

SPAIN GOURMETOUR

Food, Wine & Travel Magazine



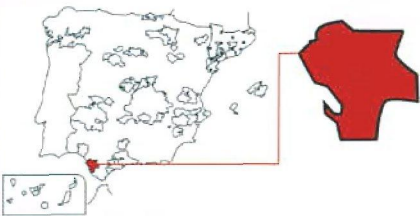
SPAIN GOURMETOUR

Twenty
Years
of Spain
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66

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Spain Gourmetour is a publication of the Spanish Institute for Foreign Trade (ICEX) of the State Secretary for Tourism and Commerce to promote Spain's food and wines, as well as cuisine and culture. The magazine is issued three times a year in English, French, German and Spanish and is distributed free of charge to trade professionals. If you want to subscribe to *Spain Gourmetour* please contact the Economic and Commercial Offices at the Embassies of Spain (see list on page 140).

The opinions expressed by the authors of the articles are not necessarily shared by the Spanish Institute for Foreign Trade (ICEX), which cannot be held responsible for any omissions or error in the text.

20 years on...

What an optimistic time that was. In 1986, like the nation as a whole, we all had our sights firmly set on the future.

For our little team, it marked the launch of a brand-new project: to create a magazine that would show food-world professionals, food and wine journalists, restaurateurs and the like from all corners of the globe that our country had plenty more to offer than sun, beaches and rather cliché-ridden (in fact often misperceived) folklore involving religious processions, bullfighting and flamenco.

A magazine about Spanish gastronomy? Are you mad? Have the French got one? Those were the sort of responses we met with back in 1986.

All in all, it was a gamble. But we stuck with it and contributed our share of enthusiasm and conviction to the wave that, by today, has placed Spanish gastronomy among the world greats. It seems a just reward for the country that can be credited with introducing so many of today's familiar products—chocolate, tomatoes, potatoes, peppers, and so on—into Europe and elsewhere, and with planting the first grape vines in the New World.

Let's make a date in another 20 years. No doubt, some of us will no longer be here (we all have to retire sometime...), but there's still such a lot we want to share with you!

A big thank-you to all our readers for staying with us.

Cathy Boirac
Editor-in-Chief



CONTENTS

See page 156 for complete details
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SPAIN GOURMETOUR JANUARY-APRIL 2006 No.66



Editorial1

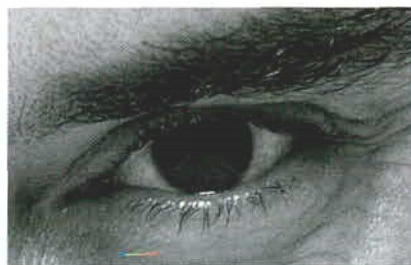
Remembrance
Tastes of Heaven14

Background
Twenty Years
of Spain Gourmetour18
Spain Gourmetour
Chronology
(1986-2006).....42

Inside Perspectives
Ferran Adrià46
Carlos Falcó50

Outside Perspectives
As Others See Us54
Comments Gallery.....61

Top of the Range66
Olive Oil: The Quest
for Perfection68



Ibérico Ham:
Sharing the Secret72

Fruit and Vegetables:
Coats of Many Colors.....76

Citrus Fruit:
Sweet and Sour80

Preserves: 20 Years
Well-Preserved84

Cheese Goes
Democratic.....88

A Revolutionary Change
for Spanish Wines92

Around & About
The Gain in Spain100

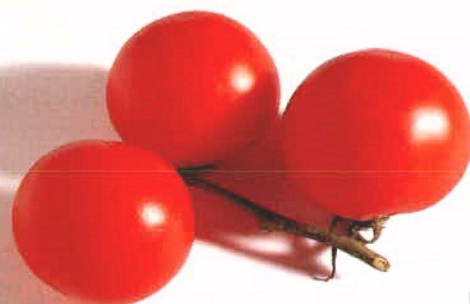
20 Recipes106

Ad Index138

Spain Overseas140

Credits156

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Imaginary journeys.

That's not what you'll find in our magazine. We'll show you succulent fruits, tender vegetables, astonishing wines, delicious dishes and fascinating places. Genuine sensations, lived and felt in a real country.

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Then try the real thing.



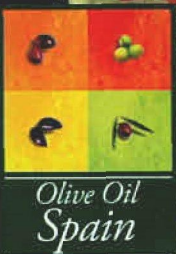
AN ACORN MAY YIELD ONE OF NATURE'S
MOST PRIZED WONDERS.

OR AN OAK TREE.

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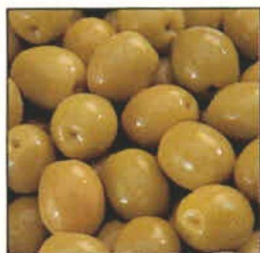
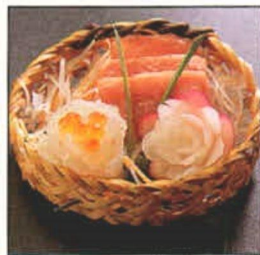
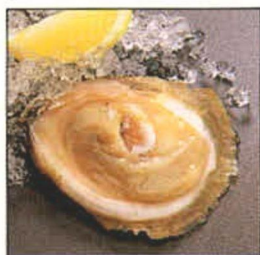
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- 1 promotion
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Cardenal Mendoza.

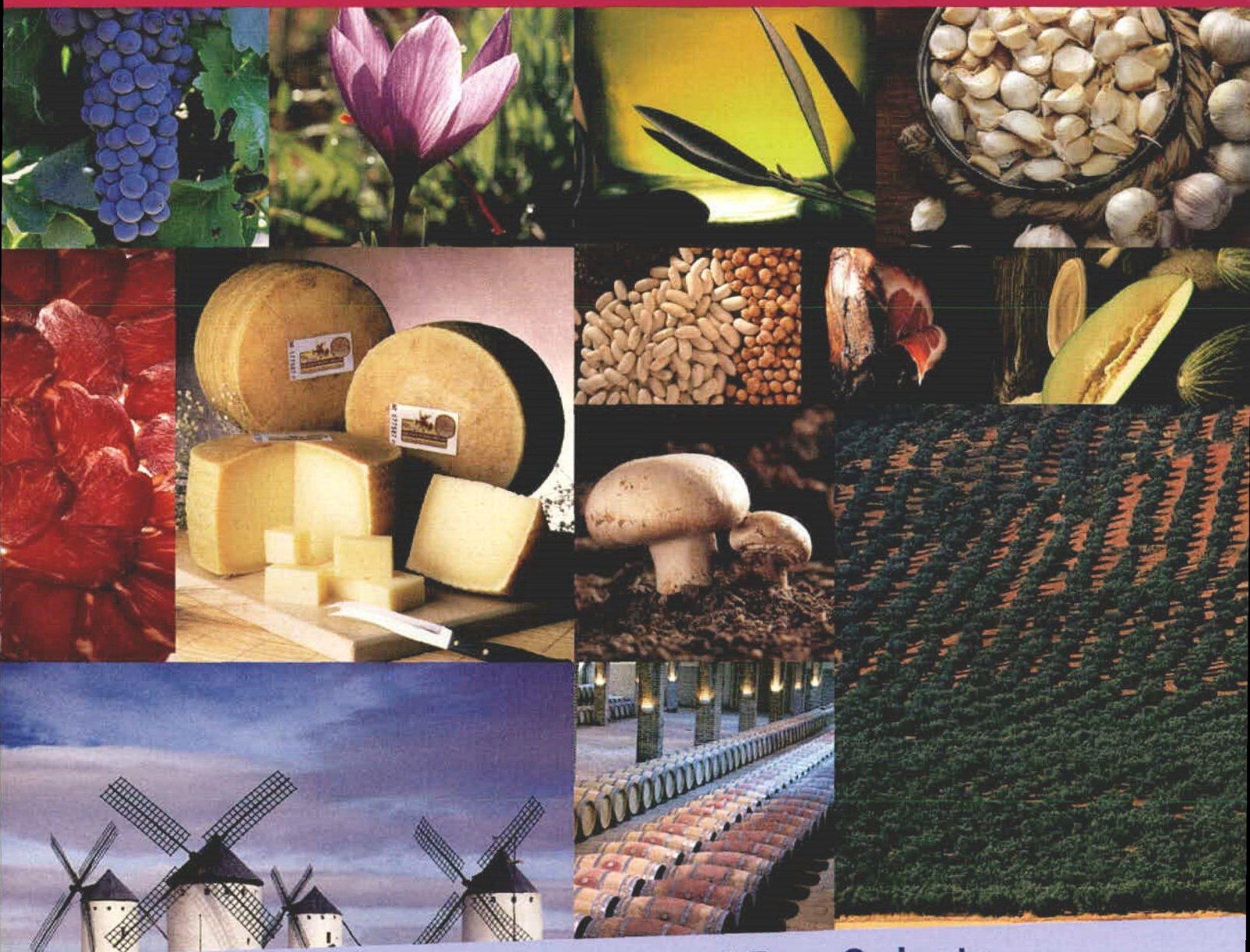
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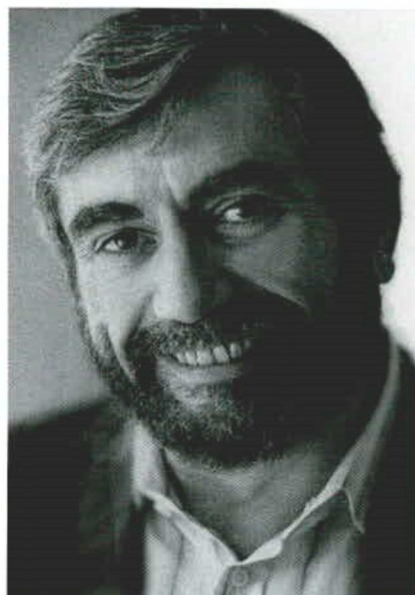


SPAIN

J.Z.

Tastes of

TECAWA



Antonio
Muñoz Molina

Text
Antonio Muñoz Molina

Translation
Hawys Pritchard

Photo
Ricardo Martín



Taste and smell are mysterious senses, and are the ones that produce the most richly charged connections in our memories. Neither of them functions to order, and they occupy the foreground of our awareness only rarely. That is precisely why the sensations they store up are the ones that remain most completely intact and that best withstand the passage of time. A face, a building, a few lines of poetry, a snatch of a tune can generally be called to mind at will. A taste or a smell are never voluntarily summoned—they just come of their own accord, recalled by an identical or similar sensation. According to Proust, smells and tastes are the foundations that underpin the enormous edifice of memory. They are stored inside the brain, preserved in some mysterious way that neurological science has yet to explain. They stay hidden for years, half a lifetime, but when conjured up by some external trigger, suddenly there they are, flooding us with an all-embracing sensation closely akin to happiness or melancholy. It is also a fact that smells and tastes are so much a part of everyday life that we pay them as little heed as the places we inhabit daily, or those objects—furniture, pictures, books—to which we are so accustomed that we no longer see them.

Distance reinstates those things that habit erases from our awareness. The constellation of food smells and tastes with which one grew up acquires a new vividness when heightened by nostalgia. Far from my country of origin, a long way from home, I am learning to recover a personal set of values in proportion to how deeply I miss things, just as by virtue of being far away I also see more clearly what it is that I don't like about Spain, what I wish were different about it. Proximity can accentuate our fury or resignation. A certain distance can inspire a clarity of vision that we might never have achieved had we simply stayed put. And distance can also, of course, lend enchantment, blurring the

defects of what we left behind and making a false paradise out of what we have lost. In a strange, often hostile world, emigrants idealize their period and place of origin. In these give-and-take memory transactions, the smell and taste of food have an importance that is not always fully recognized, perhaps because they involve organs to which not much intellectual prestige attaches. Who would dare write openly that one of the things he misses most when living away from Spain is a simple lentil stew, or a foam-topped *caña* (small glass of draft beer) with a few canned cockles and crunchy potato chips on the side? As I write this, my mouth starts to water, making me realize the precise nature of what I am missing. I am writing at mid-day (just when so many of my countrymen are enjoying that very experience without thinking twice about it) in a city—New York—where the very idea of having a light drink with a few nibbles and a chat before lunch is impossible to imagine. Happening upon a friend at the bar, ordering a *caña*, a cooked *tapa*, a little helping of something savory... it sounds so simple, yet it is charged with implications about a whole culture, an approach to life, food, weather, and balancing duty with pleasure. That sort of ordinariness that conceals a profound sophistication is what I like most about Spain's vernacular cooking, especially that of my own home patch, in both the specific and broader sense. My home patch is the inland province where I was born and the rural world in which I was brought up, but I also mean a geographical space that extends through Andalusia, via Murcia and La Mancha, as far as Madrid—the 'Andalusian' Madrid that aspirates the 's' at the end of words, loves flamenco and possesses veritable temples to fried fish and tapas. The meals I like, and the ones I miss most, are those that trigger the deepest echoes in a memory bank of both tastes and emotions. I miss dishes made from top-quality



basic ingredients that retain their flavor during the cooking process, either because the recipe is quick and simple, or because the texture, taste, smell, and look of them have not been buried under sauces or changed beyond all recognition. Some people seem to think that for a dish to be great it has to be hugely expensive, and that its worth increases in direct proportion to the difficulty of the recipe and the rarity of the ingredients it uses. But the materials used in vernacular cooking tend to be cheap and readily come-by, and the cook's skill resides in getting the maximum out of the minimum, obeying a principle that applies in almost all the supreme forms of popular art: music and architecture are good examples. Flamenco and the Blues move us as powerfully as they do on the strength of variations on very simple melodic, rhythmic and harmonic patterns. The most rationalist architecture in the world is not the sort produced by imitative disciples of Mies van de Rohe, designing the same steel and glass prisms for a rainy northern country as they do for a tropical capital, but rather that of the master builders who for centuries deployed well-judged variations on the Roman house organized around a central courtyard throughout the Mediterranean. Vernacular cooking, like vernacular architecture, uses what it has closest to hand and makes a virtue of necessity. My fondest childhood memories include breakfasts on summer mornings with the market-garden workers who used to gather in the shade of a fig-tree around nine or ten o'clock for a snack and a break from a working day that had begun before dawn. We picked tomatoes, cucumbers and peppers straight from the plants and washed them under the cold spout from the water tank. We would cut them up into a big bowl, add chopped onion, then throw in olive oil and salt and mix everything together. Eaten with a chunk of dense, pale-crust bread, that simple

meal was heaven. And simple though it looked, it wasn't that easy to get the vegetables just the right size and to mix it just enough for the oil and salt to work their alchemy without the tomatoes going soggy. I marvel at that sort of cleverness, the ability to do something so naturally that it looks easy yet in fact requires instinct and experience: making a salad or a *gazpacho* (a cold vegetable soup), getting french fries crisp and golden or a fried egg just right. And I can't think of anything that smells, tastes, or even looks more completely satisfying than a *potaje* of lentils or beans. It is when I cook these dishes far from home, hunting for the best possible ingredients as if for treasure-trove, that I realize the value of what I have always taken for granted, and the cultural layers that a meal involves. The taste certainly gives pleasure, but it isn't a solitary pleasure. Hours have to go into preparing the food, and the meal has no meaning without the elements of giving and harmony that it entails. When I cook a dish of lentils or *arroz caldoso* (soupy rice) for a group of friends, and make a salad of tomatoes, peppers, hard boiled egg, tuna and onion, the tasks it involves connect me to a time past when I learned how to do them from my elders, so that I now share their benefits. At this distance from Spain, I appreciate how extraordinary that culture is, how valuable, how finely-tuned and how fragile. Keeping it going it is one way of protecting our modest chances of being happy in life.

Antonio Muñoz Molina is one of the leading figures on Spain's literary scene today and has been a member of the Academia de la Lengua of Spain since 1995. Author of essays, articles and, primarily, novels, he has won prestigious awards including, twice, the Premio Nacional de Literatura. He is currently head of the Instituto Cervantes in New York.

SPAIN GOURMETOUR 20 YEARS

Text
Henrique Mariño

Translation
Hawys Pritchard

He is sadly no longer with us but, had it not been for his lively, enquiring mind, the magazine you are holding in your hands would never have existed and twenty years have already gone by since the first issue of *SPAIN GOURMETOUR* appeared. José Ignacio García Blanco, passed away a few years ago, was always quite convinced that Spanish exports depended on promoting our products from the time of his appointment as Commercial Attaché to the Commercial Office of the Spanish Embassy in London. It was on his initiative that the first Promotion Centre was created in the UK capital, motivated by his determination to create a good image for Spain abroad. He did more to consolidate this image, after assuming his post in 1983 at the

Twenty years of Spain Gourmetour



head of the then Instituto Nacional de Fomento de la Exportación (Export Promotion National Institute) with another scheme, which is the one that concerns us here: to create a food, wine and travel magazine that would promote Spain's agro-alimentary products. "We started from scratch," explains Angel Arredondo, former director of the Documentation and Publications department of the now called Spanish Institute for Foreign Trade (ICEX). "It was a time when the rest of the world knew very little about Spain. But García Blanco recognized how important it was to raise the profile of our capabilities and products by means of this sort of vehicle. He had the ideas and the clout to bring it about." *SPAIN GOURMETOUR* was launched in 1986.



Twenty years later, that ambition has been realized. There have been huge changes, it is true, but the aim remains the same: to display our products and our know-how to chefs, restaurateurs, sommeliers, big hotels, food writers and critics, opinion shapers, foreign businessmen and importers of our products. And how? Through the medium of a word-and-picture window on our world which, over the years, has earned the loyalty and respect of readers from Sydney to New York, Buenos Aires to Beijing, Copenhagen to Tokyo. Thus far, the road traveled has been punctuated by a series of welcome successes, though important building blocks had to be put in place before any of them could be achieved. The first of these was to install the right person at the helm of that initial project. Cathy Boirac was appointed to direct *SPAIN GOURMETOUR*, and she has remained at the head of the magazine as it has developed into the worldwide showcase

for Spain's gastronomy and wine that it is today. The second was to form an in-house team and a network of outside contributors made up not only of Spanish journalists but foreign writers, too, thereby creating a mix which made it possible to get away from parochialism and reflect a global view of our sector from an outside perspective. All the above with the assistance of a carefully selected crew of multilingual and even multicultural translators, who are able to faithfully readapt—and not merely translate—journalistic texts with a genuine local idiomatic touch, whether it be English, French, German or Spanish. The third was to apply an uncompromising editorial approach that promoted our products without succumbing to advertorial cliché, that eschewed the hackneyed “sun, sea and *sangría*” image, and embraced a concept that has consistently gained strength over the years: the idea of Spain as a modern, industrial, forward-looking country.

And all this was to be communicated through fresh language, visual appeal, and genuinely interesting content. *SPAIN GOURMETOUR*'s first language was English, though it was later to acquire three sisters that spoke French (the French version was launched in 1988), German (August, 1991) and Spanish (January, 2003), this last being distributed only to Latin America and the Hispanic community in the US, as well as in Italy. Having started off as a quarterly, the magazine later became a four-monthly. It now reaches all corners of the globe, with universal coverage supported by the launch of an online version in May 2003. The hard work involved in all this was soon recognized by various awards, starting in 1989 with an honorable mention in the Marqués de Villena Premio Nacional de Turismo de Gastronomía awards for gastronomy-related tourism, and followed by various prizes in the Premios Nacionales de Gastronomía (Spain's national gas-



tronomic awards) and, in 1991, by the Premio a la Mejor Labor Informativa Continuada (for the best ongoing informative project) presented by the Spanish Ministry of Agriculture and Fisheries for its promotion of "Foods from Spain". *SPAIN GOURMETOUR* was nominated for the World Food Media Awards—the Oscars of the gastronomic world—in 1999 and 2003. It also did well in the second edition of the Premios de Diseño AEPD design awards in 1995, highlighting the enormous importance of its graphic design, which was then under the direction of Luis Artime. His successor as art director, Manuel Estrada, is equally determined that his contribution to *SPAIN GOURMETOUR*, which is characterized by unadulteratedly clean-cut graphics; should communicate "the modernity, magic and strength of a country that has a lot to say for itself. What has happened in Spain over the last two decades has been magical, an enor-

mous leap, as we are currently seeing so vividly reflected in our gastronomy," declares Estrada. From the Economic and Commercial Office of the Spanish Embassy in New York, Luis de Velasco explains the reasons for this leap: "Better products (the progress in some wine DOs has been vast), greater marketing efforts on the part of businesses, and the consistent, professional promotional activity of ICEX via the Commercial Offices. A very important backdrop to all this has been the growing popularity of chefs of the caliber of Adrià and Arzak. Not to mention the unquestionable importance of *SPAIN GOURMETOUR*—a serious, professional, trusted product which both informs and entertains. All these things gradually build up an image of Spain as a modern, welcoming country whose people know how to eat, drink and live." These very characteristics are what our new project—*SPAIN GOURMETOUR* for consumers—reflects. It

has already been distributed in Ireland in conjunction with *The Irish Times* in a pilot project and, since summer 2005, in the United Kingdom in conjunction with *The Times*, the quality daily. "We had reached the point where we had to get the magazine into the hands of consumers," explains ICEX's current Vice President, Angel Martín Acebes. "We chose Ireland for the launch because the demand was there, it has the right size and it was an appropriate testing ground. It worked very well, so the next step was to tackle the bigger, more mature, developed market of its neighbor the UK. The next logical move is to look at the US market and distribute through a regional or national partner there, as we have done in Europe." By the time you read this, thousands of copies may already have crossed the Atlantic. And the next stop...?

Photo Credits page 156

Spain Gourmetour involves the work of many professionals. Throughout its twenty years, all of them have made important contributions to the magazine's development, always injecting large measures of creativity and care into their part in making it a top-quality publication. Many of them talk here about what the experience has been like for them. But tribute is due, too, to the many others who make, have made and will continue to make it possible for SPAIN GOURMETOUR to carry on spreading the word about the culture, gastronomy and wines of Spain in all the countries where it is distributed.

Photos Amador Toril/ICEX

Ángela Castilla
Editorial secretary

After almost 20 years working for the magazine I still feel immense pride every time a new edition is printed.

Cathy Boirac
Editor-in-chief

SPAIN GOURMETOUR has forged a niche for itself in the international professional context as the yardstick publication for Spain's food production and gastronomy.



Carlos Tejero

Editorial co-ordinator

Our readers find answers to their questions and ask for information via our digital version.

Sonia Ortega

Editorial co-ordinator

I always say that I have two sons and a magazine...

Bettina Krücken

Editorial co-ordinator

Features in SPAIN GOURMETOUR set trends abroad.



Isabel Escuriaga

Editorial team assistant

Working on this special edition has allowed me to discover the important journey SPAIN GOURMETOUR has undertaken over the past twenty years.

Saúl Aparicio Hill

Trainee journalist

As I discovered the exciting changes taking place in Spanish cuisine, my desire to learn, taste, smell and, especially, describe these pleasures to others became apparent.

Roberto Arnaz

Multimedia and editorial intern

SPAIN GOURMETOUR is a way to discover the pleasure of life.

Henrique Mariño

Editorial intern

I am proud to have worked on such a well-crafted magazine.



Andrés Proensa

Freelance journalist

SPAIN GOURMETOUR is a magazine that treats its writers, photographers and designers with great respect.

Vicky Hayward

Freelance journalist

The training and degree of technical skill of Spain's young chefs are impressive.

Bartolomé Sánchez

Journalist

When we show what we drink, eat and produce, we reveal a fundamental part of our culture. This is a delicate task, and would be highly risky were it not treated with the professionalism shown by those in charge of the magazine.

José Carlos Capel

Journalist

SPAIN GOURMETOUR is a reflection of contemporary Spanish gastronomy. It mirrors the avant-garde culinary attitudes and quality that currently characterize Spanish agri-food products.



M^a Jesús Gil de Antuñano

Former contributor, recipe section

I felt honored to be asked to contribute to SPAIN GOURMETOUR's gastronomy section, and wondered whether I would be up to the standards of such a stylish publication which was, even then, among the best there were.

Luis Cepeda

Journalist

In my work for SPAIN GOURMETOUR I have tried to use the space and format available to introduce the creators of great new Spanish wines, portraying their human, anecdotal side, which is more impressionist than categorical.

Marie Pierre Gesta

Synonyme (Translator, French edition)

When I translate a piece, I have to adapt it and address my readers as someone writing in French would.

Francoise Chuffart

Translator, French edition

Forming part of the SPAIN GOURMETOUR translation team is something I see as a satisfying challenge.



Gerhard Paul

Translator, German edition

I had translated gastronomic articles before I worked for SPAIN GOURMETOUR, but the quality of the writing was not as good.

Susanne Kramer

Translator, German edition

I have been translating the magazine into German for 10 years and I still love it just as much as when I started.

Sarah Gamester

Proofreader

Proofreading the English-language version of SPAIN GOURMETOUR has been both a professional challenge and a source of personal satisfaction.

Rodrigo Vicuña

Proofreader

Checking the proofs for the French version of the magazine is a real pleasure for me, thanks to the team's solid preparation, which gives great vitality to the magazine.

Hélène Mayeur

Proofreader

At SPAIN GOURMETOUR, everything is treated with great care and respect. The result of this is an attractive, high-quality magazine – it's been an enormous pleasure to collaborate in such a publication.



Juan Fernández

Design

The optimal results of any project come from the sum of a set of clear criteria set out by the person in charge of the team and all its members. This truly is the case with SPAIN GOURMETOUR.

Manuel Estrada

Graphic designer and art director

The design of SPAIN GOURMETOUR communicates the modernity, magic and strength of a country that has a lot to say for itself.

Marta Barrón

Design

Each edition of SPAIN GOURMETOUR has much more than just text and pictures: it has the contribution of a team that does not limit itself by boundaries, always looking for that little bit more.

Toya Legido

Photographer

When you are photographing recipes, it's important to capture each chef's individual style.



Juan Manuel Sanz

Photographer

It is immensely satisfying to photograph products as exquisite as Ibérico ham.

Amador Toril

Photographer

When it comes to photographing bottles of wine, the order of priorities is the key factor: if the photo is not taken before the wine is uncorked, the results can be disastrous...

Javier Belloso

Cartographer

...I like the way SPAIN GOURMETOUR pushes me to the limits of my profession. At the end of the day, cartography is all about precision and exactness.

Fernando Madariaga

Photographer

I like SPAIN GOURMETOUR's meticulous handling of photographs. Of course, sometimes there are debatable cuts or re-frames, but the photos are nearly always clean and edited with care.



Luis Artime

Ex-graphic designer and art director

We always communicated an image of quality that was very far removed from the stereotypical image of Spain as a 'cheap' country.

Félix Lorrio

Photographer

In the photographs I took, I aimed to show Spain's identity through the aesthetic of its landscape and traditions.

Chema Bermejo

Designer for Spanish, French and German editions of the magazine

Experience has taught me that it is not easy to publish a magazine over twenty years and constantly do better with each new edition. As a designer, when you are working from a solid base things are always much easier. It's all down to team-work.

Susi Torets

Circulation and subscriptions

We get subscription requests from all over the world, from South Africa to Taiwan.



Mabel Manso

Photo archive

Our archives contain over 20,000 photos; a symphony of wines, landscapes and food products.

Esperanza Ibeas

Photo archive

My work is a non-stop virtual banquet from the extensive world of extraordinary Spanish gastronomy.

Esmeralda Capel

Advertising

SPAIN GOURMETOUR is able to transmit the image of a modern, refined country through food products which are intrinsically linked to our traditions and cultural roots.

Antonio López

Advertising

Some individuals advertise in SPAIN GOURMETOUR after being recommended to do so by distributors in different countries.

María Vázquez

Advertising

SPAIN GOURMETOUR is a medium through which advertisers can reach the four corners of the earth.



Hugo Serrano

Proyectos Gráficos Digitales, color separation until 2004

This is a high-quality magazine with lots of photographs, and we used to put a lot of working time into it because we liked it as a product. There aren't many magazines of this kind left.

Alejandro Méndez

Espacio y Punto, color separation

There is prestige attached to working for a top-rate publication like SPAIN GOURMETOUR. ICEX is a demanding customer because it aims to achieve the best possible results.

Carlos Panadero

Raycar, printers until 2003

When we were printing SPAIN GOURMETOUR, the quality of the magazine had to be superb.

Emiliano Llorente

Egraf, printers

Quality is the supreme consideration.



José González

Ertransit, international distribution

We send out around 70 consignments of each issue, and distribute the magazine in all five continents.

Alicia Martín

Subscriptions

It's a great feeling to send copies to so many countries around the world.

Maria de Grado

Subscriptions

I am in charge of contacting individuals with subscriptions to SPAIN GOURMETOUR through different media, with the aim of keeping their details up-to-date and ensuring that they receive the magazine on time.

Mari Carmen Galán

Transport

This is the last stage in the magazine within ICEX and, despite the headaches that it sometimes gives me, I am always proud to be able to confirm that SPAIN GOURMETOUR has been distributed abroad.



THE ICEX EDITORIAL TEAM

Cathy Boirac

Editor-in-chief



SPAIN GOURMETOUR is a magazine that is distributed all over the world, so it needs an approach that is not too local. To be able to discuss Spanish gastronomy, you have to stand back from it and be rigorously objective. *SPAIN GOURMETOUR* was a big challenge: it involved creating a magazine, an editorial approach, and a team from scratch. Getting the editorial stance right is quite tricky, because a promotional magazine is not the same thing as an advertising magazine. The line between promotion and advertorial is a fine one, but we knew what we wanted from the start. We wanted to steer clear of the standard clichés and not present our readers with that preconceived image of Spain as a country of sun, sea, *sangría*, *siesta* and mass tourism. Tribute is due, too, to the entire team and the tremendously high standards to which they all work.

Sonia Ortega

Editorial co-ordinator



Producing a magazine is very labor-intensive: a lot of work goes on behind the scenes. We have built up a team of very good people who feel involved in the whole thing, from the designers to the photographers and translators. The practical and personal resources have changed, but from the start we were quite clear about not wanting to use only Spanish journalists but foreign ones, too, so that we could present an outside view: people who knew Spain and its culture, who could pick up on the nuances and highlight the differences between Spanish and foreign products... The formula worked, and so we have kept it. That means that journalists who started with us have also become specialists and acquired wide-ranging knowledge about Spanish products. When I go abroad and meet, say, North American or Italian journalists involved in our sector, they shower us with praise. Steve Jenkins, for example, collects every issue of *SPAIN GOURMETOUR*, and recommends it to his American colleagues.

Bettina Krücken

Editorial co-ordinator



The subjects to be featured start off as proposals from the editorial team—we each have our special areas of responsibility. Sonia Ortega suggests gastronomic topics, I do wines and business. Meanwhile, Cathy Boirac will be consulting the Economic and Commercial Offices of the Spanish Embassies about what subjects it might be useful to feature as far as their markets are concerned. The ICEX Directorate General for Promotion also suggests subjects related to its current campaigns. A meeting is then held in Madrid at which we agree on the choice of themes, doing our best to make them original and interesting. Features in *SPAIN GOURMETOUR* are effective and influential and set trends abroad. This is particularly true of spreading the word about the range of Spanish wines and Spain's native grape varieties, which give us a very important differentiating edge over other countries.

Carlos Tejero

Editorial co-ordinator



The online edition was launched in 2003, because it was important to have a presence on the Internet. Eighty percent of the online version is based on the printed magazine. The articles are condensed and all readers can access the basic contents and the recipe section via spaingourmetour.com. If they register, they are able to access a longer résumé of the article and can also download the complete version in PDF, and they can also ask for photographs (our subscribers tend to be professionals). By countries, the US represents the majority, accounting for a third of our registered contacts. We also have many readers in Canada, the UK and Denmark who make a lot of enquiries and obtain further information about articles, have their questions answered and apply for addresses. We also provide a news package which is updated every two weeks, and a 'stop press' section which is one up on the printed edition.

TRAINEES

Bingen Urquijo

Trainee archivist

Living in the Internet age, the powers attributed to witches and wizards in the Middle Ages mean nothing to us; yet any professional person who regularly looks things up in books as part of his day-to-day work might still echo Don Quixote's housekeeper's anguished plea to Curate Pérez: "Take this (holy water), your reverence, and sprinkle (the library): we may thus avoid being bewitched by one of the many enchanters that these books contain..." (Part I, Chapter VI). This was precisely what the *SPAIN GOURMETOUR* team asked me to do about their hexed library: the plethora of information amassed over two decades had turned its collection into a daunting labyrinth of books, leaflets, magazines, website addresses, personal contacts, conference reports and press cuttings... Archival techniques were brought into play to exorcise the appalling spell, creating a Thesaurus of Food and Gastronomy, designing several databases, organizing and cataloguing books, indexing magazines, compiling reference resources for the website and, all-in-all, transforming the bewitched labyrinth into a well-stocked library redolent of the many facets of Spanish cuisine, and one of ICEX's most readily digestible resources.



JOURNALISTS

Andrés Proensa

Freelance journalist

In my writing about Spanish wine, I have tried to reflect two things: the point of departure and the splendid state of affairs today. The first step towards this was the upgrading of wineries and equipment. Next came the technical revolution among enologists in their very conception of what their work was about. And the final phase has been played out on the ground, as it were, with research into native grape varieties. It used to be thought, theoretically, that our own grapes were not worth using. But we have since discovered that not to be the case: it was just that they had not been put to proper use. Nowadays, enologists keep a close eye on the vineyard because they know that much of a wine's quality derives from the grape. Foreign readers are well enough informed about Rioja or Ribera del Duero, because foreign journalists visit those areas often. In my work, therefore, I like to write about the less well known DOs.



Vicky Hayward

Freelance journalist

Throughout the time that I have been writing for *SPAIN GOURMETOUR*, I have tried to incorporate cultural facets into my articles about food and get away from inaccurate preconceptions. Analysis, clear-sightedness and information are the essentials, as is respect for every single person in the food-producing chain. After all, there could be no great cooks were it not for the people who grow the potatoes. You also have to look around you and be aware of the cuisine and agriculture of other countries. When you start planning an article, the most important thing is to decide what you are really aiming to communicate. You can't shake a cocktail until you have assembled all the ingredients, which is why research beforehand is absolutely essential. I feel privileged to have witnessed the boom in Spanish gastronomy. Spain has always been a country with enormous gastronomic potential, and it is currently on the crest of a wave because everyone, from cook to winemaker, has invested so much personal commitment in it. That's something that is reflected in everyday life.



M^a Jesús Gil de Antuñano

Former contributor, recipe section



I felt honored to be asked to contribute to *SPAIN GOURMETOUR*'s gastronomy section, and wondered whether I would be up to the standards of such a stylish publication which was, even then, among the best there were. *SPAIN GOURMETOUR* has been an ambassador for our products and cuisine in countries whose own magazines in the field are of an extremely high quality. I certainly wasn't going to let our standards slip, and was determined from the start to maintain, if not surpass, them while making our simplest recipes known using ingredients that could be found abroad. I don't know if I fulfilled expectations with my section, but I do know that I enjoyed doing it and constantly egged myself on to do things better, picking up on the 'can-do' approach of everyone involved in the magazine. Congratulations to the whole team, and thank you for making me one of you!

TRANSLATORS

Hawys Pritchard

Translator, English edition



Down the years, I have seen the magazine reflect changes in the way that Spain is perceived by the rest of the world, the improving status of Spanish products, and increasing confidence throughout the sector. In parallel, the magazine's contents, both textual and graphic, have become more and more sophisticated. When I translate, I aim to capture the tone of the original. Some writers are quite technical and others more inventive. The more technical and formal a piece is, the easier it is to translate, whereas translating someone's description of a regional dish, say, can often be quite difficult. One sometimes has to spell things out rather and place them in context for the foreign reader. I have particularly enjoyed translating travel pieces by writers with a good eye and ear for what they encounter en route.

Marie Pierre Gesta

Synonyme (Translator, mainly French edition)



We have been translating *SPAIN GOURMETOUR* since 1986, pitching our tone to appeal to potential consumers of Spanish products, because to say that a product is good or nice is mere cliché. Before every job, we discuss it with the editorial team so that we are sure of what they want to convey. To achieve continuity from one issue to the next, we have a house style book and have compiled glossaries. We also make a lot of use of reference material and are constantly checking terminology because it moves on so quickly. We consult the *Guide Michelin* for technical words and for terms relating to cooking, food or products not eaten in France. A translator has to adapt the text, and address the reader as someone writing in French would.

Gerhard Paul

Translator, German edition

I had translated gastronomic articles before I worked for *SPAIN GOURMETOUR*, but the quality of the writing was not as good. When I receive the material to be translated, it has been carefully prepared and already checked, so there are rarely any queries. If they do crop up, I can always call up a member of the editorial team and ask. The most difficult thing about my work is being confronted by words that exist only in Spanish, or regional terms that not even a Spaniard from Madrid would understand. The solution is to provide our readers with an explanation in German of the word or idea in question.



Sarah Gamester

Proofreader

Proofreading the English-language version of *SPAIN GOURMETOUR* has been both a professional challenge and a source of personal satisfaction. The world of gastronomy has come to fascinate me, and I always look forward to reading the first proofs—which is a good thing, because by the end of every issue I'll have typically read the entire magazine about six times. Proofreading means being meticulous, consistent and keen-eyed, and the challenge consists in making every reading a fresh one, that is, not letting your eyes glaze over the fifth time you read the same paragraph. The best part of my job? The privilege of working on something truly entertaining and informative. And the worst: the subjective nature of language. A fair amount of second-guessing goes on—there are times when a change I make in first proofs will seem totally unnecessary to me by the time the second proofs are sent my way.



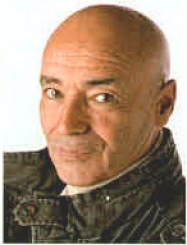
DESIGN

Manuel Estrada

Graphic designer and art director

I try to create covers that cause impact by appealing to the senses and steer clear of hackneyed images. Everything has to work at two levels: communicating both mood and overall message. What has happened in Spain over the last two decades has been magical, an enormous leap, as we are currently seeing so vividly reflected in our gastronomy. Spain's new reality requires a new descriptive language: it needs clean, unadulterated graphics. Because we live in a busy, noisy society, we try to create an atmosphere of silence by eliminating anything extraneous. In our work for the magazine we try to use up-to-the-minute photographic material. As for the typographics, we have basically used two typefaces: Helvetica and Fashion, used vertically, which injects a certain touch of glamor and charm.





