

Bartales

Best of

N. 12 | NOVEMBER 2017

SUPPLEMENT OF BARTALES



BAR STORY 1 / EL FLORIDITA
**TWO CENTURIES
OF THE PIÑA**



BAR STORY 2 / BUILDING A DRINK
THE POWER OF THE BLENDER (1)



REPORT 1 / RUM LOVE FESTIVAL
**WROCLAW
A WORLD OF RUM**



REPORT 2 / SABATINI EVENT
FAMILY PASSION



HOW TO TASTE / BASIC TECHNIQUES
THE STRENGTH OF ACID

Ian Burrell, World Rum Ambassador



Crisp Apple Reàl
 Made with premium Red, Golden and Granny Smith Apples grown in the United States

Piña Reàl
 Infused with premium pineapples from Costa Rica

Black Cherry Reàl
 Infused with premium Chilean Black Cherries

Blueberry Reàl
 Infused with premium Goldtraube Blueberries from the Pacific Northwest

Peach Reàl
 Infused with Elegant, Summer & Rich Lady Peaches

Mango Reàl
 Infused with Alfonso Mangos from India

Raspberry Reàl
 Infused with Willamette and Glen Clova Raspberries from the Pacific Northwest

Coco Reàl
 Contains real coconut meat from hand-picked tropical Coconuts

Strawberry Reàl
 Infused with handpicked Camorosa, Ventana and Albion Strawberries from California

Pumpkin Reàl
 Infused with premium pureed Pumpkin and hints of cinnamon, ginger, nutmeg and clove

Agave Reàl
 100% organic blue Agave Nectar from the Jalisco region of Mexico

Ginger Reàl
 Infused with premium Laivu Ginger puree

Passion Reàl
 Infused with premium Purple Passion Fruit from Vietnam

Kiwi Reàl
 Infused with premium Kiwi from New Zealand



FAST DRINK

Negroni, Manhattan, Vodka Sour. Just open, pour into a tumbler and fill with ice. Wait one minute and *voilà* – the cocktail is served; simple, quick, perfectly balanced. They call it NIO, an acronym for “Needs ice only” (because ice is all that is added). It is what’s being hailed as the new frontier of mixology, said to be destined to revolutionise the world of social drinking.

It’s the idea of a new, Italian start-up, that is to turn the final consumer into an expert mixologist, simply by using a sachet filled with all that is needed. The aim is to take cocktails beyond their boundaries, out of the bar and far from the skill and fascination of the bartender. It means going against that culture of drinking that we so proudly defend. I think of *El Floridita*, which has just celebrated its 200th anniversary. In one of the most famous bars in the world, in that corner of Havana that Hemingway chose as a temple of the Caribbean *sour*, history was made, and continues to be made within global mixology. It also brings to my mind the “Club de Cantineros”. Indeed, they did start a revolution, dictating the rules of a profession that would finally become regulated: eight hours of work a day and a suitable salary. These are just two examples, we could keep on going. I’m quite sure that the “fast drink” sachet, just like Makr Shagr, the robot barman, will take its rightful place in the history of mixed drinks. But of course, that’s another (hi)story altogether.

BarTales
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EXECUTIVE EDITOR

Melania Guida

(melaniaguida@bartales.it)

STAFF EDITOR

Fabio Bacchi

(fabiobacchi@bartales.it)

ART DIRECTOR

Cinzia Marotta

(grafica@bartales.it)

CONTRIBUTOR

Giulia Arseli, Giovanni Ceccarelli,

Marco Graziano, Luca Rapetti

TRANSLATION BY

LMP International - Lonato (BS) Italy

DIGITAL EDITION BY

SKILL LAB srl

(assistenza@s-lab.it)

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DRINK RESPONSIBLY



TWO CENTURIES OF THE PIÑA

The Daiquiri temple that Hemingway turned into legend turns 200 years old

BY LUCA RAPETTI

«**M**y Mojito in *La Bodeguita*, my Daiquiri in *El Floridita*.» These famous words were spoken by Ernest Hemingway on his two favourite bars in Havana, Cuba. And just recently, on 5 and 6 October, at the El Floridita bar, the “Rey de Reyes” cocktail competition was held, which awarded the bartender

who made the best Daiquiri, one of the symbolic cocktails of Cuban culture. It also marked the occasion of the 200th anniversary of El Floridita, which opened in 1817, and that especially in the first half of the 20th century, became one of the key landmarks of Caribbean and international mixology.

Located at the corner of Calle Obispo



and Calle Monserrate in the Cuban capital, the 200-year history of this restaurant and cocktail bar started off with a name that was very different from its current one. In fact, it was known as “La Piña de Plata”, which literally means “silver pineapple”. It was a tavern where mainly meat dishes were served that were inspired by Spanish cuisine. During the 19th century, it gradually became a meeting place for the high society and Cuban politicians, and between 1898 and 1902, at the time of the American army’s first occupation, La Piña de Plata saw the subsequent arrival of American customers.

This period of change was expertly overseen by Don Narcis Sala Parera (1879-1953), an immigrant of Catalan origin, specifically from Lloret de Mar, who owned the restaurant for twenty years. Narcis' fate was very much tied to that of his Uncle Serafi Parera, the first mem-



ber of that family from Lloret de Mar to leave the homeland and venture across the seas. For many years, Serafi's family lost track of him and he did not send home any news.

He settled in Mexico, where he made



CANTINERO
MIGUEL
BOADAS.

a fortune for himself and after about 40 years, he contacted his family in Spain again, asking for a family member to join him in Mexico and accompany him back to his homeland, a wish that was particularly important to him since he was gravely ill. The young Narcis took on the task. On their return voyage they stopped in the Cuban capital and there Serafi no longer had the strength to continue his much-desired journey home.

Being Serafi's closest relative, Narcis inherited his uncle's property and seeing better prospects in the Cuban capital than Catalonia could offer, he opted to settle in Havana and took ownership



of La Piña de Plata. His brothers, Francesc, Concepció and Mercé, partnered with him. At the same time, the original name of the restaurant was changed to "La Florida", a name that would certainly have sounded much more familiar to American customers.

