meseta*.

Clean and trim the ear, foot and snout and scald in boiling water for a few minutes. Drain, then place them in a pan with the thyme, and cover with salted water. Bring to the boil and simmer gently for 3 hours or until tender (this is much quicker in a pressure cooker). Pour off the stock and set aside. Remove the meat from the pig's foot and cut into chunks along with the boned ear and snout. Heat the dripping and olive oil in a large earthenware - or other flameproof - casserole, and add

to it the onion, garlic, turnips and chopped parsley. Cook all these ingredients together gently until they begin to turn golden, then add the chopped ham and the other meat ingredients.

Add 1 1/2 l of the reserved cooking liquid and simmer gently until the turnips are done. Stir in the paprika, add the rice and check for salt. If necessary, add more stock so that there is twice as much liquid as rice. Cook for 10 minutes, until the rice begins to dry out, then arrange the belly of pork in thin slices on the top. Place the casserole in a preheated oven for about 10 minutes or until the topping is beginning to brown.

Remove from the oven and set aside for 10 minutes before serving directly from the casserole.

RICE WITH SALTCOD AND CHICKPEAS

(*Arroz con bacalao y garbanzos*)
Serves 4

250 g	dried chickpeas, soaked overnight
1	onion, peeled
1	bayleaf
1	clove of garlic, skinned
For the <i>sofrito</i> :	
4	tbsps olive oil,
2-3	finely sliced cloves of garlic, and
1 tsp	sweet paprika
1	large potato (about 100 g)
50 g	short or medium-grain rice
	handful of fresh spinach, optional
100 g	salt-cod, left to soak at least overnight
(most cuts can be used)	

This is the first Lenten dish I ate with regularity, every Friday for a month stretching from March into April last year. One of the most comforting dishes imaginable, it's something I would now eat just as often out of choice. The combination of chickpeas, rice and salt-cod is found in many dif-

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RECIPES

ferent regions: for example, a dry oven-baked rice in Valencia. The recipe here was given to me by Adelaida Conde García, an excellent home cook, from Horcajo de las Torres in Avila province.

Cook the soaked chickpeas with the onion, bayleaf and garlic clove in double the quantity of water for 2-3 hours or until soft (or in a pressure cooker for 1-1 1/2 hours). Make a sofrito by frying the garlic and, when it is almost done, the paprika.

Add it to the chickpeas with the potatoes, rice, spinach and salt-cod. Leave and cook for another 15-20 minutes, until the rice and potatoes are done.

RICE WITH PEPPERS

(Arroz con pimientos)
Serves 4-6

1/2	onion, peeled and chopped
3	tbsps olive oil
500 g	rice
2-3	green peppers
2	red peppers
	salt
	white pepper
	a few strands of saffron

Extremadura, not a traditional rice zone, is nonetheless now the fastest expanding rice producing area in Spain. This extremely simple rice, typical of the resourcefulness of regional cooking in the poorer areas of Spain, works beautifully. Traditionally it is prepared with the peppers whole, but they can also be cut into strips before frying.

Fry the onion in the oil and when it's golden add the rice, turning well with a wooden spoon. Then add the peppers, whole or sliced into strips. Season with salt, pepper and saffron. Add double the volume of rice in water and start the cooking over a fast flame, lowering it when the grains are half cooked.

CATALONIA

RICE WITH DUCK

(Arroz de pato)
Serves 4

1/2	farmyard duck or 1 wild duck
1	large wineglass of olive oil
1	onion, peeled and chopped
1/2	large red pepper, chopped
400 g	rice
250 g	peas
For the <i>picada</i> : 2-3 skinned cloves of garlic, a little fresh parsley and a dozen almonds	

In the Ebro delta, now one of the main rice-growing areas of Spain, many people keep free-range farmyard duck, and there's also a good supply of wild duck in winter. The recipe below comes from Gene García, who cooks at L'Estany restaurant in the delta, but came from her grandmother and is typical of the region's home cooking. The duck stock makes this a surprisingly rich dish.

In a large flameproof pan, sauté the duck in the hot oil until it is golden. Add 2 1/2 litres of water and cook slowly, covered, over low heat. For a farmyard duck, cook for 1/2-3/4 hour, and for a wild duck 1 1/2 hours.