Luis Artime

Ex graphic designer and art director

The magazine was born without a background, so we had to invent it. It replaced leaflets and other sorts of promotional material. From the aesthetic point of view, the design was limited by the materials available, though more money was spent in that area later, starting with photographs, which enabled us to progress from just a modern layout to a more thrilling one. That second phase was characterized by greater maturity, which paralleled the dizzying advances made in the whole area of design during the 1980s and 90s in Spain. We went for bigger images and used typography in a rigorously controlled, less intrusive, way. We got rid of everything that wasn't useful, such as photo captions—an original concept to do with the nature of the magazine, that is, a living organism with many outside contributors and published in more than one language.



Menchu Artime

Stylist

To sell an excellent product, you have to use a medium that is exciting and excellent itself. When I worked as a stylist for *SPAIN GOURMETOUR*, I was very perfectionist, always trying to achieve unity and making bold use of color. The working pattern was to meet with the art director and the editorial team, study each feature and put forward graphic ideas. Then I would give photographer Antonio de Benito a sketch of what I hoped to achieve. The sessions were very long and demanding. The features were sometimes very complicated: certain products cropped up repeatedly, which made them more difficult to work with because there wasn't much leeway. For the recipes, we used to plate some of them up in the studio, and others in a restaurant. Photos taken relatively close up involved less work, but the bigger the still-life, the more complicated things became.

PHOTOGRAPHERS



Antonio de Benito

Photographer

My experience (with *SPAIN GOURMETOUR*) was among the most satisfying I have known because we were given complete creative freedom. We did unusual things, ranging from creating extraordinary still-lives with chiaroscuro and dramatic lighting to more modern approaches. The aim was to use marvelous aesthetics to promote the product. I used to go to great lengths to light everything with a very simple light source and lots of contrast, using reflected light to brighten the darker areas. The result was very colorist, very evocative of the traditional school of Spanish painting, like the work of Zurbarán, so that some still-lives were dark, illuminated by a low, lateral light. The almost tenebrist effect of this strongly contrasted light and dark gave beautiful results. We used to spend days and days on jobs; and the fact is that I've never done that sort of work since.

Félix Lorrio*Photographer*

When I worked for the magazine, I covered stories about the countryside, farming, assembly lines and specific products. They were always in color, and done with the free hand that I was allowed by Luis Artime, who was more interested in the concept than he was in the presence of the human element. When we did a report, we first showed the local landscape, the products related to the place, the people who took part in the process, and then the products in detail: that could sometimes involve macro-photography, like when we took pictures of saffron pistils. What I tried to do was to reflect the rural environment and the atmosphere of Spain for the outside world. I was very much aware that the image of Spain depended on our photographs, and I felt responsible for it.

**Toya Legido***Photographer*

The current art director, Manuel Estrada, takes a primarily graphic approach, whereas I am more photographic. I concentrate on technical questions (focus, light source, contrast, tonal range...) while he is concerned with things like composition, color and subsequent image processing. With the previous design team, we used to work with overall views, where you saw the complete dish, but Estrada likes to work at close range. The difference was quite dramatic—it was like getting right inside the food. He tries to eliminate the decoration of the dish and focus on the food itself. For some photos, the food hasn't been plated at all, as in the case of chef Andoni Aduriz, whose dishes we photographed on the light table. I am an aesthete when I work. I turn the dish around hundreds of times, change the lighting and try out all sorts of camera angles to capture each chef's individual style.

**SUSSCRIPTIONS ICEX****Susi Torets***Distribution and subscriptions*

Distribution is organized into five big blocks: the consignments sent to some offices by air, the ones that travel by truck, the delivery for Cedisa (the advertising company), and another for our distributors who handle the deliveries that go directly from ICEX to countries in which there is no distribution via the Commercial Offices. We receive subscription requests from all over the world: the numbers have even gone up since the creation of the online version.



PHOTO ARCHIVE



Mabel Manso

Photo-archive

My job is to find photographs from our archives which has about 20.000 pictures to illustrate reports in the magazine and news in the online version. Every time a photographer does a job for *SPAIN GOURMETOUR*, he delivers all the pictures to us, not just the published ones, and they become part of our archive. They then have to be described, catalogued and filed. Most of our material used to be in the form of slides, but we are in the process of scanning these and cataloguing them accurately to create a more modern photographic resource.

ADVERTISING



Esmeralda Capel

Advertising

From an advertising point of view, *SPAIN GOURMETOUR* has a multitude of values that make it unique. Of particular note are the quality and aesthetics of its presentation, which add further prestige to the products it promotes. In addition, the magazine is able to transmit the image of a modern, refined country through food products which are intrinsically linked to our traditions and cultural roots. Furthermore, this publication is a highly efficient motor for promotion, with extremely reasonable pricing for advertisers from the world of exports, as a huge obstacle to promoting any kind of product abroad is the sky-high advertising costs involved.

COLOR SEPARATION



Alejandro Méndez

Espacio y Punto, color separation

SPAIN GOURMETOUR is a quality product with a demanding readership. This is a prestigious job for us, because it is very much a top-of-the-line publication. The magazine is prepared to very demanding standards at all stages: graphics, design, pre-printing and printing, binding and finish. Our job consists of doing the color separation for the magazine. The designers deliver dummies of the work with low resolution pictures. We do scanning, image processing and color retouching, and page layout, and we also make a last generation final color proof (so that the customer sees what it will look like in published form). Once the work has been given the go-ahead, we do electronic setting and paste-up ready for sending to the printers.



Hugo Serrano

Proyectos Gráficos Digitales, color separation

This is a high-quality magazine with lots of photographs, and we used to put a lot of working time into it because we liked it as a product. There aren't many magazines of this kind left, and the fact that it promotes Spain is an added bonus that makes it stand out from other publications. Every issue was painstakingly checked, and each one was different. The fact that our work was always the same might have turned it into a routine but, because the photographs and articles changed, it never did. The design studio used to send us reference images which we had to scan in high resolution and retouch the color if there were any flaws. We also used to do the color proofs, which is what the printers use as their reference: this saved their having to deal with problems because it was up to us to solve them before the magazine got that far.

PRINTING

Emiliano Llorente

Egraf, printers

Quality is the supreme consideration, so we monitor rigorously to ensure that errors are always spotted and corrected in time. We use cutting-edge technology, not a rotary press but top-of-the-line flatbed machines which print on flat offset. This means that we print plate by plate, sheet by sheet, rather than using a roll of paper. The quality is noticeable when you open up the magazine and find everything clean and smudge-free. We meet with Cathy Boirac after each issue is published to discuss any hypothetical printing errors, and from there go on to coordinate the printing of the next issue. First of all, they send us files in zip or PDF form, which we use to do the page layout. We make proofs for each language so that the editorial team can cast an eye over them and correct them. Then we film the plates, print and bind. Lastly, we receive distribution instructions and prepare the pallets for the company that organizes their delivery outside Spain.



Carlos Panadero

Raycar, printers

We were used to printing other food and wine magazines, but both quality and print-run had been lower in our previous experience. With *SPAIN GOURMETOUR*, we used to correct page proofs on the print-shop floor, under the supervision of the editor-in-chief and the design team, until they gave the go-ahead. We only ever did this with the ICEX magazine because of its standing and the fact that it represented Spain abroad. We had the best technical team and the best print machine boss, but the magazine's editor-in-chief was also very determined. The magazine went out as and when the editorial team decided, so they were given a lot of responsibility. We started with a print-run of 64,000, and whenever we showed any of our customers a copy, they commented on its high quality.



INTERNATIONAL DISTRIBUTION

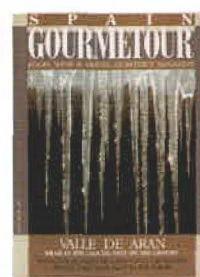
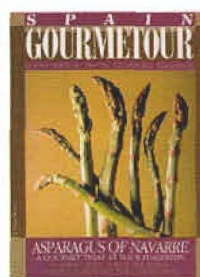
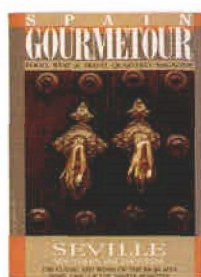
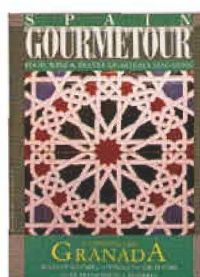
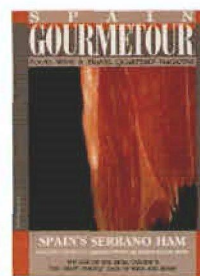
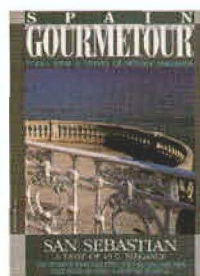
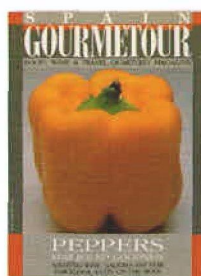
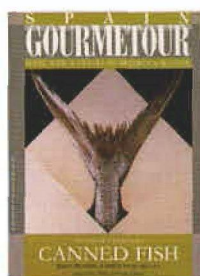
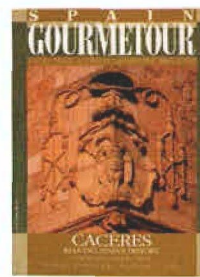
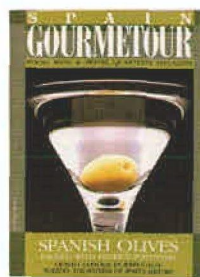
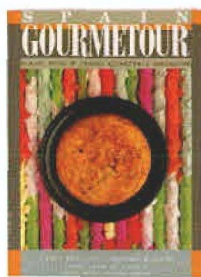
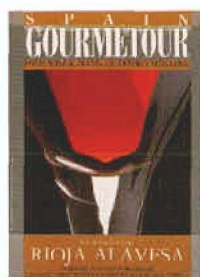
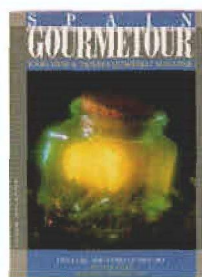
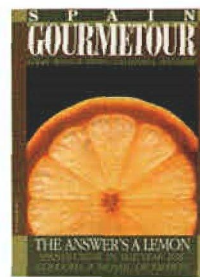
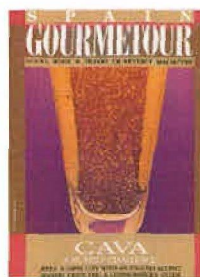
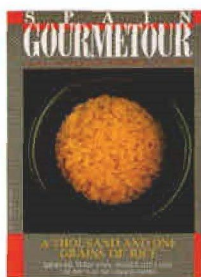
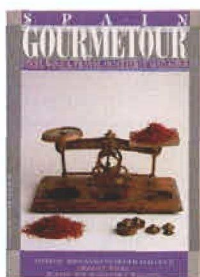
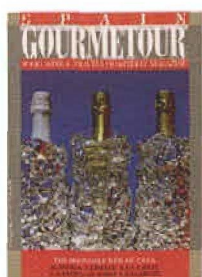
José González

Ertransit, international distribution

I am the person in Ertransit's Madrid office in charge of distributing the magazine to all the Commercial Offices. We send about 70 consignments all over the world, covering all five continents and getting the magazines to their different destinations within two to five days. Transport as such poses no problem, but we have to be able to respond quite nimbly in our day-to-day work in case any customs and excise issues in the destination countries need sorting out.



We would like to thank Vinçon shop for collaborating with us in this edition, providing us with "Miralook" chairs from Xavier Mariscal and "Jamaica" chairs from Pepe Cortés.



1986

SPAIN GOURMETOUR is created as an instrument to provide information and promote Spanish gastronomy throughout the world. It is published in English once a quarter.

Spain and Portugal become full members of the European Economic Community (EEC).

1987

The Spanish National Institute for Export Promotion (Instituto Nacional de Fomento de la Exportación, or INFE) becomes known as the Spanish Institute for Foreign Trade (Instituto Español de Comercio Exterior, or ICEX), a change in name that reflects how the Institute's activities have been re-organized.

The Madrid restaurant Zalaiain, opened in 1973 by Jesús Oyarbide, receives three Michelin stars.

1988

The French edition of SPAIN GOURMETOUR begins distribution in France, Belgium, Switzerland and Canada.

1989

SPAIN GOURMETOUR receives an honorable mention at the Marqués de Villena 1989 Spanish Gastronomy Tourism Awards, set up to award a prize for the most significant contribution made to the promotion and development of gastronomy and wines from Spain.

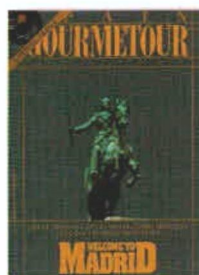
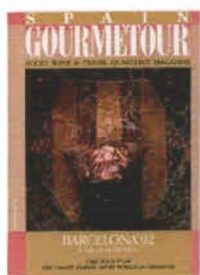
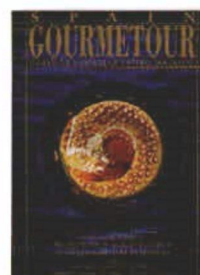
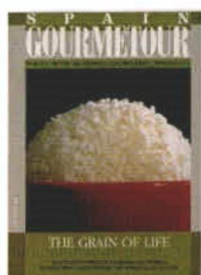
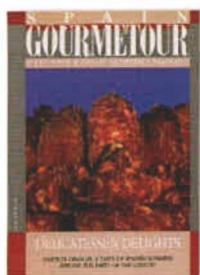
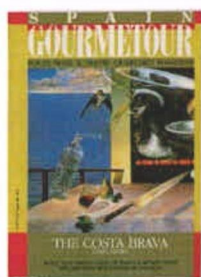
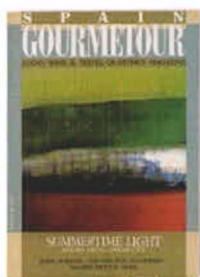
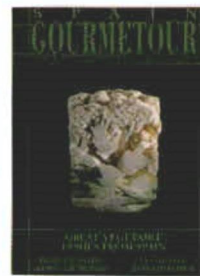
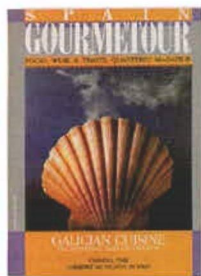
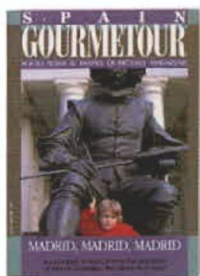
Arzak obtains three Michelin stars.

The approval of the Delors Report establishes the bases for Economic and Monetary Union in the European Community.

1990

Pedro Larumbe, the chef of Cabo Mayor, opens a restaurant in Osaka (Japan). Other restaurateurs throughout the sector follow suit.

West and East Germany are reunified almost a year after the fall of the Berlin wall.



1991

A German version of *SPAIN GOURMETOUR* is created.

SPAIN GOURMETOUR receives the Press Prize for the best continual news provider at the fourth Spanish Food Awards of the Ministry of Agriculture, Fisheries and Food.

The Promotion Centre for Spanish Products in New York implements a plan to promote Spanish clementines in the United States.

The first Latin American summit is held in Guadalajara, Mexico. From this point on Spanish and Portuguese-speaking sovereign states in Latin America and Europe meet every year.

1992

During the 1990s traditional wines from La Rioja and Ribera de Duero bear witness to the arrival of new red wines from emerging regions (Priorato, Bierzo, Jumilla...). With regard to whites, Rías Baixas and Rueda strengthen their presence abroad while wines from Navarre and Priorato triumph in Spain.

This year represented a huge leap for Spain's international image with the Olympics in Barcelona, Expo in Seville and Madrid being awarded European Capital of Culture.

1993

SPAIN GOURMETOUR publishes a special edition for the holding of the International Monetary Fund (IMF) summit in Madrid.

The Single Market comes into effect, enabling the free circulation of capital, goods and services in the European Union.

Oldways, a non-profit North American organization specialized in nutritional care, presents its Mediterranean Diet Pyramid for the first time.

1994

NAFTA, a free-trade agreement between Canada, the United States and Mexico, comes into effect.

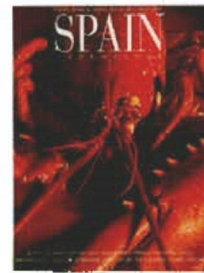
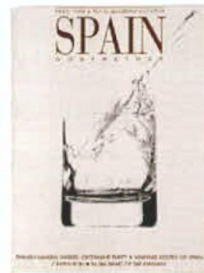
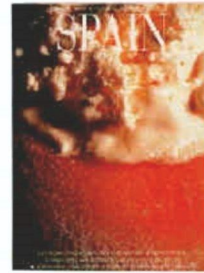
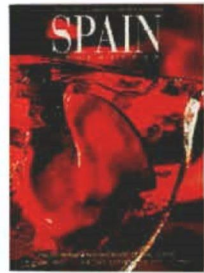
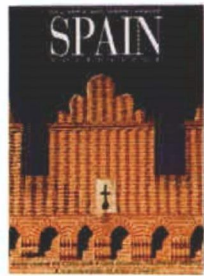
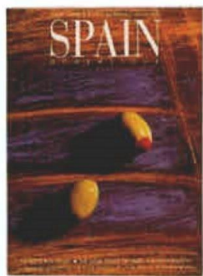
Santi Santamaria receives his third Michelin star for his restaurant El Racó de Can Fabes.

1995

SPAIN GOURMETOUR reports on the progress of Ferran Adrià and is one of the pioneering publications in promoting the mastery of the Catalan chef abroad.

Our magazine is honored at the Second Design Awards of the Spanish Association of Design Professionals (Asociación Española de Profesionales del Diseño - AEPD), with Luis García Artime as art director.

The World Trade Organization (WTO) is set up, a direct heir of the General Agreement on Tariffs and Trade (GATT) in effect since the end of the Second World War.



1996

A new European regulation comes into force in the United Kingdom which establishes that only the Sherry-Xérès-Jerez produced in the Marco de Jerez can use this D.O.

The tenth Alimentaria biennial Trade Fair is held in the Fira de Barcelona Exhibition Center. It opened its doors for the first time in 1973, and is currently one of the most important international events within the agri-food sector.

Luis Bretón, the then director of the Association of Sherry Exporters (ACES) and the Federation of Sherry Producers (FEDEJEREZ), is awarded the Orange Nassau Order in Holland.

1997

Signing of the Kyoto protocol in which industrialized nations agree to reduce greenhouse gas emissions.

The European Meeting of Designations of Origin and Geographic Indications confirms itself as part of the International Fair for Foodstuffs, Wines and Drinks with Quality Indication (SALICAL), held in La Rioja.

1998

Spanish Gastronomy Awards 1998: ICEX is awarded the Special Prize, ex aequo, by the Spanish Academy of Gastronomy.

The restaurant run by Ferran Adrià and Jordi Soler, elBulli, receives three Michelin stars and becomes a benchmark in worldwide gastronomy.

Santiago Calatrava begins the project for designing and building the headquarters of the winery Bodegas Ysios, in Laguardia, Rioja Alavesa.

1999

SPAIN GOURMETOUR is nominated at the World Food Media Awards in the Best Food Magazine category, prizes which are awarded during the Tasting Australia competition. These prizes are considered the Oscars of the world culinary media.

Spanish Gastronomy Awards 1999: ICEX is awarded the Marqués de Busianos 2000 Prize by the Spanish Academy of Gastronomy for the presence of Spanish gastronomy around the world.

The 1st Best of Gastronomy Congress is held in San Sebastian.

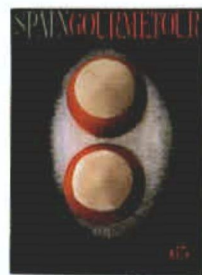
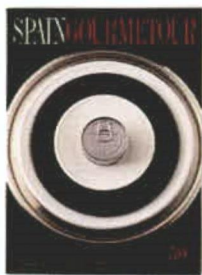
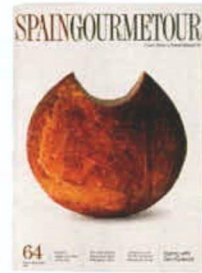
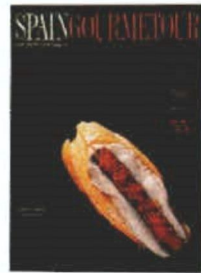
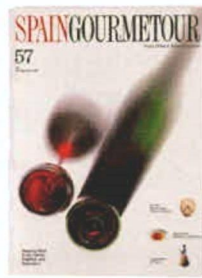
2000

A design competition is announced to modernize the magazine's image. The design of SPAIN GOURMETOUR, which up until this point had been the responsibility of designer Luis Artime, is now placed in the hands of Manuel Estrada.

Wine Spectator awards Miguel Torres the prize for most important winery.

The Marqués de Riscal wineries present the "La Ciudad del Vino" (City of Wine) project to be built by Frank Gehry at Rioja Alavesa.

Spain is one of two countries with the highest number of UNESCO World Heritage Sites.



2001

Spanish Gastronomy Awards 2001: *SPAIN GOURMETOUR* is awarded the Marqués de Buxianos 2002 Prize by the Spanish Academy of Gastronomy for the presence of Spanish gastronomy around the world.

China joins the World Trade Organization.

Martín Berasategui is awarded his third Michelin star, joining the exclusive club of the very best Spanish chefs.

2002

Wine Spectator devotes seven pages to wine producer Álvaro Palacios who, two years later, is awarded the Wine Producer of the Year prize by US magazine *Wine Enthusiast*.

Miguel Torres is named Man of the Year by *De-canter* magazine.

The euro enters circulation in the European Union member countries, with the exception of Denmark, Sweden and the United Kingdom.

Inauguration of new facilities by Bodegas Chivite in Navarre, designed by Rafael Moneo.

The D.O. classification is awarded to the estates of Dominio de Valdepusa and Finca Élez, Carlos Falcó and Manuel Manzaneque, respectively.

2003

After 16 years of publication in English, German and French, *SPAIN GOURMETOUR* begins publication in Spanish. Its target readership comprises, among others, readers from Latin America and Spanish speakers from the United States.

SPAIN GOURMETOUR goes online for the first time with a digital version of its paper publication.

The New York Times publishes the article "The Nueva Nouvelle Cuisine: How Spain Became the New France", which places Spain as the world gastronomy leader.

SPAIN GOURMETOUR is once again nominated at the World Food Media Awards in the Best Food Magazine category.

Madrid Fusión, a worldwide congress on gastronomy, is held for the first time in Madrid.

The Vineyard and Wine Law is passed in Spain. This includes wine in the category of food and governs the protection of the origin and quality of wines.

2004

A special edition of *SPAIN GOURMETOUR* is produced for consumers. It is first distributed in Ireland as a supplement in the *The Irish Times* newspaper.

Wine Spectator dedicates the cover of its December edition to the Spanish wine and gastronomy scene and to Ferran Adrià, the subject of another report in *Le Monde* entitled "Ferran Adrià, the alchemist".

Robert Parker predicts that Spanish wines will become the star wines in the United States in 2015.

The wine list at the Atrio restaurant in Cáceres becomes one of the most important in the world after receiving the Grand Award by the magazine *Wine Spectator*.

2005

Ferran Adrià presents the professorship that bears his name at Madrid's Universidad Camilo José Cela.

The Dos Victorias winery, run by Victoria Benavides and Victoria Pariente, receives the Newcomer of the Year 2005 prize awarded by German magazine *Wein Gourmet*.

SPAIN GOURMETOUR reaches British consumers through the prestigious daily newspaper *The Times*. The next step is the US market where a media partner will be sought out to bring the European experience to the other side of the Atlantic.

Two decades moving forwards

by Ferran Adrià

A little over twenty years ago, Ferran Adrià burst onto the Spanish culinary scene as head chef at elBulli. Ever since, he has been a key player in the great revolution of ensuring that Spanish cuisine is recognized as one of the most exquisite in the world. Inventive, provocative, avant-garde... these are just a few of the adjectives used to describe Adrià. Indeed, these words are equally applicable to trends in Spanish *nouvelle cuisine*, a cooking style with firm foundations in a precise combination of tradition, technique and creativity.

When I think back to 1986, there is no doubt that the culinary world was extremely different to that of today. At that time, I had already been in charge of the kitchen at elBulli for two years, a responsibility I shared with Christian Lutaud. It wasn't until the following year that I was in full charge of the culinary side of the restaurant. This was, naturally, a date of great significance for my own career.

How has the culinary panorama changed? Well, the only true answer to this question is almost totally: in the number of restaurants, the variety of styles, gastronomic culture among the public, and a host of other ways. It cannot be denied that both the First World War and the Spanish Civil War, as well as the economic stagnation of the tough post-war period, meant that little could be done to create any form of Spanish *haute cuisine*. That said, from the middle of the 1970s, Spain's transition to democracy laid the

foundations for a modern country, right up there with our neighbors in Europe. With increasingly widespread well-being among the population, access to haute cuisine was available to a larger, better-prepared section of the public, and interest in the subject spread to even more sectors of society. Without these social changes it would have been incredibly difficult for Spanish cuisine to develop at the rate at which it has done over the last twenty years. And yet this culinary evolution did not just come about by pure chance. We soon had (and still enjoy) the good fortune of being able to rely on a broad range of products which are difficult to find elsewhere, as well as a highly varied and rich traditional culinary heritage.

The 70s

In the mid-70s Juan Mari Arzak, Pedro Subijana, Karlos Argiñano, Ramón Roteta, Juan Castillo and a

host of other chefs created 'Basque nouvelle cuisine', the only real culinary 'brand' we have had in modern times. Based on a solid gastronomic tradition, these Basque chefs not only brought us the basic principles of nouvelle cuisine, but also were able to use their genius and ability to adapt these principles to our national cuisine. Basque cuisine was much more than simply a passing phase. It has been able to adapt itself so successfully that, today, it is one of pillars of Spanish gastronomy. These pillars, however, soon began to diversify, and it was not long before the Catalans began to establish a cuisine based on their own particular characteristics. We were lucky enough to have excellent chefs and restaurateurs, such as Josep Mercader who, at the beginning of the sixties, was running his own restaurant, as well as Ramón Cabau and many others. We also had restaurants with stimulating menus, such as El Racó d'en Binu, Jaume de Provença and



Eldorado Petit, all true pioneers of what was soon to follow. Meanwhile, in Spain's other autonomous communities, the seed of nouvelle cuisine was well and truly growing and finding its place alongside the dishes on offer at the time, classical or traditional in nature. Important restaurants offering haute cuisine included Jockey, Horcher, Reno, Via Veneto and Finisterre, to name but a few. Zalacaín, in turn, was to really take off at the end of the sixties. At this point I would like to take a moment to pay a deserved tribute to restaurants like Hispània, Rincón de Pepe and Caballo Rojo, as well as so many others. These establishments played a fundamental role in keeping Spanish traditional cuisine alive for many years, doing so with exceptional quality and craftsmanship.

The last twenty years

After these initial pioneering years, the 1980s saw the arrival of chefs like myself who, from the word go, remained faithful to our individual philosophies and our unique cooking styles. This is the best proof of the buoyant state in which our national gastronomy finds itself: variety, confidence in one's own personal value, and the confirmation of the path chosen by each and every chef. Zalacaín is a case apart, as for so many years it was the shining example for us all of what a great restaurant should be. Indeed, the restaurant reached an extremely important milestone in 1987, when it was awarded three Michelin stars. Two years later Arzak was also the proud recipient of Michelin's top recognition. It is an undeniable fact that this period marked Spain's culinary entry onto the European stage, something which had previously been thought impossible. As I mentioned, these changes were extremely quick in coming about, and it was not long before a second, and then a third generation of well-

prepared chefs arrived on the scene, joining the rest of us who had already spent quite a few years running our own restaurants. Today, this group of chefs ensures that Spanish gastronomic standards are maintained, in an era where our cuisine is raising quite a storm, and not only within Spain itself. Today, the pillars of gastronomy I mentioned earlier no longer just number one or two: there are many. In the Basque Country, in Catalonia, in Madrid, in the Community of Valencia, in Galicia, in Andalusia, in Castile, in Asturias... if the truth be told, there really should be one cuisine for each of Spain's 17 autonomous communities, as each one has its own group of professionals carrying out tremendous work. Since the end of the 90's the panorama has widened even further, with gastronomic congresses and competitions serving as forums for the exchange of techniques and concepts, a true representation of the aforementioned buoyant state of Spanish cuisine. In this spirit, *SPAIN GOURMETOUR* has been the great representative of Spanish gastronomy since 1986, always aware of changes, successes and evolution in the field, all of which are faithfully reproduced in the publication.

And what now?

We cannot deny that these are particularly exciting times. In 2003 *The New York Times* dedicated its cover and a fourteen-page report in its Sunday supplement to Spanish cuisine. This was not only a sign of the times in which we were living, but also represented the coining of a new term, a new brand: "new *nouvelle cuisine*", perhaps an interesting topic for debate. It is unadvisable to let ourselves fall into rash euphoria now: as we all are only too aware, our role is a constant one, carried out on a daily basis through our work. Furthermore, as highs are often followed by lows, it is

up to us to keep this enthusiasm going. This is a vital aspect, because it is all too easy to reach a high and think that nothing remains to be done. It is often said, but wholly justified, that it is infinitely more difficult to maintain high levels than it is to reach them, so self-evaluation must be a constant factor in our work.

Do we need a brand, a set of 'principles'?

As I mentioned earlier, *The New York Times* threw a new term into the mix: "new *nouvelle cuisine*". Looking back to 20th-century cuisine, there were really just two international types of cooking: traditional and nouvelle cuisine. I believe that the time has arrived to give our cuisine a name of its own: "Contemporary cuisine"? "Avant-garde cuisine"? How about "new *nouvelle cuisine*"? On the other hand, it may be of interest to establish a set of 'instructions' or principles to define our cooking style, as was formerly done with nouvelle cuisine. At elBulli, we have come up with a definition of our cuisine. Some of these ideas agree with those proposed by other chefs, while others do not. I have included this definition here, inviting anyone who wishes to take a look. Perhaps by putting ideas from various chefs on the table in this way, we can see the common elements that exist within our diversity, explore exactly what it is that defines us, discover the elements that make us unique and ensure that we are a group of people with a clear personality. It is important that there is some sort of reference to this common identity which defines us, especially as today there are chefs throughout the world who are joining us in the quest for techniques and concepts. In this way, within ten years there will be clear evidence of the beginnings of what will be, should it stand the test of time, a certain style and way of cooking.



Ferran Adrià, along with his partner Juli Soler, has turned Roses (Girona) restaurant elBulli (awarded three Michelin stars in 1997), into a world reference for gastronomy. For the six months during which the restaurant is closed, Adrià keeps on his tireless search for new possibilities in his Barcelona workshop, as well as managing his other two businesses, the Hacienda de Benazuza elBulli Hotel in Seville, and elBulli Catering. He also has collaboration agreements with many diverse organizations and, in 2005, he presented Madrid's Camilo José Cela University with the professorship which bears his name. Even with all the above, this culinary genius still has the time to write, having published numerous books which have been translated into various languages.

- Cooking is a language which can be used to express harmony, creativity, happiness, beauty, poetry, complexity, magic, humor and provocation.
- Only top-quality products should be used, combined with the expert knowledge of how these should be incorporated into dishes.
- All products have the same value when cooking, regardless of their individual price.
- It is preferable to use vegetables and seafood, dairy, nuts and similar products which, when combined, result in a light cuisine. Limited use is made of large pieces of red meat and poultry.
- Although the characteristics of our products are altered (temperature, texture, form, etc.), our aim is to preserve the purity of the original flavor, except where long cooking processes or the Maillard reaction are involved.
- Cooking techniques, both classic and contemporary, are a resource of which chefs must make full use. This is also the case with new technology.
- Classical bases are not the only ones which can be used in the kitchen. Today there are lighter bases which play the same role (waters, stocks, consommés, clarified vegetable juices, milk from nuts, etc.).
- A dish should be enjoyed and rationalized through the senses and with reflection.
- Taste is not the only sense: touch is important (contrasts in temperatures and textures), as are smell and sight (colors, shapes, optical illusions). With this in mind, the senses should be a point of reference when thinking of our next creation.
- Striving for technical and conceptual perfection is the highest point of the creative pyramid.
- Creation is a team process.
- There should be no barriers between the sweet and savory worlds. The savory frozen world and the world of cold cooking in general are of great importance.
- The traditional structure of dishes should be forgotten: both starters and main courses are undergoing a revolution which owes a great deal to symbiosis, and main courses are no longer based on the traditional product-accompaniment-sauce formula.
- A new way of serving food.
- Indigenous cooking styles are a reflection of links with the surrounding environment.
- Products and dishes from other countries should be subject to our own cooking criteria.
- There are two main paths which lead to harmony between products and flavors: through memory (deconstruction, connection with indigenous cooking, former contemporary recipes), and through new combinations.
- Points where cooking meets the world and language of art.
- Recipe creation is designed for harmony to work in small portions.
- Decontextualization, irony, and performance are wholly justified, so long as they are not superficial, but respond and connect to gastronomic reflection.
- The sample menu is our expression of avant-garde cuisine. Our structure is alive and subject to change. We are keen on concepts such as snacks, *tapas*, *morphings*, etc.
- Knowledge from, and collaboration with, experts from different fields (gastronomic culture, history, industrial design, the sciences), are fundamental for our evolution.

Twenty years that changed the history of wine

by Carlos Falcó

Carlos Falcó, Marquis of Griñón, is an agricultural scientist, winemaker, gastronomy fan, passionate traveler and writer, and has been a key figure in the renewal of the Spanish wine industry over recent decades. Ever since he decided on Castile-La Mancha to cultivate his first Cabernet Sauvignon (despite various opinions that this was a bad idea), this noble innovator has come a long way. There is no one more qualified to speak about the key stages in the evolution of the Spanish wine industry over the last twenty years.

In a world as dynamic as the one in which we live, filled with constant changes in priorities, trends, fashions and political swings, a publication directed at a global market is celebrating its twentieth birthday in excellent health. This is undoubtedly proof that said publication has an important, even necessary, role to play in society and its fundamental objectives.

SPAIN GOURMETOUR was initially based on two approaches, one deep-rooted and the other relating to format, both of which I believe to have been fundamental in the publication's success. These were to make the link between Spanish cuisine and the country's best wines (an exceptionally useful symbiosis for both), reinforcing this message through a high-quality publication

(in terms of paper, text, photography and composition) more closely resembling, at least in its first years, art publications than to those related to the world of gastronomy. Perhaps this was indeed the subliminal message that its creators and those who reinvented the magazine in subsequent editions wished to transmit: that Spanish wine and cuisine have a unique quality and creativity, making them a veritable art form. This was something to which excellent cuisine and the best wines had undoubtedly aspired from time immemorial.

With an element of luck (as is the case with so many success stories), over the past ten years something has happened which was difficult to imagine twenty years ago, when French *nouvelle cuisine* had

dominated the field for at least a century and a half. I am referring to the internationally recognized fact that, today, Spanish *nouvelle cuisine* has begun the new millennium at the forefront of the gastronomic world for the very first time. This is precisely at the dawning of a new era (which I believe to be irreversible), in which all things relating to food quality have become a priority for advanced society. Naturally, this extraordinary turn of events has been clearly influenced by the superior Mediterranean diet, and the battle between cookery based on olive oil and that based on butter. Although I do not wish to dwell on this subject (this will be down to the undeniable authority of my friend Ferran Adrià, with whom I am honored to share these pages),



I would like to finish this preamble by highlighting the fact that this unstoppable boom experienced by Spanish restaurants has not only revolutionized cooking. Service quality has also dramatically improved and, even more importantly, so has wine quality, thanks to a new generation of sommeliers who have brought about a radical transformation in both wine lists and wine culture for their customers.

All the above, together with events which we will discuss below, have meant that Spanish wines have evolved perhaps even more during the twenty years since *SPAIN GOURMETOUR* was first published than they had in the two previous centuries. In the mid-1980s, the demand for both still (red, white and rosé) and sparkling wines began to take off in Europe and the United States. The domination of French and, to a much lesser extent, German wines (which date back to the Middle Ages), however, seemed totally unshakeable. It was taken for granted that only moderate Northern climates as found in Bordeaux, Burgundy, Champagne and the Rhine Valley, were capable of producing these fruity, mostly white wines (with consumption in England, Germany and the US representing 80% of the market). These wines had moderate alcohol content, and could be married perfectly with the French cuisine dominant at the time. With only regions like Chianti and Rioja offering any kind of competition at generally lower prices, it seemed that the wine market was well and truly tied up.

The 1980s: the tide begins to turn

The following twenty years were to bear witness to several events which would have a decisive impact on the international wine market. Firstly, Spain became a full member of the

European Community in January 1986, the same year in which *SPAIN GOURMETOUR* was launched. I was lucky enough at this time to be able to unveil my first Cabernet Sauvignon (1982) in the luxurious surroundings of London's Dorchester Hotel. The Wines from Spain agency (as ICEX representatives in the UK had cleverly renamed the organization responsible for promoting Spanish wines), decided to pull out all the stops and celebrate our entry into Europe. After pouring hundreds of glasses (many of them to key figures in the British trade), I shared one of my bottles with Hugh Johnson, the most important wine critic in the world. We did not have long to wait for the commercial results to show.

Secondly, the successive rounds of negotiations which led to the creation of what is now the WTO (Kennedy Round, GATT), brought about a liberalization of the wine trade in the most important markets, as well as an extraordinary boom in wine exports for so-called New World countries. These countries, almost without exception, have Mediterranean climates similar to Spain's. Their outstanding success irreversibly directed consumer tastes towards more mature fruit flavors. Thirdly, and probably in response to the above, a new generation of critics emerged who went against the grain of popular thought. These critics were more likely to opt for a new, young red from any region unknown to a well-established sommelier than to choose a premier *grand cru* from Bordeaux with years of history and fame. So, Miguel Torres' Mas la Plana, which had snatched the gold medal from the grasp of Château Latour at the first Gault & Millau Wine Olympics, was followed by a Pesquera Reserva, which Parker compared to Château Petrus, the most expensive Bordeaux. At the same time, the Cabernets and Chardonnays from California's Napa Valley tied (in first place in both

categories) with the premier grands crus from Médoc and Burgundy in a blind tasting in Paris organized by English critic Steven Spurrier, with a tasting panel that included elite figures from the world of French wine. It seemed that the status quo which had been dominated by French wine was beginning to crumble. Today, that status quo has been confined to the annals of history.