Don Narcis was constantly training his *cantineros*, teaching them the rolling technique, nowadays used widely by many bartenders and that was then brought back to Spain by Miguel Boadas, when in the 1920s he returned to Barcelona.

The story of Miguel Boadas, the internationally acclaimed bartender and founder of the Boadas Cocktail Bar in Barcelona, located in La Rambla on the corner of Carrer dels Tallers, is profoundly connected with Narcis Sala Parera and La Florida. Born in Cuba on 24 October 1895 from parents Miguel Boadas Guinart and Josefa Parera Marti, both from Lloret de Mar, Miguel Boadas Parera initially grew up at the bar that his parents opened in Calle de Empredrado, in the



same road as La Bodeguita del Medio. After having returned to Spain for a short time with his mother, at the age of 13 he decided to join his father once again, who had remained behind to run the family bar in Havana. After just two years, it was entrusted to his very able cousin, Narcis, who at the same time was very successfully running La Florida. Here Boadas learned and perfected everything he needed to know to become a professional *cantiner*o.

The growing cultural influence from the United States represented a huge opportunity for Boadas and other Cuban *cantiner*os, also as a result of the dawn of the Prohibition and hence a subsequent increase in American customers who came to Cuba to appease their thirst and enjoy the Caribbean climate. The young Boadas spent his youth extending his cultural knowledge and built an excellent reputation around him even when, in 1922, he had to return to Spain for family reasons.

Following Narcis Sala Parera and the young Boadas, the counter of El Florida saw another talented Catalan emigrant mixing behind it and entertaining patrons. In 1914, young Constantino Ribalaigua Vert took up his career as a *cantiner*o at La Florida, a career that was spent entirely in this little Cuban jewel that would become famous throughout the world thanks also to the charismatic “Constante”.

Born in 1888 in Lloret de Mar, Constantino moved with his family to Havana at the age of just two. His father started



working right at La Piña de Plata, which at the time was already run by Narcis Sala Parera, and was undoubtedly a great starting point for Catalans who came to the island in search of job opportunities.

Constantino bought the restaurant, garnering its creditors' trust and incurring all the debt

As stated by Ribalagua himself in an interview with American author Thomas Sugrue in 1935, it was his father who in 1904 asked him if he wanted to become a *cantinero*, to which he agreed. Exactly ten years later, in 1914, Ribalagua had already taken his

rightful place at the bar counter, sharing it with Boadas under the supervision of Sala Parera.

In just four years from the start of his career at La Florida, Constantino was able to accumulate the funds that would

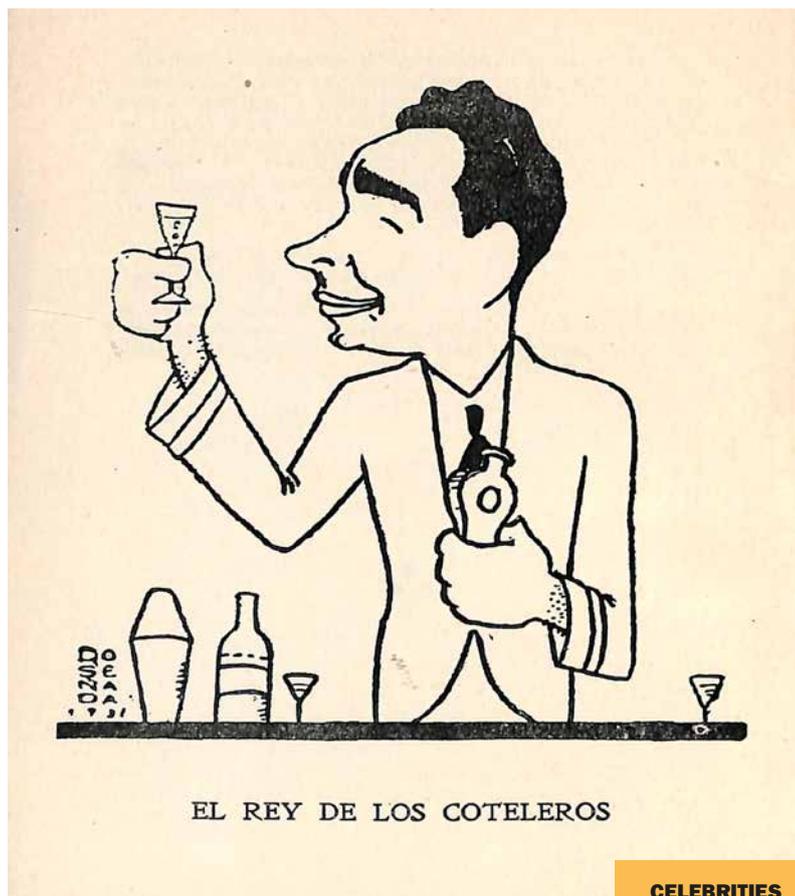
allow him to buy the restaurant, although it was already in serious financial difficulty. Despite being heavily in debt with the restaurant's suppliers, Ribalagua was able to garner the trust of the suppliers themselves by incurring the full debt upon himself and promising to pay it all back to the last penny.

The story of Ribalagua at El Floridita (as the restaurant was renamed in the following years by its own customers, probably to distinguish it from the bar of the nearby Hotel Florida) was a partnership that lasted until Constantino passed away in 1952. The picturesque and interesting description of Ribalagua compiled by rum expert Fernando G. Campoamor, depicts the Catalan *cantinero* as a very polite, serious, tireless man, who so often came to the restaurant early in the morning and stayed until the last customer had left late in the evening. For his unremitting and refined style, his nickname was "Constante", which described his



professionalism over all the years that followed.