When the duck is tender, remove it from the stock and spoon off what fat you can, reserving a little for the *sofrito*. Measure out twice the volume of rice in stock. Heat the reserved duck fat in a flameproof casserole, add the onion and red pepper, and, when they are soft, the rice, the duck pieces and peas. Cook for about 20 minutes over high heat until you have a moist, not dry, rice. Meanwhile, pound the garlic, parsley and almonds together, and stir into the rice 5 minutes before the end of cooking time. Leave to rest for 5 minutes before serving.

THE BALEARICS

DIRTY RICE

(Arroz Brut)
Serves 4

100 ml	olive oil
1	large onion, peeled and chopped
3	small tomatoes, peeled and chopped
3	cloves of garlic, skinned and chopped
2	pigeons, plucked and cleaned and cut into quarters
300 g	rabbit, jointed
200 g	spare ribs of pork, in chunks
3	coffee cups of rice
200 g	shelled peas
500 g	oyster mushrooms, trimmed and wiped clean
2	artichokes
50 g	<i>sobrasada</i> , in pieces
1/2	<i>butifarrón</i> , sliced
	a small handful of fresh parsley, chopped
6	strands of saffron
1	small piece of mildly hot pepper
	a good pinch of allspice
	salt and pepper

This is a dish from the autumn, winter and spring months in Majorca, the ingredients varying with what is available - originally from the country side, today from the market. The recipe comes from Caty Juan, painter and writer of the book *Cocina Balear, Las Cuatro Estaciones. Sobrasada*, a very soft sausage made with loin of pork and paprika, and *butifarrón*, a form of white sausage, are difficult to find, but can be substituted by a good quality lean, soft spicy sausage and white pudding. Heat the oil in a big earthenware casserole and gently sweat the onion. When it is softened, add the tomato and garlic until pulped into a sauce, then add all the meats and their offal, stirring well to seal. Season and add 10 teacups of wa-

ter. Allow to simmer gently until the meat is tender. Now put the rice together with the vegetables, oyster mushrooms, and charcuterie.

Meanwhile, pound the parsley, saffron, piece of dried pepper and allspice together in a mortar. Seconds before removing from the fire, pour a little stock into the mortar to wash out the spices and sprinkle over the rice. Leave to rest for one minute before serving.

RICE WITH SPIDER CRAB

(Arroz de centolla)
Serves 4-6

2	crabs
1	medium onion
1	red pepper
4	cloves of garlic
1	medium tomato
350 ml	olive oil
	salt, <i>pimentón</i> (or mild paprika) and saffron
2 l	of water
400 g	medium grain rice
1 40 cm	diameter paella
	few stems of parsley

Rice in Ibiza is cooked various ways: with cauliflower and *picarel*, with eels, with pork after the annual *matanza* or pigkilling, and with spider crab. Here is a version of rice with crab, or *arros de cranc*, as it is known locally, from Lourdes March's *Libro de Paella y Arroces*, which sold over 150,000 copies in Spain, and is being published this autumn in England. Sea snails or other shellfish can be added, or the rice can be prepared with spiny lobster (rock lobster).

Clean the crabs. Peel and grate the onion. Remove the seeds from the pepper and cut it up. Peel and chop 2 cloves of the garlic and the tomato.

Heat 200 ml of the oil in a casserole over the fire. Fry the crabs, take them out and cut them up. Keep back the meat, separating out the roe and grey flesh. Also keep on one side the shells and the legs.

Crush 2 cloves of garlic in a mor-

RECIPES

tar with a pinch of salt, add the roe and the grey flesh and continue incorporating, little by little, 100 ml of oil, to make a sauce. Reserve.

In the oil in which you have fried the crabs, fry the onion, then the garlic till golden, then the tomato, and the pounded sauce from the mortar. Sauté all together for a few minutes, stir in a teaspoonful of *pimentón* and then the water. Add to this stock the bits of shell and legs, season with salt and cook, covered, over a medium flame, for 30 minutes. Pass the stock through a fine sieve.

Heat the remaining 50 ml oil in a paella pan over high heat. Fry the crabmeat for two minutes, add a pinch of *pimentón*, then the rice, stir quickly and incorporate a scant 1 1/4 litres of sieved stock and a pinch of saffron.

Check for salt. Shake the rice till it is even in the pan and cook for the first 10 minutes over a high flame, then for a further 8-10 minutes over a gradually lower flame. Check some grains of rice to control the point of cooking. Remove from the flame, leave to rest for 5 minutes and serve.