Red wine comes into its own...

The scientific community was the next player with a role in changing the natural order which, up to that point, had favored white wine consumption in the main importing markets. This process began with the famous Seven Countries Study, presented by American doctor Ancel Keys in 1970, which defined in no uncertain terms the superiority of the Mediterranean diet. Over the past twenty years there followed a growing number of epidemiological studies, such as those by Renaud in France and Gronvaeck in Denmark, all of which had enormous repercussions in the media, each clearly supporting moderate red wine consumption. Another series of laboratory research unveiled further biochemical factors: polyphenols found in wines for ageing were discovered to be responsible, along with moderate alcohol content, for the wines' extraordinary dietetic properties. These revelations were made public during a period when the concept of healthy eating was quickly revolutionizing strategies within the food sector. It was clear what was going to happen: an unstoppable increase in demand for quality red wines. Leading markets, such as England and North America, soon changed their habits, with red wine consumption quickly overtaking that of white. New World countries were especially

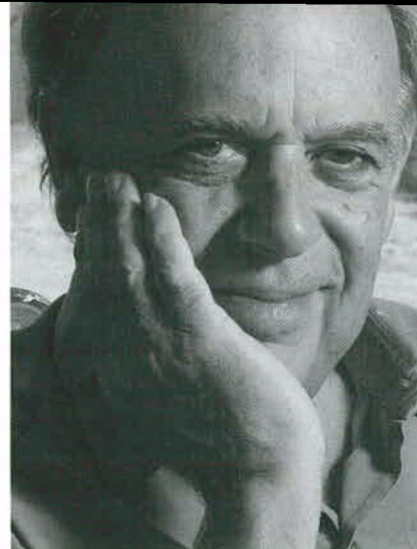
happy with this situation, surpassing not only our leading region for red wine exports, Rioja, but also the rest of Europe's wine regions. This was a particularly hard blow for the once-mighty France, and led to a crisis within the country's wine industry brought about by plummeting export levels.

...and Spain evolves accordingly.

Spain, meanwhile, has seen a gradual opening of its wine legislation over recent years, especially in the more traditional regions of the country. This has been induced by both regional and national laws and decrees, such as the new Vineyard and Wine Act. Today, in a society as dynamic as Spain's, this push for freedom in the wine industry has led to a real creative revolution, making new Spanish wines key players in specialist circles. The brightest stars are normally new generation wines, coming from both the more traditional regions (Rioja, Ribera del Duero and Penedès), as well as in increasing numbers from emerging regions such as Castile-La Mancha, Navarre, Priorato, the entire Duero Valley, Bierzo, Mallorca, Yecla, Jumilla, Alicante, and so on. This situation, however, has not prevented leading white wines, such as Rías Baixas and Rueda, from consolidating their standing outside Spain. Nor has it halted the popularity of new generation whites from varying widespread regions like Navarre, Somontano, Priorato, Montes de Toledo, Málaga and the Canary Islands. Special mention should also be made of *generoso* wines and *cavas*, the former having suffered a market crisis over the past twenty years, with drastic falls in demand in age-old markets like the UK and the Netherlands. Nonetheless, crisis periods are also

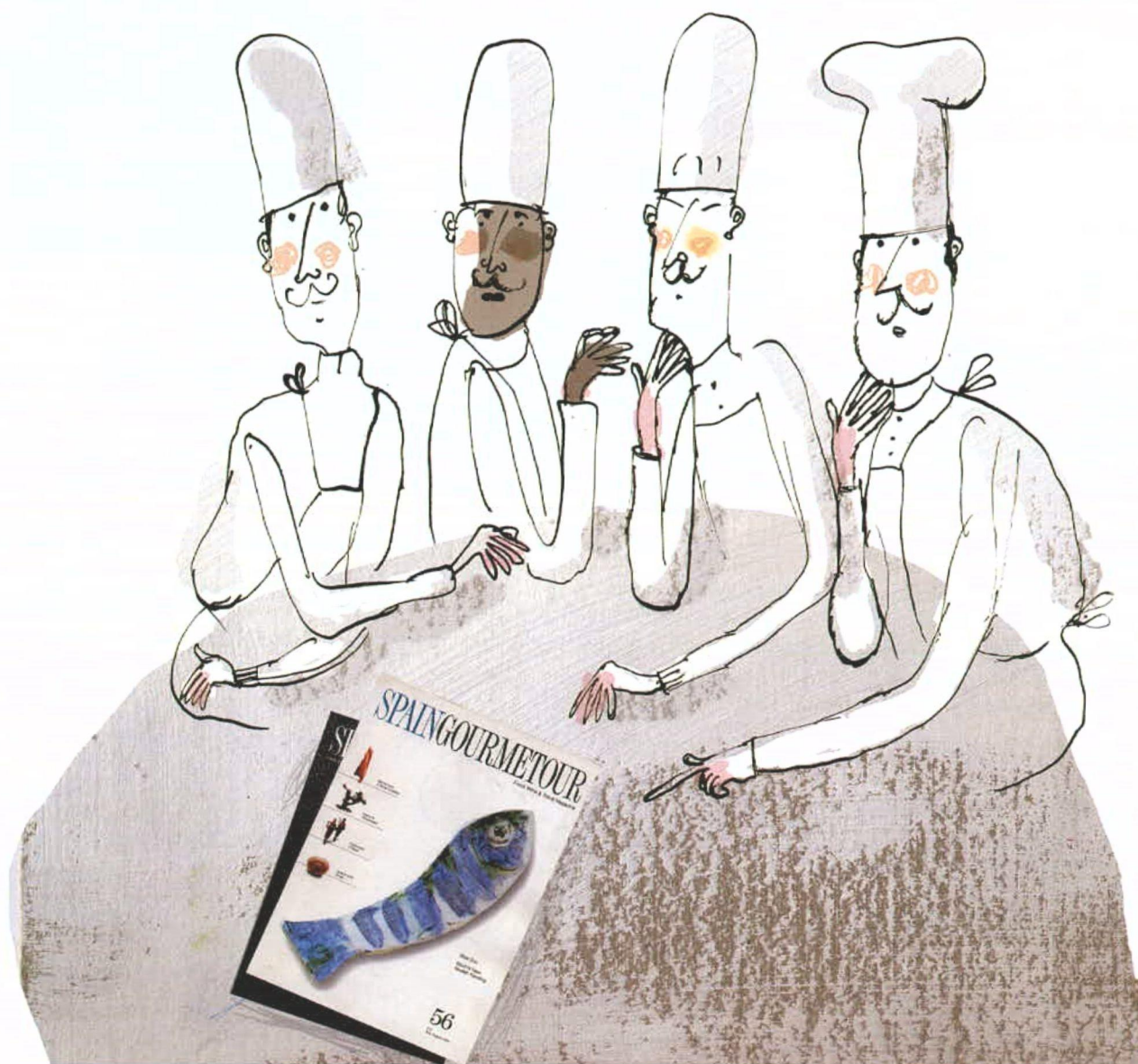
seen as opportunities to make improvements, and I believe that this is what is happening now, with many *finos*, *manzanillas*, *amontillados*, *palo-cortados*, *olorosos* and Pedro Jiménez varieties reaching record levels of quality. The situation is as follows. Sherry is, without a doubt, one of the world's greatest wines, and it will also hold a privileged place in any well-crafted wine list. As for *cavas*, they have managed to gain a share of the market thanks to constant improvements in their price/quality ratio. It is important to remember that Freixenet, responsible for the vast majority of the sector's export with Cordoníu, is the only Spanish business to place in the Top 10 list of international wine producers. This is an important example to bear in mind as, in order to become a leader in the international wine industry, Spain will need at least one other leading group in the important still wine sector.

SPAIN GOURMETOUR is, for all the reasons I described earlier, uniquely qualified to discuss the extraordinary boom experienced by Spanish wine and cuisine with the fascinating and constantly evolving world of educated, informed and demanding professionals and consumers. This has been the publication's role in the past, acting as both representative and promoter of Spanish wine and gastronomy to the four corners of the earth. Personally, I am convinced that we are only on the threshold of what will be an exceptionally promising era. All you have to do to see this is to look at the huge numbers of young chefs from both Spain and abroad attending the Madrid Fusión Gastronomy Summit, or read a recent edition of *Alles Über Wein*, *Decanter*, *Wine Spectator* or *The Wine Advocate*. I would like to extend my heartiest congratulations to SPAIN GOURMETOUR for their role in this success, and hope that they will continue their work with a renewed spirit for perfection over the next twenty years.



After graduating in Agricultural Science from Louvain University in Belgium, and having studied at Davis University in California, **Carlos Falcó** made the Quixote-esque move of introducing foreign grape varieties into Spain, cultivating them in Toledo on land owned by his family for centuries. He currently has three wines on the market under the Dominio de Valdepesa Designation of Origin, which has been exclusively awarded to the Marquis and his winery. In addition, he also sells a white Ribera del Duero and various red Riojas, as well as working in Argentina and keeping his eyes open for new adventures, including producing a wine from the Community of Madrid. He is also author of the book *Entender de Vino (Understanding Wine)*, now in its tenth edition.

Outside perspectives



As others see us

Throughout the past twenty years *SPAIN GOURMETOUR* has been dedicated to promoting the richness and diversity of Spanish wine and gastronomy around the world. However, it would have been impossible for us to carry out this task without the help and support of all the professionals who make up our readership. Over the following pages we have brought together thoughts from our readers and some of the most prestigious experts in the sector, whose words are equally celebratory as they are reflective on how we should work together and strive for improvement.



Colman Andrews

We had lots of Spanish restaurants in Los Angeles when I was growing up there in the 1950s and '60s. They served famous Spanish specialties like *enchiladas*, *tamales*, and *chiles rellenos*. In the restaurants of Southern California in the mid-20th century, in other words, "Spanish" meant Mexican. On the East Coast during the same period, food described as Spanish was often Puerto Rican or Cuban. Of course, there were restaurants that tried to be a little more Iberian—but the menus rarely strayed very far beyond *gazpacho* and *paella* (which often, alas, meant cold tomato soup and oversize pans of long-grain rice laden with chicken, frozen seafood, canned peas, and strips of *pimiento* (pepper) from a jar). The celebrated Spanish-born Penedès wine pioneer Jean León became a famous Italian restaurateur in Beverly Hills, because, he said, nobody in America in the mid-20th century would have taken a Spanish restaurateur seriously.

In my experience, there are still many Americans who have a distorted or clichéd idea about Spanish cuisine (just as there are those who still make jokes about English food, apparently not having eaten in London lately). But those of my fellow countrymen who are seriously interested in food have a very different view: They know that Spain is quite possibly the most exciting and influential country in the world today in gastronomic terms—part laboratory, part living museum, part treasurehouse of extraordinary raw materials and artisanal food products.

The great innovator Ferran Adrià may have first gotten American gastronomes to pay attention to Spain—but he was just the beginning. There is hardly a corner of Spain that doesn't have fine, imaginative young chefs today, some influenced by the master of elBulli and some not. More important, though, is the fact that American food-lovers who may have been drawn to

Spain by celebrated new restaurants in Catalonia, the Basque country, and Madrid are, along the way, discovering traditional Spanish gastronomy—learning what real *paella* tastes like; participating in the delicious ritual of the *calçotada* (a typical dish from Catalonia, made with white onions); sampling the ham of Jabugo and the sausages of Vic; learning how delicate fried fish can be in Seville and how succulent the roasted baby pig is in Toledo.

To the knowledgeable American food-lover today, in other words, Spain has become a primary destination, an essential. It's about time.

P.S. Speaking of our earlier misapprehensions of what Spanish food was, why is it that almost no contemporary Spanish chefs, who draw so freely on ideas from France, Italy, and Asia, have woven American Hispanic cooking—Mexican, Cuban, or whatever—into their innovative cuisine?

Colman Andrews is the editor-in-chief of Saveur and the author of three acclaimed books on food: Everything on the Table, Flavors of the Riviera, and Catalan Cuisine, as well as the co-author and co-editor of three Saveur cookbooks.



Alex Atala

Until a few years ago in Brazil we only had experience of French and Italian cuisine, both of which are highly popular in our country. When I returned from Europe, I felt the need to work in a more authentic way, and wanted to base my cuisine on Brazilian roots. I was seen as crazy, even by the Brazilian press, for wanting to create a Brazilian cuisine, based on home-grown ingredients. I discovered our fruits, fish from the Amazon Basin, the cassava, the palm heart and a host of other riches which would make any chef's heart skip a beat. My great respect for these noble yet unknown ingredients taught me a new language. When putting together a new dish I worked with various products but with one sole intention: to create a cuisine of contrasts and a journey for the senses.

In this sense I am eternally indebted to Spain, a country which has greatly influenced my career. Indeed, if I may be so bold I would also say that Spain has had a positive impact on growth in my country, opening a new, highly attractive universe for our gastronomic culture. Seeing Spanish professionals basing their work on an evolution of their own culture was the driving force behind my belief in my own instincts.

Until the 90s it was extremely difficult to get new ingredients in Brazil, but I always kept a close eye on the development of quality in Spanish gastronomy and products. Nowadays, a Brazilian gourmand can tell the difference between Ibérico and Serrano ham, whereas, only a few years ago, all that was on offer was *prosciutto* from Italy. Spain is lucky in that it has a wide variety of products on offer: oils, preserves, vinegars, sausages, cheeses, meats, fish and seafood. Now, these products are becoming available in Brazil.

In addition to the great selection of products, it is easy to eat well in Spain, and this is reflected in homes across the



country. I personally love a good *cocido*, a tripe stew, stewed pigs' trotters and Soria kid goat. I am a great fan of salt-cod, tuna *mojama* (a type of salted fish), *fuet* (a very thin type of sausage), *chistorra* (a kind of chorizo) *sobrasada* (a soft, spreadable sausage), *presa* and *secreto* from the Ibérico pig (cuts of meat specific to this type of pig), Galician barnacles and prawns from Palamós.

The evolution of wine in Spain has also had repercussions in Brazil. It is quite surprising that, coming from a so-called 'Old World' country, we now have young quality wines, with a modern cut and different grape varieties which bring their own characteristics. At my restaurant, D.O.M., the wine list includes Rioja, Ribera del Duero, Toro, Costers del Segre, Priorato and Rias Baixas wines, as well as *cavas* from Catalonia.

I strongly believe that Spain is an ideal reference, in terms of wine and gastronomy, for both Brazil and the rest of the world. Furthermore, *SPAIN GOURMETOUR* is a publication I deeply admire, with a richness of content essential for people who want to know what's cooking—it's incredibly interesting!

Before I go, allow me to let you in on a secret. Every week I get calls from friends, gourmets, journalists.... I always have for them tourist and gastronomic journeys prepared through Spain, a country I love, admire, and for which I feel that I am, in part, an ambassador in Brazil.

Trained at the Namur School in Brussels, Alex Atala is today one of Brazil's top chefs. His restaurant D.O.M. in Sao Paolo offers a fusion of indigenous ingredients with international techniques, resulting in a 'heritage' of modern Brazilian cuisine.

Sam Clark

Firstly may we say that we are great admirers of *SPAIN GOURMETOUR* and are very honored to be contributing to your 20th anniversary edition.

The UK has always been susceptible to food fashions. In the 80s everything was French and in the 90s it was Italian. When it was time to open our own restaurant in 1996 we didn't want to go with the crowd, but introduce London to our new love, Spain. The moment was right: for the first time quality Spanish produce was becoming available. We were conscious though of not becoming victims of fashion. Our thought was if we could understand and do justice to these dishes forged by time, our restaurant would be like a rock in a sea of fashion. Finding the right Spanish ingredient was the key whether it was *mojama* (a type of salted tuna) from Huelva, *pimentón* (a type of paprika) from Extremadura, *piquillo* peppers from Navarre, sherry from Jerez, etc. Then we submerged ourselves in the challenge of finding the best (to us) regional Spanish dishes with many of the ingredients playing the star role. We are just one small part of the Spanish food movement who believe that each ingredient tells a story and has romance. In this time of globalization and bland food culture, regional Spanish produce inspires us. We relish in its artisan roots and integrity in production.

In the UK over the past fifteen years there has been another buzz word in restaurants and that is 'fusion'. There have been fusion restaurants where Spanish produce has been very prominent. These chefs are excited by mixing culturally diverse ingredients on a plate. To them the end result in the mouth is everything: "If lemon grass is sexy next to jamón then let's do it!" Stimulating, testing and exciting, there is never a dull moment in a fusion restaurant. The reason Spanish produce is chosen is quite

simply because they want the best.

It is impossible to talk about Spanish gastronomic influence on the UK, let alone the world, without mentioning *el-Bulli*. We read about the restaurant for many years before going there and believed it was the antithesis of what we did at Moro. The hype was big and we assumed (albeit in a rather cynical way) that we could only be disappointed. We were not! Our tension was immediately diffused by the charm of the manager and staff. We relaxed and proceeded to have the most fun and interesting meal of our lives. Professional chefs giggling over food for four hours. One was reminded of tasting jelly for the first time as a child or biting a chocolate *éclair* and all the cream squelching out the side. Ferran's twist on classic Spanish dishes such as *paella* or *pan con tomate* tickled us. Around the table but without being used lightly, the word genius was heard. In the UK as well as in Spain, restaurants have appeared that are not content just to please our stomachs, but try to tease and challenge our minds. Stimulating conversation about a dish is as important as oral pleasure. In a way these culinary diverse styles are all brought together by a love and respect for Spanish produce. Whether our restaurants serve groundbreaking or historically based food, we all salute Spanish gastronomy. Congratulations, *SPAIN GOURMETOUR*. We will raise our glasses to another 20 years!

Sam Clark and his wife Sam opened their London-based restaurant Moro in 1997, offering a cuisine inspired by Mediterranean flavors, mainly Spanish and Moorish. They have published two books, Moro: The Cookbook and Casa Moro.



Madeleine Jakits

Translation: Synonymy.net

With the arrival of the 30th edition of our magazine *Feinschmecker*, we took the opportunity to delve into our past editions. Having carefully leafed through almost 250 copies, we quickly realized that the importance held by Spain in our reports and articles has been constantly growing over the past twenty years. In times gone by, articles would sporadically appear on a Rioja or a sherry, but today, it isn't uncommon to open a magazine and see a full-color map of Spain. The regions of Somontano, Rueda, Ribera del Duero, La Mancha, Priorato and even Mallorca can no longer be ignored. We informed about astonishing careers of new vintners and winemakers, and never before have there been so many new wine regions, formerly exclusively known by the insiders, where pioneers with an entrepreneurial spirit started from zero. We have had to learn how to correctly spell the names of Spanish indigenous grape varieties, and discovered with surprise the natural beauty of the Priorato vine-covered hills and the enthusiasm of this new generation of winemakers as they apply their skills learned in France, Chile, Australia or Italy. Even a time-honored traditional winery as Torres in the Penedès region is experiencing a new flourishing and many years ago attracted *Feinschmecker's* attention to the reborn Spain, as one of the first bodegas. Miguel Torres, in perfect harmony with today's trends, has long been dedicated to transatlantic winemaking, and has set up production in Chile, a country where he is again a figure of reference. We have dedicated many important reports to current tendencies in Spanish cuisine, and to Catalan cuisine in particular. Costa Brava, Costa Blanca, Castile, Andalusia, Galicia, the Basque Country, the Canaries, Madrid, Barcelona and Va-

lencia: it has been our pleasure to recommend these destinations to our readers as, year after year, they offer something new, something exciting and something innovative waiting to be discovered. We have also profiled the great chefs who, today, have become avant-garde models for the rest of Europe: Ferran Adrià, Santi Santamaria, Elena and Juan Mari Arzak, Martín Berasategui, Carme Ruscalleda and Joan Roca. They all strongly encourage modernizing the art of cookery, perhaps first of all the owner of el-Bulli restaurant who, through his deconstructive cuisine, has taught us all how to taste, smell, explore and sample food with our senses on full alert. Who could fail to praise Ferran Adrià's culinary experience?

Today you can actually feel the creativity, the desire of the avant-garde to experiment, the sense for quality and the individuality breaking free everywhere in Spanish culture. The country's image has been significantly rejuvenated: the Spain of today is optimistic, happy and active. This change is just as obvious on the country's social and political scene, as if Spain were breathing through a new set of lungs after a severe lack of oxygen during the Franco regime. As in all cases where fundamental changes are concerned, it is young people who benefit most from this shake-up, knowing how to take full advantage of the situation. From our position as gourmet spectators, we are fully aware of your evolution because we have had the chance to taste so many Spanish delights which have now been given the attention they truly deserve: hams, cheeses, olive oils, chocolate, saffron or delicious preserved fish. Spain's fascinating breakthrough has been so impressive that, in 2004, *Feinschmecker* dedicated a whole special supplement to the phenomenon. All that remains now is for us to congratulate the entire *SPAIN GOURMETOUR* team on the occasion of their twentieth anniversary!

Madeleine Jakits is editor-in-chief of magazines Der Feinschmecker and Wein Gourmet. Born in Switzerland, and now living in Hamburg for many years, she has been fascinated by the restaurant world since childhood, and states that she loves "all that tastes good".



Michael Laudrup

The story of Laudrup Vin & Gastronomi starts back in 1992 when I played for "The Dream Team" in Barcelona. You could say that an accidental photograph of me holding a glass of wine was the beginning of a new passion. I didn't even really like wine when I first started my international career for Lazio, Rome, but then I moved to Juventus in Turin and soon I learnt to enjoy the fabulous red wines of Piemonte. Barcelona was none the less flavorful and gradually wine became for me an inseparable part of the tasty Spanish cuisine. I like it all: *marisco* (shellfish), *pulpo* (octopus), *pintxos* (typical Basque tapas), *tapas*, ham, *embutidos* (pork products), *cordero lechal* (suckling lamb)...

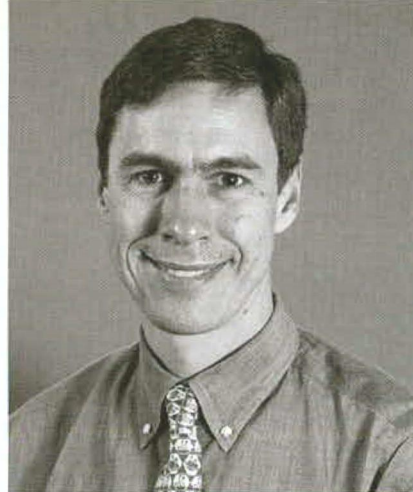
Following the fatuous photo with me holding the glass of wine instead of the proverbial football, I was asked during a television interview about my opinion on Spanish wines and gastronomy. My answer somehow touched the Spanish; my home in Barcelona was quickly over-run by wine farmers wishing to share the fruits of their labor. Together with my friends, I tasted my way through the content of many samples and later when we returned to Denmark a passion had turned into a love that not even the cold Danish weather could make us forget. When I left Denmark some twenty years ago, Spanish wines were associated with the cheaper, mass-produced varieties sold in supermarkets in the lower end of the range, as a poorer cousin compared to the dominating French. The only Spanish food Northern Europeans had heard of was overcooked *paellas* and shaky *gazpachos* sold to tourists on their charter trips to the Mediterranean coast. A sharp contrast to the picture Scandinavians have of Spanish food and wine in 2005: the country is regarded as modern, innovative and creative and yet with a good integration of traditions and values like family, friends and quality of life.

Spanish produce holds today the same image in Scandinavian consumers: it's hot, it's high quality and it's cutting edge. Proof of this is that when we started our firm it was difficult to sell our carefully chosen selection of finer Spanish wines and delicatessen products, but today customers' acceptance and receptiveness is very high. Almost daily customers call us enquiring which are the hottest restaurants right now, so they can combine a visit while staying in the country for business or pleasure... Last but not least, Spanish wine and gastronomy offer a fine balance between quality and reasonable price.

For me, a tapas meal served with a glass of wine is slow food at its highest level and tastes better when enjoyed in good company. I guess this is the side of Spain that I would like to show my fellow countrymen.

Finally, I have to say that in our company, we look forward to every new issue of *SPAIN GOURMETOUR*: this magazine is a perfect mirror of the Spain of today, full of beautiful pictures and well-written articles on exciting issues.

One of the greatest Danish football players ever known, Michael Laudrup joined Lazio and Juventus in Italy before signing with FC Barcelona (1989-1994) and Real Madrid (1994-1996). He currently works as a football trainer and co-manages Laudrupvin, importing food and wine products in Denmark.



Thomas Matthews

Over the past 20 years, Spanish wine has changed in dramatic and impressive ways, an evolution more profound, in my opinion, than in any other country in the world.

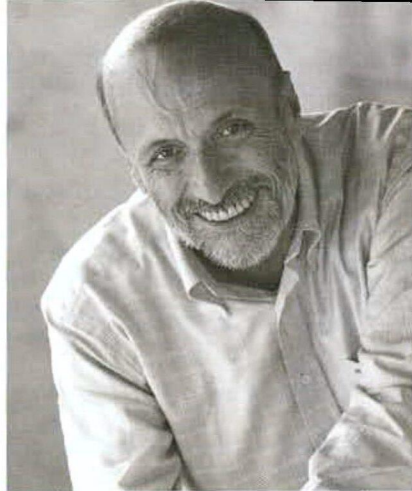
In the 1980s, traditional Rioja dominated the world's image of Spanish red wine. At their best, these wines were elegant and complex. But too many were thin and lifeless, tasting more of tobacco and tea than fresh fruit.

Today, Rioja is producing fresh, concentrated, structured wines bursting with ripe fruit. Some critics decry these wines as mere copies of a homogenous international style, but I find them distinctive and exciting. They have truly taken their place on the world stage.

And Rioja is not alone. Formerly obscure regions have vaulted into prominence with their own new reds, which share the emphasis on fresh fruit and concentration, but reflect their indigenous grape varieties and *terroirs*. Ribera del Duero, Priorato, Toro and Bierzo are the current stars, but many other regions are following close behind.

White wines, too, have shown dramatic progress. Though still a small percentage of total wine production, alluring, distinctive whites have emerged, particularly from northwestern Spain. Made from obscure indigenous grapes, some saved from near extinction, these are far from international in style, offering fresh fruit and mineral flavors that are delicious with a wide range of food.

Credit must be paid to a handful of dedicated producers, whose hard work and passion have helped lead whole regions to new heights of quality. Among the most influential of the new generation: René Barbier and Álvaro Palacios in Priorato, Palacios again in Bierzo, Alejandro Fernández and Mariano García in Ribera del Duero, García again in Toro, along with the Eguen family from Rioja, and, in other regions, Carlos Falco, Miguel



Carlo Petrini

Translation: Synonyme.net

There is no doubt that, over recent years, Spain has been at the forefront of international gastronomy. Both Basque and Catalan cuisine have brought about a significant evolution in more creative cooking, and we have all been dazzled by the professional paths followed by great figures like Juan Mari Arzak, Ferran Adrià, Martín Berasategui, Santi Santamaría and Carme Ruscalleda.

Behind these stars lies a consolidated heritage of popular cuisine, favored as much in the big cities as it is in the provinces: traditional dishes enjoy continued success, partly due to the fact that they are based on quality agricultural products. Baby eels, anchovies and *cogollos de Tudela* lettuces are just some of the delights which come to mind when thinking of an enviable national cuisine and a fascinating history backed up by skillful *savoir-faire*. However, as in all areas of significant evolution and enormous potential, we cannot overlook certain contradictions. On the one hand we have high levels of creativity combined with solid traditions, yet on the other, it is clear that the agri-food industry has well and truly laid down its roots in Spain.

Noteworthy cuisine (be it in tune with tradition or completely innovative) remains firmly rooted in the fields and the people who work them. These are the craftsmen of all great raw materials, without whom, sooner or later, cooking would have to be abandoned.

Unfortunately, from this point of view Spain's strong agricultural tradition is in danger, a tradition which lavishes us with exceptional products like Ibérico ham.

The future of these small yet excellent producers is being endangered by the big names in the agri-food industry. In many sectors (particularly the fruit and oil sectors), Spain favors mass-produced, low-quality products which, although provid-

ing benefits from a commercial point of view, undermine quality agriculture, both in Spain and in the rest of Europe. I have the feeling that the agro-industrial system is unstoppable, and I wonder how much of an impact this is having on the disappearance of indigenous vegetable varieties, on the decline in traditional dishes and food craftsmanship, and on environmental and ecological equilibrium.

Spain has sadly been dubbed the "gateway to Europe" for GMOs (genetically modified organisms), due to the amount of authorized varieties in the country. This reputation is also based on the lack of control applied to these products, making Spain the ideal country for those multinationals which produce GMOs for sale all over the continent. I do not believe that these policies are in tune with the excellent cuisine of which Spain should be rightly proud, (although this will still survive). Furthermore, they are even less in keeping with the country's great agricultural and gastronomic traditions.

The real danger lies in resting on our laurels in the light of the success obtained by the aforementioned great chefs, and neglect to save the traditions and heritage which are under severe threat. That said, I cannot praise enough the work of these great chefs, taking delight in the dizzying heights they have reached. I cannot contain my excitement when I find fabulous new restaurants on my frequent trips to Spain. However, I feel it is of equal importance to ask the Spanish agricultural industry to sit back and take a long, hard look at the strategy it is going to use when facing the future. Put simply, I want to see more *pata negra* hams and less oranges making their way around Europe, more quality olive oil and less genetically modified corn.

Carlo Petrini is president of the Slow Food Movement, an international organization which aims to promote quality food and wine, all the while preserving biodiversity and ecological balance.

Torres, Emilio Moro and Vicente Cebrián. This list, of course, omits many worthy owners and winemakers, and more will join their ranks in due course. In 1978 and '79, I had the pleasure of living in Granada. Returning to Spain from a visit to Morocco, where I lived on mint tea and *tajine*, I bought some *jamón Ibérico* and a bottle of Patemina Banda Azul. The sweet, earthy ham and wine were so delicious I nearly wept with pleasure. Today, those flavors are still fundamental to my vision of Spain. But they have been amplified by a new universe of tastes, from the *cocina de vanguardia* to the *vinos de alta expresión*. No culture thrives unless it evolves. In the past two decades, Spain's progress has been extraordinary. I am sure there will be amazing new pleasures in the years to come.

Thomas Matthews is Executive Editor of Wine Spectator, the largest-circulation wine magazine in the world. He is also the magazine's lead taster for the wines of Spain.



Marc Veyrat

Translation: Synonyme.net

I had the pleasure of discovering Spanish cuisine about fifteen years ago. In France, we had an image of friendly chatter, Mediterranean aromas and plenty of olive oil, rather than one of experimental gastronomy. *Tapas* bars were the first thing to spring to mind, not Michelin-starred restaurants.

Gradually, and thanks to new chefs from Catalonia and the Basque Country (several of whom have become close personal friends of mine), I began to realize that cuisine south of the Pyrenees was alive, and growing stronger by the minute. Throughout the years, I have seen—alongside traditional hospitality and mass tourism—the emergence of Spanish *nouvelle cuisine*, which aims to take advantage of local produce and innovate, constantly searching for new flavors with which to reach the highest levels of international gastronomy.

I would like to congratulate all these young chefs, and those who emulate them, and wish them the best of luck.

Creative and original, Marc Veyrat is currently one of France's top chefs. His two restaurants, La Maison de Marc Veyrat and La Ferme de Mon Pere, have been given the top accolade by the Michelin guide, and the latter scored 20 out of a possible 20 in the French Gault Millau guide.

Photo Credits page 156



Tetsuya Wakuda

The last twenty years has seen the world rediscover and recognize the wonderful food culture and produce of Spain. From the food regions of the Basque Country, Catalonia and Valencia, already rich in gastronomic traditions, we have seen such a reinvigoration of Spanish cooking, led by a new generation of chefs such as Ferran Adrià, Juan Mari Arzak, Martín Berasategui and Andoni Aduriz. I admire these chefs' deep respect for tradition and their roots. I'm sure that many of them use their mothers' recipes but, by changing the preparation or presentation, produce on the plate—and palate—something that is utterly new and familiar at the same time. It's a delicate balance of the modern and the traditional.

The new Spanish table is a happy marriage of science and artistry, but taste is never compromised for the sake of experimentation. And the fine produce always leads. Combined with the chefs' technique and innovation, the result is unexpected contrasts of flavor, temperature and texture that make you look and think again about what you're eating. For instance, the way in which some chefs emulsify olive oil to become foam—it's hard not to admire such skillful thinking. For me, the experience of Spanish produce is unforgettable: from *jamón Ibérico*, to the beautiful olives and the highly regarded wines—just thinking about them brings me back to Spain! My restaurant is located in the Spanish quarter of Sydney, and some elements of the Spanish table—*chorizo*, *jamón*, seafood—have found their way into my dishes. Spanish olive oil is used in my kitchen; the refined taste of the oil complements the way I cook, and helps me achieve the results that I want for dishes in the restaurant.

It is gratifying to see the passion and energy of these innovative chefs met by

trail-blazing magazines such as SPAIN GOURMETOUR. Without the magazine's efforts to educate and bring to the world these talents, keen diners would be none the wiser.

From my kitchen in Australia I can only thank my fellow chefs and friends in Spain for their culinary play and creativity, and convey my deep admiration for their work. I think we've only just seen the beginning of the Spanish revolution. Long may it continue!

Tetsuya Wakuda is a Japanese-born and Australia-based chef, whose restaurant, Tetsuya's, is located at 529 Kent Street, in Sydney. He has also written a book, entitled simply Tetsuya, where he offers some of his recipes.

Comments Gallery

ARGENTINA

For many years Spain has shown me its food and wines, inviting me to take a stroll through its markets and read its books. This it has done through SPAIN GOURMETOUR, a magazine which should be slowly and thoughtfully savored—a real feast for the mind.

Raquel Rosemberg, Food Writer for Clarín and El Conocedor magazine

SPAIN GOURMETOUR has just one thing missing: the aroma of the delicacies it presents. If that were included, the magazine would be a part of my diet. The publication is a key factor in the promotion of Spain and its gastronomy.

Eduardo Stabholz, President of import company Goodies S.A.

SPAIN GOURMETOUR brings together a host of qualities: excellent selection of material based on knowledge and critique, great writing and translations, wonderful illustrations and photography, intelligent choices on subjects it tackles... In the magazine, Spanish gastronomy and wine have a brilliant ambassador.

Fernando Vidal Buzzi, Specialist Journalist

Any professional chef should be aware of gastronomic trends in those countries which have been, are and will be fundamental references for international cuisine, as is the case with Spain. This magazine not only allows us to discover the country's products and raw materials, but also makes a huge contribution in artistic and cultural terms. It is a fantastic publication, and is greatly appreciated within our library by both students and teaching staff alike.

Ariel Rodriguez Palacios, Chef and Academic Director at the IAG (Argentinian Gastronomy Institute)

Each new paragraph opens a door onto the old world of knowledge and flavors from each and every region of Spain. Another interesting issue is the arrival of international chefs in Spain: sharing each of these individual's discoveries and achievements is one more step along the road to further integrating nations.

Dolli Irigoyen, Chef and Consultant for the Gourmet.com channel

AUSTRALIA

The arrival of SPAIN GOURMETOUR excites opposing feelings in the heart and mind of this hopeless Hispanophile. Sadness that he is not physically in Spain, and delight that he is about to dive into wonderfully thorough and informative stories.

John Newton, Food Writer for The Sydney Morning Herald

It's not often that 'promotional magazines' are as good as this—well written, quality information, up-to-the-minute presentation. No unnecessary or unconvincing 'puff'.

Scott Wasley, The Spanish Acquisition

Food, wine and incredible photography showcasing what have to be the best flavors in the world today. Spain's culinary beast has awoken and the world is in awe.

Peter Kuruvita, Flying Fish Restaurant (Sydney)

BRAZIL

I really like the way in which the magazine deals with different subjects, always with great focus and professionalism. Sometimes, however, we could do with a bit more explanation here in Brazil, as we are generally lacking knowledge when it comes to Spanish cuisine.

Douglas Bartholomeu, Marketing Director for Aceites Borges

It is, beyond a shadow of a doubt, one of the best magazines I know. On the one hand, presentation is exquisitely beautiful. Content, on the other, especially where related to wine, is incredibly useful in my work, and I am always kept up-to-date with news from Spain.

Saul Galvão, Leading Wine Critic

The magazine is of undeniable value as a voice not only for gastronomy, but also for other Spanish quality products, as well as for tourism in general.

Juan José Suárez, Director of import company Península

One of the magazine's main advantages is its format. In this sense it is excellent: clean, clear and easy to read.

Sergio Fonseca, Marketing Manager for wine importing company Expand

CANADA

An essential first-class magazine with quality articles, amazing photography and mouth-watering information that inspires one to visit Spain and import its culinary treasures.

James Savona, President of Brunello Imports

SPAIN GOURMETOUR is about quality, sensibility and creativity. The magazine reveals in such a mouth-watering way, the tradition, the modernity of Spanish gastronomy. I wanted a subscription the moment I saw my first issue.

Jamie Kennedy, Chef

To crack open a new issue of SPAIN GOURMETOUR is to embark on an arm-chair journey of the best of Spain's wine and food. From winemakers to producers to chefs, each magazine introduces me to fascinating people, all of whom share my passion for the good things in life.

Julia Aitken, Food Writer and Cookbook Author

Rigorously, in depth and exquisite to the eye, SPAIN GOURMETOUR has kept the world tuned to Spanish gastronomy's marriage of tradition and innovation and its ascendancy to the international vanguard.

Gerry Shikatani, Culinary Critic and Spanish Gastronomy Specialist

CHINA

For Chinese owners of Spanish restaurants, SPAIN GOURMETOUR provides invaluable information on new recipes, products and designations of origin.