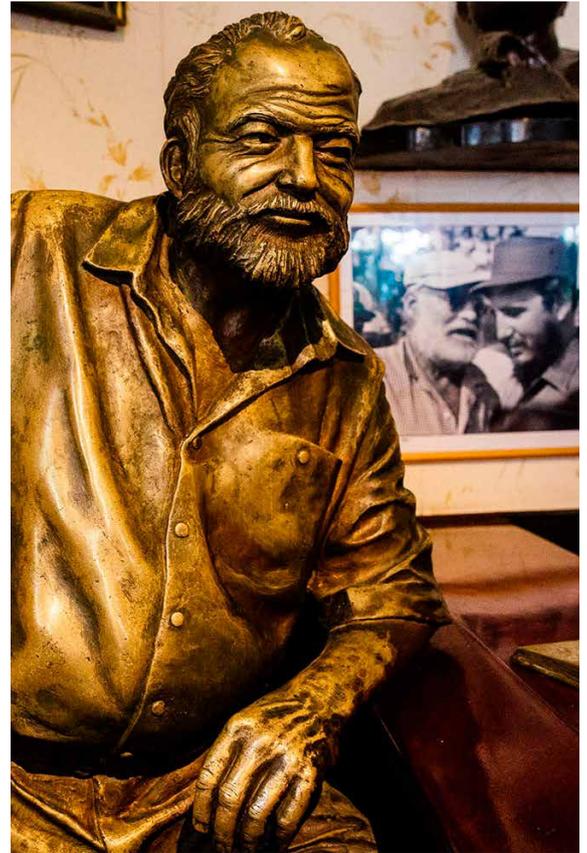
In 1935 Ribalaigua published the "Bar La Florida Cocktails" recipe book, in which, in addition to providing some information about the history and evolution of La Florida from the time it was known as La Piña de Plata, provides more than 100 recipes of the most popular cocktails of the period, including four Daiquiri recipes. Although there are various versions regarding the origins of this cocktail, the Daiquiri was probably introduced to the Cuban capital by Spanish *cantiner*o Emilio Gonzalez, who worked at the Plaza Hotel.



EL REY DE LOS COTELEROS

CELEBRITIES
SOME IMAGES
OF
CONSTANTINO
RIBALAIQUA
VERT, KNOWN
AS
"CONSTANTE",
WHO TOOK ON
A CAREER AS
CANTINERO AT
LA FLORIDA.

But the success of this cocktail is attributed to "El Grande Constante", who repeatedly experimented with the recipe until he created the one, which was then renamed The Daiquiri Floridita, containing rum, sugar, Maraschino and lime juice. The specialty of this recipe was in its execution, completely different from the other three listed, which saw the use of an electric blender and flake ice. The result was a cold and dense drink that was served in a coupe and that soon became the signature cocktail of El Floridita. For this recipe, Ribalaigua sourced a machine to produce the flake ice, the Flak Mark, which he imported directly from the United States. He also built a steel container with small holes in the sides and base, where the flake ice was stored, while melted water would drain through the holes, keeping the ice frozen for as



THE LEGEND

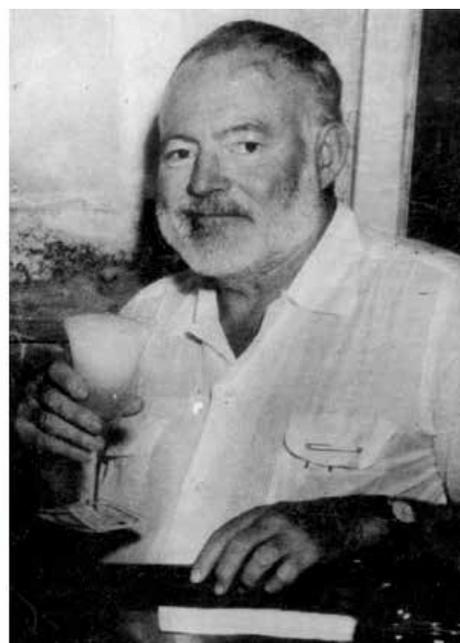
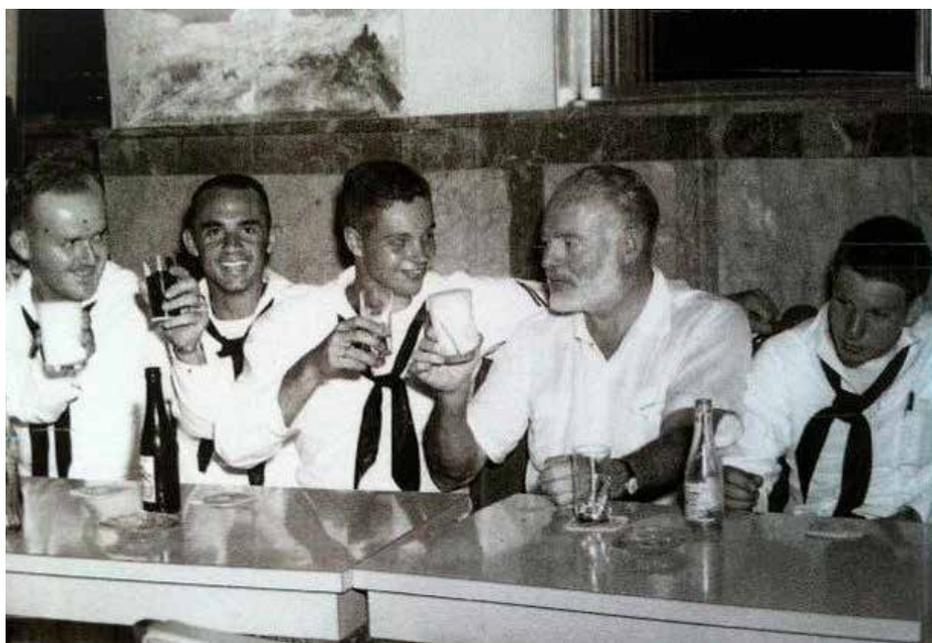
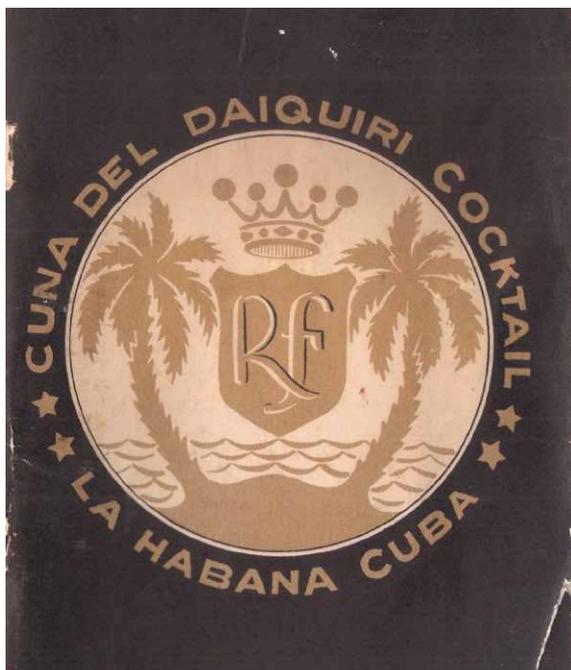
ON THESE PAGES SOME PHOTOS OF ERNEST HEMINGWAY AT EL FLORIDITA. TOP IMAGE, WITH ERROL FLYNN; DIRECTLY ABOVE, WITH SPENCER TRACY.