RICE WITH PUMPKIN AND RAISINS

(*Arroz con calabaza*)
Serves 4-6

	a little olive oil
2	cloves of garlic, finely chopped
300 g	pumpkin, skinned and cut into large dice
	handful of seedless raisins
	salt to taste
500 g	rice
	pinch of powdered cinnamon
	pinch of sugar

This recipe is adopted from "*Bon Profit*" by Juan Castello Guasch, an Ibicenc journalist who began to write wonderful articles about the islands' cooking in the local papers from the 1930s and published this book of recipes before his death in the 1970s.

Heat the olive oil, add the finely chopped garlic and sauté until golden; then add a slice of pumpkin, cut into large dice, and the

raisins. Season with a pinch of salt. Pour in twice the volume of the rice in water and leave to simmer briefly. Add the rice and season with a pinch of cinnamon and another of sugar. Take off the fire when the rice is cooked, and leave for a few minutes.

ANDALUSIA

CORDOBAN RICE

(*Arroz cordobés*)

Serves 4

2-3	oyster mushrooms per person
225 g	asparagus
25 g	tender broad beans
1	red pepper
1/2	pigeon or 100 g farmyard chicken, jointed
50 g	free-range rabbit, cut into pieces
50 g	lean pork, in chunks
	For the <i>sofrito</i> : 1 medium onion, 1 green pepper, 2 ripe tomatoes, 1 bay leaf
150 g	rice
	For the <i>picada</i> : 5 g almonds, 3 cloves of garlic, 5-6 strands of saffron, and a little parsley-chopped
	little white wine

Originally a country rice, and still cooked over an open wood fire on Sunday picnic excursions, this may be made dry or moist, as you prefer. The ingredients which would have been added in season - such as the wild asparagus and the mushrooms - are now available most of the year. Essentially a dish from home-cooking, the recipe comes from Angel Fernández Fernández of Cordoba, who has recently opened the Mesón del Monte in Baena, and is given here to be made at home.

In a heavy frying pan, sauté the vegetables-oyster mushrooms, asparagus and broad beans - separately, each for a few minutes. Put the vegetables together in a large earthenware or other flameproof casserole. Roast a red pepper, tear it into strips and add to the casserole.

In the frying pan, sauté the meat together to seal it, and add to the casserole. In the same oil, make the *sofrito*, putting in first the

onion, then the pepper and at the end the grated tomato and the bay leaf. Take out the bay leaf when the *sofrito* is pulpy and well cooked, blend and add to the meat. Add double the volume of water to rice, or triple if you want a moister rice, put the casserole over the heat, add the salt to taste and, when the water is boiling, the rice. Leave to boil for some 20 minutes. Meanwhile, fry the almond and the garlic and pound them together, with the parsley. Wash out the mixture with a little white wine and add to the casserole at the end of cooking time. Leave to rest for 2-3 minutes, and serve.

RICE WITH BROAD BEANS AND SQUID

(*Arroz con habas y chocos*)
Serves 4

	1 small onion
2	cloves of garlic
1	small red pepper
1	ripe tomato
1	small glass of olive oil
1 kg	of squid
1 kg	young broad beans
1	large glass of dry white Condado wine
1	glass of water
	salt
6	coffee cups of rice

This recipe, from Concepción Villar Martínez and Mercedes Boza Fera of Huelva city, is taken out of an exemplary book on the cooking of Spain's south-west corner published by the regional government. It contains 800 recipes sent in by mail to a cookery competition held in 1990, and includes all the most characteristic dishes of the area, such as this rice, among a dozen recipes for squid.

Chop the onion, garlic, pepper and tomato. Sauté them together in olive oil until soft. Clean the squid and cut it into strips. Top and tail the broad beans - but do not pod them; pull off the strings down the side, and cut across into pieces. In an earthenware casserole, sauté the squid in oil, add the wine and allow to cook

for 10 minutes, or until the wine has evaporated. Add the beans, the glass of water and salt and leave to cook for another 10 minutes. Add the rice and double its volume of water. From the time it comes back to the boil, allow 13 minutes, check for salt and take off the fire. Serve quickly, so that the rice hasn't overcooked.