Heather Wang, Chef and Owner of Spanish restaurant Mare

I love the magazine as it allows me to discover typical Spanish food, something of particular importance in China, where Spanish gastronomy is largely unknown.

Wu Dan, Assistant Manager of distributor Oriente Prospero

A great introduction to Spanish products on the international level, with an exquisite selection of the designations of origin it presents. Very up-to-date when it comes to wine.

Carols Chordi, Chef and Owner of Spanish restaurant Tapas

I really enjoy the photos and style of the magazine—all very European. It is really useful for Chinese people who are looking for Spanish products.

Zhou Ning, Editor of gastronomy magazine Betty's Kitchen

It is a very thorough magazine. As head of marketing, it helps me enormously in discovering new products, and it is well known within the Chinese food industry.

Aline Berardo, Head of Marketing for wine import-export company Summergate

DENMARK

SPAIN GOURMETOUR is the most magnificent and enlightening magazine on Spanish culture. It is a masterpiece on a worldwide scale regarding design as well as content. The magazine has valuable specialist information and is also very inspiring.

Jacqueline Jensen, Gastronomy and Wine Journalist, Vinbladet

From the standpoint of an importer and distributor of excellent Spanish wine and food products, SPAIN GOURMETOUR is a constant supplier of stories and facts we can pass on to our customers and which incite us and them to visit the different regions of this varied nation.

Steen Feel, Wine & Food Importer, Viticole Den Blaa Port

I have been reading SPAIN GOURMETOUR for many years, and I always enjoy the layout, the photos, and all the descriptions of the Spanish products so much that I have kept all the magazines with the hope that one day I will have time to visit some of the many Spanish regions and see it all up close.

Vibeke Lehn, Food Writer, Alt for Damerne

When you are in love with Spain and its way of life, it is splendid to get your love updated / upgraded several times a year.

Christian Thøgesen, Wine & Food Importer, Ki-Ma Vinimport

SPAIN GOURMETOUR is a fantastic showcase for the high level of Spanish gastronomy.

Anker Tiedemann, Wine Writer, Vinavisen

I am very impressed by SPAIN GOURMETOUR, both for its great layout and highly informative articles. Many times and with excellent results I have used names mentioned in the magazine of restaurants, bars and producers. Among other things, SPAIN GOURMETOUR is able to collect small and authentic places in an unpretentious way, making the whole concept reliable and honest. Give me more!

Sune Rosforth, Wine Importer & Wine Consultant, Rosforth & Rosforth

SPAIN GOURMETOUR is always received in the expectation of an entertaining and informative mixture of articles about wine, food and tourism. Carry on in that track, please.

Jorgen Aldrich, Wine Writer

FRANCE

When it comes to discovering the sector, no other country has been able to produce such a high-quality magazine. It is elegant, interesting and very well structured. I have kept all of my copies, as they help me to learn about different varieties of Spanish products and the rich gastronomy to be found in the country's regions.

Jean-Claude Lamontagne, Journalist for Saveurs

With this magazine, ICEX has developed a top-quality and highly useful communication tool, equally informative on both traditional and contemporary Spanish cuisine.

Brigitte Régis, Journalist for Femina Hebdo y Biba

For me, this magazine made a difference from the moment I saw it. It represents a total immersion in the world of flavors, good taste and culinary heritage. All in all, a great success.

Corinne Vilder Bompard, Journalist for Femme Actuelle

Naturally drawn to Spanish culture due to my roots, I always take the same pleasure in reading SPAIN GOURMETOUR. Avoiding banality at all costs, the magazine places Spanish gastronomy at the heart of culture, always accompanied by beautiful illustrations.

Alain Llorca, Chef and Owner of Moulin de Mougins

Your magazine, which is always well presented, always makes us dream of the excellent country that is Spain. Your rich, varied articles are a source of information for all of us professionals within the agri-food industry.

Bruno l'Henaff, Distributor of Spanish products

GERMANY

Each and every issue of SPAIN GOURMETOUR surprises in terms of its exceptionally professional photography and design, putting it right up there with the best international gastronomy magazines. I particularly appreciate those articles which detail the history and life cycle of a product, from cultivation right up to harvest, like the articles written by Vicky Hayward. I also find the recipes fascinating.

Marion Trutter, Freelance Journalist and Author of the book *Un paseo gastronómico por España* (Könemann Verlag)

We have, of course, taken great care to archive all past editions of SPAIN GOURMETOUR. We get ideas from the magazine's photos and recipes, and find the section containing contact addresses and websites of infinite use. I especially like to discover the authentic regional specialities—the Canary Islands mojo sauce was a roaring success during our Spanish weeks. Articles such as that on the 100 most interesting Spanish wines are also of great help to me. This really is a fantastic magazine.

Rüdiger Stelkens, Head Buyer (wine, gourmet products and cheeses) for Kaufhof Warenhaus AG

Numerous Spanish specialities at the height of quality. Written by experts and with convincing presentation, SPAIN GOURMETOUR is proof that Spain hides impressive levels of culinary potential. As a source of ideas for Germany's business and gastronomy sectors, each new edition is yet another treasure.

Ralf Bender, Editor of newspaper Lebensmittel Zeitung

As a lover of Spain and a journalist specializing in the Iberian Peninsula, this magazine has been indispensable to me for many years. I really appreciate the great illustrations, and have already applied many ideas from the magazine to my work. Through the publication, I have discovered products such as Calanda peaches, as well as wines which had previously been unknown to me. If SPAIN GOURMETOUR didn't exist, someone would definitely have to invent it!

Eckard Krüger, Editor of gastronomy magazine *Essen & Trinken*

Firstly, I would like to say that the magazine's design and photography are absolutely exceptional. I especially like the mix of reports on products, journeys, countryside and wines. We are great wine connoisseurs and it will always prove difficult to surprise us with something new on that front. However, we have broadened our range of culinary specialities based on articles from the magazine, as was the case with chocolate craftsman Enric Rovira, whose creations are currently charming our customers.

Renate Freund, Co-owner of Weinkontor Freund, a wholesale company specializing in wine and gourmet products

ITALY

Design and photography of the highest caliber.

José Miguel Suescun, Owner of Spanish wine import company Productos Naturales Tierra Viva

This is perhaps the only wine and food magazine published by a public body which, with its content, design and serious nature, seems as if it had been created by an independent publishing house. It really is a welcome breath of fresh air.

Paolo Marchi, Gastronomy Journalist for *Il Giomale* and Director / Founder of *Identità Golose* (Milan)

Elegant and easy to read.

Enza Bettelli, Freelance Gastronomy Journalist

A rich source of information for everyone working in the sector.

Giulio Boldrini, Owner of import company Boldrini

I read it, collect it, and have always admired it. I would like to be in charge of it myself, as imitating it is almost impossible!

Elsa Mazzolini, Director of *La Madia Travelfood*

An elegant vehicle for the promotion of the Spanish agri-food industry.

Claudio Mollo, Freelance Wine and Food Journalist

A refined, extremely elegant window onto the Spanish wine and food world. A highly useful tool that is extremely well-made.

Franco Ziliani, Freelance Wine and Food journalist

The magazine's design is extraordinary, and it has some of the most beautiful photos I have ever seen.

Riccardo Uleri, Owner of gourmet product import company *Longino & Cardenal*

It is almost perfect.

Andrea Dettoni, Owner of Spanish restaurant *Ba-BaReeba* (Milan)

JAPAN

*I am always interested in reports on new ingredients and techniques, but my favorite articles are those on young chefs—very impressive. Trends in Spanish cookery are both dynamic and fascinating and, thanks to *SPAIN GOURMETOUR*, we can follow them.*

Koji Fukaya, Owner of two Spanish restaurants in Hakodate

This is a magazine with a very well-balanced content. Not only does it follow avant-garde wine and food trends, but also remembers the importance of tradition.

Tomoko Ebisawa, Journalist for *Vinotheque*

It is a great magazine thanks to its balanced content, and the subjects dealt with are very interesting. It is easy to find any topic that a journalist could possibly need to refer to when it comes to Spain. I am constantly surprised by its ability to present such thorough reports—it really does not seem like a magazine published by a public body.

Maki Kimura, Journalist for specialist gastronomy magazine *Senmon Ryori*

I can't wait for the arrival of each new copy, and I always carefully archive your magazine, using it as a great source of information. I could only be happier if you published more often, still maintaining the same high levels of quality. To finish, I'd like to offer my congratulations on this, your twentieth birthday.

Yumiko Ito, Journalist for specialist gastronomy magazine *Cuisine Kingdom*

Today it is easy to get any information you need on the world of gastronomy by simply looking on the Internet. But this magazine has always fascinated me with its photography and the subjects it discusses. It makes you think and, above all, it makes you learn. If I am this fascinated with the magazine now, imagine how I was without the Internet!

Joseph Barahona, Chef at *Ogasawara Hakushaku* (Tokyo)

NETHERLANDS

*Every issue of *SPAIN GOURMETOUR* is so full of tempting tastes that it makes me want to pack my bag and travel immediately to Spain.*

Hubrecht Duijker, Wine Writer

**SPAIN GOURMETOUR* is a very welcome culinary magazine. As a photographer, I have great respect for the outstanding quality of the culinary pictures, which are difficult to make.*

Paul Op ten Berg, Journalist, www.proefschrift.nl

*I am always happy to find the new *SPAIN GOURMETOUR* in my mailbox. I find it very informative and a pleasure to read, not only with respect to Spanish wines, but also regarding the rich variation of food that Spain has to offer. And yes, I keep all issues since there are superb tips for travelers to Spain.*

Frank Smulders, MW (Master of Wine), Wine Consultant, Wine Writer and Wine Teacher

*I couldn't explore modern culinary Spain without the help of *SPAIN GOURMETOUR*. Every issue is a like a delicious chocolate box. I read the articles like I eat chocolate, piece by piece, so I savor them one by one.*

Anneke Ammerlaan, Food & Beverage Consultant, specialist in trends and savors

NEW ZEALAND

**SPAIN GOURMETOUR* is a very good educational and marketing tool.*

Jacqui Dixon, *Sabato* (Auckland)

**SPAIN GOURMETOUR* brings Spanish food in both its traditional and its astoundingly clever modern incarnations, all the way across the world to me. Thank you!*

Ray McVinnie, Food Editor for *Cuisine*

UNITED KINGDOM

If I had to describe it in one word I would say it is illuminating. I love the balance of it, the fact that there is culture as well as food and wine.

Philippa Davenport, Food and Cookery Writer

It is very modern, a good showcase for Spanish products. What I like the most are the ideas in the recipes and the product-orientated stories that try to educate people about a product or a dish.

Jill Dupleix, Food Writer, The Times Weekend

What I like most about the magazine is that it shows the diversity of the Spanish regions, some of them not that well known in the UK.

José Manuel Pizarro, Head Chef, Tapas Brindisa

It is a beautifully produced magazine and the artwork is stunning. The contents are very interesting and I always learn something new. It always makes me want to go back to Spain.

Frances Bissell, Food Writer and Consultant

I very much enjoy it because it does an excellent job and it's very informative. Most people in the UK don't know much about Spanish food except for Serrano ham or manchego, so it's a shame that the magazine is not directed to a broader audience.

Peter Snow, Importer, Bellota Foods UK Ltd.

UNITED STATES

We have followed it for as long as it has been published, and it is the only magazine we keep on our shelves. It is written in a way that has a double effect: it is interesting in an initial reading and also as a resource when one of our writers wishes to check facts on Spanish foods. It is very well organized and beautifully designed and printed.

Michael Baterberry, Food Arts Editor in Chief publisher

It is a remarkably high-caliber publication. It looks great and is very pleasurable to read. It is also very useful for its extensive and accurate reports on foods from regions and cities in Spain. It gives me very good ideas for stories to follow in on my own.

Arthur Lubow, Writer, New York Times and other publications

I'm honored to contribute a quote as I really do enjoy the magazine: "The magazine does a great job of exposing a broad spectrum of Spanish culture. Not only is it a beautifully produced publication, the content is substantial and very informative with a tone that is scholarly but never pretentious. We look forward to every issue".

Wylie Dufresne, Chef / Owner of WD-50 (New York)

I look forward to getting each issue. Spain is on the cutting edge of cuisine, and this magazine shows people in the Spanish elite that I might not know. I particularly like the wine section. We offer a lot of wines from small producers, less known in the US, and the magazine is a very valuable source of information for that.

Paul Kahan, Chef, Blackbird and Avec restaurants (Chicago)

SPAIN GOURMETOUR ranks as the absolute finest food magazine published. I cherish SPAIN GOURMETOUR. Understand something about SPAIN GOURMETOUR: Spain is the wonder of the world for having so rapidly attained super-star status regarding its traditional wines and foods and extraordinary chefs. In large part, SPAIN GOURMETOUR is responsible for this success story, having harnessed the talent of Spain's finest photographers and food journalists in order to reveal these once-secret glories.

Steven Jenkins, Fairway Market, Cheesemonger and Author

It is very well produced, both its design and its contents are really good. It gives you a sense of what is going on in Spain. It gives me good ideas for my business, and it will be very useful now that I am about to open a Spanish restaurant in the city.

Terrance Brennan, Owner of Artisanal restaurant (New York)

It is the most outstanding magazine on Spain, and is way above the rest. I love its presentation, photos and reports, which are all very well rounded. I have been reading it for years and use it as a reference for information on everything new that's going on in Spain.

Michele Buster, Manager of Forever Cheese (importer of European Cheeses)

TOP OF



The following seven articles are dedicated to olive oil, Ibérico ham, cheeses, wines, preserved fish and vegetables, citrus fruits and, finally, Spanish horticultural production. We have focused on how these sectors have evolved over the past twenty years, a period during which *SPAIN GOURMETOUR* has been in constant search of interesting topics on which to base its articles, all in the spirit of promoting the reputation of the best Spanish products all over the globe.

Certain subjects crop up time and time again, and it would be easy to think that when it comes to, for example, olive oil, all that could possibly be said on the subject has already been said. Yet it is precisely the oil sector that is offering us new products today, eternally surprising us with its dynamic nature. The fascinating range of traditional cheese makes any journalist's work a dream, and when new photos of thin slices of Ibérico ham or stuffed *pimientos de Piquillo* land on our desks, all of our mouths are watering at the sight. I'm sure that you feel exactly the same way! The Spanish climate allows for the cultivation of all kinds of fruit and vegetables, with citrus fruits being among our most long-standing exports. The main players of *SPAIN GOURMETOUR* have largely remained the same, developing over the years—but today, they seem much more mature than when we began.

Text
Bettina Krücken

Translation
Synonyme.net

THE RANGE



Over the last twenty years the Spanish wine landscape has undergone spectacular changes. Our faithful readers had the opportunity to travel through this metamorphosis, by reading our articles on the subject. At *SPAIN GOURMETOUR* we have presented series on wine itineraries, articles on the great wine rivers, new and “lifted” faces within the wine industry, the classic DOs such as Rioja or Jerez-Xérès-Sherry, and new Designations of Origin like DO Rías Baixas, born at almost the same time as our magazine, or Ribera del Duero, a wine region which has accompanied us in its incredible rise in popularity since 1992. And then there is Priorato, almost a secret in 1986 and now the producer of some of Spain’s most prized wines. We can also mention the countless bodegas and their wines which are found all over the world today, proof of the quality of Spanish climate and soils. Finally, let’s not forget indigenous vines, tasting notes from international experts and the words of significant importers the world over who have enriched our pages of *SPAIN GOURMETOUR*.

Bettina Krücken has coordinated *SPAIN GOURMETOUR* since 1994.

OLIVE OIL



The quest for perfection

The last twenty years have ushered in a new era for Spain's olive-oil makers, whose search for taste and quality has revealed the potential of the world's largest and most diverse olive groves.

Twenty years is not so long in the life of an olive tree. "Maybe it's eight to ten years of a human life," reckons Francisco Núñez de Prado, whose family has been making extra-virgin oil in Córdoba's rolling hills for two centuries.

In its first twenty years a young olive plant will grow from a knee-high stripling into a poised orchard tree, and its shiny, ripe fruit—the "perfect capsule", as poet Pablo Neruda described it—will have shown its full personality in its oil. Grassy,

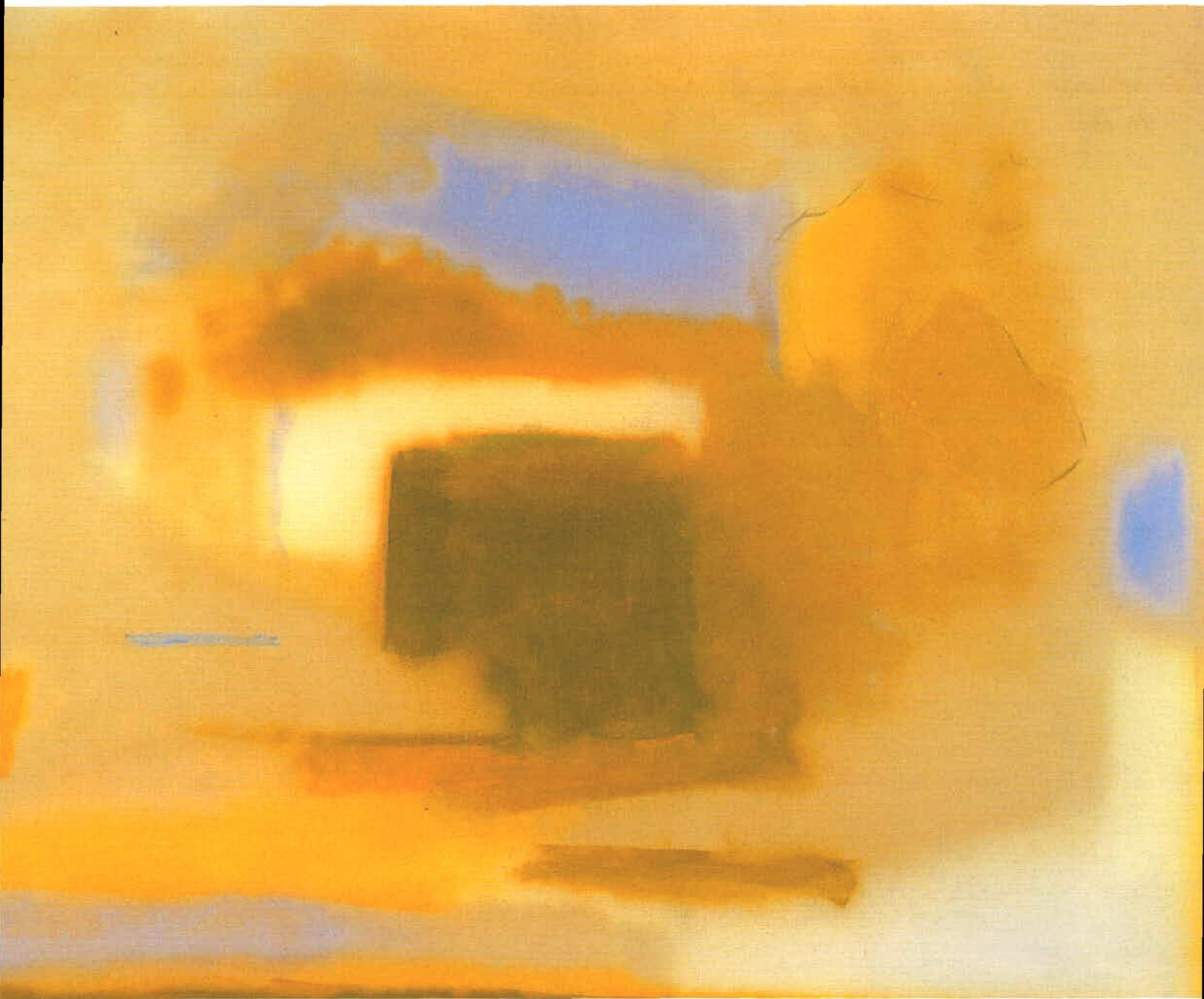
fruity, buttery, earthy, pungent, lemony or smoky; the oil, pressed out together with its watery juices, may reveal many different characters.

But, at the tender age of twenty, an olive tree is only just reaching maturity. It will produce its full crop, year in and year out, for sixty or a hundred years and, in many cases, for longer. The Núñez de Prado trees are believed to have a productive life cycle of two centuries. Meanwhile, in Jaén, Aragón and Catalonia, spidery-

branched olive trees over two thousand years old produce hundreds of kilos of fruit a year.

Changing gear

In our own lifetimes, though, twenty years have marked a change of era for Spain's olive-oil makers. Since 1986 the country's olive oil groves have witnessed a quiet revolution similar to that in the vineyards, but far less trumpeted. Some 60 million olive trees have been planted,



bringing the total area of the country's groves to 2.4 million hectares (5.9 million acres), the largest expanse worldwide. Abandoned groves have been groomed, and their fruit has been harvested with new care. The oil mills' output has doubled and Spain is now responsible for over 44% of the world's total production. That translates into a lot of oil. In 2003, a bumper year, the harvest added up to a cool 835,000 MT of extra-virgin and virgin olive oil.

But there has been another more important change: the discovery of quality. Or rather its revelation by producers who, step-by-step, have been taking the risk of bottling and selling under their own name rather than selling in bulk for bottling elsewhere. Today the diversity of such premier oils Spanish is unparalleled. They may come from a specific *terroir* or be blended from a mix of sources, they may be oils from *sierras*, coastal plains or the Almerian desert; they may be

pressed from just one local olive variety, or from a traditional match of two or three, or from a cosmopolitan new mix. They may be green or gold, filtered or unfiltered. They may be made by family companies or by cooperatives that press thousands of growers' fruit. Both kinds have carried away coveted prizes for the best oils of the year. They may be organic or vitamin-enriched, sold in sleek designer bottles or in defiantly sunny decorated cans.



The oils have been an inspiration for food producers and chefs. There has been a mass of new restaurant dishes ranging from olive-sorbets—an ideal way to taste an oil as it melts in the mouth—to pearls set with agar-agar. Silvery preserved sardines and *romesco* sauce have also been transformed by the new extra-virgins. Most recently, Alicante pâtissier Paco Torreblanca has come up with a formula for dark chocolate in which extra-virgin olive oil replaces most of the cocoa butter. But perhaps the most telling, if also the simplest, sign-of-the-times is the meteoric rise of country bread dipped in extra-virgin oil. In less than twenty years it has morphed from a rustic home snack to a favored meal-opener in Michelin-starred restaurants. Spanish oils' potential has also, of course, been discovered around the world. Since 1987, extra-virgin olive oil exports have multiplied tenfold to around 45,000 MT. "We started late," says Juan Vicente Gómez Moya, managing director of ASOLIVA, a producers' association which promotes Spanish oil abroad. "But things have changed dramatically." Now Spanish exporters sell to a hundred different countries and to top restaurants in Tokyo and New York and Sydney. Indeed they have the largest share of many key markets—the United States remains the last great challenge. If one shifts perspective again to the producers' point of view, the change of an era takes on even greater dimensions. According to the Ministry of Agriculture, Fisheries and Food, the olive oil business represents over 120,000 full-time jobs. A staggering 50 million work days went into the 2004 olive harvest.

The roots of change

Why, then, did so many people in a traditionally conservative rural community risk their livelihoods to push for quality? "A small earthquake set things off in the mid-1980s," explains Juan Ramón Izquierdo, who heads the Ministry of Agriculture's oil analysis laboratory. "When Spain joined the European Economic Community (EEC), tasting was taken on board by the Ministry as a routine check for virgin olive oils entering the price-support mechanism. What happened was that a few oils were rejected. That was the earthquake." Luis Rallo, Professor of Agricultural Engineering at Cordoba University, describes the process of change. "As the mills began to be modernized to meet EEC quality standards, there was a wave of investment in high-speed equipment. It cut both pressing times and queues of olives at the mills." Until the 1980s the slowness of traditional pressing equipment had meant that ripe olives, picked at the height of the harvest, could end up queueing in large heaps outside the mills for days, picking up rancid aromas and flavors as they did so. "Take away the rancidity and the subtleties of the oils suddenly emerge," explains Rallo. "The effect is startling." Within just ten years, most olives for extra-virgin oils were being pressed within 24 hours of picking, and often much faster. Today that time has dropped again. State-of-the-art makers like Dauro, owned by Bodegas Roda, have cut it down to

45 minutes. "We applied our wine-making philosophy to oil-making," says Agustín Santolaya, Dauro's managing director. "We analyzed the processes behind olive-oil making and then looked for perfection in them. That meant much greater speed between picking and pressing."

Priorities: taste and aroma

The quest for taste has also brought with it a new understanding of its sources. Today we take tasting notes for granted: they are found on the necktie or back label of nearly every self-respecting fine Spanish oil. But both the process and vocabulary for identifying positive aromas and flavor notes—such as green tomato, hazelnut or even banana—were only developed in Spain in the 1980s. Most importantly they became the tool for defining Protected Designations of Origin (PDOs) for extra-virgin oils made from specific varieties in particular ecosystems. There were just four of these in 1985. Now there are twenty-one and the new names—currently, for example, Estepa, La Rioja and Poniente de Granada—continue to expand our ideas about olive oil's personality. The Designations have also had a huge knock-on impact. "Acidity was the only reference for quality," comments Luis Herrero, who has worked on PDO registration at the Ministry of Agriculture since the late 1980s. "Now we think about olive oil's taste in terms of fruit variety and geography." The search for taste also moved into the groves. As chemical analysis of

olive oil's components has advanced from tracking antioxidants to aromatic substances, so an invisible army of scientific and agricultural researchers have been tracking the effect on taste of variables like drip irrigation, early harvesting, hand and mechanical picking, hybrid varieties, new tillage systems, and organic growing. This knowledge has then filtered down to growers and producers via an intense educational program.

"We have given literally hundreds and thousands of training courses to agricultural engineers, technicians and farmers since the early 1990s," comments Brigida Jiménez, director of the Center for Agricultural Research and Training in Cabra, Córdoba.

That research spirit, deeply implanted in Andalusia, where 80% of Spain's olive oil is made, has now been picked up by the producers. Some do research themselves. The Dauro team, for example, has developed a new oil-press with granite cylinders encased in steel to give cold-pressed oil with minimal oxidation.

The big picture

We have yet to see the results of much other research which is well underway. Our ideas of olive oil as a medicinal food are constantly expanding. Other researchers are exploring the value of olive oil residues. One Andalusian company has already patented a method for recycling the olive's watery juices to extract hydroxytyrosol, the vegetable world's most powerful known antioxidant. Elsewhere, in Valencia region, a project called Vertido Cero—or Zero Dumping—is recycling 23,000 cooperative

growers' residues to produce liquid fertilizer and other by-products. Alongside this a broader appreciation of olive oil is flourishing in Spain as never before. Specialist shops, museums, prizes, festivals, congresses, travel-routes, websites and historical research in the groves are all gathering momentum, and bringing new discoveries. Archaeologists excavating Roman oil presses in eastern Andalusia, for example, have come up with the fact that two-thousand year-old olive pits found in the presses are from two varieties almost identical to types that are basic in oil-making today. That leap into the distant past helps

to put the last twenty years in perspective. On the one hand, they have marked a change of era. On the other hand, they have revealed how many of the fundamentals of oil-making are unchanged. It seems that the quest for perfection may speed up our efforts, but that the olive tree, tempered by age, will give up its secrets in its own time.

Vicky Hayward is a writer, journalist and book editor whose articles about the arts, travel, social issues and food are published internationally. She is senior editor of Booth-Clibborn Editions, London. She lives in Madrid.

Credits page 156

ORGANIC OLIVE FARMING

Spanish certified organic olive-growing and oil-making began as a pocket-handkerchief affair in the late 1980s. Today just over 90,000 hectares of certified groves are spread through nine different regions. Many operations are small-scale family estates that have been farmed organically for centuries, albeit without certification. "From our point of view, we use traditional agriculture that is respectful with the environment," says Francisco Núñez de Prado. They registered their land for organic farming by 1990. "You can also call it organic. In either case you achieve a natural balance and better long-term production." Not far away is the Cooperativa Oliverera de Los Pedroches, the world's largest organic olive-oil producer in the northern Córdoba sierras. It started out with just three members in 1995, but it now has

500 members producing 1.5 million kilos of oil every year. They combine traditional farming techniques with newer strategies, such as pheromone insect traps. Export, which stretches between markets as different as Japan and France, has provided the main motor for growth. Like other organic olive oil producers, they pick up a good price for certification and quality abroad, and export 99% of total production. "The truth is that many members have joined because the organic oils sell well," says Juan Antonio Caballero Jiménez, the technical director.

"But we don't feel it matters. As they farm organically they become very sensitive to the environment."



Sharing
the secret

IBÉRICO HAM

Text

Cristino Álvarez

Translation

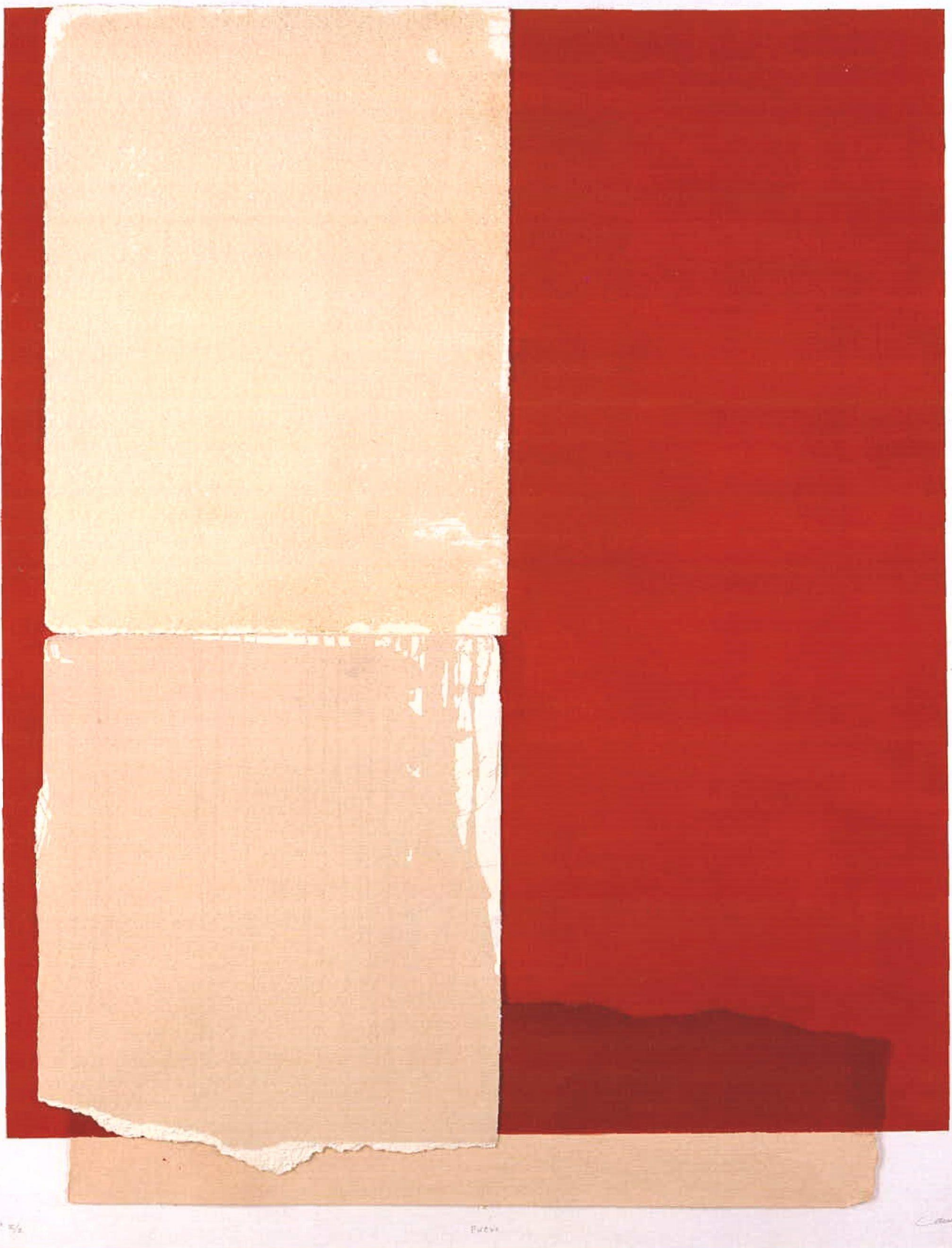
Hawys Pritchard

Painting

Rafael Cannogar, *Fuego*



The last twenty years have been a crucial period in the fortunes of Ibérico ham. Today, it is hailed by connoisseurs all over the world as the best there is, but a mere two decades ago it was a virtually undiscovered treasure... except, of course, in Spain. We Spaniards knew how marvelous it was and were proud of it; and visitors to Spain lucky enough to sample a slice of Guijuelo, Jabugo Cumbres Mayores, Extremadura or Pedroches cured ham were left wanting more of the unique quality, aroma, flavor and texture of this luxurious Spanish delicacy.



In fact, many foreign visitors to Spain who had tasted Ibérico ham would return here periodically with the express purpose of collecting a couple of whole ones to take home. What makes these hams objects of desire for foodies from all over the

world is that they derive from a unique breed of pig that feeds on a natural diet (largely holm-oak or cork-oak acorns) in the course of a semi-free-range lifestyle, and that their meat undergoes a long, skilled process that further enhances its

qualities. Back in the mid-1980s, however, Ibérico ham could only be enjoyed—legally, at least—on Spanish soil... though some privileged people were already managing to get around that. Ibérico ham used to feature as *jamón ibérico*

or, not entirely accurately, as *jamón de bellota* (acorn-fed ham—not all of them are exclusively), or *jamón de pata negra* (black-foot ham—again, not always the case, but the point was to emphasize the fact that the Ibérico breed is dark rather than white-coated) on the menus of certain top restaurants in France, and it is also said to have been served regularly at the Elysée Palace during Valéry Giscard d'Estaing's presidency.

But it was not being exported; the French, Germans and Italians, for example, could not buy Ibérico ham in their local delicatessens; North Americans would have found it extremely difficult, virtually impossible even, to take any home with them from Spain. The official explanation for this was a suspiciously protracted—apparently everlasting—epidemic of African swine fever. But there was more to it than that. For a start, there was the very way that the sector was structured: it was made up for the most part of small, traditional, family-run businesses that lacked the necessary infrastructure and production—not to mention the experience and resources—to operate in the foreign marketplace. Another factor was that production is very much subject to variations in natural conditions; and lastly, but very importantly, domestic demand within Spain used to absorb almost the entire production, so that exporting was not considered a priority.

These, then, were the internal reasons, but there was also an external one that had to do with the foreign marketplace itself. Unlike gastronomes and food enthusiasts, the general public had never heard of Ibérico ham, knew nothing about



it, and certainly had no perception of it as a unique or special product. Those who had heard of it would have registered primarily that it was much more expensive than other, more familiar, kinds of ham.

The early days of export

African swine fever was declared to have been eradicated in 1986; nevertheless, the early 1990s saw no significant increase in Ibérico ham exports. What exports there were represented a response to specific orders, probably generated by demand from people who already knew and appreciated the product rather than by efforts to promote exports from within the sector itself. It was obviously not enough simply to hope that quality would speak for itself—Spain already knew all about it, but this was not the case elsewhere—if Ibérico ham was to occupy the niche position in foreign markets that it deserved. Having recognized that fact, in 1996 ICEX forged an agreement with the sector's leading companies to launch a collective project (another good example of "United we stand...") whose resources would be concentrated particularly on generating a quality image for their product in association with Spain's

Nowadays it is standard practice when starting a new ham to hand it over to a skilled slicer in a professional establishment who will get the very best out of the joint by reducing it to the wafer-thin slices which, by exposing more of the ham to the air, allow its aromas and flavors to develop their full potential.

agroalimentary products across the board. The quality was irrefutably there already; the point was to make Ibérico into a top-flight symbol for Spain's vast larder of foodstuffs, as much outside Spain as it was in, equipped to compete with hams from other, already well-accredited sources. This, then, was the reason for creating the 'Real Ibérico' consortium. Its function was to promote Spanish Ibérico ham worldwide, and its aims were two-fold: one was to increase and raise the product's profile abroad, making it better-known and locating it appropriately among the top gourmet delicacies in the world; the other was to guarantee the quality of Ibérico hams sold outside Spain by creating a Real Ibérico quality seal. Since then the promotional activity in foreign markets (France, the UK, Germany, Italy, Portugal, Japan, the US) by means of campaigns aimed at opinion formers, upmarket food publications, restaurateurs, specialist distributors, and so on, has been consistent. These have involved press trips to the product source, demonstrations, tastings, representation at major food-related events, publicity material explaining the product's characteristics, and even courses on a very important aspect of enjoying Ibérico ham at its best—how to cut it properly. This requires technique and skill that only experience can give, but the results are always better than cutting by machine, despite claims to the contrary. Nowadays, by the way, it is standard practice when starting a new ham (always a thrilling moment) to hand it over to a skilled slicer in a professional establishment who will get the very best out of the joint by reducing it to the wafer-thin slices which, by exposing more of the ham



to the air, allow its aromas and flavors to develop their full potential. The slices can then be vacuum-packed in one or two-helping bags so that one can have virtually immediate access to it. The ham needs to be left at room temperature for just a few minutes after opening so that the unsaturated fats with which the muscle is infiltrated start to fuse gently and the ham 'weeps' (as the poetic term is): this process also affects the quality and the unique flavor, which the fat heightens further.

The relevant sectors in other countries are gradually getting the message and realizing what an outstanding product this is. Suffice it to say that, in 2004, nearly 200 articles, reports, radio and TV programs on the subject of Ibérico ham appeared or were broadcast in sixteen countries. Meanwhile, the Real Ibérico seal provides a useful identifying badge for consumers abroad as well as guaranteeing quality from point of source, for it also offers the full traceability that today's market demands.