long as possible.

Although other notable cocktail recipes have been attributed to Ribalaigua, the Daiquiri is the one for which he is

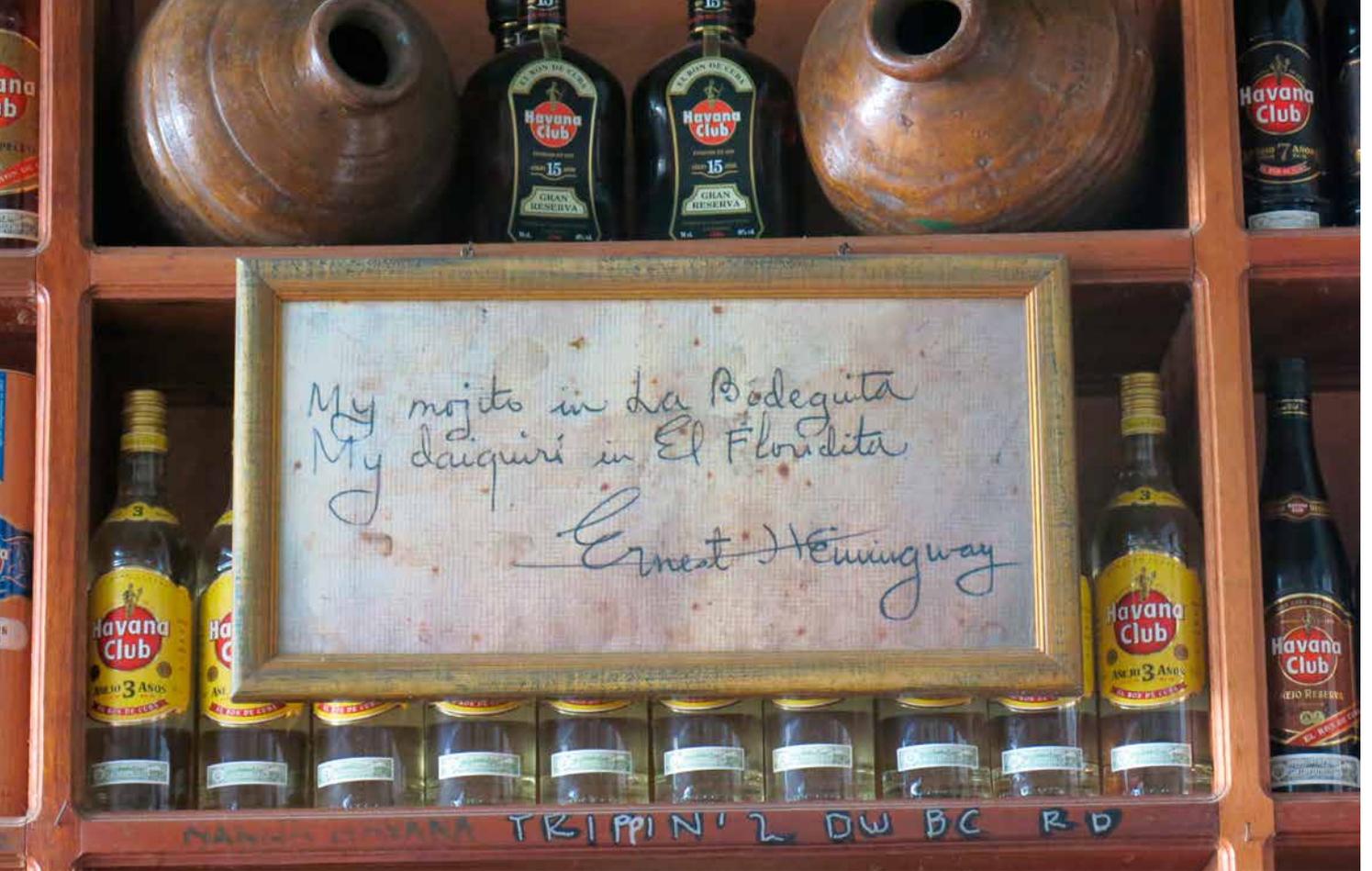
best remembered because in 1932, with this simple but well-balanced cocktail, he captured the attention of the Nobel Prize for Literature winner, Ernest Hemingway, who resided at the Ambos Mundos Hotel at No. 153 Obispo, one of the busiest streets of downtown Havana. According to Constantino's wife's cousin, one day the writer was attracted to the elegant and refined interior design of El Floridita, which he duly entered and went to the men's room. When he came out, he noticed that all the customers were tasting this appealing and cold drink. It seems he ordered one and declared: "It's delicious, but I would prefer it with no sugar and double the rum." Constantino prepared it according to Hemingway's taste and *Papa Doble* was born, "Papa" being the nickname that Ribalaigua amicably gave to Hemingway and "Doble" in reference to the double portion of rum.