RICE WITH CHICKEN

(*Arroz con gallo*)
Serves 6-8

100 g	breadcrumbs
1/2	head of garlic, skinned and divided into cloves very finely chopped
	parsley
	salt
	a little chicken stock or wine
1	large chicken
	olive oil
1/2 kilo	green peppers
1/2	head of garlic, skinned and thinly sliced
1/2 kilo	of tomatoes
1	glass of Montilla fino wine
500 g	rice
	strands of saffron
	spices
	salt

On St Michael's day in Aguilar de la Frontera, Cordoba, young cockerels were auctioned to raise money for the worship of the image of Cristo de la Salud. The cockerels were then killed and cooked in this dish, which the neighbours were invited round to share by the buyers. The small garlic and breadcrumb dumplings can be made with chicken stock. This recipe, adapted to today's chickens, comes from Concepción Jarabo Hierro, of Aguilar de la Frontera. Mix together the breadcrumbs, garlic, very finely chopped parsley and salt. Moisten with chicken stock or wine and make small dumplings. Chop up the chicken and fry it in plenty of oil, with the green peppers, garlic and tomatoes. When well sealed, add water to cook through. Bring to the boil. Ten minutes before adding the rice, add the dumplings with a glass of Montilla. Add the rice with double its volume of water, or triple for a wet rice, and boil for 20 minutes.

THE SEVENTH INTERNATIONAL GOURMET CLUB SHOW

Madrid, 23, 24, 25 and 26 April 1993

THIRD WINE FORUM

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It is the event where product manufacturers, elite gastronomes, artisans and industrialists can meet the owners and chefs of the best restaurants, head buyers from hotel chains and large select food chains, special shops and experts which are lovers of a good table (members of wine clubs, readers of magazines for gastronomes and users of tourist and good food guides).

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During the period of the Show, a number of talks will be given related to quality products and good food, among which the THIRD WINE FORUM stands out.

The results of the Sixth Show

The Sixth Show occupied a total net area of 4,500 m² with 252 stands shared among the 197 companies which were exhibiting —of which 55% were from the food sub-sector and 45% from the drinks sub-sector. Throughout the four exhibition days almost 23,000 professionals visited the show.

Forecast for the Seventh Show

Exhibitors: 300
Professional visitors: 25.000

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RECIPES

THE SHERRY TRIANGLE

TOPE IN YELLOW SAUCE

(Cazón en amarillo)

Serves 6

	olive oil for frying
1	clove garlic
1	onion, peeled and chopped
1 kg	tope, cut into chunks
1	wine-glass young white wine
8	slices of fried unprocessed bread
	pinch of saffron
	pinch of oregano
1 kg	potatoes, peeled and cut into chunks
50 g	fresh peas
	bay leaf
	pinch of salt

This recipe comes from the Ventorrillo El Chato. Tope is also commonly known as dog-fish.

Heat the olive oil together with the garlic and chopped onion, and gently sauté the tope. Take out the fish and keep on one side. When the oil has cooled slightly, put it into a liquidiser, adding the white wine, fried bread, saffron and oregano, to make a sauce for the fish.

Put the potatoes, peas and the fish into an earthenware casserole. Add a little water, the wine and oil mixture from the liquidiser, the bayleaf and a pinch of salt. Heat through gently until the potatoes are soft and the fish done.

FISH AND SHELL-FISH SOUP FROM THE BAY

(Sopa de pescado y marisco de la bahía)

Serves 6

1	small glass of olive oil
1	small onion
1	clove garlic
	few parsley leaves, chopped
1	leek, trimmed and chopped
1	carrot, 1 turnip and 1 tomato, peeled and chopped
	pinch of ground cloves
	black peppercorns
1	skate, head only
1	litre water
1	kg mussels in their shells
300 g	fresh prawns, peeled
400 g	monkfish
6	large red prawns, peeled and cut into chunks

In all of this area, a large number of soups and stocks are made with the fish and shellfish which are caught in the Cadiz bay. Both types of prawn should ideally be fresh and raw.

Heat the oil in a large, heavy-bottomed saucepan, and sauté the onion, garlic, parsley leaves, leek, carrot, turnip and tomato with the cloves and peppercorns. When the vegetables are softened, add the fish-head, fry it lightly and add the water. Bring to the boil and simmer gently for an hour.

Meanwhile, in another pan, steam the mussels to open the shells.

When they are cool enough to handle, discard the shells. Peel the large red prawns and cut the meat into chunks.