Fame at last

These ten years-worth of activity have succeeded in transforming Ibérico ham from a gem known only to a privileged few into a product not only well-known but also highly regarded in the upper gastronomic echelons at an international level. The fact that export figures for 2004 tripled those achieved in 2000 speaks for itself. Exports are no longer sporadic, or specific order led. These days, Ibérico ham has an established presence as a luxury product on the main market distribution circuits abroad. Furthermore, the producing companies have also changed their

attitude to exporting: they have lost their timidity, and the existence of the consortium has provided them with the safeguards and confidence they needed to make the leap into the international marketplace, with the top-of-the-line sector in their sights. All this has resulted in a gradual expansion of the markets for Ibérico ham, with the EU countries being followed by Argentina, Mexico, the Philippines, Japan... even the United States, though the FDA's strict health and safety requirements make things particularly difficult. At the moment, only products from a specific abattoir are given the green light to enter the US market, but it is only a matter of time and adjustment to comply with the strict regulations that govern food imports into the US.

So Ibérico ham is slowly but surely occupying the place it deserves in the gallery of gourmet delicacies due to the fascinating and intense elaboration process whose different salting, resting, drying and curing phases take about twenty months. The whole process cleverly capitalizes on natural conditions—climate, wind, rainfall—and bears a striking resemblance to that involved in creating fine wines. Indeed, Ibérico ham also has 'vintages', influenced by a range of different factors, particularly climatic ones, which affect the quantity and quality of the acorns the animals eat,

for example, as well as the conditions in which the joints are matured. In world gastronomy there are certain unique delicacies that are universally accepted as the ultimate in deliciousness. For a Spaniard, one of these is *angulas*, the little eelers that return each year to their native rivers from the distant Sargasso Sea. They fetch astronomical prices... yet what they really are is a texture. Another world-recognized food *de luxe* is truffles, white (*Tuber magnatum*) and black (*Tuber melanosporum*)... yet what truffles really are is an aroma: undeniably heady, but just an aroma—their texture can often be disappointing. Caviar, the real thing (what little remains), is, more than anything a deep, unique flavor; its texture is also delightful and very special. Imagine, then, finding something so delicious that it unites marvelous texture with an extraordinary, unique aroma, and a pronounced, intense, real flavor. Need I spell it out? Ibérico ham is this perfect all-rounder. With all those sublime organoleptic attributes, it is one of those delicacies that seduce you immediately and for ever. A Spanish treasure, certainly, but no longer a secret one.

Cristino Álvarez is a journalist with a special interest in food-writing: his work appears in over a hundred publications in Spain and America via the EFE news agency. He is a regular contributor to specialist papers and magazines and is author of around a dozen books on gastronomy and wine. A member of the Academia Española de Gastronomía, he won Spain's Premio Nacional de Gastronomía in 1991.

Credits page 156

Coats of
many colors

FRUIT & VEGETABLES

Variety and quality are the common denominators of the fruit and vegetable produce grown in Spain. The excellent Spanish climate allows Spain to grow not only the normal species of temperate climate but also tropical fruits, not forgetting two classic Spanish exports—grapes and tomatoes. A many-colored spectrum of produce that for more than twenty years has been conquering international markets.



Text Cristina Martín García

Translation Jenny McDonald

Painting Miquel Barceló, *Pimiento Rojo (Cuaderno)*



"If there is one thing that sets apart the Spanish fruit and vegetables sector, it is our long growing period. It allows us to commercialize an enormous variety all year round." This is the explanation given for the sector's constantly rising exports by José María Pozancos, General Manager of FEPEX (Spanish Federation of Associations of Producers and Exporters of Fruits and Vegetables, Flowers and Living Plants).

The extension of the growing period is the result of an on-going process of improvement over the last twenty years, helped by the many different microclimates that exist in Spain, as well as the introduction of new varieties and new plant protection technologies.

EEC membership

The year that Spain joined the EEC, 1986, marked the turning-point for

the Spanish fruit and vegetables sector. Previously, import barriers meant that Spanish exporters had to struggle to compete on the European market. But EEC membership allowed Spanish exports of fruit and vegetables to the European market to rise from 4 million tons in 1986 to 9.2 million tons in 2004 and, today, 90% of Spanish exports of fruit and vegetables are sold on the EU market. However, the recent enlargement of the EU in May 2004 is likely to



change things. On the one hand, economic development in the new member countries, together with increasing purchasing power for their citizens, should attract Spanish produce. On the other, some of these countries also have potential as producers and this may make competition more difficult.

A matter of taste

Food habits have changed noticeably over the last twenty years for a variety of reasons—the rural exodus, employment outside the home for women, higher purchasing power and increasing public concern about health, nutrition and food quality.

“Demand has been turning towards easy-to-eat produce, smaller sizes for some fruits and vegetables, new presentations and more intense flavors,” says Pozancos.

It should come as no surprise that some products have gained in popularity because they fit in with today’s lifestyle. A good example are the baby vegetables which are increasingly appearing on our tables. This mini produce requires special care throughout the production and distribution process but is especially attractive for culinary purposes. Cherry tomatoes rather than jumbos, hearts of lettuce, mini cos lettuce, mini carrots with their feathery leaves still on, a whole range of colors, flavors and textures. And with the added advantage that,

because they grow so fast (about two weeks), they need no plant health treatments and contain no pesticide residue.

Another example of how things are changing is the growing demand for ready-cooked dishes, processed vegetables and small, ready-to-eat portions.

The so-called 'fourth range' products are seen as a convenient, fast and healthy solution. First sold in Spain during the 1990s, these fresh-cut products are subjected to minimum processing with no effect on their nutritional, physiological or organoleptic qualities.

In 1991, the volume of fourth-range products on the Spanish market amounted to 1,800 tons; one decade later, in 2001, it was 21,000 tons. According to FEPEX estimates, total exports of this type of product from Spain reached 20,000 tons in 2004.

Boosting the sector

Spain has great differences in climate, differences that are not only seasonal but also regional in nature. This leads to problems for production and crop quality so technical improvements are essential. "Without the advances in fertirrigation (the provision of fertilizers during the growing period) and crop protection (pest and disease control), it would never have been possible to develop such important farming areas as Almería,

Murcia and the Canaries," says Pozancos.

The key to success for Spanish fruit and vegetables has been constant improvement in production processes, as well as adaptation to meet the requirements of both distribution channels and consumers. This adaptation has mostly involved the use of new production methods. Organic farming aims to obtain top-quality fruit and vegetables while respecting the environment and preserving soil fertility. As yet such methods have only been adopted on a very small scale in Spain, and currently occupy only 3% of total fruit and vegetable growing areas. Integrated production, which promotes the rational use of natural

resources with limited use of pesticides, has made great progress in recent years and aims to keep prices competitive on foreign markets. By way of conclusion, José María Pozancos states, "Improvements over the last twenty years have consolidated the fruit and vegetable sector, which is of strategic importance for Spanish agriculture as a whole".

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Credits page 156



CITRUS FRUITS

Sweet and sour

Oranges, lemons, mandarins, limes and grapefruits—a juicy, energy-giving family. With their vitamins, proteins, sugars and minerals, citrus fruits not only provide a source of well-being and vitality but found the perfect location in Spain to become a prosperous, outward-looking industry.





How many varieties of citrus fruit can you recognize? It's fairly easy to remember the four main groups usually on display on supermarket shelves—sweet mandarins, fragrant lemons, tangy grapefruits and the queen of table fruits, oranges. But there are many different citrus varieties and it is Spain that grows the largest number of them for commercial purposes. Although some varieties have resulted from

natural hybridization or spontaneous mutation, most of the original species originated in Southeast Asia and the Malayan archipelago.

Long-standing tradition

The Spanish citrus sector has every reason to be proud of its long exporting history. It has centuries of experience, and over the years has

had to deal with changing production and harvesting methods, pests, adverse weather conditions, and many other problems. Its success has led it to the position it holds today on international markets. Spain is the world's second-largest producer of mandarins, only surpassed by China, and is the fifth-largest producer of oranges after Brazil, the United States, Mexico and again, China.



Moreover, it is the world's first exporter of mandarins with an annual volume of 1.5 million tons, 60% of total exports of this fruit. Spain is also in the lead amongst exporters of fresh oranges. Thirty percent of world exports in 2003-2004 came from Spain, with a total of 1.5 million tons.

These figures are especially remarkable considering that production comes from just two areas in Spain, the East coast (Valencian Community, Murcia, Catalonia and the Balearic Islands) and Andalusia. Outside these areas, with just a few exceptions, the risk of frost prevents citrus cultivation.

Recent changes

Over the last 20 years, the citrus sector in Spain has been characterized by rising production and exports. In 1986, Spain was producing 3.4 million tons, 2 million of which were exported. It is now producing 6.1 million and exporting 3.5 million. These same trends have also been seen on a worldwide level.

But, in spite of the good health of citrus cultivation in general over the last two decades, in the mid-1980s consumption dropped in all

developed countries.

This is the result of lifestyle changes reducing the time spent on food purchasing, preparation and consumption, at the same time as the appearance on markets of industrially-processed, ready-to-eat foods. So, in spite of their health-giving values, the consumption of citrus fruits has to some extent become relegated to the older population.

It is in homes with young people and children that fewest citrus fruits are consumed. In order to turn around this trend, promotion campaigns are being carried out to encourage young people to consume more oranges and mandarins.

Spain's winning cards

Spain has two important cards up its sleeve, two products which are enabling us to boost our citrus exports, especially towards our main market, that of the enlarged European Union of 25 countries. The second-season oranges, those which are available from March to June, are the main jewel in the Spanish crown. The quality of these varieties is unusual for oranges at

this time of the year, so Spain is able to offer excellent fresh fruit almost all year round. Navel-late, Lane-late, Verna and Valencia-late are the main late orange varieties grown in Spain, and they have been so successful that production has quintupled over the last twenty years. In 1986 Spain was producing 273,000 tons of second-season oranges, and in 2004, over one million tons.

But it is undoubtedly the clementine (the most popular variety of mandarin) which is the champion of today's Spanish citrus orchards. Its small size, the sweetness of its shiny flesh and the fact that it is so easy to peel make it ideal for today's lifestyle. Its success has led to a marked increase in exports, from 0.4 million tons in 1986 to 1 million in 2004. However, the introduction of new late varieties and the opening-up of new markets for clementines would not have been possible without the technical progress made in recent years. Anabel Siguan, technical manager of Intercitrus (Spanish Interprofessional Association of Citrus Producers), considers that the most significant improvement has been the widespread introduction of drip irrigation to replace the traditional system of flooding. This automatic

ORGANIC OR INTEGRATED FARMING?

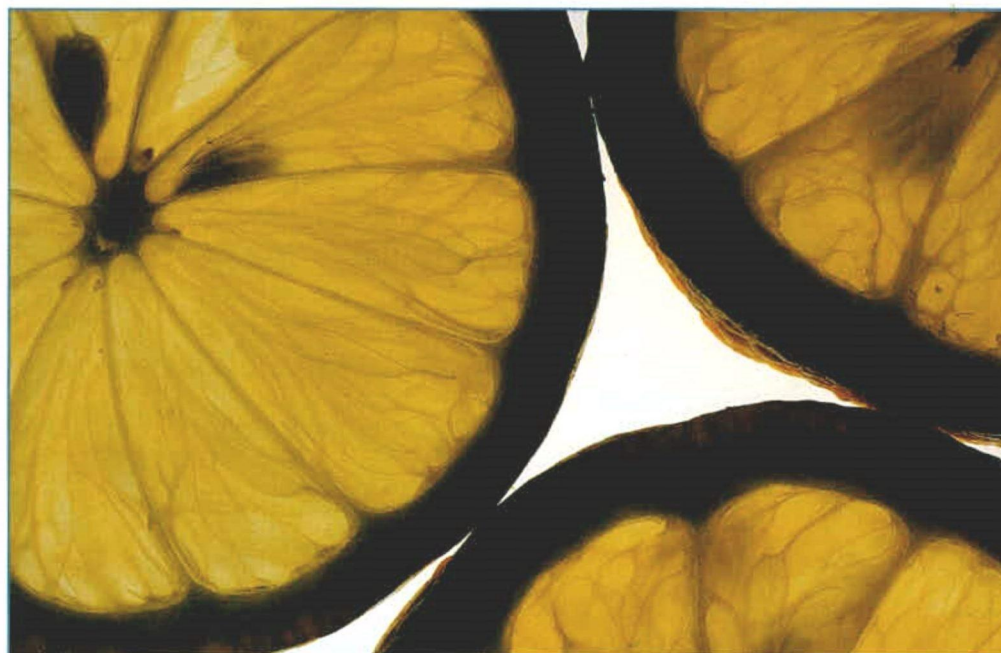
system not only saves water but can be used on sloping land, previously inaccessible to citrus cultivation, and allows the prior addition of any necessary plant nutrients.

Distribution

But not all the news is so good in the citrus sector. Over the last twenty years, the concentration and internationalization of the large distribution chains has had a negative effect on Spanish production. Most citrus fruits are grown on small plots, so that farmers have little negotiating power and have to accept the prices imposed by the large purchasing organizations. The sector's future depends on its capacity to adapt to changes in demand and in distribution, remembering that market characteristics change at almost the same rate as our historic citrus products.

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Credits page 156



The 1980s marked the start of a thorough re-think about what we eat and how it is produced. Such matters are of great concern to the citrus sector. In 1989, Spain approved the Regulation for the General Designation of "Organic Agriculture" and its Regulatory Council, creating the necessary legal framework for Spain to begin trading in fruit and vegetables bearing this label.

However, the strict regulations for organic farming do not make things any easier for the citrus sector, which is unable to bear the costs of organic production. At present, citrus fruits are grown organically on only 1,600 hectares (3,954 acres).

Increased demand for produce involving minimal use of chemicals makes it necessary for farmers to find new solutions. One possibility is what is called 'integrated citrus growing'. This system promotes the use of natural resources and production mechanisms to guarantee sustainable farming in the long term, with the gradual introduction of thoroughly controlled organic and chemical methods.

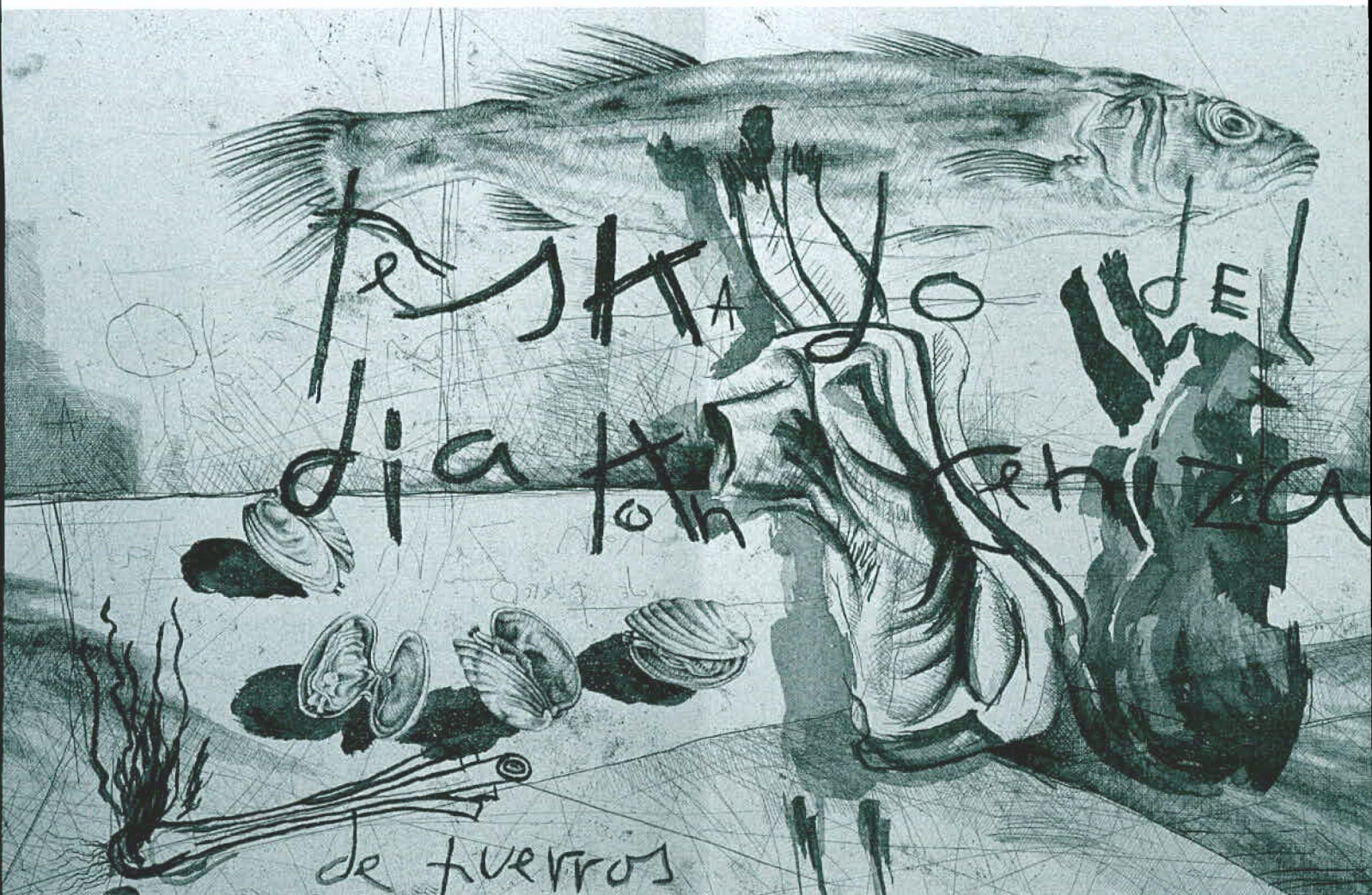
Integrated farming of citrus fruits in Spain was regulated in May 2004 and, according to the latest data provided by the Spanish Ministry of Farming, Fishing and Food, there are now 16,000 hectares (41,019 acres) under citrus using integrated production techniques. This surface can be expected to increase in the next few years.

20 years
well-preserved

PRESERVES

Over the ages, a number of different food preservation techniques have been used to tide people over from one season to the next and, during classical times, authentic production plants existed to preserve food in amphorae. But these techniques really came into their own with the use of glass bottles in the early 19th century and the subsequent development of pasteurization, making foods available for consumption all year round.





Food preservation developed gradually in Spain, first in small, family-run businesses and later in the first canning industries, maintaining the traditional methods for conserving the plentiful seafood from the Spanish coasts as well as the produce of market gardens. The long life of preserves and the possibility of storing them almost indefinitely without any further care made them an essential element in Spanish homes.

Preserve the sea...

As was only to be expected, this type of preservation developed close to the main sources of the raw materials. Over 80% of canning plants in Spain are located in Galicia, famous for the produce of its cold waters and its seafaring tradition.

Other important areas are the Basque Country and Cantabria, mainly for albacore tuna and anchovies, which are probably the most emblematic gourmet products in this sector. Another important production area is around Cádiz in the far south of Spain, where the waters are very rich in top-quality tuna and where the fishing tradition and skills go back to the times of the Phoenicians. All these areas used to have numerous, competing, small and medium industries, creating a very fragmented industrial fabric in the different regions. Since the 1980s there has been an important process of concentration, resulting in the consolidation of the main groups operating today and the disappearance of many smaller businesses that were unable to keep up with the times. As a result, the

Spanish sector today is made up of 147 enterprises, although just 20 years ago there were more than double this figure. Overall production has grown by 42% over the last ten years, reaching almost 285,000 tons and a value of 906 million euros in 2003. There is a long-standing tradition of exports of seafood preserves. With such a high degree of local competition, it became essential to sell abroad, and exports were a key factor in the survival of many companies. Over recent decades, both production and exports have grown in parallel to the process of concentration. The 15 leading companies today bring in 60% of the sector's total production. The Spanish fish and shellfish canners have made extensive investments and now figure amongst the world's

most competitive companies, meeting world-class standards in quality assurance and food safety. Spain is the world's second-largest producer of canned fish after Thailand, with a 10% share of worldwide production, and is the leader in product quality and variety. A full 46% of the Spanish sector's turnover comes from ever-increasing exports, which brought in approximately 413 million euros in 2003. International activity has also developed. Initially most exports went to European markets (mostly Italy and France) and Hispanic countries (Cuba, Venezuela, Argentina, Puerto Rico...), but today's internationalization strategies are more ambitious and include production in other countries. With consolidation during the 1990s of Asian products which reach the world markets at low prices because of lower labor costs, the sector was forced to adopt more far-reaching

initiatives such as the purchase of companies in other countries with consolidated local brands, investments in the fishing fleets owned by leading companies or the creation of production plants in third countries. Spain today accounts for over 46% of production in the European Union, and Spanish canned fish products are present in all five continents, although sales in Europe amount to 82% of the total. The 92 countries in which Spanish canned seafood is sold are led by Italy, France, Portugal, the UK, Germany, the US and Libya. The range of seafood preserves from Spain is undoubtedly the largest in the world. Elsewhere the main product is tuna of different types, whereas Spain offers a tremendous variety based on the national fishing tradition and the widespread custom of consuming canned seafood as ready-to-eat *tapas*. All over Spain there are traditional bars which offer only top-quality

canned seafood. The can is opened in the presence of the consumer and served direct with a finishing touch of virgin olive oil or a squeeze of lemon, whichever is most appropriate. In Spain, too, tuna fish preserves are in the majority, accounting for about 62% of the total (a lower percentage than for other producer countries). But there are also other traditional products such as sardines, mackerel and anchovies which together account for 18% of production, with mussels, cockles and cephalopods accounting for 11%. Some of the canned products available would even be considered quite exotic by international consumers—clams, baby scallops, bullet mackerel, horse mackerel, *langostillo* (a sort of Mediterranean cockle), sea urchin, razor clams, cod—the list is long and varied. These specialties are often produced by small businesses and are designed for the gourmet market. Preparations vary depending on the product—plain, in oil, in olive oil, in a pickle sauce—although some varieties are canned in more specific preparations such as the so-called 'American sauce' or ink sauce. Development of the gourmet sector in Spain and elsewhere has led to the launching of new products and preparations to meet more demanding, more adventurous palates. However, the product that has always taken pride of place in this gourmet sector has been albacore tuna (see box page 87).

P I Q U I L L O P E P P E R S

The gastronomic potential of these small, pointed, red peppers previously grown on a domestic scale on small plots in Navarre was first 'discovered' by Basque chefs in the 1970s. Their delicate, slightly sweet yet piquant flesh, thin, easy-to-peel skin and ruby red color drew the attention of other Spanish chefs and, 25 years later, having become a classic ingredient of Spanish cuisine, are now captivating their colleagues on the international scene. It was not easy to convince chefs in other countries who, understandably, claim to use only 'fresh' products, of the quality and versatility of these preserves. But their reluctance was soon overcome by a simple test. On opening a jar or can, they found the gentle roast pepper aroma difficult

to resist and saw for themselves that this product loses nothing in the preservation process. The test worked in most cases and, once they started experimenting, they were completely won over. Today what are known as '*piquillos*' have found a place on the menus of top-class restaurants in places such as New York, Los Angeles, Paris or London. Gourmet consumers are increasingly appreciating all sorts of quality peppers, and the piquillos have earned their place alongside the best.



...and the land

Spanish fruit and vegetable preserves are also linked to Spanish producing areas and are the natural consequence of Spain's outstanding role as a producer. Well in the lead are the regions of Murcia and Valencia, where the fertile plains have always offered prime produce. Next is the Ebro river valley, especially the autonomous communities of Navarre and La Rioja,

which have a long-standing tradition in the production of canned vegetables, especially asparagus. There is, however, also some industrial production in Extremadura (the leader in the production of tomato preserves), Aragón, Catalonia, Andalusia, Castile-La Mancha and Castile-Leon. The 460 companies in this fragmented sector recorded sales of 915 million euros (without juices, pickles and tomatoes) in 2003. Practically 50% of products are exported (of which 45.8% are vegetable preserves and 53.7% fruit preserves). The main product lines are artichoke, mushrooms and wild mushrooms, peppers (especially *piquillo* peppers), green beans, mixed vegetables and asparagus. Fruit preserves include peaches, satsumas, apricots, pears, fruit salads and strawberries. For a labor-intensive sector like this one, the arrival on the market of very low-cost Chinese preserves has had a very negative impact. Some products in which there is little differentiation in quality and origin have succumbed to this Asian competition. These include Spanish canned satsumas, which were once the leaders in their segment. The large Spanish companies are using leading-edge technology and offer a range of products to satisfy current consumer demand, meeting all requirements regarding quality assurance, food safety, traceability and environmental considerations, all of which place the Spanish businesses at a disadvantage with respect to foreign competitors which may not be complying with this high level of technical and health and hygiene requirements. As a result, while the more mature product lines tend to stagnate, more differentiated products, with a *terroir* and greater added value, such as *piquillo* peppers, are progressing and becoming increasingly well-known and sought-after. Spain has shares in the world market of between 5 and 8%,

depending on the different products. Exports of vegetable and fruit preserves (excluding tomatoes) during 2003 were valued at 453.3 million euros, of which 233.4 million were for fruits and 219.9 million for vegetables. This sector regularly exports to 78 countries, although the main market is the EU (53.55% for vegetables and 80.5% for fruits), followed by the US (36.5% for vegetables and 7.5% for fruits). These have been, and continue to be, the main markets for this sector. In reaction to the competition on the international scene, the Spanish sector is now setting up production plants in other countries (Peru, Morocco, China) in order to guarantee supplies, save on labor and open up new markets. Moreover, to counteract price pressure, a wide range of products, formats and presentations is being developed, as well as ready-made, vegetable-based dishes offering great added value. Some companies are also diversifying by entering the chilled vegetable sector where growth rates are very promising. Other companies, which have traditionally produced for the top-end market, especially in the Ebro valley, are currently consolidating some of their products internationally. This is the case with canned or bottled *piquillo* peppers, which have now found a place on international gourmet shelves and are being increasingly demanded by chefs and gourmets in many different countries.

Marta Angulo is a consultant in international trade and marketing in the agri-food sector. She is also a founding partner of Food Connections, one of the first companies to offer culinary tours and other gastronomic services for international customers under the label of Culinary Adventures.

Credits page 156



BONITO DEL NORTE



The summer waters of the Bay of Biscay offer prime-quality albacore tuna (*bonito del norte*) and this is the part of Spain where the tradition of canning was established, first in small, family-run businesses and later in industrial plants, maintaining the artisan methods. Large chunks of albacore tuna, a real delicacy, are transformed into preserves, often packed in glass jars although also in cans, with just their cooking juices, or dressed in olive oil, fried or pickled. The first taste is always a surprise for foreigners who tend to assume that canned seafood is of poor quality. Canned albacore tuna is outstanding and is well-known outside Spain, especially in Italy. It accounts for about 5% of the sector's total production but brings in about 10% of its revenue. Fortunately, the most demanding distribution chains and individual gourmets are now aware of the quality of these products, a must in any selection of Spanish gourmet foods.

CHEESE

Text
Enric Canut

Translation
Hawys Pritchard

Painting
Antoni Tapies, *Marrón y ocre*

goes
democratic



If anyone had told me twenty years ago that by today we would have over 20 cheese PDOs (Protected Designations of Origin) here in Spain; that we would have rescued, classified or created over a hundred different varieties; that our cheese factories would have tripled in number; that our own native products would be taking up more than half the cheese counter in any of our shops; that we would be eating three times as much cheese per inhabitant as we were then; and that our repertoire of cheeses would be exported all over the EU (something of a castle-in-the-air for Spain at that time) and several other countries around the world... then I'd have told them they were talking nonsense. I'd have staked my house on it. And I'd now be homeless.



At the start of the 1980s, Spain was in the process of emerging from a long dictatorship whose autarchic economy operated within closed frontiers and whose internal trade was characterized by restricted quotas of imported goods. In those days, our shops sold just three, generic types of Spanish cheese: “white”—namely, various presentations, sizes and characteristics of fresh cheese; “red”—a spherical, cow’s milk cheese produced in various cheese factories in the north of the country; and a “pseudo” manchego—a cylindrical cheese whose rind was imprinted with the characteristic plaited pattern, made either with cow’s, goat’s or ewe’s milk (just a few) or an

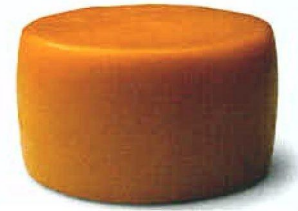
indiscriminate mixture of these milks (the vast majority), presented in any stage of maturity, from simply air-dried to very mature indeed. The rest of the range was made up for the most part of imported cheeses, though quotas of those were very limited.

The Constitution had been ratified and the new democratic process was underway, opening up new directions for our economic, social and cultural future. The rules of the game had changed, and Spain’s autonomous communities (the very essence of the nation’s varied cultural and climatic landscape) had now gained recognition and considerable legislative and self-governing powers. The new rules also paved

the way towards Europe and the democratic world, with all the political and commercial implications that that entailed.

Cheese basics

Spanish society underwent astonishing changes during that decade. Our wealth and consumerism increased dramatically. Optimism ruled, and pride in what was ‘ours’ was much in evidence. Each and every autonomous community became immersed in recognizing and appreciating its own identifying cultural heritage. Included in that heritage were specific foodways and, of course, cheeses. Maps, posters, leaflets and



books about Spain's different cheeses were published by autonomous communities. Central administration issued a new poster on the subject of Quesos de España (Cheeses of Spain) that featured 48 different kinds, and also launched a research project into artisan and traditional cheeses. The data that study unearthed was both surprising and thrilling: cheese was being made all over the place, and over 20% of total production was accounted for by artisan-made cheeses of traditional origin, known only to local markets. As a consequence of that project, a regulatory policy was formulated and implemented, and financial aid was allocated for setting up new cheese factories of the artisan type all over Spain. The large-scale cheese-making industry rose to the challenge of meeting increased domestic demand by modernizing factories in some cases, and effecting big company mergers in others. On the one hand, then, industrial cheese factories became larger, stronger, and more powerful; on the other, little artisan cheese factories were springing up everywhere. Our traditional cheeses were finding their place in the national market and distribution sector and, most importantly, consumers were keen to reclaim and revel in our wealth of home-grown cheeses. In parallel, some visionaries made tentative moves towards conquering foreign markets. Now that there were no longer any restrictions on imported cheeses, an invasion of European cheeses seemed likely... yet it never happened.

During that period, consumption within Spain more than doubled, with our own traditional cheeses accounting for most of that increase. By the end of the decade, there were twelve recognized designations of

origin and several more in the pipeline. In 1986, Spain entered the EEC (albeit with provisos and safeguard clauses), and we were starting to be able to envisage a future no longer delimited by the Pyrenees.

The early 90s

The early 1990s saw the launching and accreditation of most of our PDOs, for our oldest, 'pedigree' cheeses, such as Mahón cow's milk cheeses from the island of Menorca; Tetilla from Galicia or Cantabria cheese; blue cheeses from Asturias (Cabrales) and Cantabria (Picón Bejes-Tresviso), both in the Picos de Europa—the "National Park of Spanish Cheeses"; artisan-made mixed-milk cheeses from the Cantabrian area of Liébana; and the most important, best-known ewe's milk cheeses such as Navarre's Roncal, the Basque Country's Idiazábal (smoked and unsmoked), Zamorano, and—perhaps our most emblematic cheese of all—Manchego. When a new Quesos de España catalogue and poster were issued by the Ministry of Agriculture, Fisheries and Food, they now featured 81 different varieties.

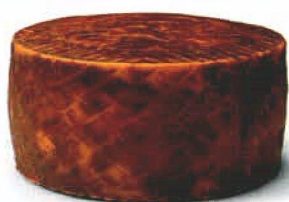
Paradigmatic La Serena

Another reclaimed treasure was a cheese from La Serena, in Extremadura. Originally a cheese made by shepherds, this came in various guises: its discoid cake shape, known as a *torta*, could be quite yielding, with paste that was very soft and melting on the palate; rather firmer, in which case it was creamy on the palate; and altogether more compact, when it was very fatty on the palate with a long aftertaste. La Serena could be quoted as the

paradigmatic example of the extraordinary transformations that took place during that period: over a million Merino sheep, managed by hundreds of shepherds with centuries-worth of stock-breeding and cheese-making culture behind them, underwent a total conversion. The Merino breed, traditionally famous for its wool and superb milk-fed lamb meat, was now given a new specialism: milk-producing. Though its yield is only moderate in quantity, it is exceptionally high in quality. Meanwhile, some shepherds became cheese-makers; former cheese procurers (who used to buy cheese direct from the shepherds) now became distributors and exporters. The University of Extremadura engaged in research into the Merino breed and its improvement potential, and into plant-derived rennet (the *Cynara cardunculus*, or cardoon, used by shepherds and partially responsible for their cheeses' liquefied paste, and picturesquely known by them as *hierbacuajo* or *cuaja leches*—setting herb, or milk-setter). This entire modernization process, backed and supported by the autonomous government, all took place in under a decade.

Spain, land of 100 cheeses

By 1996, with just ten or so editions behind it, Barcelona's Alimentaria had become the third most important food fair in the world. That year, a promotional centre for dairy products was presented under the thrilling title of: "España, el país de los 100 quesos" (Spain, land of 100 cheeses), featuring an exhibition and tasting of the most important traditional cheeses. Spain's own distributors and consumers were as astonished as foreign importers. That



exhibition definitively opened up the export market to the whole of Europe and countries such as the US which hitherto had had no idea of how enormous a range we had to offer. Since then, and in subsequent editions, Alimentaria has continued to demonstrate the versatility of our cheeses in cooking (in 2002, with a restaurant serving more than 50 dishes created by Spain's top chefs), and in informal snacks, like *tapas* (in the latest Alimentaria, in 2004, a restaurant served what were described as "New Gildas: 21st-century Cheeses and Aperitif Snacks". Regular readers of *SPAIN GOURMETOUR* will know that the 'Gilda' was originally a tapa composed of an olive, a pickled anchovy and a chili on a cocktail stick). Hundreds of people tirelessly sampled simple little mouthfuls—sweet and savory, cold and hot—that paired different cheeses with other classic Spanish ingredients.

Cuisine and gastronomy

In parallel, Spain's *nueva cocina* and Spanish gastronomy in general were booming. More specifically, chefs such as Ferran Adrià, Juan Mari Arzak, Pedro Subijana, Martín Berasategui, Karlos Arguiñano, Santi Santamaría, Carme Ruscalleda and the Roca brothers were ushering our cuisine into the upper echelons of world cuisine and achieving unprecedented recognition for it. To borrow a sentiment from Winston Churchill: "Never had so few done so much for so many". In their wake, they trailed a whole way of eating, cooking and living, as well as a panoply of great Spanish gastronomic products. And these included cheeses. Those gifted cooks and taste shapers were the best ambassadors

(and commercial representatives) ever for Spain's food and lifestyle, and they were also founts of new culinary ideas, often through the pages of *SPAIN GOURMETOUR*. Meanwhile, we ordinary mortals reveled in their ingenuity and inventiveness and the way they never lost sight of their own, ever-present gastronomic heritage while also capitalizing on an uncompromisingly modern, changing, apparently inexhaustible and often unclassifiable range of foods and wines. In short, an exemplary symbiosis of tradition and modernity. And this also applies to cheeses: Asturias' 'protocheese' *afuega'l pitu* and traditional shepherd's cheese *Torta del Casar*, both of which enjoy PDO status today, originate back to the earliest inhabitants of the Iberian Peninsula; these coexist with brand-new but already cherished cheeses such as Murcia al Vino and l'Alt Urgell y la Cerdanya, which also have PDO status.

New PDOs, new cheeses

Since that time, the prestige of our gastronomy and products and recognition of and interest in them have reached an astonishing pitch. We have become fashionable, and have been making the most of the fact. One consequence is that by today we have 20 recognized cheese PDOs, with another four in the process of being set up or legalized. Another consequence is that other traditional cheeses such as San Simón and Queixo do Pais from Galicia; Ovin, Valle de Narcea, Peñamellera and La Peral from Asturias; Tronchón from Aragón; Garrotxa and Nevat from Catalonia; Servilleta and Cassoleta from Valencia; Tiétar, Castellano and Pata

de Mulo from Castile-Leon; Grazalema, Aracena and Rondeño from Andalusia; Campo Real from Madrid; Gata-Hurdes and Zafrá from Extremadura; and cheeses from the Canary Islands of El Hierro, Tenerife and Gran Canaria are exported to the top markets in the world. Our exportable cheese range currently embraces over 50 different varieties, including PDO-covered butter from l'Alt Urgell y la Cerdanya. And we have still more up our sleeve.

Tomorrow the world

So you see how completely I would have lost my bet. Emerging markets for our gastronomy like Southeast Asia, China and Japan are showing interest in our cheeses. There have been enquiries from Australia. The countries of northern Europe are looking towards the Mediterranean and its larder, cheeses included. Canadians have come across our cheeses in the best delicatessens like in New York and Chicago... and ask for them. The Latin-American market is growing, and the descendants of Spanish emigrés and new generations of city-dwellers are demanding new products, including Spanish cheeses. Even the emerging Arab market is starting to import our specialty cheeses made with goat's and ewe's milk, which are the types it prefers. The world is all one. The market is worldwide. Gradually, our cheeses are making their way to the most distant parts of the globe. Spanish cheese has never been so democratic.

Enric Canut is a professionally qualified agriculturalist and a cheese specialist. He writes and broadcasts about food, and is gastronomic product selector for Club Vinoselección.

Credits page 156

A revolutionary
change
for Spanish

WINES

Text
Jeremy Watson

Painting
Juan Gris
La botella del vino



Political change, increased foreign travel, improved vineyard and bodega technology, imported varieties and a new, open-minded generation of winemakers are contributing to the exciting changes in Spain's wine industry. The transformation of a business trapped for centuries in entrenched practices reveals an impressive response to today's changing markets that has set an example to the rest of Europe and the World.

Growth in Spanish wine exports during the past 20 years has outstripped all other European countries and shows no indication of abating. Trade has moved away from shipments of bulk wines in tanker ships or road tankers to a predominance of bottled wines with values soaring to 1.53 billion euros for 10.1 million hectoliters in 2004. Even allowing for the inevitable fluctuations, the trend is clear and a tribute to the radical changes that

have transformed the industry into one that is now very advanced. Spain's shortcomings in the wine market can be attributed to the political situation following the Civil War (1936-39) when the country was closed off to the outside world, except for those vacationing on the Costas. So the metamorphosis has been dramatic, especially considering the entrenched nature of an industry dating back more than 2,000 years.