The link between Hemingway and El Floridita lasted for all the years in which the writer lived in Cuba. Every morning, at ten o'clock, he went to Ribalagua's bar-restaurant, sat at the corner of the counter and spent his days there ordering numerous *Papa Dobles*. In 1954, Hemingway won the Nobel Prize for Literature and after his death in 1961, the owner of the restaurant commissioned a life-sized statue of the writer in his usual spot at the end of El Floridita's bar counter. This statue was placed where Hemingway usu-

ally sat at the counter and cordoned off, so that nobody could approach it. From that day on, no one else has ever sat at that corner of the counter, in the imperious memory of the American writer who was so faithful to El Floridita.

Hemingway did not fail to bring friends and acquaintances to visit Ribalagua and his restaurant, who were on vacation or passing through the Cuban capital. Among the many important celebrities were the Duke of Windsor, Gene Tunney, Jean-Paul Sartre, Gary Cooper, Luis Mi-



guel Dominguin, Ava Gardner, Tennessee Williams and Spencer Tracy.

El Floridita's success and fame continued even after Ribalaigua's passing. Just one year after his death in 1952, Esquire magazine included it among the seven most famous bars in the world and in 1992 it was awarded the "Best of the Best Five Star Diamond Award" by the North American Academy of Gastronomic Sciences as "The King of the Daiquiri and Restaurant specializing in fish and seafood."

The thousands of visitors and inquisitive people who visit this temple of Cuban hospitality each year are extremely impressed with the charm that is still found in its furnishings and service. Even the bartenders who prepare the Daiquiri wear the famous red and white uniform and represent all the style and theatricality that were the cornerstones of this Cuban institution, whose origins date back to faraway Catalonia.

Luca Rapetti



PALLINI
- ITALIA -

DRINK RESPONSIBLY

THE POWER OF THE BLENDER (1)

The tool that has revolutionised the art of mixing

BY GIANNI ZOTTOLA



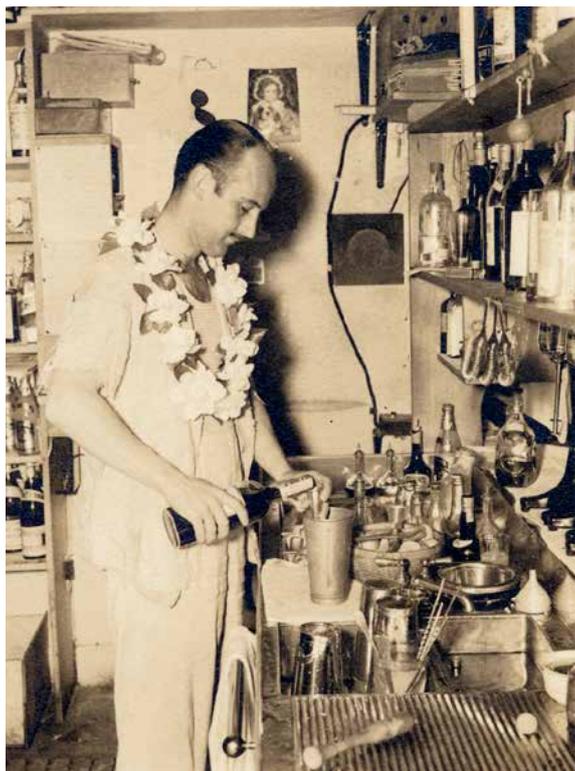
Since its dawn, the evolution of mixing has been related to the technical evolution of its main ingredient, distillates. Ancient “mixology” was born centuries ago, almost unexpectedly, due to the need to change the structure of the still raw distillate, which was potent and barely drinkable in its pure form. A few drops of sugar, a splash of bitters, the fresh note of citric flavours, spices, or perhaps an infusion, made distillates enjoyable by masking their imperfections. These mixtures created by peasants became popular and part of the culture of all the countries where distillates were produced. The old fashioned mix became a drink.

The evolution of the distillation technique allowed for carefully created, pleasing and non-toxic products to become widespread; they were certainly more valued than an ancient Kill Devil, a Gin Bathtub or Moonshine products that were

produced illicitly. Ways of drinking tended more and more towards a bitter sling, which predates the cocktail. It represented the dawn of the cocktail that then came with a particular and concentrated balance of specific ingredients, which together enhanced the characteristics of the distillate and created flavours, aromas and most importantly, unique and enjoyable scents. Richer and more varied ingredients filled the pages of recipe books for each known distillate, but the real innovation came with the development of new drink building techniques.

Using various techniques, the expert bartender is able to modify, evolve and exalt one’s sense of taste by creating different flavours and emotions when using the same, and often very few, ingredients. This is made possible through knowledge of the distillate and their ability to use the technical equipment that bartenders have at their disposal.