Remove the fish-head from the stock and add both types of prawn, the monkfish, and mussels removed from their shells. Simmer lightly until the fish and shellfish are just done.

FISHERMEN'S CLAMS

(Almejas a la marinera)

Serves 4

1 Kg	clams
7 tbsps	olive oil
1	large onion, peeled and chopped
2	cloves of garlic, peeled and sliced
1	bay leaf
1	glass of fino or manzanilla
	chopped parsley
	white pepper and salt

Wash the clams well several times to remove any grit or sand and put them in a large flameproof casserole. In a frying pan, fry the onion and, when it is softened, the garlic until they are golden. Remove from the pan and fry the bayleaf, without allowing it to burn.

Pour the oil flavoured with the bayleaf over the calms together with the chopped parsley, white pepper and white wine. Boil for a few minutes. When all the calms are open, serve them immediately while still very hot.

SHRIMP FRITTERS

(Tortillitas de camarones)

Serves 4

150 g	flour
	pinch of salt
	water, for the batter
250 g	shrimps, in their shells
1/4	onion, peeled and chopped
1	parsley stalk
	olive oil for frying

There are few secrets to the excellent fish fries that you find in the inns. The two most important are very fresh fish and virgin olive oil, of 1 degree acidity, at just the right temperature. For four people, allow 400g of each of cuttlefish, baby red mullet, squid and prawns.

These fritters were originally made with the left-over batter from *churros*, the sugared fritters eaten at breakfast time. To the dough were added the tiny local shrimps, onion and parsley. This is now a classic dish from Cadiz city and its province. The recipe comes from Ventorrillo El Chato.

Make the batter with the flour and salt, adding enough water to give a smooth batter with the consistency of a thick cream. Add the shrimps, onion and chopped parsley leaves. Leave in a cool place for an hour.

Heat the oil to boiling, and fry spoonfuls of the batter to make small fritters.

RED-BANDED SEA-BREAM IN THE ROTA STYLE

(Hurta a la roteña)
Serves 6

1-1/2 kg	sea-bream
2	lemons
	salt
1	wineglass of olive oil
4	green peppers, trimmed and thinly sliced
5	ripe tomatoes, peeled and chopped
4	cloves garlic, peeled and sliced
4	medium onions, peeled and thinly sliced
1	wine-glass of dry <i>fino</i>
1	glass brandy
	cooked potatoes

This recipe is from the Venta Millán, in Puerto Santa María. The red-banded sea-bream is one of the most common fish from this stretch of coast, and eaten a lot in the fishermen's area of Rota, which gives its name to this recipe.

Clean the sea-bream, making diagonal cuts in the flesh on both sides. Cut one of the lemons into slices, and tuck the slices into the cuts. Lightly salt the fish inside.

Heat the olive oil in a flame-proof earthenware - or other - casserole, and sauté the vegetables lightly until the onion and garlic are golden. Put the fish into the casserole, spooning the vegetables over the top. Season lightly with salt.

Bake in a moderate oven for 10 minutes, at the end of which add the *fino* and the brandy, leaving the fish for another 15 minutes, or until the flesh is just firm and cooked - don't overdo it. Check the seasoning and serve in the same casserole, with cooked potatoes around it.

MONKFISH ARDILA-STYLE

(Rape al estilo de Ardila)
Serves 4

	olive oil
4	tomatoes, skinned and chopped
1-2	dried red peppers (not hot), crumbled dried thyme, rosemary and a little chopped fresh parsley
2	monkfish livers
	a little <i>fino</i>
4	cloves of garlic, skinned and sliced
1	fillet of monkfish
	fried bread croutons

Heat some olive oil in a large frying pan and sauté together the tomato, onion, dried peppers, herbs and monkfish livers, all moistened with *fino*. Pound together in a mortar.

In another pan, sauté the garlic in olive oil until golden and then add the monkfish fillets. As soon as they are done, add the sauce over the top and decorate with fried bread croutons.

In our recipes, quantities are given in metric measurements. The charts on this page show approximate equivalents between Imperial or American measures and metric measures.