Premier markets

Britain, Germany, the Netherlands, Scandinavia and the United States are Spain's most important export markets for still wines, *cava* and sherry. Apart from these, the only other significant ones are Switzerland, Canada, Mexico and Japan. Spain was slow to react when the new, fruit-driven styles of wines gained popularity and it required British importers to send their own



WIN



flying winemakers into Spanish bodegas to produce specific, competitively priced, tailor-made wines for customers back home. This introduced a totally new concept to these often rather backward bodegas who had probably been selected for the quality of their grapes, rather than their installations. Those styles of wines that were then for export only can now be found in most wine stores of Spain.

Transformation

In 1985 not many wine producers had broken away from traditional European winemaking practices, the exceptions being the few pioneers whose influence was so important to what followed. First were Jean León and Miguel Torres in 1966, both of whom were responsible for a series of innovative activities in the vineyards and bodegas. At Raimat, the huge Codorníu investment in

DO Costers del Segre, they experimented widely in the vineyards not least with several indigenous and foreign vine varieties and cultivation methods. Marqués de Cáceres in Rioja, Carlos Falcó at his estate in Toledo and Julián Chivite were also pushing out the boundaries towards a new generation of wines. Using new temperature-controlled fermentation techniques, better barrel ageing and foreign vine varieties, they stimulated a growing legion of followers as the eighties arrived. The dramatic political change wrought by the end of dictatorship (1975) and the return of democracy took time for people to absorb (we saw a similar transfiguration when South Africa was freed from apartheid). Materially it was easier than culturally, and that aspect of change is still something many are coping with even thirty years on. Nonetheless, a great sense of release from forty years of oppression was

apparent everywhere, not least in the wine business, where it re-ignited a sense of adventure. With producers eagerly responding to the demands of changing and sophisticated markets, especially abroad, even the most obdurate of traditionalists began to rethink their philosophies. The established and high-volume business of wines in returnable six-star liters or in tetra packs was disappearing as consumers switched to enjoying better quality, if more expensive, wines from defined areas of origin. Other traditional cultural habits were under threat as whisky challenged brandy, while travel within and outside Spain increased as parochialism faded. A new era was born. Likewise, though understandably, younger people were deserting wine drinking, for so long the family's staple drink, and experimenting with the plethora of spirits, cocktails and ready-mixed drinks.

The new government helped to stimulate change. In September 1982 it created INFE, later changed to ICEX, which operates within the Ministry of Commerce under the Finance umbrella. Being the best organized, the wine sector benefited most during those early years from the organization's activities with the strategy to totally reposition the misleading conception of the country and its wines. The real Spain would be at the heart of the policy so as to introduce the culture and splendid history of Spain to the world—including the vacationers, most of whom had never ventured inland. A key factor for Spain was her becoming a member of the European Economic Community in 1986. The way Spain has capitalized on all the

subsidies available has been remarkable, and the wine sector has benefited enormously in the intervening twenty years. Coupled with the marketing support from ICEX, producers were in a strong position to rethink their strategies, build new installations or re-equip existing ones and revisit the types and styles of wines they were producing in the light of the latest demands in export markets.

Early in this campaign, *SPAIN GOURMETOUR* was launched. From the first edition it has been heralded as an outstanding publication both for content and quality of production, not least the photography. Its creation was inspirational and the magazine's continued existence has been hugely supportive of the image-building exercise. Speaking personally, I can vouch for the value of this publication in supporting the efforts. Why spare the editorial team's blushes? It is a superb project. This unique publication was the personal project of the Director General at the time, the late Don José Ignacio García Blanco, and it has unfailingly achieved the objective he set, which was to demonstrate the outstanding qualities of Spain's food, wine and travel culture.

ICEX opened promotion offices in Britain, then Holland and Germany and later, New York, followed by Paris, Milan and Japan. The London office already existed in skeleton form for participating in wine fairs in the UK. Britain was, and to some extent still is, seen as the opinion leader of the wine business, so it was a priority market because a strong presence in the UK reinforced Spain's credibility across the globe. The UK remains



important because of continued annual growth in wine consumption and the presence of so many other countries' wines. The downside, however, is the excessive pressure that British buyers exert to get lower prices, inevitably leading to reduced quality for consumers, and some producers have taken a strong stand against those pressures. The London office was pivotal in forming the strategy for promotion and sales of Spanish wines, and many of their initiatives took root in other countries.

The co-operative system

The co-operative system was devised many centuries ago—indeed, the Conquistadores introduced it to the Americas—but was only formalized in the first half of the 20th century. The wine industry was based on a system whereby small farmers delivered their fruit to a collective facility of which

they were members. The grapes were processed, turned into wine and sold on the open market. The system is integral to the farming structure because many landowners own no more than a hectare or two, sometimes less, and there is no real alternative for economically converting their production into an income. Traditionally, co-operatives would not attempt to integrate the trade between farmers, themselves and their customers; the wines they produced being no more than whatever resulted from the fermentation process. Today it is a horrifying thought, even to the modern co-operative movement, that quality was seldom if ever considered, though those who distributed the wines to end-users used their blending skills to great effect. At the beginning of the 1980s, enologist and visionary Jesús Moreno—then President of the Regulatory Council of DO La Mancha—introduced the idea that

farmers should be paid based upon a pre-determined maximum sugar level in the grapes and not the maximum they could achieve. The original level proposed was 12 grams (equivalent to 12% abv), but as vineyard technology improved, it was later adjusted to allow higher levels of alcohol when required. The idea was well received, though it took a few years for everyone to adapt; meanwhile the co-ops began to provide their members with help and advice in the vineyards on a regular basis, something that had been previously lacking. Meanwhile, co-operatives were being encouraged to install stainless steel fermentation vats with automated temperature control. This required a huge level of investment which at the time was beyond the reach of many, thus leading to all sorts of ingenious but less reliable alternatives to control the fermentation temperature. One would like to say that at a stroke the excesses of over-ripe fruit and dried-out characterless wines were eliminated; of course not, but a huge stride had been taken towards the new generation of wines now being produced all over Castile-La Mancha and beyond.

New vineyard technology

The trendsetters already owned the new equipment for preserving the essence of the fruit in the aromas and flavors, and the crisp, fresh wines—whites in particular—were being heralded as revolutionary. Yet it was not enough. Curiously, few realized the importance of obtaining

the best fruit (healthy, properly cultivated and fully ripened) possible from the vineyards if they wished to make good and great wines. That this was the case in the late twentieth century is appalling, but complacency had existed for centuries about routinely making wines that sold in the marketplace. "Without good fruit it is impossible to make good or great wines," is a widely used axiom, and very true. The rider that "Good fruit is no guarantee of good or great wine" is equally so. Producers had been slow to appreciate the benefits of the new vineyard technology but, as with so many things in Spain, once the concept was established the winemakers adopted it wholeheartedly. Spain outstripped its European partners in adapting to the ways of making wines with appeal to modern consumers, so that its winemakers now create wines that represent the very best of tradition with the best of new technology. It has put Spain at the vanguard of the industry.

The need for winemakers to control grape production throughout the year is essential to making good wines. Of course, they would prefer to have selected the original site for its *terroir*; decided upon the vine variety or varieties to be planted and predetermined the cultivation system. This degree of detail was unheard of hitherto; indeed, vineyard ownership for the so-called producers (those who aged and marketed the wines) was most unusual. The traditional philosophy of most producers was to be free to buy grapes or wines on the open market. So vineyard ownership was and is a colossal break with

customary practice and created a whole new aspect for the industry. Buying vineyards is not easily affordable, mainly as a result of planting restrictions which were quite rightly applied by EU law in view of the huge production surpluses in European countries. So, vineyard land is very expensive whether already planted or not, with costs of preparing the soil, planting vines, introducing cultivation and, if required, a drip irrigation system, quite often more than doubling the cost—let alone the expense of the time involved in waiting for suitable fruit. The best alternative is to draw up contracts with farmers and oversee their vineyards throughout the year with a commitment to buying the grapes; this gives a good degree of control.

Spanish wines are food wines first and foremost, which is an interesting difference between Old World and New World. In Europe, still wines are made primarily to be drunk with food, although many drink perfectly well on their own, but that is secondary, whereas outside Europe winemakers aim to make the very best wines the fruit and circumstances allow and let the consumers make their own decision as to how they will drink them.

Vine varieties

The enormous improvements in Spain's wines over the past two decades has as much to do with new vineyard technology as anything that has happened in the bodegas or changes in attitude to the winemaking process. Since the mid-nineteenth century, foreign vine varieties were the preserve of two

bodegas, Vega Sicilia and Marqués de Riscal, who had planted Cabernet Sauvignon (the latter now has special dispensation from the Rioja Regulatory Council to use it), and Somontano, a region in the foothills of the Pyrenees, where the Frenchman Lalanne planted four or five different imported varieties at the time of phylloxera in the late nineteenth century. To explain why it was not until the second half of the twentieth century that more were not planted is difficult, but suffice it to say when they did arrive, it was due to producers adopting vineyard ownership as part of their strategy. To me a key, and often overlooked, benefit has been that working with imported varieties has alerted winemakers to ways they could work better with indigenous varieties like Tempranillo, Garnacha, Cariñena and Monastrell amongst the reds. Cabernet Sauvignon, the ubiquitous red variety around the world, occupies one percent of Spain's vineyards, a significant 12,000 hectares (29,652 acres). However, there is a definite trend everywhere towards more Syrah, Petit Verdot and especially Merlot, all of which go well in Spain's vineyards. These 'new' varieties have led to an intriguing series of new blends that I believe have allowed Spain to steal a march on their competition. Blending an imported variety with, say, 75 to 85 percent of a Tempranillo or Garnacha or Monastrell, has created exciting and competitively priced wines. That said, some of the best blends today use the new-style wines from Tempranillo and Garnacha. Tempranillo, Spain's classic red, is now included in the ranks of



international varieties while the Garnachas from Aragón are growing in stature. The previously underrated variety of Monastrell from Murcia, either alone or blended with Syrah or Merlot, yields lovely results. The success in Spain of Syrah (sometimes Shiraz, and formerly known as Garrut in Catalonia) is remarkable and why it was not encouraged earlier is inexplicable; its soft, slightly spicy properties are

tremendously attractive and, like Merlot in Catalonia, have a natural home in the rest of the Peninsula. But some of the most exciting developments have been the improved Garnachas from Aragón, Monastrells out of Murcia and Tempranillos from Castile-La Mancha. All these regions suffer an ingrained and outdated bigotry amongst Spaniards, something which Spain itself suffers in export markets; the 'cheap sun, cheap sea and cheap wine' concept is incredibly hard to dispel even though Spain is no longer a country of low prices.

Despite the bland and undistinguished Airén, the world's most planted white variety only planted in Spain dominates the white sector along with Viura/Macabeo, a workman-like variety widely planted in the North, Spain can claim some delightful white wines of international standing. It has been the steady development of the delightful Albariño in Rías Baixas of Galicia, the vastly improved Verdejo in Rueda and two varieties in Catalonia, Xarel-lo/ Pansá Blanca and Parellada, that allow Spain to make that claim. Couple these with Chardonnay from Catalonia and Navarre, Sauvignon Blanc from Rueda and Penedés, and it is clear the whites are growing in importance. The Rhône white, Viognier, has good potential though like Verdejo and Albariño, it is difficult to propagate and yields are low. Meanwhile the taste of the Spanish for sweet wines like the muscatels and the luscious Pedro Ximénez (gorgeous with ice cream) from Andalusia is a delightful legacy of the Moors and still en vogue today.

Cultivation

Cultivation methods are another important aspect in the changes. A far wider use of training vines on posts and wires with drip irrigation is being introduced, indeed, in some locations certain varieties would never survive without this form of cultivation. Apart from making vineyard working easier, trellis cultivation with good canopy management ensures more even ripening and greater or better-controlled yields using summer (green) pruning. To the astonishment of many there is sufficient water for drip irrigation in unexpected places providing its proper use is understood; that way minimum water resources are necessary to keep the vines healthy and yield the best quality fruit. The days of flooding vineyards should be in the past. There are two camps concerning the use of indigenous or imported varieties and the attendant cultivation methods. Neither can be ignored. In winemaking terms, Spain must not desert her own premier varieties but nor can it ignore the values of foreign varieties whether in marketing terms or viticultural ones. Increasingly, consumers select their wines by variety and predominantly the international ones. Spain's producers therefore have to find the middle route that allows them to sell their own unique wines while still profiting from worldwide consumer preferences.

Oak ageing

Ageing in oak is an unsurpassed skill in Spain, sometimes overdone, but when properly used the results are superb. Until recently, American oak was exclusive and still dominates, but winemakers are also turning to French oak barrels (Allier, Tronçais, Nevers) to allow greater variations in the character and style of the wines they produce. Periods of ageing were once very long, ten years not being unusual, but the shorter aging periods now used (still long by most other standards) have helped finances and

modernized the wines. Such a dominant skill was behind the original Rioja wine generic promotion that began in 1978 and continues today. Contrary to some beliefs, generic promotions can be very effective—at national and regional levels alike—and there is no better example than Rioja, the flagship of Spanish wines. That the then-unknown region is now on everyone's lips is a mandate for the success of the campaign.

DOCa Rioja

Nowhere is oak ageing more pertinent than in Rioja, which now has well over one million barrels (three times the figure of 25 years ago). In Britain, Rioja's leading export market, sales leapt from under 10,000 cases in 1970 to 300,000 cases by 1980, following a collapse in the Bordeaux market, and has now reached nearly two million cases in 2004... with no signs of slowing down. Rioja wines maintain 40 percent share of all DOCa/DO wine distribution (one-third of sales of Spanish still wines in Britain), which reflects its grip on the domestic market, even though prices have risen appreciably, more than many good young wines from other regions. Most of all, though, has been the dramatic, and sometimes contentious changes in character and style of some of the newer wines in the region. There is a tricky conflict between retaining the core attributes of Rioja wines and the need not to stand still in an ever-changing world, but let us hope the modernists will not prevail totally.

A few Designations of Origin (DO)

Navarra already existed and was known as a cheaper alternative to Rioja, but during the eighties it got away from that shadow to create its own identity built around foreign varieties that had been tested at the experimental vineyard and winery of the enological laboratories at Olite. Though still identified with the

glorious pink Garnachas that once accounted for 40 percent of its business, the bodegas in Navarre have developed some excellent reds and whites of both single varietals and blends. They are very underrated. Penedès is another that has found a new life. Apart from Miguel Torres, the wines were ordinary to say the least, but the DO is now heavily populated with imaginative winemakers using an extensive range of varieties both imported and indigenous. An exciting development was the re-emergence of Priorato as one of, if not the finest, red wine producing areas in the country. Having declined to deserted villages in an extraordinarily inhospitable yet magically attractive region of hard granite and steep hillsides on which the vines are grown, two people (René Barbier and Álvaro Palacios) came and revolutionized the wines by producing small volumes of superb, deep, rich reds from a mixture of old Garnacha and Cariñena mixed with imported varieties. It has been awarded DOCa status. Ribera del Duero, which was granted DO status in 1982, includes Vega Sicilia, the most eulogized wine in Spain for a hundred years, thus immediately putting the region on a pedestal. Alejandro Fernández created his Pesquera about this time and that was praised to heaven by the American guru Robert Parker, resulting in both good and bad percussions. The good publicity attracted worldwide attention, but gave other bodegas the thoroughly mistaken idea that their prices could be the same. These numbers, coupled with the region's immediate popularity in Madrid restaurants, gave financial projections for which the money flowed from businessmen, many of them bankers, and new bodegas sprung up everywhere. Needless to say, the glamor wore off and a lot of restructuring was necessary, something they are handling with aplomb. Attention was drawn to the Duero and Rueda (1980), when Riscal placed

their white wine production there in 1970 because of the presence of the lovely melon and apricot-style Verdejo grape, later supplemented by soft but crisp Sauvignons Blanc. Toro, near the Portuguese border, also benefited, which led to a huge leap forward later when several prestigious bodegas invested there, not least Vega Sicilia. The other significant development has been the emergence of high-quality wines from non-DO estates along the Duero including Mauro, Abadía Retuerta, Leda Viñas Viejas and Duratón. By operating outside any restrictions they are able to demonstrate Spain's ability to produce even greater wines.

A new category, DO Pago, was introduced in the revised wine law of 2003, which recognizes single-estate producers that are outside the generic DO system but are deserving of their own individual DO. This allows them to do everything a winemaker would ideally want to do as mentioned earlier. Of course, once he or she have determined their own DO rules, they must abide by them, but they have created the freedom they sought. The DO Pagos are controlled by inspectors of the autonomous region who ensure that the rules are being observed. So far two DOs have been approved, Dominio de Valdepeña in Toledo and Finca Élez in Albacete. Albariño white wines from Rías Baixas in Galicia have been a focal point in Galicia and Madrid for the past twenty years, but have now found another good market in the U.S. Originally called Albariño after the grape variety, the DO name was changed in 1987 when all members were required to install automated temperature-controlled, stainless steel fermentation tanks to ensure the best extraction of the fruit. The region is small at 3,000 ha (7,413 acres)—it was 2,000 ha (4,942 acres) until three years ago—and cultivation is difficult in a very wet and humid climate. However, many of the wines are captivating for their delicacy and style, if quite expensive; but I believe one always needs to pay more for a good white wine

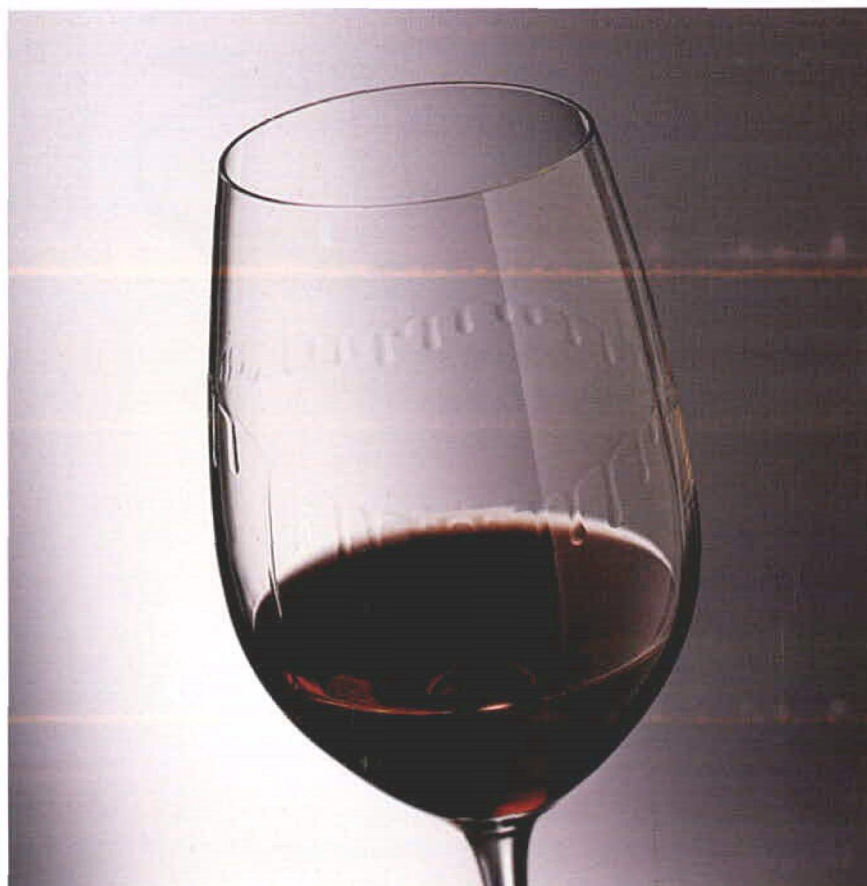
compared to the equivalent quality in red, wherever it might hail from. The most classical of Spanish wines is sherry, which with *manzanilla* has gone through a major restructuring in recent years. Its market in Spain is still restricted mainly to Andalusia and export markets are still under pressure from an old-fashioned image, though how people can steer away from these beautiful wines is beyond me. Sherry is so underrated these days, especially the *finos* and *manzanillas*, dry *olorosos* and sweet Pedro Ximénez. There are an abundance of opportunities to enjoy them either alone or with food. Another major contributor to the export figures is cava, Spain's sparkling wine made by the same method as champagne, but sold much more cheaply. Exports of this category have been heavily boosted by the extremely powerful Freixenet brand, but too much of what is sold overseas is far too cheap, which must signal a danger that the sector will eventually suffer from excessive

price competition, even though there are some lovely wines. The conflicting interests of the two very large and dominant groups always seem to hamper a coordinated generic campaign.

One of the most exciting factors in the transition of Spanish wines during the past twenty years has been the emergence of several new and technically brilliant young winemakers who are the next generation of the pioneers. Yet again they are challenging established practices and together with the younger, very professional management now in the companies, we can be sure that the next twenty years will be even better for Spanish wines.

Jeremy Watson has specialized in Spanish wines for more than 30 years. He lives in Dorset (UK) and works as a wine writer and author.

Credits page 158



The GAIN

in Spain



Food, Wine and Travel

New restaurants serving creative food, tourism with built-in wine interest, food conferences galore... Spain has seen amazing changes over the last twenty years, reflecting its economic development as a nation and delighting those of us who appreciate the good things in life.

Text
Carlos Tejero

Translation
Hawys Pritchard



Spain has made enormous progress in the two decades since it joined what was then known as the EEC. The liberalizing of the Spanish economy had the effect of modernizing all its sectors, and this gradually translated into increased buying power for the Spaniards, which went up from around 5,000 dollars per capita in 1986 to nearly 23,000 dollars in 2003.

Greater prosperity has been a key factor in the way that leisure and recreational activities have developed. It explains why restaurants have flourished all over the country, even in areas well off the beaten tourist track, presenting the work of creative cooks—some trained in the kitchens of such pioneers as Juan Mari Arzak and Pedro Subijana, others just intuitive seekers after a new approach—who reinterpret traditional recipes, giving them new flavors, aromas and textures in the process. Who would have thought, back in 1986, that Cáceres would today possess one of the best restaurants in Spain—Atrio—with a world-class wine-list (as described by *Wine Spectator* magazine in 2003)?

The hotel sector has undergone a similar transformation. Traditionally, Spain's interior—less well-known and visited than its coasts—could claim virtually no attractively located quality hotels, let alone ones that capitalized on architecturally interesting buildings such as former palaces, convents, monasteries, farmhouses and inns. Only the national Paradores chain made any provision for the demands of a growing rural tourism market, and it did so admirably. Gradually, however, inns, guest-houses and

Calçotada feast, in Valls (Catalonia)



little boutique hotels started to appear; these have not only helped to revitalize the economy of areas depressed by depopulation and declining agriculture, but have also contributed to putting once under-discovered areas of immense natural beauty firmly on the map. Some are so convinced by the importance of this sector that business ventures have been launched that compete for the Paradores' catchment, with all the heavy investment that that entails. Haciendas de España, set up by ARCO Bodegas Unidas and other prestigious independent winery owners, is one example: they already have six hotels in wine-growing locations such as up-and-coming area Los Arribes del Duero (Salamanca) and Penedès. Haciendas de España is the most obvious example of the way that wineries have been instrumental in expanding rural tourism. Replicating a pattern seen in other wine-growing countries, Spain's bodegas spotted a

gap in the market: the need to provide for the growing number of people interested in the world of wine, how it is made and the people involved in creating the end product. As a result, many wineries have adapted their premises to offer accommodation to visitors who are seasoned *bons viveurs* and also inclined to learn more about wine; in some cases, they can even sample new sideline experiences like enotherapy, for which the first treatment centers are now appearing. Meanwhile, both traditional, family-run bodegas like Marqués de Riscal and Chivite, and big investment group wineries like Bodegas y Bebidas have been staging something of a revolution on the functional and aesthetic fronts by introducing architecture into the equation. Not content with deploying cutting-edge technology in both vineyard and winery to modernize and fine-tune their wines, they have also been remodeling their existing premises or

building entirely new ones, enlisting the services of world-famous architects to do so. This adds yet another layer of appeal to wine-related tourism. But for a few notable exceptions, Spain has no wine-producing *châteaux* to create historico-aristocratic associations for its winemaking. These bodegas have cleverly opted for a model that is the polar opposite: avant-garde architecture, expressive of a powerful new aesthetic in association with wines made in a modern style that stand out for the unique character bestowed by native grape varieties.

Architecture and wine

There is nothing new about this sort of aesthetic interest on the part of Spain's wine-making entrepreneurs.

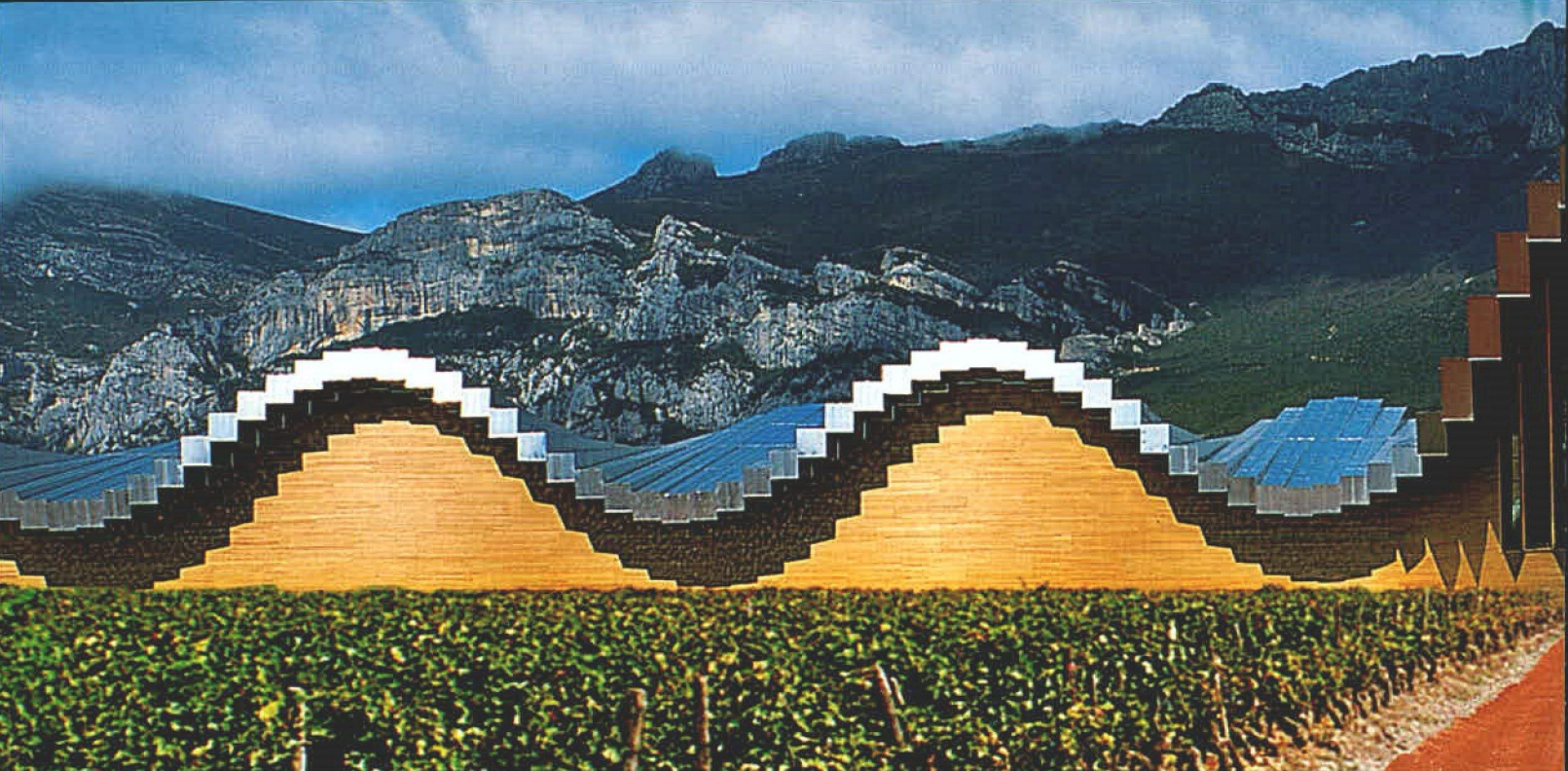
Though dormant for a long period, the phenomenon has resurfaced in the last twenty years as a new generation has taken over company leadership—for wineries are companies, however idyllic their business might seem—and responded to new demands from consumers who now require all-round quality, and that includes corporate image. Buildings representative of the earlier wave are still impressive today: Pedro Domecq's spectacular Mezquita winery in Jerez de la Frontera, with its 4,400 double arches and covering an area of 25,660 square meters (275,556 square feet) was built in 1874; some years earlier, in 1862, rival bodega González Byass had commissioned none other than Gustave Eiffel (1832-1923) to design the Bodega Real de la Concha, its

extraordinary shell-shape achieved by a largely iron structure, which houses 214 butts of *oloroso* sherry. The winery built in Haro (La Rioja) in 1877 for Rafael López de Heredia with its stone walls and high tower topped with an eye-catching red-tiled hipped roof, was destined to become a local landmark. And in 1895, in another historic area—Catalonia—Bodegas Codorníu contracted architect Josep Puig i Cadafalch (1867-1956) to design a complex consisting of three buildings whose sinuous, curved lines and hint of fantasy typify the Modernist movement of which they are an example.

This is to mention but a few; there are many more examples of the architectural tradition that attaches to Spain's wineries and that is today finding expression in new buildings and projects of international significance. Most outstanding among these is the new winery designed for Marqués de Riscal (Elciego, DOCa Rioja) by Frank Gehry (of Bilbao's Guggenheim Museum fame): another titanium, steel and glass 'monster' guaranteed to provoke controversy. Strong opinions have also greeted the Bodegas Ysios winery in Laguardia (DOCa Rioja) whose undulating roof looks like a great silver wave among the hillsides of the Sierra de Cantabria. It is the work of Valencian architect Santiago Calatrava, whose claims to fame include having been selected to design the transit hub for the New York World Trade Center, in what we now know as Ground Zero. Last in this selection of modern examples is Bodegas Chivite's Señorío de Arinzano (Estella,



Torre Milanos hotel and winery in Ribera del Duero



Bodegas Ysios winery in Laguardia, La Rioja

Navarre) designed by Rafael Moneo, whose other works include such emblematic buildings as the Stockholm Museum of Modern Art. His design, composed of cubic and angular shapes, sits in perfect harmony alongside three pre-existing buildings dating from the 16th, 18th and 19th centuries to create a truly eclectic complex.

The synergistic appeal for tourists of significant architecture in conjunction with the already attractive wine world is obvious. But closer still is the synergistic relationship between wine and gastronomy. The revolution in the wine world in the last twenty years has, significantly, been matched by a gastronomic one which has achieved unprecedented heights of international recognition. Ferran Adrià deserves much of the credit for this, yet he would be the first to point out how firmly his famously avant-garde approach is rooted in the traditional repertoire.

Adrià's success has triggered a whole new interest in *haute cuisine*. Cooking courses at all levels these days are heavily oversubscribed by young people who perceive the profession as a creative one, and one to which considerable social prestige is now attached. Then there is the ever-

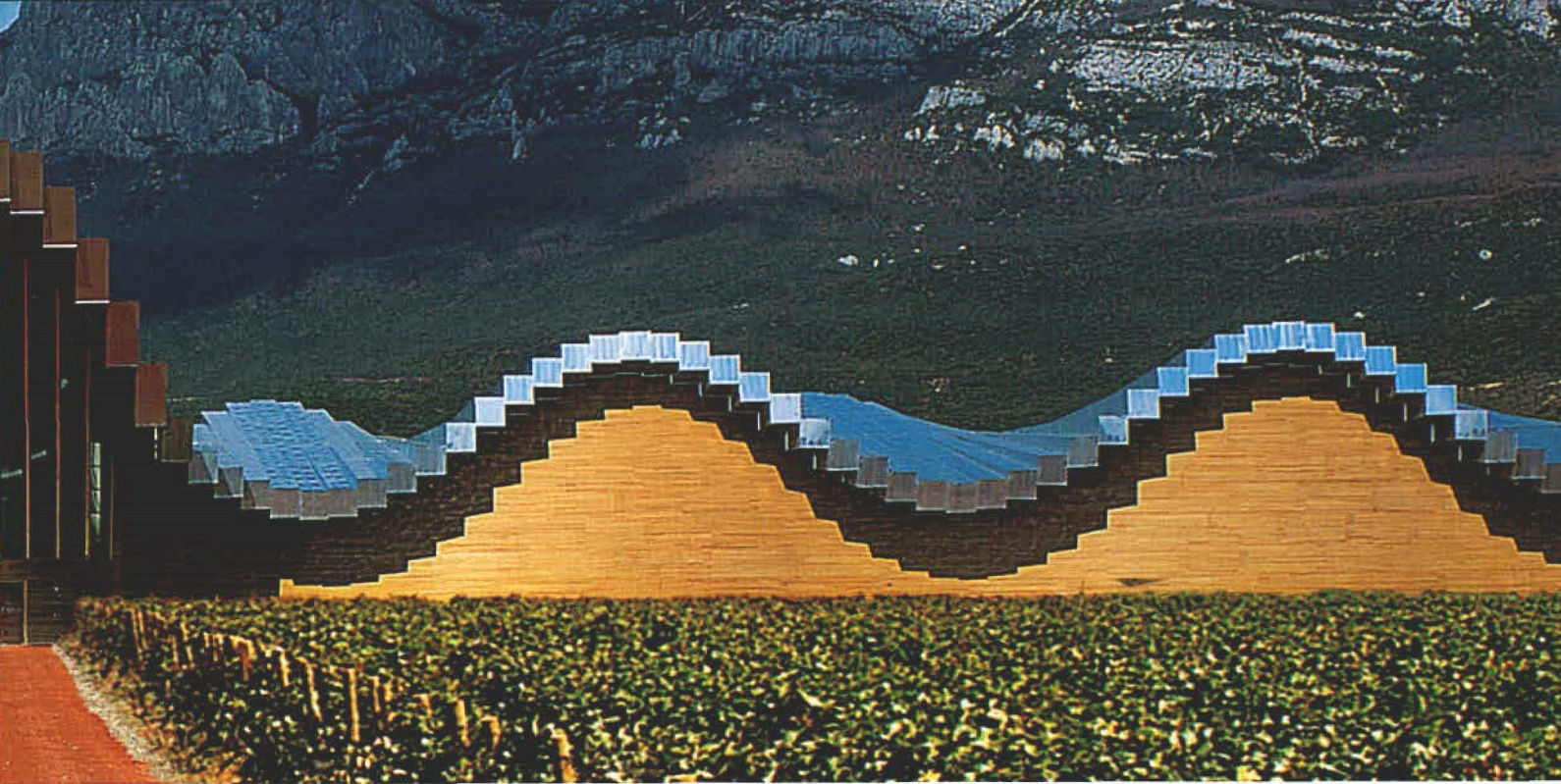
increasing number of gastronomic conferences and get-togethers: these attract an enthusiastic response from within the profession and a great deal of media coverage. Madrid Fusión, launched only four years ago, has become a world-class event: it brings top chefs from all over the globe to Madrid, where they get the opportunity to experiment with top Spanish ingredients such as extra virgin olive oil and Ibérico ham. And of course, the ambit of these products spreads ever further in the process. The Fòrum Gastronòmic de Vic, held every two years since 1999, is another case: this started off as a primarily local event focused on Catalan cuisine but has become increasingly international. In 2005, top chefs from France, Italy and Asia took part. And new events keep emerging, even in areas not famous for their gastronomy, such as the self-explanatory I Congreso Internacional de la Cocina Iberoamericana (First International Conference on Ibero-American Cuisine) held in Malaga in June 2004.

There is a background story to all this: the Lo Mejor de la Gastronomía conference was hugely influential in nurturing the new wave. This ground-breaking event was launched eight years ago in Spain's

gastronomic capital par excellence—San Sebastian—thanks to the efforts of critic Rafael García Santos.

Standards are impressive—the list of cooks that took part in the latest edition in November 2004 speaks for itself—and it is open to the general public as well as to professionals. In the context of San Sebastian, the man and woman in the street are singularly well-qualified food critics.

Interest in 'avant garde' cuisine—an approach to cooking that sloughs off preconceived ideas and merges ingredients and techniques from all over the world without losing sight of the fact that the whole point is to make things that taste good—would have been impossible but for Spain's economic advance in the course of the last twenty years. And it would have been equally impossible without a sound, vernacular gastronomic tradition, both festive and everyday, that is for the most part little known outside Spain. This tradition is manifested in thousands of festivals the length and breadth of the country dedicated to celebrating a particular local dish or product: saffron, *butifarra* (Catalan sausage), octopus, wild mushrooms, *paella*, tuna, wine, *rosquillas* (doughnuts), *migas* (fried bread dishes), cherries,



white beans, oil, game, cured ham... This age-old gastronomic tradition has always been an integral part of life rather than a subject for study. But attitudes have shifted: nowadays there is barely a village, town or region that is not at pains to exhibit and declare its pride in the most typical local product and give it a cultural context. Hence the number of themed museums that have come into being: almost every single olive oil-, wine- and cheese-producing area has its own museum, and this also applies to lesser-known products. It is unsurprising that *turrón* (almond and honey based sweet), for example, should have its own museum in Jijona (Alicante), its most important source in Spain, but there are also *turrón* museums in Rute (Córdoba) and Castuera (Badajoz), the sphere of whose product is very local indeed. All in all, Spain's gastronomy, wine and tourism have come a long way, but there is still a surprising way to go. We'll be reporting on it and enjoying it as it happens.

Carlos Tejero is a journalist and editorial co-coordinator for Spain Gourmetour.

Photo Credits page 156



Ferran Adrià at Madrid Fusión conference



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20 RECIPES

Elsewhere in this issue, you will be able to read well-informed observations on Spain's changing gastronomic scene over the last twenty years written by some of its key figures. The way that *SPAIN GOURMETOUR*'s recipe section has evolved, which is the story told here, has paralleled those changes.