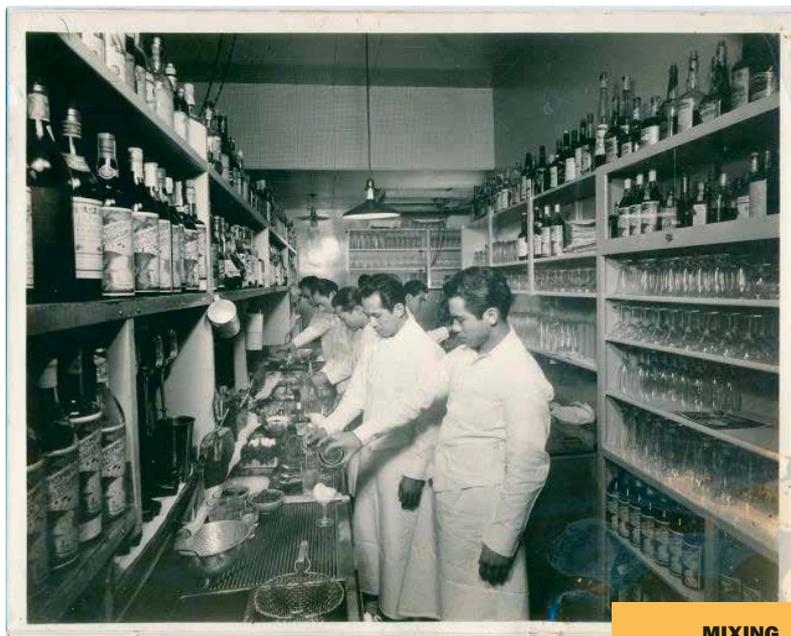
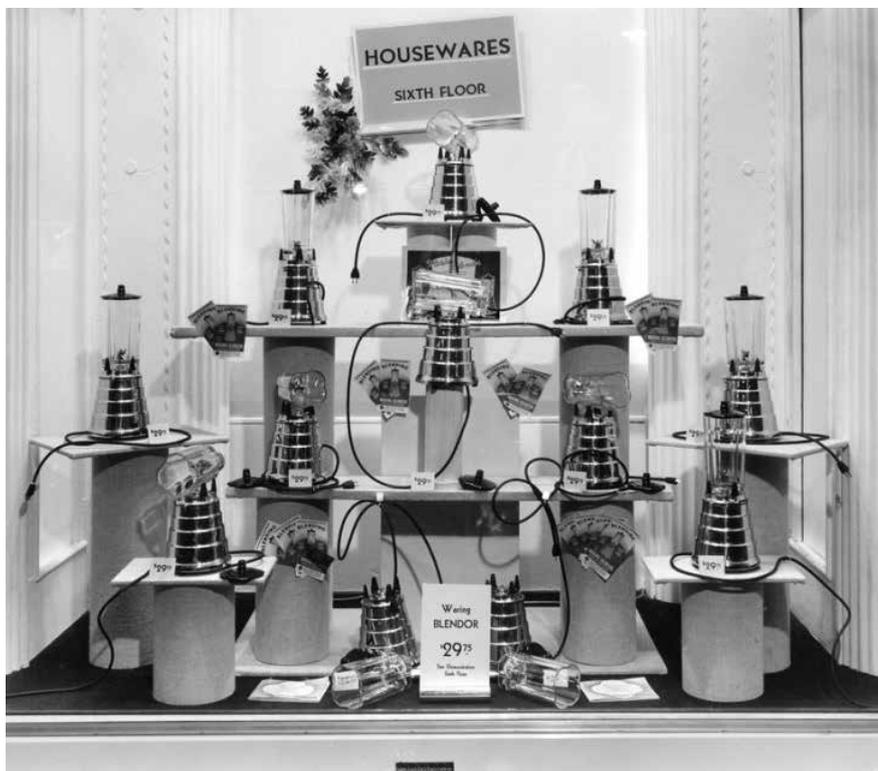
Like distillation techniques, what start-



ed as simple and rudimentary, bartender equipment also evolved in form and materials. Each tool is specifically suited to a technique, ranging from the old "hot poker" which was fired up to heat a toddy, to the shaker, bar spoon and mixing glass.

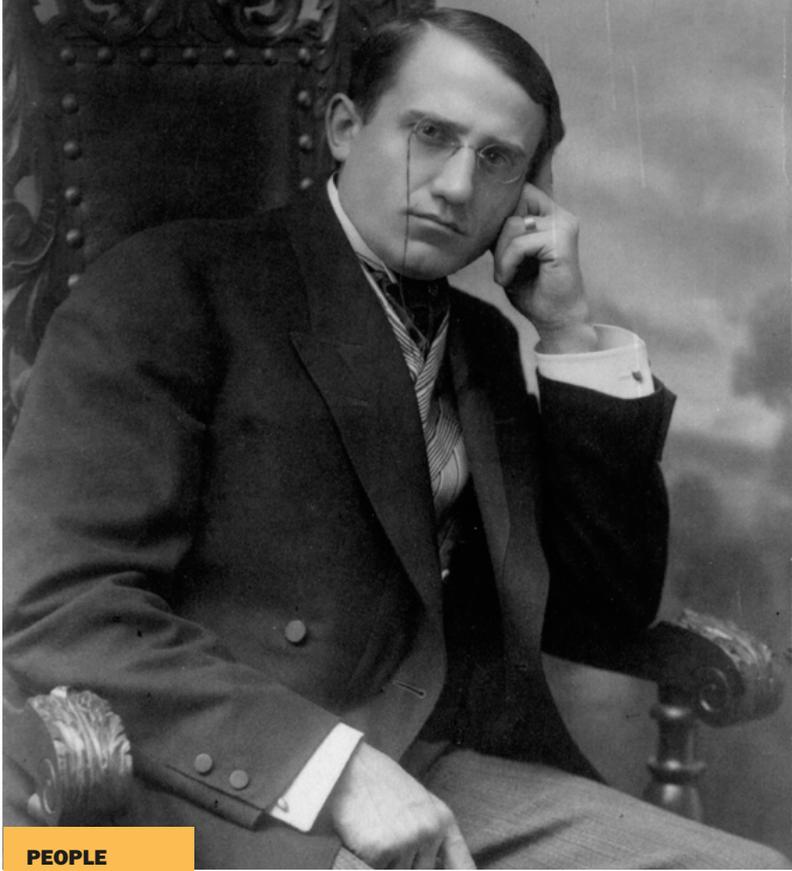
The tool I will discuss in this article is perhaps the most sophisticated, and most likely revolutionised mixing more than any other, although it is not always positively received. The blender, as we know it today, became commonly used in the 1940s, and thus is a relatively recent development. By associating the blender to the historical period in America, we see how and why it has succeeded in changing and modifying common recipes and mixing techniques.

The first blender on the market was branded Waring, and was the first with blades at the bottom. It was the "Miracle Mixer" of 1933 by Frederick Osius, which later became the "Waring Blendor" in 1937.



MIXING
TOP LEFT, DON USES A MIXER; RIGHT, THE WARING BLENDOR. ABOVE, FILIPPINI AND MIXERS IN A ROW..

The development of the blender has had various origins. The first prototype dates back to 1922, made by inventor Stephen J. Poplawski with the aim of using it to liquidise fruit and vegetables. Poplawski was the first to understand the potential of placing blades at the bottom, but this tool was certainly not intended for making cocktails. Frederick Osius perfected the flawed Poplawski blender, turning it into the more reliable Miracle Mixer.