TEMPERATURE



Fluid Measures

METRIC/ BRITISH STANDARD

- 10 millilitres = 1/3 ounce
- 50 millilitres = 1 3/4 ounces
- 100 millilitres = 3 1/2 ounces
- 250 millilitres = 8 1/2 ounces
- 500 millilitres = 17 1/2 ounces
- 1 litre = 1 3/4 pints
- 1 teaspoon = 5 millilitres
- 1 tablespoon = 18 millilitres
- 1 ounce = 28 millilitres
- 1 pint = 570 millilitres
- 1 quart = 1.14 litres
- 1 gallon = 4 1/4 litres

Fluid Measures

METRIC/ U.S. STANDARD

- 10 millilitres = 2 teaspoons
- 50 millilitres = 3 tablespoons
- 100 millilitres = 3 1/2 ounces
- 250 millilitres = 1 cup + 1 tablespoon
- 500 millilitres = 1 pint + 2 tablespoons
- 1 litre = 1 quart + 3 tablespoons

- 1 teaspoon = 5 millilitres
- 1 tablespoon = 15 millilitres
- 1 ounce = 30 millilitres
- 1 cup = 235 millilitres
- 1 pint = 475 millilitres
- 1 quart = 950 litres
- 1 gallon = 3 3/4 litres

Oven Temperature

TEMPERATURE

DIAL NUMBER

- Very slow = 250F/120C = 1/4
- Slow = 300F/150C = 1
- Moderate = 350F/180C = 4
- Hot = 400F/200C = 6
- Very hot = 450F/230C = 8

Weight

METRIC/OUNCES & POUNDS

- 10 grams = 1/3 ounce
- 50 grams = 1 3/4 ounces
- 100 grams = 3 1/2 ounces
- 250 grams = 8 3/4 ounces
- 500 grams = 1 pound + 1 1/2 ounces
- 1 kilo = 2 pounds + 3 1/4 ounces
- 1/2 ounce = 14 grams
- 1 ounce = 28 grams
- 1/4 pound = 110 grams
- 1/2 pound = 230 grams
- 1 pound = 450 grams

UBRIQUE

Spanish Leather

Leather craftsmanship in the Cadiz Sierra

T

he small Andalusian town of Ubrique lies on the so-called Ruta de los Pueblos Blancos, or White Towns route (see *Spain Gourmetour* No. 21), one of Spain's most popular inland road excursions. The network of roads passes through a sizeable group of enchanting small villages and towns in the Sierra de Cadiz, which have one common denominator: their whiteness.

Ubrique, with some 18,000 inhabitants, is also nationally and internationally known for its tradition of leather craftsmanship. Archaeological remains have shown that this dates back to Roman times. From the annals of Seville city, we know, too, that in the Muslim period, Ubrique made a gift of *borceguíes* - buskins, or open leather ankle-boots laced across the front - to its King.

During the 18th and 19th centuries, tanning went hand in hand with the making of sandals and of bags, which, according to local sierra traditions, were used for tobacco smuggling. In addition, the people of the sierra bought leather pouches and shoes to use when they went down to the lowlands for the grape harvest. But it was not until the 19C that the first real *marroquinos*, or leather craftsmen, began to appear in Ubrique after leather craftsmen moved here from the island of Malta.

Of this leather-work, there are three key pieces: the first was the *preciso*, a small leather bag that hung off the muleteers' belts, in which they carried their tobacco, tinder-box and flint. Another of the oldest

pieces is the *cartera de ganadero*, a deep-flapped, roomy cattle-drovers' bag. Later, as matches came into general use, the *preciso* disappeared and the *petaca*, or tobacco pouch, came into being for shag tobacco.

At the beginning of the 20C the first factories were founded in the village and leatherwork began to take off properly as an industry. During the 1960s the label 'Legítimo Ubrique' became a sign of quality and distinction. The crisis of the early 1980s, in its turn, brought major restructuring: the diversification of production, the manufacture of a wider range of leather items, and, in 1984, the creation of the Ubrique Denomination by the town's craftsmen, who joined together to achieve control of their own products and a resulting seal of quality. The secret of that quality is the use of hand-crafting, following traditional methods, in 80% of the manufacturing processes.

Today, over 65% of the town's working population is in some way involved with the manufacture of leather goods, and it is hard to find anyone in Ubrique who does not have some kind of contact, even if indirect, with the craft. Among the articles produced by the workshops today, those which stand out are gifts, writing accessories and travel bags.

César Justel is a writer, press and radio journalist specialising in travel and traditions. He has been travelling around Spain, gathering information on fiestas and crafts, for the past 15 years.



Text: César Justel
Photo: AN&C/ICEX

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