Right from the start, it was thought that recipes should have a place in this sort of magazine. Not only would they round out product-related informative pieces, they would also serve as illustrations of the specific foodways of the towns and regions featured in its pages. Given how rich Spain's traditional

recipe repertoire is, it was never difficult to find appropriate ones to match each particular case—as a general rule, we got them from the people we interviewed, or from books or recipe collections published by companies or producers' associations within the sector.



At first, recipes were allocated a rather low profile in our magazine. They were classified by subject in the contents list to make them easier to find, and dotted about in the body of the magazine, only very occasionally accompanied by a photograph. Then, in 1993, we created a specific recipe section. We positioned it near the back of the magazine and, though still not illustrated, this gave the recipes greater relevance and presented them more clearly. From 1997 on, the section was strengthened by wine recommendations to match every recipe from experienced food writer and cook María Jesús Gil de Antuñano. This was a way of giving greater prominence to a wine sector

that was becoming more and more exciting, not only because of its growing number of new DOs and bodegas, but also because of quality standards that were delighting all wine enthusiasts.

By that time, while keeping traditional cuisine firmly within our sights, we had already been featuring recipes for a couple of years by some of our avant-garde chefs, like Ferran Adrià, to whom we dedicated a whole feature, complete with recipes, in 1995.

In 1998, we extended our catchment beyond Spain itself, asking chefs from abroad, as well as our own, for their recipes: they were asked to come up with a recipe featuring *piquillo* peppers as the main

ingredient. Among the results, alongside a gorgeous *piquillo* pepper, anchovy and *gazpacho* sauce lasagna from Martín Berasategui, we published the recipe for an unusual *harissa* dish made by Peter Gordon in his London restaurant, Sugar Club. Since that time, we have had the pleasure and honor of being able to call on comments and recipes from chefs from all over the world—Brazil's Alex Atala, Australia's Tetsuya Wakuda, France's Fatema Hal... to name but a few. They have all, within Spain and without, always been very generous with their time and knowledge, for which we are doubly grateful.

As well as marking the start of a new century, the year 2000 saw *SPAIN*



GOURMETOUR making major design changes, with a knock-on effect for the recipe section. For the first time, every recipe was now illustrated by a photograph—a simple overview, but one that provided all the necessary information. At that stage, María Jesús Gil de Antuñano's brief was extended from just recommending wines to taking over responsibility for the entire section. As someone with extensive experience in food and wine, and the author of several books, she has accumulated an enviable collection of recipes, both traditional and up-to-the-minute. This copious resource meant that she could set about reflecting the breadth of the Spanish product range with confidence, always finding just what we needed, and coping with *sobrasada* (the Mallorcan spreading-

sausage), Ibérico ham, avocados or Pedro Ximénez wine with equal ease. At around that time, too, we undertook a rather ambitious enterprise: we featured Spain's most basic recipe repertoire over three consecutive issues, dividing the country up into three big zones (North, Center, Mediterranean and islands) to do so. The new century also seemed to release from the starting blocks a whole new generation of chefs who, despite their youth, were achieving great things. In 2001, therefore, we dedicated two long features to them in which they talked about their approach to food and gave solid expression to it in the form of the recipe that each of them contributed. Toya Legido's photographs brilliantly captured the spirit of the whole

exercise... as they have continued to do ever since. The latest, quite recent, changes to the section were very significant: about three years ago we thought that, given the impressive body of chefs—impressive in their quality and number—that Spain now possesses, we should seek some way of giving them an ongoing presence in our magazine. It occurred to us that a good solution might be for the recipe section to be entrusted to a different chef in each issue. No sooner said than done: the idea was very well received and, as our regular readers will know, several top-most chefs from all over Spain have already presented their selection of recipes that make prominent use of the products featured in that specific issue. Carne Ruscalleda, for



example, did lemons and chocolate; Pedro Subijana, Serrano ham and organic products; and Andoni Aduriz, olive oil and berries. This has meant that many of the recent recipes have been much more difficult than they used to be. In principle, this should not pose any problems given that *SPAIN GOURMETOUR* is aimed at professionals within the sector rather than at consumers. However, other readers we have acquired since the launch of the magazine's online version may well find them a bit challenging...

Be that as it may, one outstanding characteristic of Spain's gastronomic scene today is the way that the traditional and the modern go hand-in-glove. When the international press gives pride of place to the

flamboyantly avant-garde cooking that goes on in Spain's restaurants, it is important to remind ourselves, therefore, that—marvelous though that is—it represents only one side of the coin. The other is represented by a whole fraternity of chefs in whose restaurants—whether posh or everyday—the food is cooked according to recipes that we Spaniards have known and loved all our lives. And this is not to overlook the fact that the avant-garde is also deeply rooted in the same tradition... This duality—pointed out a few months ago by *New York Times* food critic Frank Bruni, writing about San Sebastian but equally applicable to Spain as a whole—is perhaps the great resource of our gastronomy today. In this issue—a very special one for

us—we wanted to demonstrate this phenomenon in action: all we did was choose ten of Spain's classic recipes at random and ask ten 'traditional' chefs to tell us how they cook them in their restaurants. Ten other chefs, 'modern' ones, give their versions in parallel.

The recipes that follow simply confirm the peaceful coexistence of the old and the new. Some of the recipes are rather clinically presented, others with an individual quirkiness we decided to keep. Enjoy!

Journalist Sonia Ortega has been co-ordinator of SPAIN GOURMETOUR since the very beginning.

Thanks to Alambique shop for its kind collaboration in providing cookware for these photos.

Sopa de ajo

Not many dishes that depend on such simple, humble ingredients turn out this delicious. Garlic, bread, oil and a dash of *pimentón* (a type of paprika from Spain) provide the makings of this reliable soup that saved the day for many Spanish families when times were hard. The eggs and cured ham certainly enrich it, but it is the garlic and *pimentón*—two omnipresent condiments in Spanish cuisine—that are the main protagonists of a dish that is a permanent feature on the menu of every restaurant in Castile's central plain, the *meseta*.

Cándido's Castilian soup

(Sopa castellana
de Cándido)

The fine old Castilian town of Segovia is straddled by a wonderfully preserved Roman aqueduct. At its foot stands **El Mesón de Cándido**, a restaurant that has been serving traditional Castilian cuisine since 1920: classics include dishes such as roast baby lamb and suckling pig cooked in a wood-burning oven; *judiones de La Granja* (a stew made with locally-grown beans); and of course, this soup. The grandson of the eponymous founder, also called **Cándido**, is currently at the helm of this traditional restaurant, a Spanish institution, at which celebrities from all over the world have eaten. It gets very cold in Segovia in winter: this soup, traditionally served in an earthenware bowl, is just the thing to warm you up. (See recipe on page 130)



Las Pedroñeras' cold garlic soup

(Sopa fría de ajo
de Las Pedroñeras)

Until a few years ago, the only claim to fame of Las Pedroñeras, a village tucked away in La Mancha, was its excellent purple garlic. It has now become a gastro-destination thanks to **Las Rejas**, the restaurant where **Manolo de la Osa** works wonders with local products (saffron, Manchego cheese, game...). His completely new take on garlic soup turns it into a rather exotic, cold, jellied first course—already something of a classic in Spain's *nueva cocina*. (See recipe on page 130)



Paella is unquestionably the most popular representative of Spanish cuisine abroad even though, sad to report, it is rarely well made outside Spain itself. In fact, both at home and abroad, the dish that we now know as *paella* has changed a lot since the original rice dish that used to be cooked in the Valencian *huerta* (fruit and vegetable growing area). That contained vegetables and other conveniently available ingredients (such as duck and eel from the Albufera wetland),

Valencian-style rice cooked in a paella

(Arroz en paella
a la valenciana)

Benissanó, a little village a few kilometers outside Valencia, has a restaurant called **Levante** where they have been cooking a classic *arroz en paella* for the last 40 years. Rafael Vidal Senior has now been succeeded as head of the establishment by **Rafael Junior**. The kitchen in action is a spectacular sight: under a huge hood, eight stations with wood fires each take paella pans big enough to serve 40 portions, and the food is prepared as customers arrive. The minute the rice is cooked, the huge paella is brought out into the dining-room, so there is no waiting for freshly made rice. The secrets of success are no skimping on the quality of ingredients and skillful fire management at every stage of cooking. (See recipe on page 130)



and was generally cooked over an orange-wood fire in the open-air, in the characteristic big flat pan called a paella whose name came to be applied to the food that was cooked in it. For that reason, paella connoisseurs prefer to call it *arroz en paella a la valenciana* (Valencian-style rice cooked in a paella). One need not be a purist to appreciate the marvelous repertoire of rice dishes traditional to the Levante region of eastern Spain.

Crusty rice with fresh prawns

(Arroz a la plancha
con gambas de playa)

Ca Sento restaurant in Valencia city has the advantage of presenting the traditional and the avant-garde under the same roof. The Aleixandre family share it between them: María leans towards the more traditional approach, while her son, **Raül**, likes to try out new, creative combinations, combining his considerable technical skills with a special talent for rice... and plenty of other things. This *arroz a la plancha* is a new version of *socarrat*, the crust of rice that sticks to the bottom of the paella and that everybody loves so much that no-one ever gets enough. This Ca Sento recipe means that everyone gets his share of *socarrat*. (See recipe on page 130)



Tortilla de patatas

(Spanish omelet) is another of our gastronomic perennials, to be found on the counter of any café ready to provide *tapas*, equally omnipresent in the home, and a vital part of any country picnic. Eggs and potatoes are the basic ingredients, but some cooks also swear by including a little onion. There are also variations on the theme: *tortilla paisana* (country-style omelet, for example, includes vegetables such as peas and broad beans, and a bit of *chorizo* sausage or cured ham). Tortilla de Sacromonte, a Granada classic, even includes *sesos* (brains) and *criadillas* (testicles). But whatever the type, you will never find two tortillas the same: some are succulent, others more firmly set, the potatoes may be thinly sliced or cut into little dice, there may or may not be onion... Tortilla can be eaten cold, warm or hot, in a baguette sandwich or on a plate, with a fork or even a spoon.



El Manjar's Spanish omelet

(Tortilla de patatas
de El Manjar)

José Manuel Crespo was the winner of Spain's first National Tortilla de Patatas Competition, held in 1999 as part of San Sebastian's prestigious Lo Mejor de la Gastronomía conference directed by food writer Rafael García Santos. The competition has been attracting the best *tortilla* makers in Spain ever since. It comes as no surprise to learn that many of them (including José Manuel) come from Galicia: Galicia is renowned for its potatoes and eggs, the vital ingredients in this tortilla. The end result of this recipe is so succulent that it is served in **El Manjar**, his restaurant in Betanzos (A Coruña), to be eaten with a fork and spoon. (See recipe on page 131)

eIBulli Hot potato foam

(Espuma caliente
de patatas)

What can one say about **Ferran Adrià** / **eIBulli** and its Taller workshop-cum-operational-center that hasn't already been said? Hundreds and hundreds of imaginative recipes have been generated by this creative genius and

his team. His version of *tortilla española*, which is intended to be eaten hot, dates back to 1998. It created such a stir at the time that, for most people, it established the notion of deconstruction—separation of the whole into its parts to achieve the complete taste of a dish—as Adrià's trademark approach. However, only one of the more than 30 degustation dishes and *tapas* on his 2005 menu deployed that technique. Interestingly, a classic tortilla is Adrià's favorite traditional dish. (See recipe on page 131)



El Churrasco's red tomato gazpacho

(Gazpacho rojo
de tomate de
El Churrasco)

Gazpacho is the best-known of a large family of cold soups originally from Andalusia, whose climate they suit perfectly: others in the family include *ajo blanco* (a white version with almonds, garlic and grapes); *salmorejo* (Cordoba's cold tomato soup); *porra antequereana* (Antequera's equivalent)... **El Churrasco**, in the heart of Cordoba's Old Jewish Quarter, serves an excellent range of cold soups, including an old-style *gazpacho blanco de piñones* (white gazpacho with pine nuts). When the **Carrillo family** opened a little *mesón* (informal restaurant) in 1970, its specialty was meat grilled over an open fire. They gradually extended their range to embrace traditional Cordoban dishes, which they do supremely well. The *mesón* thrived and gradually expanded into the old houses alongside so that, by today, it is a labyrinth of lovely Andalusian-style dining-rooms, including the obligatory patio. (See recipe on page 131)



Gazpacho is wonderful! If this cold, tomato-based soup didn't already exist, someone would have to invent it. In a hot climate like Spain's, the idea of a summer without *gazpacho* doesn't bear thinking about. Gazpacho is rather like *tortilla de patata* in that no two are alike. Every home, every cook, will have a special version that is, of course, always the best. Some use just tomato and garlic; others



Strawberry gazpacho with Ibérico ham dust and oyster snow

(Gazpacho de fresas con polvo de jabugo y nieve de ostras)

José Carlos García was featured in this magazine back in 2001 as a promising young talent on the Spanish gastronomic scene. Now an established figure, his **Café de Paris** in Malaga is one of the top restaurants for modern Andalusian cuisine, with updated versions of Spain's cold soups as a permanent feature of the menu: *ajo blanco con granizado de vino tinto y vainilla* (almond and garlic soup with red wine and vanilla granita) and *gazpacho de fresas con polvo de jabugo y nieve de ostras* (strawberry gazpacho with Ibérico ham dust and oyster snow) are just two examples. Like José Carlos, other, equally young, chefs such as Dani García and Quique Dacosta are creating variations on this theme, modernizing our originally humble country soups that workers on the land would have rustled together as a midday meal. (See recipe on page 131)

include cucumber and green pepper too; some believe it needs onion, others not; some use just a few drops of vinegar, others a good slosh... Despite countless variations, there are constants, which are: thoroughly ripe tomatoes, bread, garlic, good quality olive oil and a bit of garnish. That's your traditional gazpacho: imagination can embroider on it.

Menestra

You have to be specific when you talk about *menestra* in Spain: one sort of *menestra* is a rather hearty, meaty dish eaten mainly in Asturias and certain other parts of the country; the other, better-known, *menestra* is essentially a medley of vegetables, albeit with the occasional touch of Serrano or Ibérico ham.



Vegetable medley "my way"

(La menestra de verduras
"a mi estilo")

Echaurren, in the lovely Riojan town of Ezcaray, is one of those traditional restaurants where the cooking reveals a special affection for local products and recipes. The Paniego family has been cooking there for decades, and they also run a pleasant little hotel. **Francis Paniego**, representing the fifth generation in the business, learned his skills from his mother, Marisa Sánchez. With the enthusiasm of youth, he then went off to do further training with the likes of Arzak and Subijana. Subsequently, for several years the Paniego menu combined Marisa's traditional cuisine with Francis' more avant-garde food until, in 2001, they separated the two styles by opening El Portal de El Echaurren, right next door. The trouble now is that one has to choose between them! (See recipe on page 132)

The Spanish larder abounds in vegetables, particularly in areas such as Navarre, La Rioja and in the fertile areas alongside the River Ebro in general. A characteristic of the *menestra* made in that region is that some of the vegetables, usually chunks of chard stem, are coated in batter and fried before being mixed in with the rest.



Serrano ham on jellied raw vegetables

(Jamón serrano sobre
gelatinosa *menestra* cruda)

Although he is one of Spain's veteran big-name chefs, **Pedro Subijana** never fails to amaze with the freshness he brings, year after year, to the menu of his San Sebastian restaurant, **Akelare**. Akelare has to be one of the most stunningly located restaurants in the world, perched on a hilltop and looking down over the blue of the Bay of Biscay and the green expanses of the Basque Country. This highly personal variation on *menestra*, which can also be made with Ibérico *panceta*, counterbalances the Ibérico ham's distinctive, forceful flavor with the freshness of vegetables and jelly. (See recipe on page 132)



Escabeche is another of those clever culinary techniques that both preserves foodstuffs and makes them taste better. This method of marinating, or sousing, was introduced into Spain by the Arabs and has traditionally been used

Marinated partridge (Perdiz en escabeche)

The beautiful Andalusian town of Baeza, charged with history and full of Renaissance palaces, stands on a hill surrounded by expanses of olive groves

that stretch as far as the eye can see. This is olive-oil producing territory. It is also home to **Casa Juanito**, a little hotel and restaurant run by Juan Salcedo and his wife, Luisa, whose food, based on vernacular Andalusian cooking, has made it known all over Spain as a not-to-be-missed gastro-destination. Luisa has

passed on her skills to her son, **Damián**, who is carrying on the family business with his siblings. The very name of Casa Juanito is synonymous with dishes such as *gazpacho*, *alcachofas con panecillos* (globe artichokes and dumplings) and, particularly, *escabeche de perdiz* (marinated partridge). (See recipe on page 133)



particularly for fish (making it possible for it to reach parts of the country far from the coast without going off) and game, to which the marinade's aromatic herbs, unctuous olive oil and vivifying zing of vinegar are the perfect complement.

Marinated sardines with strawberry and cheese sauces

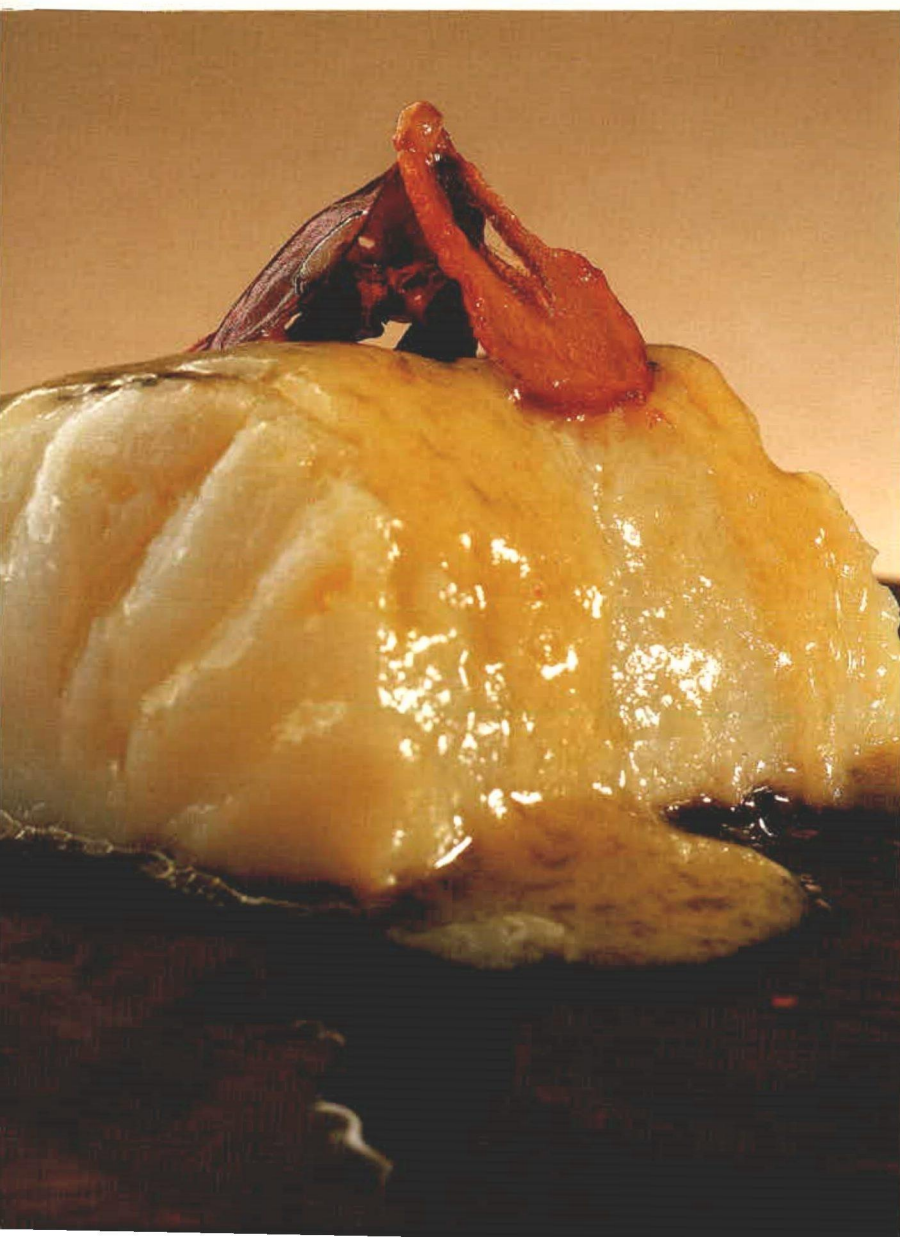
(Sardinas en escabeche
de fresón y queso)

Escabeche dishes crop up very frequently in La Mancha, where game is plentiful. There is even a small-scale but fine-quality canning industry that puts ready-marinated partridge, quail and other gamey delicacies in cans. **Pepe Rodríguez Rey** is very proud of his local roots, and there is always some kind of

escabeche dish on the menu at **El Bohío**, his restaurant in Illescas, near Toledo. Pepe is another example of a promising youngster who has gone on to prove an enduring talent: he reinterprets techniques and flavors, giving a new twist to age-old recipes. (See recipe on page 133)

Bacalao

Bilbao was besieged in 1836 during the First Carlist War. As luck would have it, as a result of a clerical error in his order to Norway, a salt-cod merchant had taken delivery of an enormous quantity of *bacalao* (salt-cod) shortly before the siege. His bacalao mountain helped quell the hunger pangs of the besieged citizens, who survived by ingenious use of minimal ingredients such as oil, garlic... and bacalao. Tradition has it that this was when *bacalao al pilpil* was invented. This recipe exemplifies the sort of culinary miracle that seems to just happen every now and again. Hard, dry salty fish is transformed into delicately succulent mouthfuls bathed in a delicate sauce—an emulsion of oil, garlic and gelatin released by the fish—achieved by expertly shunting the dish back and forth as it cooks. Magic.



Pilpil salt-cod

(Bacalao al pilpil)

Emilio Alberdi has been performing magic on a daily basis in his Bilbao restaurant, **Bolaviga**, since 1970. For over three decades, this unpretentious establishment near the bullring has been serving such superb *bacalao al pilpil* that it has become famous just by word of mouth, without the aid of food guide recommendations. Emilio has just retired, but his son, Óscar, is working in his restaurant **Alberdi**, has inherited the secret of how to shunt the dish about to make the pilpil magic happen. (See recipe on page 133)



New-wave pilpil salt-cod

(Nuevo bacalao al pilpil)

Andoni Aduriz from **Mugaritz** restaurant is, unquestionably, one of the most promising of Spain's young chefs. Not just because of his aesthetic, but also because of his research activities, assisted by his kitchen team and other collaborators, which have already produced interesting books about, for example, *bacalao*, *foie gras* or herbs. The following quotation explains his

reformulation of bacalao al pilpil which was not, he explains, expressly designed to make changes for change's sake, but rather: "A project in which we could apply ideas and conclusions obtained in the course of our modest research. Among its important facets are the way that it reduces the amount of fat used in the traditional recipe by around 50-60%. It also gives a milder flavor: depending on what bacalao you use, the flavor can sometimes be a bit harsh, just as a direct result of its having been salted and or stored for too long a period. What this recipe tries to do is reflect the shifts of

attitude that are going on around us today and involve just enough new food approaches and products to improve results. The Japanese fish concentrate *on-dashi*, for example, both enhances the recipe's flavor and plays an active role in it. Given that the gelatin for the emulsion is obtained from the bacalao skin, we give a role in the recipe to what might be considered throw-away components but which are of great structural value in this protein-contributing case." (See recipe on page 134)

Chicken with Dublin Bay prawns

(Pollo con cigalas)

In 1952, the Rexach family, former fish merchants, bought the **Hispania** garage in Arenys de Mar and turned it into a restaurant, retaining the name. All working together, they have succeeded in turning what started out as an unassuming little eating-place into the gastronomic yardstick it is today. One Spanish critic recently described it as "the best traditional restaurant of its kind in the world"; another, rather more modestly, declared it "the best in Spain". Suffice it to say that this is a temple of traditional Catalan cuisine where sisters **Lolita and Paquita Rexach** officiate, serving *pan tumaca* (toasted bread topped with tomato and garlic and dressed with oil), *sepia guisada con patatas* (cuttlefish and potato stew), *embutidos de payès* (country-style charcuterie), *perdiz a la col* (partridge cooked with cabbage) and other lifelong favorites. (See recipe on page 134)

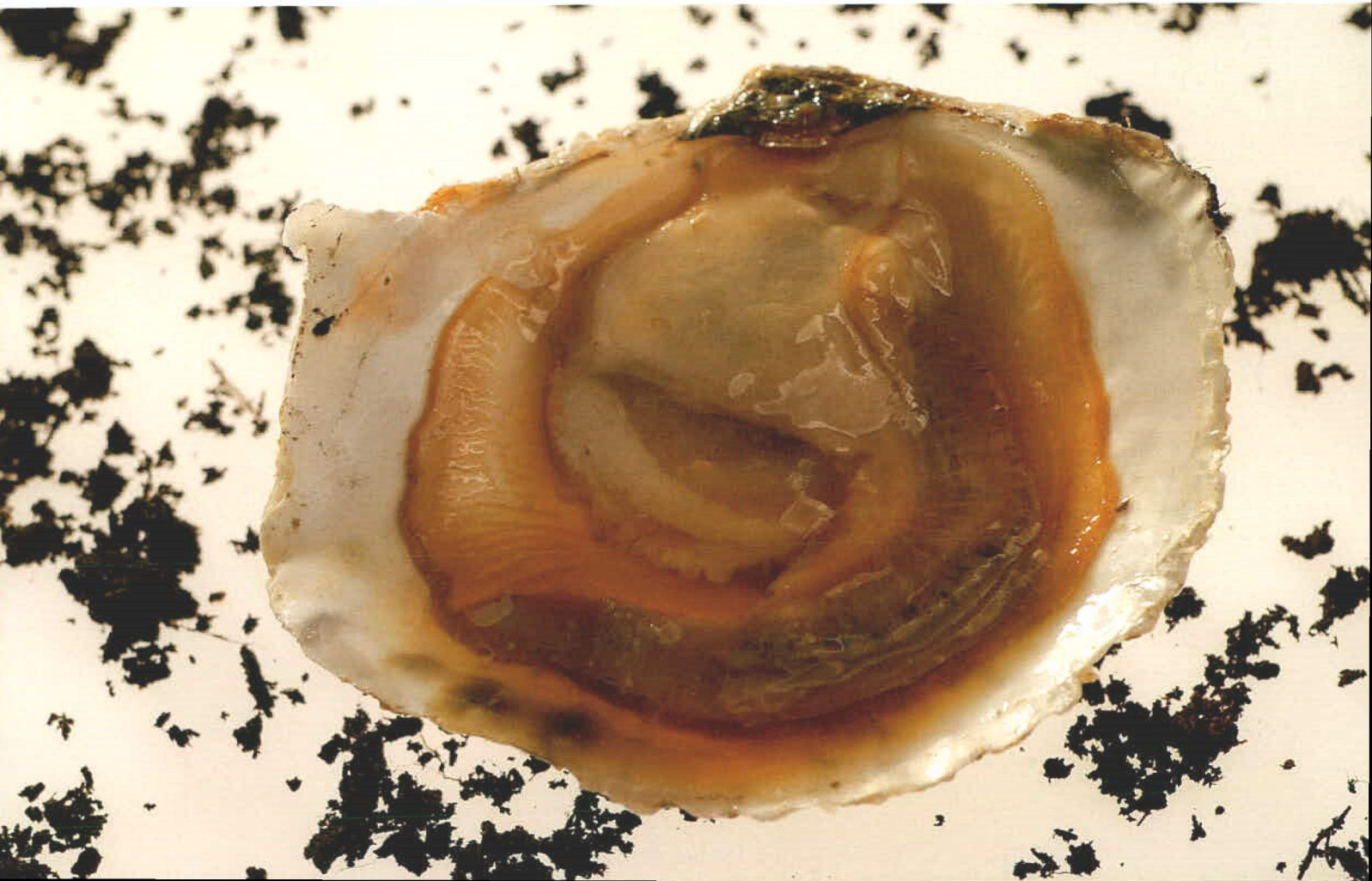


Mar y montaña —surf and turf— is the term applied to dishes that use meat and fish together, as in the traditional cooking along Catalonia's Costa Brava coast. The meat is generally chicken but can also sometimes be rabbit, while the fish is usually langoustine (scampi) or prawns. In the old days, the more luxurious combination of chicken and lobster was reserved for high days and holidays in sea-faring towns and villages. The use of chocolate in the sauce is interesting, though not exclusive to this dish: it also crops up in others such as *perdices estofadas con chocolate* (marinated partridge with chocolate).

Oyster with earth essence

(Ostra con destilado de tierra)

"This 2005 dish is a rather radical, minimalist interpretation of the *mar y montaña* concept, in which the oysters' smack of iodine contrasts with the intensity of the earth essence that encapsulates the volatile aromas of undergrowth." This crystal-clear description of the dish comes from **Joan Roca**, one of the cutting-edge figures of Spain's gastronomic avant-garde. He and his siblings run the **Celler de Can Roca** in Girona, which he successfully combines with teaching and appearing at different food conferences and events. (See recipe on page 134)



Asados

Roast in Spain, roast meat generally means lamb, which in turn means Castile-Leon, the length and breadth of whose vast plateaux are roamed (though less these days than they used to be) by shepherds and their often enormous flocks of sheep. However, the sort of lamb that concerns us here will never have been part of that scenario, for it never eats grass. This is *cordero lechal*

Roast suckling lamb

(Cordero lechal asado)

Aranda de Duero (Burgos) is something of a mecca for devotees of roast lamb, as are other towns in Castile like Torrecaballeros, Pedraza and Sepúlveda (Segovia) or Peñafiel (Valladolid), all pilgrimage sites for people who love this classic dish.

Restaurants that specialize in it are known as *asadores*. One such is **El Ciprés** in Aranda, presided over by master roaster **Rufino Alonso**. Once the fire is lit he stands guard at the oven-mouth, transferring earthenware dishes containing quarters of lamb from the center of the oven to the sides so that they get just the right amount of heat at every stage of cooking. When the meat is cooked, it is taken to table immediately: roast lamb can not be kept hanging around—it has to be eaten there and then. (See recipe on page 135)



(milk-fed lamb) which will have fed exclusively on its mother's milk. This gives its meat a tenderness of texture and delicacy of flavor very different from those of older lamb. Roasting cordero lechal requires great skill, and it takes a *maestro asador* (master roaster) to do it properly. His recipe couldn't be simpler: a reliable wood-burning oven, top-quality lamb and plenty of know-how.



Knuckle of veal, Santceloni style

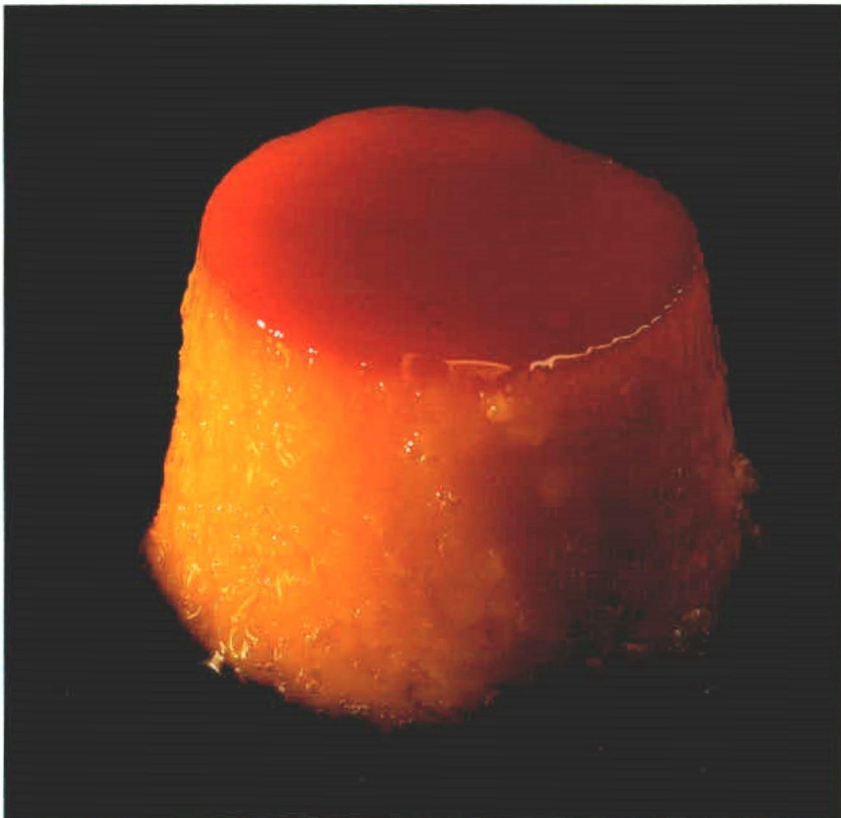
(Jarrete de ternera
de Santceloni)

Ubiquitous though roast lamb is in Spain, there are other delicious alternatives, too: kid, poultry and game birds, and this veal dish by Santi Santamaria for example. Sant Celoni is the home town of **Santi Santamaria**, one of Spain's star chefs, and the site of his restaurant, El Racó de Can Fabes. At its Madrid 'branch', known as **Santceloni**, this delicious veal shank is a permanent feature of the menu. It looks stunning and has become a trademark dish. (See recipe on page 135)


Tocinillo de cielo means 'heavenly pork fat', a jokey name for a dense but not sickly sweetmeat that dissolves in the mouth like a piece of silky pork fat from one of Spain's slow-cooked bean or lentil dishes. That explains the name in part: the 'heavenly' epithet derives from the fact that this dessert was supposedly invented by nuns in a convent in Jerez de la Frontera. What makes this story plausible is the fact that egg-whites were used in the process of clarifying wines, and the bodegas of Jerez must have used enormous quantities of eggs... but only the whites. So what could be done with all those superfluous yolks? Someone must have had the idea of donating them to the local convents; Spain's convents have a long tradition of making excellent sweets and cakes, almost always involving eggs. So that may, indeed, have been the origin of this sweet, which is made all over Spain.

Egg yolk pudding

(Tocinillo de cielo)



Tocinillo de cielo is very rich and so is usually eaten in small portions, either little squares or molded shapes in paper cases. The other approach is to make it into a ring-shaped cake, as they do in **Casa Nicolasa** in San Sebastian. This legendary restaurant, the realm of **Juan José Castillo**, does not go in for small measures, so that when a diner orders tocinillo, the whole cake is brought on. Before reaching the dessert stage, eaters there will have had the opportunity to sample classic seasonal cuisine as interpreted by Castillo, one of the forerunners of what would later become known as 'Basque *nueva cocina*'. (See recipe on page 135)



Egg yolk pudding
with mango,
pine nut custard
and a frozen
lavender-flavored rice
pudding infusion

(Tocinillo de mango, natilla de piñones e infusión helada de arroz con leche a la lavanda)

Unlike Jerez, there are no wineries needing egg-whites in Asturias. Asturias is a cider-drinking part of Spain. There is, however, a strong local tradition of making *tocinillo de cielo*. **Koldo Miranda** is a young Asturian chef whose restaurant of the same name occupies an attractive old country house near Avilés. His menu there has featured variations on the *tocinillo* theme. In this updated example, he matches it with another classic local dessert: *arroz con leche* (rice pudding). Asturias is famous for its milk, so the local rice pudding is superb. (See recipe on page 136)



Cándido's Castilian soup

Serves 6:

100 g / 3 1/2 oz extra virgin olive oil, or lard / 100 g / 3 1/2 oz chopped Serrano ham / 150 g / 5 1/2 oz stale bread, sliced (preferably from a crusty loaf) / 1 tablespoon sweet *pimentón* (a type of paprika from Spain) / 3 cloves garlic / 6 eggs / 1 l / 4 1/4 cups / 1 3/4 pt meat stock or water / A few cumin seeds (optional)

Melt the lard or heat the oil in a skillet and add the garlic. When just turning brown, add the ham and slices of stale bread. Fry together for two minutes then add the *pimentón*. Brown, then add the stock or water. If cumin is to be used, add it when the soup is beginning to boil. Season, then break the eggs into the hot soup, stirring them in until just cooked. Alternatively, serve the soup into six earthenware bowls, break one egg into each and place in the oven until the egg white has set.

Serve very hot.



Las Pedroñeras' cold garlic soup

Serves 4:

4 free-range eggs / 1 l / 4 1/4 cups / 1 3/4 pt broth / 100 g / 3 1/2 oz Serrano ham / 50 g / 2 oz crusty bread / 2 cloves garlic / 1 tsp sweet *pimentón* / 1 sprig parsley / Extra virgin olive oil

For the broth:

Beef and ham bones / 1 quarter stewing hen / A handful of chickpeas / Leek, carrot, celery, etc.

Simmer all the broth ingredients together to make a thick, wholesome broth. Leave to cool so that it becomes gelatinous.

Poach the eggs. Remove the whites and place one egg yolk per person in a dry martini glass.

Add the cold, gelatinous broth. Fry the ham in wafers over a hot flame until crisp. Cut the bread into tiny croutons and toast in the oven. Add the ham and croutons to the soup. Top with a few thin slices of garlic, fried. Liquidize the parsley and trickle over.



Valencian-style rice cooked in a paella

Serves 10:

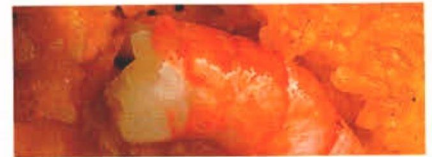
1 kg / 2 1/4 lb short-grain, Senia variety rice from the DO Valencia / 150 ml / 2/3 cups / 5 fl oz extra virgin olive oil / 1 free-range chicken, weighing about 2 kg / 4 1/4 lb / 1 rabbit, weighing about 1 kg / 2 1/4 lb / 3 ripe tomatoes, peeled and grated / 500 g / 1 lb 2 oz *ferraura* (fresh green beans) / 250 g / 9 oz *garrofó* (broad beans) / Rosemary (optional) / 3 1/2 liters water / Salt / Saffron / 4 dozen *vaqueta* snails

Prepare the fire, preferably using orange or olive wood. For making the *sofrito* (fried tomato), which must be done slowly, in Valencia they first use orange or olive branches (3-10 cm in diameter) then, when a livelier fire is needed, they fuel it with twigs.