PEOPLE
LEFT,
FREDERICK
OSIUS. RIGHT,
FRED WARING
AND THE
BLENDER.

Osius received funding for his work from the man after whom one of the most famous and high-quality blenders in the world is named. He was Frederick Malcom Waring, an American showman, radio and television personality who invested \$25,000 developing the business of the former Miracle Mixer Corporation.

The blender is an innovative, revolutionary tool, used in the kitchen as well as in the medical field or for scientific research, and it is its versatility that makes it a unique and almost indispensable item. It became widespread very quickly. The distinction of the product becomes apparent from the name itself, "Waring Blendor", as it was

called shortly thereafter, a blender that was different and distinct from any other. The point I wish to press, however, is not the history of the blender which is easily

established, but its influence in mixology. Even though the Waring Blendor made a bold entry into bars, it was not the first electric tool to be used by bartenders to prepare cocktails. In fact, thanks to the intuition of some bartenders, the classic vertical mixer used to prepare one of America's most popular drinks, the milkshake, was introduced in cocktail bars. It is interesting also to note that the leading milkshake mixer manufacturer on the market was founded in 1910 by Frederick Osius himself.

This company still exists today and is named after two of Osius' employees and collaborators, Luis Hamilton and Chester Beach. It is of course the famous Hamilton Beach. The success of this kitchen appliance is especially linked to the Prohibition. In every American bar or restaurant, the milkshake mixer was found alongside the soda fountain in all soda shops. Americans' passion for Horlick's malt milkshake just extended the mixer's reach.

There are sources from as far back as 1885 documenting the first milkshake,

The blender is a versatile tool, indispensable in the kitchen, as well as in the medical field



TOOLS
 ABOVE LEFT, A HAMILTON BEACH OF THE 20S-30S AND BELOW HORLICK'S MALTED MILK, IN THE SAME COLOUR AS THE HAMILTON. ALONGSIDE, THE FIRST CYCLONE MIXER FROM 1911. ABOVE, THE GREAT CONSTANTINO RIBALAIQUA.

in an English newspaper that describes with this name a classic eggnog with whiskey: “sturdy, healthful eggnog type of drink, with eggs, whiskey, etc., served as a tonic as well as a treat”.

This type of blender became essential also to the great Constantino Ribalaigua and inspired many bartenders of the post-Prohibitionist generation. “Constante” spread a new technique that was never used before, and which provided

the inspiration for a real revolution in mixing techniques.

Mixing the three basic ingredients of a Daiquiri is certainly meticulous work, and the mastery of the owner of El Floridita, which was evident in the uniqueness of his cocktails, was unmatched.

Despite the fact that on paper a Daiquiri appears to be a very simple drink, Constante’s technique, which he implemented with the new blender (also known



PLACES
 AT THE TOP, SOME IMAGES OF EL FLORIDITA. LEFT, ERNEST HEMINGWAY. DIRECTLY ABOVE, A FROZEN (LEFT) AND A SHAKEN DAIQUIRI.

as the milkshake mixer) measured out the ice and required mixing for a specific period of time. Measuring out the ice was fundamental and necessary. In fact, unlike other mixing techniques, it is extremely complicated to manually manage the dilution of the drink with a blender

both when building it and while the drink is being consumed.

Unlike an Old Fashioned that dilutes and evolves with time, the Daiquiri, served in coupe, has a short evolution, and is almost completely ice-free after being prepared and therefore is no longer subject to variations after being served. Nothing stops one from serving a Daiquiri with ice, but the result would be different.

Constante's Daiquiri had a special texture that only the mixer could provide. This is why Don Beach, in developing his mixing technique, refers to the techniques that he learnt at the Catalan's bar counter, and despite the arrival of the Waring Blendor, the Tiki genius insisted on using the milkshake mixer rather than the new and revolutionary appliance. The difference between the two is evident in the end result.

Gianni Zottola

(end of part I – to be continued)

Bevi Responsabilmente
Drink Responsibly

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MADE IN MÉXICO



WROCLAW

A WORLD OF RUM

Huge success for the first event in Eastern Europe

BY MARCO GRAZIANO

Poland too has a show entirely dedicated to rum and judging from the first edition, it may well soon emerge as one of the most fascinating events in Europe.

The first edition of the “Rum Love Festiwal” held this summer at the Wrocławskie Centrum Congress in Wrocław in Poland, in fact started off in the best way possible. The event was a success and

piqued curiosity for a city that is the hub and historical and cultural centre of the Silesia province, as well as being a destination enjoyed by German tourists. It was so well organised that it overcame its debuting jitters on both days, with brands present such as Plantation, Angostura, Dictador, Abuelo, Brugal, Zacapa, Centenario, Mount Gay, Foursquare and Matusalem. The Cigarro.pl stand had a great

selection of premium extra-cuban cigars as well as products from Benoit Bail and Jerry Gitany of Agricole Tour 2017.

Hundreds of visitors were given the opportunity to discover and appreciate the stories and nuances of the famous Caribbean spirit. Also enjoyed were the masterclasses with some familiar faces from the industry such as Leonardo Pinto, director of the Italian International ShowRum Festival which took place on 8 and 9 October, Cristóbal Srokowsky, the expert and global ambassador of the Polish event, and young Christian Seale of Foursquare Distillery in Barbados, who was perfectly at ease making his debut on the international stage.

It was the sessions with limited seats that drew the attention of an already-skilled audience, which was eager to enter a world that has so much to tell in this part of Europe where solid historical roots have supported a great cultural upheaval and a youthful resourcefulness that was present at the event. Here, amongst majestic fountains and dozens of bridges, you could also sip on a glass of Appleton Estate or Abuelo Centuria while waiting to sit on the barber's armchair. Or take part in a tasting of carefully selected rum, cognac, tequila, whisky or champagne. Or even drink a craft beer, brewed according to an old formula, while comfortably lounging in leather armchairs.