Place the *paella* pan over the fire with the oil. When hot, add the chicken and rabbit. Fry slowly until well-browned. Add the tomato and beans, keeping the fire low. When soft, add the water and a

sprig of rosemary. Bring to the boil, add the rice, salt and saffron and remove the rosemary. This is when the fire should be at its hottest. After ten minutes, move the paella to the edge of the fire so that the rice becomes brown and crispy on the bottom of the pan, forming what is known as the *socarrat*. Leave to stand for a few minutes before serving.

It is best for the beans to be young and fresh. If dried *garrofó* beans are used, they should be soaked overnight, boiled separately and added five minutes before the rice is ready. When in season, the flavor of the paella can be enhanced with *vaqueta* snails, which should first be washed and lightly boiled.



Crusty rice with fresh prawns

Serves 4:

100 g / 3 1/2 oz rice / 300 ml / 1 1/4 cup / 1/2 pt fish stock / 100 g / 3 1/2 oz peeled shrimp / 100 g / 3 1/2 oz small squid or cuttlefish / 2 cloves garlic / 50 g / 2 oz grated tomato / Pinch sweet *pimentón* (a type of paprika from Spain) / Extra virgin olive oil / Saffron / Squid ink / Parsley oil

Gently fry the shrimp with the squid or cuttlefish. Add the chopped garlic then the tomato. Then add the *paprika*, followed by the rice and the fish stock. Cook for 18 minutes, then leave to stand for one minute.

Place a non-stick skillet on the heat with one tablespoon of the rice in it and leave until a crust forms on the bottom. Using two spatulas, turn it carefully then serve on a small dish decorated with squid ink. Add a few drops of parsley oil and serve. Repeat with the rest of the rice to make four small servings as part of a long menu.



El Manjar's Spanish omelet

Serves 4:

400 g / 14 oz top-quality potatoes / 16 free-range eggs / Olive oil

Peel the potatoes and cut each one lengthwise but without cutting right through, with three cuts across. Holding the potato together, cut it into slices one millimeter thick, so that with each slice of the knife, eight small pieces one millimeter thick are made. Fry in a giant skillet in plenty of hot olive oil. Meanwhile, beat the salted eggs using an electric beater with two whisks until foamy and full of air. Drain the potatoes and add. Macerate for 20 seconds, stirring. Place a little olive oil in a small skillet and heat. It is important that the heat should not be spread out but should only heat the center of the pan, reaching the whole of it equally. When the oil begins to smoke, pour it out, turn down the heat and, while the pan is still almost smoking, add the egg and potato mixture, which should swell like a soufflé. When the eggs have almost set, turn and make a small hole in the top to pour in any liquid egg released during turning. Cook until the bottom half is just set. Turn again and leave just long enough for the hole to seal over. This means that the omelet is cooked twice on one side and once on the other. It should end up thick, swollen and almost jelly-like. The color should be that of the corn with which the hens were fed.



Hot potato foam

Serves 4 in tall glasses or more in mini tumblers:

For the hot potato foam

250 g / 9 oz potatoes for mashing / 100 g / 3 1/2 oz potato cooking water / 125 g / 4 1/2 oz cream, 35% fat content / 35 g / 1 oz virgin olive oil / 1/2 liter ISI siphon / 2 N₂O chargers / Salt

1. Peel and cut the potatoes and place in cold, salted water. Bring to the boil and cook for approximately 20 minutes.
2. When cooked, drain and reserve the water.
3. Place the cooked potato and 100 g / 3 1/2 oz cooking water in the Thermomix at 60°C / 140°F. Blend and gradually pour in the cream. Do the same with the oil until a very thin, smooth emulsion is formed. Season with salt.
4. Strain and fill the siphon using a funnel.
5. Charge the siphon and place in a bain-marie at approx. 70°C / 158°F.

For the onion confit

250 g / 9 oz onion / 50 g / 2 oz 0.4° olive oil / 100 g / 3 1/2 oz water / Salt

1. Peel the onion, cut into quarters, then into a very fine julienne.
2. Gently fry the onion in the 0.4° oil, stirring all the time, until it has become an attractive golden color.
3. Drain off any excess oil and deglaze with a little water. Cook until it evaporates. Repeat the operation until the texture and color of a caramelized jam is obtained.
4. Season with salt and set aside.

For the egg zabaglione

40 g / 1 1/2 oz egg yolk / 30 ml / 1/2 oz water / Salt

1. Place the egg yolk in a bowl, whisk and add the boiling water in a thin stream. Beat well close to a source of heat until smooth.
2. Season with salt.

For the egg yolk sauce

40 g / 1 1/2 oz pasteurized egg yolk

1. Strain the egg yolks and place in a sauce bottle.

Also

50 g / 2 oz virgin olive oil

To finish and serve

1. Place the following in a tall glass (or serve in mini tumblers as an aperitif) in this order:
 - One dessertspoonful of very hot onion confit
 - One teaspoonful egg yolk sauce
 - Two teaspoonfuls zabaglione
2. Make sure the potato foam siphon is very hot. Shake well and fill the glass up to 1 cm / 1/2 inch from the top. Finish with a drizzle of virgin olive oil.



El Churrasco's red tomato gazpacho

Serves 4:

250 ml / 1 1/8 cups / 9 fl oz extra virgin olive oil / 500 g / 1 lb 2 oz white bread / 1 kg / 2 1/4 lb tomatoes / 1 hard-boiled egg / 5 cloves garlic / Water / Salt / A splash of wine vinegar / Cucumber and onion as a garnish

Soak the bread in water for about 30 minutes then drain.

Blend the bread, peeled tomatoes, peeled garlic, egg, oil, salt and vinegar until creamy. Add sufficient water (approx. 500 ml / 2 1/6 cups / 17 fl oz) to obtain the desired consistency.

Check the salt and vinegar.

Serve very cold with garnishes of cubes of fried bread and diced tomato, cucumber and onion.



Strawberry gazpacho with Ibérico ham dust and oyster snow

Serves 8:

500 g / 1 lb 2 oz red tomatoes / 500 g / 1 lb 2 oz ripe strawberries / 1 cucumber, peeled and seeded / 1 piece red pepper / 1 piece green pepper / 1 clove garlic / 1 cup olive oil / 2 tbsp sherry vinegar / Salt / 50 g / 2 oz Ibérico ham, fried, dried and crushed to a powder / Oysters (1 per person)

Place all the ingredients (except for the powdered ham and the oysters) in the food processor and blend to make the gazpacho. Strain through a chinois and thin with a little water if necessary.

To serve, fill dry martini glasses with the chilled gazpacho and carefully top with an oyster so that it does not sink to the bottom. Sprinkle with the powdered ham and top with a green garnish.



Vegetable medley "my way"

Per person: a total of 250 g / 9 oz vegetables

Year-round vegetables / Swiss chard stalks / Leeks / Carrots / Potatoes / Spring vegetables / White asparagus / Broad beans / Green beans / Autumn-winter vegetables / Cauliflower / Cardoon / Artichokes / Borage

Also

Extra virgin olive oil / Garlic / Onion / Salt / Ibérico ham

Wash all the vegetables carefully and set aside, taking any measures necessary to prevent them from oxidizing. The artichokes, cardoon and borage need to be placed in water with a little flour and lemon juice.

The other vegetables do not need any special care, except that it is always best to wash them just before use so that their quality is affected as little as possible.

Vegetable medleys in La Rioja can be made in spring or winter. It is unlikely that all the different vegetables will be available, so some preserves may have to be used.

The trick to a good vegetable medley lies in cooking all the ingredients separately in plenty of water with a splash of oil and salt and, in the case of the white asparagus, a little sugar to counter any acidity.

The way the vegetables are cut is a matter of personal preference. We like to cut the potatoes in irregular shapes, the carrot in rings, the leek in two-centimeter (3/4") cylinders and so on, so that they all end up in similar, bite-sized pieces.

The degree of cooking also varies. In La Rioja, we prefer well-cooked vegetables, even though this means a greater loss of color and flavor, but this trend is changing and people are now cooking them for shorter periods. In my opinion, however, a vegetable medley should always be soft and not *al dente*.

When everything is cooked, prepare a pan with oil, garlic cut into small pieces and a little finely-chopped onion. Crush some garlic and parsley in a mortar, dilute with a little water and add to the oil with a little flour and some of the vegetable cooking water (not from the artichokes). Stir until a thick sauce forms then gradually add the drained vegetables intermittently with the

artichokes. Stir, cover well (to prevent the vegetables from turning black) and cook over a gentle flame. Never use a metal spoon. The mixture should boil very little, just long enough for all the flavors to blend.

Garnish with a few pieces of Swiss chard stalk and artichoke fried in batter. And top with a little lightly-fried Ibérico ham.

Some people serve the medley with casseroled meat and hard-boiled egg.



Serrano ham on jellied raw vegetables

Serves 4:

800 g / 1 1/3 lb Serrano ham in one piece; 4 pig's trotters; 1 calf's trotter; 1 kg / 2 1/4 lb veal knee-bone.

Pork stock

3 kg / 6 1/2 lb bones and trimmings from pork and from the trotters; / 100 g / 3 1/2 oz carrot, leek, onion and turnip; 1 l / 4 1/2 cups / 1 3/4 pt red wine; water; oil, salt and pepper. Vegetables: 1 carrot; 1 turnip; 1 stem Swiss chard; 4 green beans; / bundle spinach; 4 fresh almonds; 4 pickled garlic cloves.

Simmer the ham very gently together with the trotters and the veal bone in 4 liters water for 4 hours. Remove from the heat and leave to cool. Lift out the ham and the other solid ingredients. Remove the fat and return to the heat and reduce, skimming, until only 800 ml / 3 1/2 cups / 1 pt 8 fl oz are left. Set aside.

Cut the ham into dice measuring about 4 x 4 cm / 1 1/2 x 1 1/2 in.

Pork stock

Brown the bones and trimmings together with the carrots, leek, onion and turnip.

When soft, add the wine. Reduce, then add water to cover. Boil until reduced to about 200 ml / 1 3/4 cup / 7 fl oz. Strain through a cloth filter and season.

Vegetables

Blanch the spinach and cool in iced water. Liquidize and set aside. Chop the vegetables *en brunoise*. Blanch then cool in iced water. Set aside.

Presentation

Griddle the pieces of ham in a non-stick skillet then place on an oven pan under the broiler with the pork stock. Constantly baste with the stock so that the meat gradually caramelizes.

Add the vegetables to the reduced ham stock, bring to the boil and add the spinach juice.

Serve in a soup dish and top with the ham. Garnish with a garlic clove and an almond.



Marinated partridge

Serves 2:

2 red partridges / 500 ml / 2 1/6 cups / 17 fl oz extra virgin olive oil / 250 ml / 1 1/8 cups / 9 fl oz wine vinegar / 1 medium-sized onion / 6 cloves garlic / 1 small tsp black peppercorns / 3 cloves / 1 bay leaf / Sprig of thyme / Salt / 250 ml / 1 1/8 cups / 9 fl oz water

Carefully clean the partridges and season inside. Place in a pan, preferably with a lid, and add the onion cut in pieces and all the other ingredients, finishing with the extra virgin olive oil and the wine vinegar, making sure that the partridges are well-covered. Bring to the boil then turn down the heat and occasionally

check the seasoning. The partridges should be cooked in 35-45 minutes. If necessary, add a little water during cooking. The dish is best if left to stand for 24 hours before eating.



Marinated sardines with strawberry and cheese sauces

Serves 4:

4 fresh sardines / 300 g / 10 1/2 oz salt / A sprinkling of dried onion / Chopped chives as a garnish

For the strawberry pickle sauce

4 strawberries / 50 ml / 4 tbsp water / 50 ml / 4 tbsp sherry vinegar / 100 ml / 1/2 cup / 4 fl oz olive oil / 1 small tsp sugar

For the pickled sardines

100 ml / 1/2 cup / 4 fl oz virgin olive oil / 25 g sherry vinegar / 1 onion, bay leaf, black pepper, clove, garlic, thyme, water to cover and 1 sheet gelatin

For the cream of cheese

100 ml / 1/2 cup / 4 fl oz cream / 50 g / 2 oz aged Manchego cheese

Cover the sardines with salt and leave for 4 hours. Remove the salt, fillet and set aside.

Cook the chopped onion in the oil together with the black pepper, clove, thyme and peeled garlic cloves. Add the sardine bones and fry while stirring, then add the vinegar and water and cook for one hour until the desired taste is acquired. Strain, and separate 250g / 1 1/8 cups / 9 fl oz pickle sauce and add a sheet of gelatin.

Make a caramel with the sugar, add the vinegar and cook to form a syrup. When cold, add the chopped strawberries.

Cook the ingredients at 80°C / 175°F for 20 minutes. Strain, leave to cool and whisk until the consistency of whipped cream.

To serve, place the sardine pickle jelly on the base of the dish, and surround with a little cream of cheese. Place the strawberries at the center and top with the sardines. Garnish with the dried onion and chopped chives.



Pilpil salt-cod

Serves 4:

1 liter / 4 1/2 cups / 1 3/4 pt "La Gitana" virgin olive oil / 4 cloves garlic / 4 pieces salt-cod, soaked overnight / 1 dried chili pepper

Place the oil in a large skillet, heat and add the sliced garlic. Fry just until the garlic starts coming to the surface. (Since olive oil does not have the same properties as refined oil, overheating may affect its taste, making it unsuitable for binding the cod juices.) The garlic can then be browned in the oven.

Turn off the heat and wait until the oil has cooled down because the cod must not be fried but just gently cooked in warm oil.

When the temperature is right, add the four pieces of cod and cook over a very low heat.

Test the cod by lifting it out on a slotted spoon and pressing the skin lightly with your nail. If it gives, it is done.

Remove and place in an earthenware dish and start to swirl the dish gently in

circular movements over the flame. Gradually add the oil from the skillet in spoonfuls while continuing to swirl the dish so that the sauce binds little by little.

Serve the fish with its sauce, topped with the browned pieces of garlic and rings of dried chili pepper.

To re-heat before serving, place the dish over a very low heat or in a medium oven.



New-wave pilpil salt-cod

Serves 4:

For the salt-cod broth

1 kg / 2 1/4 lb salt-cod skins, soaked overnight / 1.5 l / 6 1/2 cups water

For the *pistou* (an emulsion with herbs and condiments)

1 small sprig parsley leaves / 350 ml / 1 1/2 cups / 12 fl oz extra virgin / olive oil / Half clove garlic, peeled / Salt / 2 cayenne peppers

For the *pilpil* sauce

450 ml / 2 cups / 16 fl oz salt-cod stock / 4 g / 1/6 oz *on-dashi* (seasoning) / 3 g / 1/8 oz agar-agar / 3 sheets gelatin / 1.5 g parsley *pistou* / 200 ml / 3/4 cup / 7 fl oz 0.4° olive oil

For the salt-cod

4 loin fillets of salt-cod, about 100 g / 3 1/2 oz each, soaked overnight / Olive oil

Wash the soaked cod skins, place in water and bring to the boil. Turn the heat down to the minimum and simmer until reduced to one quarter of the original volume. Strain and season with salt. Set aside.

Wash the parsley in cold water. Dry and break into pieces. Cover with the olive oil and leave to macerate overnight. Next day, place in the blender with the salt, garlic and cayenne pepper. Blend until a fine texture is obtained, then strain. Check the seasoning. Chill.

Soak the sheets of gelatin in cold water and drain. Heat the cod stock in a pan and, when bubbling, add the agar-agar and *on-dashi* and mix until dissolved. Remove from the heat. Leave to cool by just a few degrees and add the gelatin. When it is cool enough for you to insert your finger, add the *pistou* and mix in carefully. Then add the oil in the same way, beating to maintain the emulsion.

Heat the olive oil to 65°C / 149°F. Submerge the pieces of cod in the oil and leave to cook for 3 or 4 minutes. Drain on kitchen paper.

Heat the *pilpil* sauce to between 45°C / 113°F and 50°C / 122°F. Serve the cod pieces and top with a thin coating of *pilpil* sauce.



Chicken with Dublin Bay prawns

Serves 4:

1 chicken weighing approx. 1.25 kg / 2 1/2 lb, in pieces / 1 kg / 2 1/4 lb Dublin Bay prawns

For the fish stock

1.5 l / 6 1/2 cups / 2 1/2 pt wate / 1 onion / 1 tomato / 3 cloves garlic / Leek, celery, carrot / 1 head monkfish / Heads of the Dublin Bay prawns / 1 kg rockfish / Bay leaf, thyme, parsley, ground pepper / Salt

For the sauce

150 g / 5 1/2 oz chopped onion / 250 g / 9 oz ripe tomato / 2 cloves garlic / 1 glass dry white wine / 1 small glass brandy / 10 g / 1/3 oz plain chocolate / 150 ml / 5 1/2 oz extra virgin olive oil / 200 g mushrooms / A few strands dry saffron

For the *picada*

20 g / 1 oz almonds and hazelnuts / 1 clove garlic / Fried bread

Wash the prawns, remove the heads and shell. Boil all the ingredients for the fish stock together for 1 1/2 hours until reduced, then strain through a chinois.

Dust the chicken with flour and brown in oil. Brown the prawns separately. Make a sauce by gently frying the onion, garlic and tomatoes until soft, then add the glass of wine and the brandy. Add the reduced fish stock and saffron and strain again through a chinois.

Place the chicken and the prawns in an earthenware dish and cover with the sauce. Add the chocolate and thinly sliced mushrooms. Just before cooking is complete, crush the *picada* ingredients together in a mortar and add.



Oyster with earth essence

Serves 4:

4 oysters

For the earth infusion

400 g / 14 oz earth from a damp forest / 1 l / 4 1/2 cups / 1 1/2 pt water / 2 g / a pinch of agar-agar

Leave the earth to infuse in the water for 24 hours. Transfer the infusion to a rotovapor (a vacuum distiller) and distill at 60°C / 140°F. This will give 430 g / 15 oz earth distillate. Bind with agar-agar and mix until smooth. Open the oysters, and serve topped with a spoonful of the distillate.

**Roast suckling lamb****Serves 2:**

1 quarter roast suckling lamb / 1 lemon / Lard (optional) / Salt

First heat the oven to 180-200°C / 350-400°F.

Select a carcass of suckling lamb, preferably from the Churro breed (the typical breed in Castile-Leon), weighing 5-5.5 kg / 1 lb-12 lb 2 oz.

Place a little water with a squeeze of lemon juice in an earthenware oven dish and add the quarter of lamb, skin side down. Sprinkle with salt. Add a little lard if available but not so much as to make the dish too greasy.

Roast in the oven, patiently, for 1 1/2 to 2 hours, depending on size.

Once the first side is well-roasted, turn. Add a little salt and butter and continue cooking for 20-30 minutes, just until the skin turns brown because the meat will be practically cooked by then. Check that the dish always contains a little water, especially if new as new earthenware absorbs more water.

The lamb will be delicious served with a fresh green salad and a good Ribera del Duero.

If there is any lamb left, chill it with its sauce. When the sauce has turned to jelly and the lamb is cold, slice it finely, sprinkle with salt and top with the gelatinized sauce to make a fine starter.

**Knuckle of veal, Santceloni style****Serves 4:**

1 knuckle of suckling veal, weighing approx. 1.5 kg / 3 lb 5 oz / 2 onions / 2 medium-sized carrots / 2 sprigs thyme / 1 head garlic / 250 ml / 1 1/8 cups / 9 fl oz white wine / 3 l / 13 cup / 5 pt 5 fl oz veal stock / 3 tbsp extra virgin oil / 1/2 leg of veal bone / 100 g / 3 1/2 oz butter / Salt and pepper

Tie the knuckle of veal and season with salt and pepper. Brown in an ovenproof dish. Add the chopped onions, carrots, garlic and herbs and leave to sweat. Try to prevent the onion from burning. Pour over the white wine and reduce. Add 2 liters veal stock. Cover and bake in the oven at 80°C / 175°F for 7 or 8 hours, checking that the liquid does not

evaporate. Remove when the meat is tender.

Cut the leg of veal into pieces and brown in the oven.

Reduce 1 l / 4 1/2 cup / 1 3/4 pt veal stock with the leg of veal. Flavor with thyme. The reduction should end up very thick so that it can be used to glaze the meat.

Remove the knuckle meat from its cooking juices, dry and brown in oil and butter. Place in the oven at 220°C / 425°F to give it a better color and a crisper texture. Remove the string.

Glaze with the reduced veal stock and return to the oven. Repeat this operation until the veal is well glazed all over.

Strain the cooking juices, reduce to the desired consistency, bind with a little butter and season with salt and pepper.

Accompany with a good potato purée.

**Egg yolk pudding****Serves 8:**

750 ml / 3 1/4 cups / 1 1/4 pt water / 450 g / 1 lb sugar / 1 lemon rind / 15 egg yolks / 1 whole egg / Sugar and water for the caramel

First place the water, sugar and lemon rind in a pan and make a syrup. Check to see when it is ready by inserting the handle-end of a spoon. If the mixture drips off it is not ready. When it is syrup consistency, it will run off in a thin stream. Meanwhile, make a caramel with 6 Hosp sugar and 6 tbsp water. Use the caramel to coat the inside of a ring mold.

Beat the 15 egg yolks with the whole egg in a deep bowl. Add the syrup, mix well and pour into the caramel-coated mold. Place the mold in a bain-marie with the water coming just halfway up the sides and place over the heat but without letting the water boil. Cover the mold with a kitchen cloth so that any steam forming inside it is absorbed by the cloth, preventing it from dripping into the egg mixture. Cook for about two hours without letting it become too firm.



Egg yolk pudding with mango, pine nut custard and a frozen lavender-flavored rice pudding infusion

Serves 4:

For the custard

500 ml / 2 1/6 cups / 17 fl oz milk / 150 g / 5 1/2 oz roasted pine nuts / 50 g / 2 oz sugar / 5 egg yolks / 1 vanilla pod

For the infusion

55 g / 2 oz rice / 1 1/4 1/4 cups / 1 3/4 pt milk / 180 g / 6 oz sugar / 1 stick cinnamon / Lemon and orange rind / 4 lavender flowers / Stabilizer

For the egg yolk pudding with mango

500 g / 1 lb / 2 oz sugar / 28 egg yolks / 100 g / 3 1/2 oz ripe mango, peeled and cut into pieces

To make the custard, infuse the milk and the vanilla, then mix in the egg yolks, sugar and roast pine nuts. Blend in the Thermomix for eight minutes at 70°C / 158°F to obtain a smooth texture. Strain and leave to stand.

Soak the rice in a little water then add the milk, flavoring and cinnamon. Infuse slowly, as if making a traditional rice pudding. After 45 minutes, add the sugar and filter to make a flavored rice pudding infusion. Add the stabilizer (40 g / 1 1/2 oz per 1 1/4 1/4 cups / 1 3/4 pt) and freeze. Beat to obtain the desired texture.

To make the 'egg yolk pudding with mango', first prepare a thick syrup. Mix the egg yolks with the mango and gradually trickle in the syrup. Transfer to a mold and cook in a bain-marie until set. Chill.

Serve the egg yolk pudding accompanied with a little of each of the sauces.

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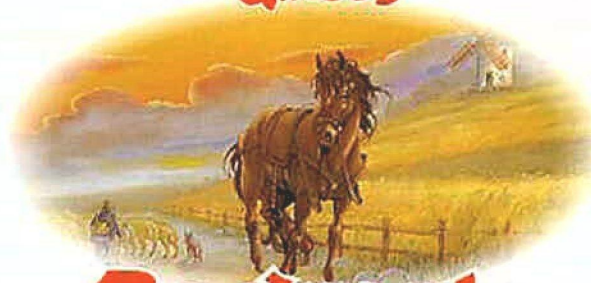
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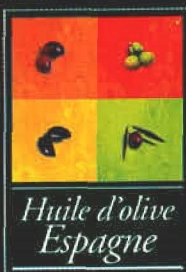
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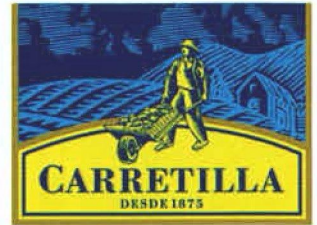
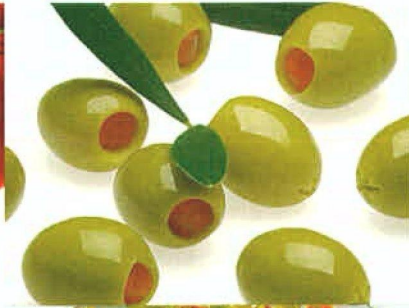
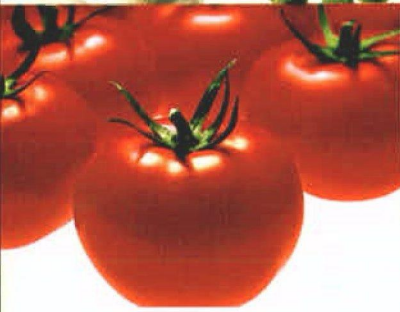
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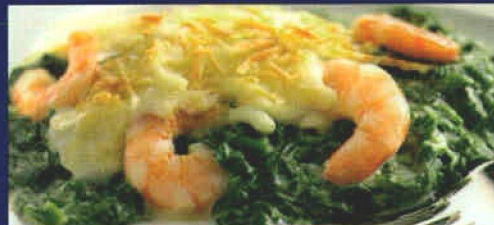
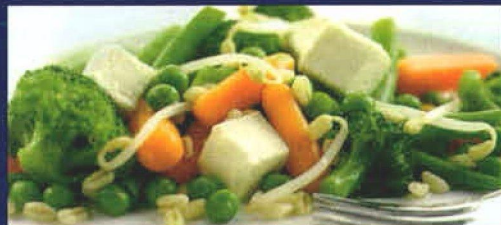
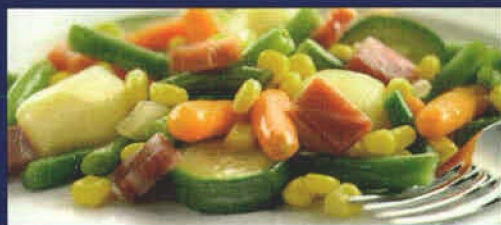
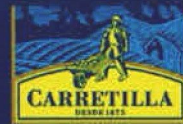
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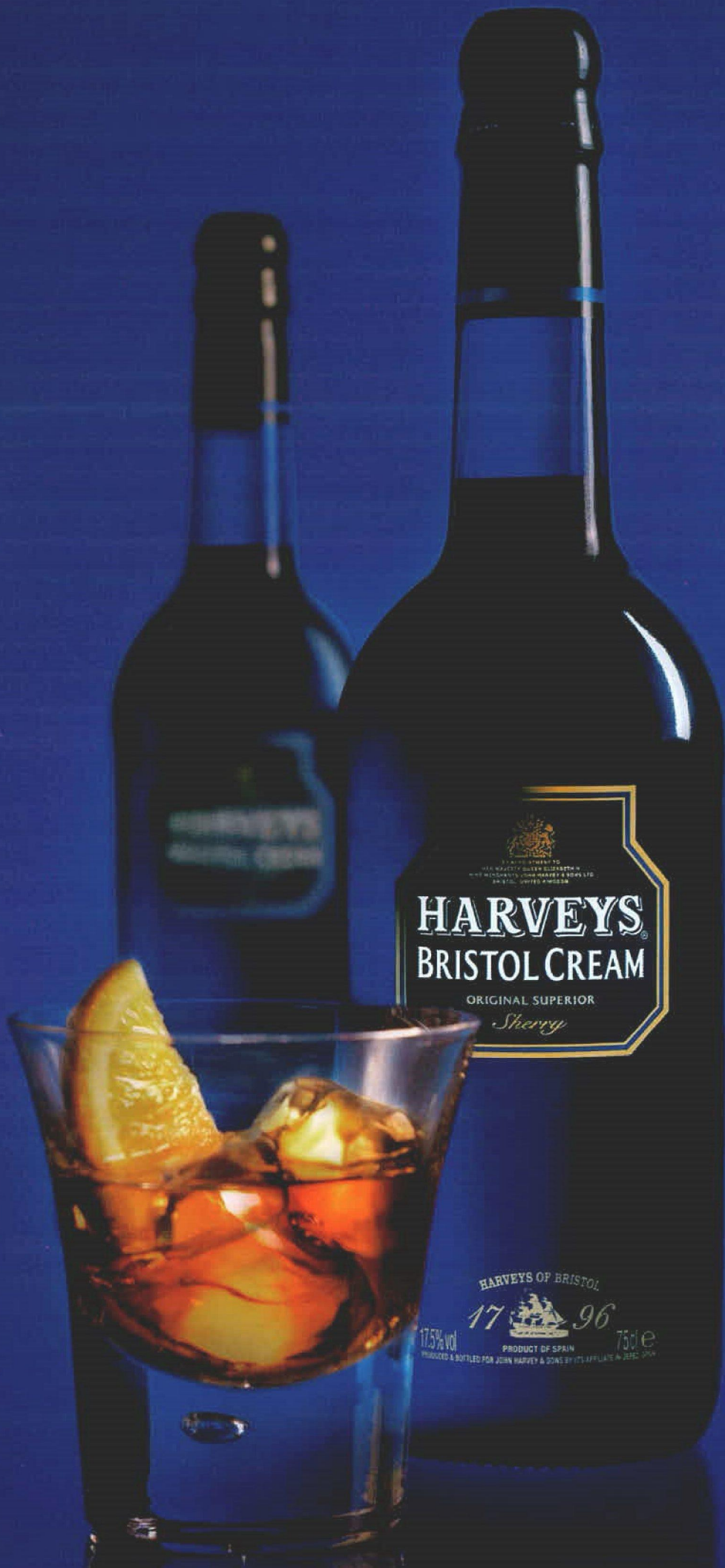
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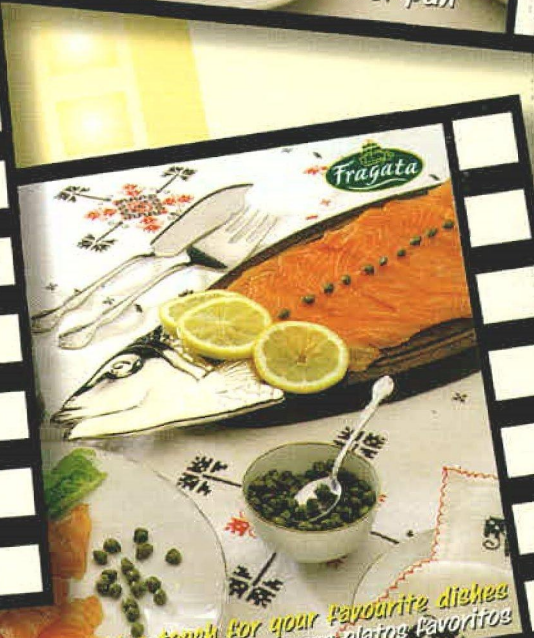
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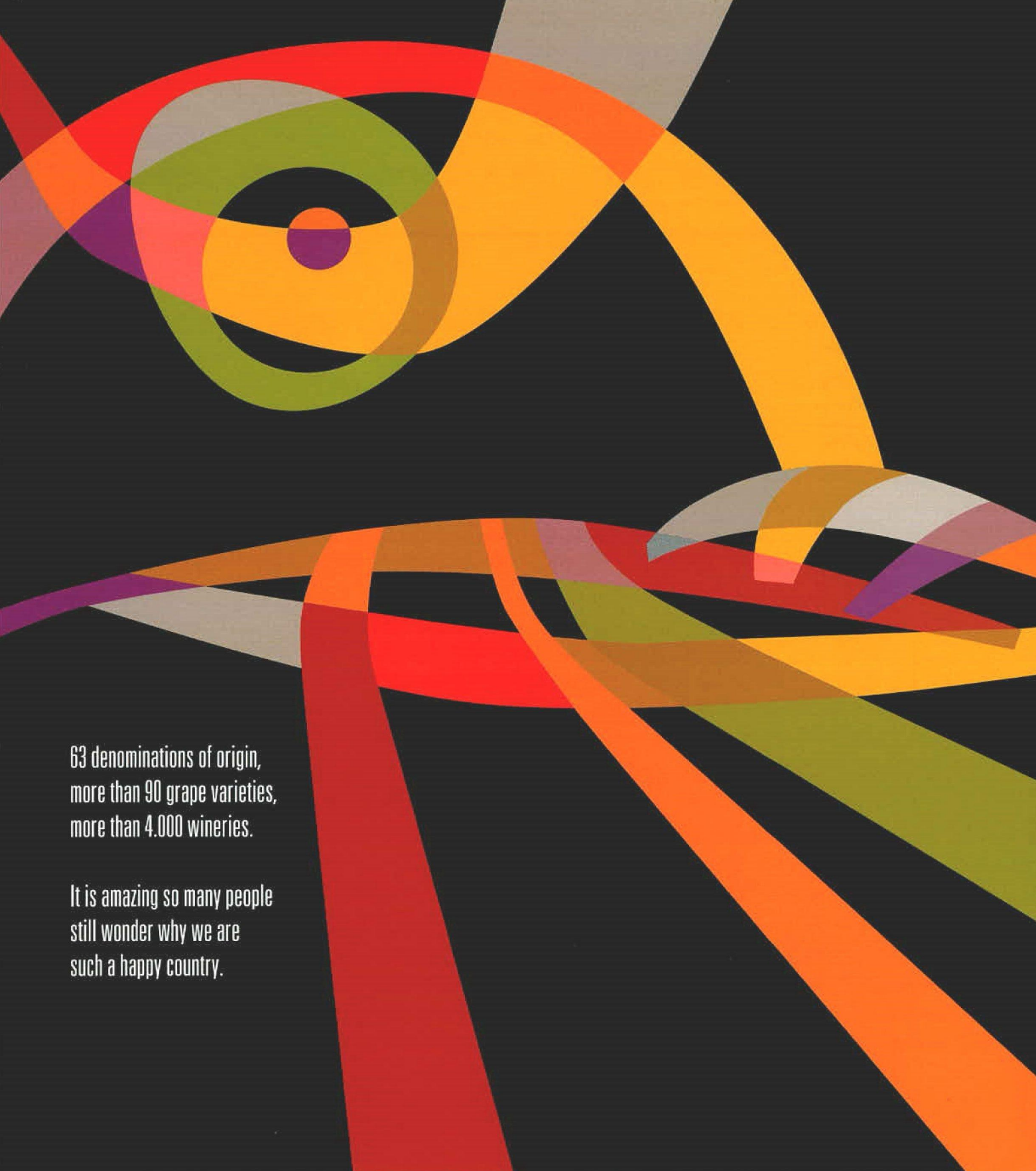
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Cover

Toya Legido/ICEX

Contents

p. 2 Toya Legido/ICEX

p. 3 From top to bottom: Juan Manuel Sanz/ICEX; Amador Toril/ICEX; Blanca Berlín/ICEX; Heinz Hebeisen/ICEX; Pablo Neustadt/ICEX; Toya Legido/ICEX

Remembrance

p. 14 Illustration: Javier Zabala

p. 15 Ricardo Martín

Background

p. 19 Estudio Manuel Estrada/ICEX

p. 20 Antonio de Benito

p. 21-41 Amador Toril/ICEX

Inside Perspectives

p. 46-53 Pablo Neustadt/ICEX

Outside Perspectives

p. 54 Illustration: Javier Zabala

p. 55 left: Christopher Hirsheimer, right: Alex Atala

p. 56 Sam & Sam Clark

p. 57 left: Camilla Hey, right: Wine Spectator

p. 58 Takashi Morieda

p. 59 Maurizio Milaneseo – Archivio Slow Food

p. 60 S. Gabriel

p. 61 Madrid Fusión

Top of the Range

p. 68 ICEX

p. 69 *Entrance*, Esteban Vicente; Museo de Arte Contemporáneo Esteban Vicente, Segovia/ICEX

p. 70 Ángel Robredo/ICEX

p. 71 Juan Manuel Sanz/ICEX

p. 73 *Fuego*, Rafael Canogar; VEGAP, Madrid, 2006

p. 74-75 Juan Manuel Sanz/ICEX

p. 76 Amador Toril/ICEX

p. 77 *Pimiento Rojo (Cuaderno)*; Miquel Barceló, VEGAP, Madrid 2006

p. 78 ICEX

p. 79 left: Tayo Acuña/ICEX; right: Carlos Roca/ICEX

p. 80 Ángel Robredo/ICEX

p. 81 *Naturaleza muerta de limones y naranjas*; Pablo Picasso, Sucesión Pablo Picasso, VEGAP, Madrid, 2006; Photo:

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p. 82 ICEX

p. 83 Heinz Hebeisen/ICEX

p. 84 Juan Manuel Sanz/ICEX

p. 85 *Infusión de lubina* (from the book *4 medios platos y 2 medios postres* edited by Turner); Andrés Nagel and Juan Mari Arzak/ICEX

p. 86 Juan Manuel sanz/ICEX

p. 87-88 Juan Manuel Sanz/ICEX

p. 89 *Marrón y ocre*; Antoni

Tàpies; Fundació Antoni Tàpies, VEGAP, Madrid, 2006

p. 90-92 Juan Manuel sanz/ICEX

p. 93 *La botella del vino*; Juan

Gris, VEGAP, Madrid, 2006

p. 94 Juan Manuel sanz/ICEX

p. 95-99 Juan Manuel Sanz/ICEX

Around & About

p. 100 Blanca Berlín/ICEX

p. 101 Félix Lorrio/ICEX

p. 102 Nelson Souto/ICEX

p. 103 Carlos Tejero/ICEX

p. 104 Bodegas Ysios/ICEX

p. 105 Madrid Fusión

Recipes

p. 106-109 Juan Manuel Sanz/ICEX

p. 110-136 Toya Legido/ICEX

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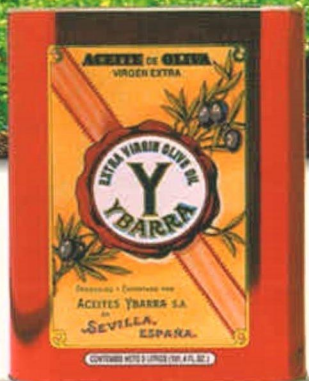
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