Pleasant ways which spread thanks to Jacek Boniecki's, and his daughter, Natalia's, passion for spirits together with the collaboration of bartenders Patryk Kozyra and Tomasz Krzyk. They were the ones who created and organised the "Festiwal" (with an obvious reference to the place of origin) and established the



"Blackbeard", a bar which opened two months prior to the event just a short distance from the old town's charming promenade.

Using their own experiences as a starting point, their intention was to turn the show into the 'go-to' event for rum in Eastern Europe and give enthusiasts a safe place to meet, take part in events and most of all buy bottles by choosing among a variety of labels at really good prices. "The idea of holding a festival



pression from this first edition.”

In their bar that combines design with "living" materials such as iron and wood, they started to promote tastings and other events, which were always tied to the theme of the barber. "In Wrocław", they emphasise, "our bar is the only one to offer such a variety of labels and brands and we are sure that it will succeed by guiding the public towards what will be the second edition of Rum Love."

This was a serious endeavour and yet further confirmation of its success comes from the enthusiasm with which Jacek shows the bottles of "WRCLW Barley Wine", the first 4,000 bottles of which were specially produced by the local brewery Browar Stu Mostów. "It's a beer aged in Jamaican barrels that previously contained Bourbon and Rum with the addition of blackstrap molasses," the entrepreneur concludes, "a product we believe in very much because the market, and especially younger consumers, are looking for tastes and flavours that are new and different from the usual brands."

Traditions, quality and innovation as distinctive features that from the festival, to the bar, show that they are laying solid foundations for the future.

Marco Graziano

GUEST

ABOVE, CRISTOBAL SROKOWSKY FROM RON ABUELO. TOP RIGHT, BENOIT BAIL AND JERRY GITANY FROM AGRICOLE TOUR.

at Wrocław came to us about a year ago," explain Tomasz and Natalia, "and we immediately started working on the location, the guests, but also all those details that we feel made a difference. The formula was refined with the aim of providing a convincing and refined im-

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DRINK RESPONSIBLY

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SAVIO
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FAMILY PASSION

Among the botanicals of Villa Ugo, a room dedicated to mixology

BY GIULIA ARSELLI

The torrid Italian summer was filled with bartending events. Among these, was an event organised by the Sabatini family, splendidly framed by Villa Ugo in Cortona. In this exclusive dwelling, Sabatini inaugurated the new bar room dedicated to the mixing world and the garden of botanicals where the fragrances of Sabatini Gin grow.

Among the green Tuscan hills, in the village of Teccognano in Cortona, rises the historic residence of Villa Ugo, a family and tourist resort that is also the hallmark of a great, new family passion: gin. In an exclusive party featuring prominent personalities, drink experts and friends, hours were spent strolling among the botanicals that form the base of the spirit, while sipping Sabatini Gin-based drinks.

In large planters at the foot of Villa Ugo, one can now see and touch the nine natural botanicals (coriander, iris, wild fennel, lavender, olive leaves, thyme, verbena and sage) and the precious Tuscan juniper. “People will finally be able to come and visit us in order to become familiar with the reality from which our gin is born,” says Filippo Sabatini, co-founder of the Sabatini brand. “We wanted to give our brand a face,” continues Niccolò





SABATINI
 AT THE TOP, A
 COUNTER WITH
 SPICES. ABOVE,
 A FAMILY
 PHOTOGRAPH.

Sabatini. “The cocktail bar built out of the villa’s old lemonary will allow us to welcome our guests and organise events related to the world of mixing, such as masterclasses and competitions.”

The party’s guest of honour was of course Sabatini Gin, born out of an amalgamation of four personalities: Ugo Sabatini, Niccolò Sabatini, Enrico Sabatini

and Filippo Sabatini. Three generations with a common passion for family, their land, but especially for the ritual of enjoying aperitifs. It was in fact Guglielmo Giacosa, the maternal grandfather of Ugo Sabatini, an oenologist and lover of Italian Vermouth, who conveyed this great passion to the family.

Born at the end of the nineteenth century in Alba, a famous wine town in the Piedmontese Langhe, Guglielmo Giacosa graduated in oenology and was sent to Bolivia by Cinzano to direct the local plant and start production of Vermouth, as one of very few people who knew the recipe. He was later transferred to the Australian Cinzano headquarters in Melbourne. With the outbreak of the Second World War, Giacosa faced an adventurous trip to Italy in order to enlist in the army. He was captured however and detained in a prison camp in Australia. At the end of the war he was released and returned



to Melbourne where he was hired by one of the biggest Australian wineries, Wynns & Co, for which he created a line of Italian products such as Vermouth and Marsala, named Boronia. Returning to Italy in the mid-sixties, he spent his final days in Alba in 1973.

Commitment and search for quality today translates into a London Dry Gin that originates from a bond between Tuscany and England. But where did the Sabatini Gin project come from? Enrico Sabatini developed the idea of a gin while holidaying in Ibiza, Spain, which was the engine room of the Gin Craze. From there, involving his brother, Niccolò, and his father in the project was an easy step. A cousin in London consulted with Alessandro Palazzi, head bartender of Dukes Bar and who today is a legend in the industry. This, as well as subsequent consulting with Charles Maxwell, formed the base of a gin that is Mediterranean-inspired,



as can be seen from the colours of the bottle. Indeed, while the raw materials are Tuscan, distillation and bottling have been entrusted to the Thames Distillers Ltd. of London, the Maxwell family's company that has been distilling some of the world's best gins for over 300 years.

Maxwell, in collaboration with the Sabatini family, oversaw the selection of the nine botanicals and their combination, creating a recipe that, while respecting the rules of classical English distillation, also offers a sensory experience that im-



SPICES

ABOVE, SOME CONTAINERS AND THE GIN PRODUCED BY THE FAMILY. BOTTOM RIGHT, ALESSANDRO PALAZZI.



mediately evokes Tuscany, creating a new instance of the important historical and cultural link that unites Tuscany with England. It is a gin with an ABV of 41.3%, the result of a perfect union of Italian history, flavours, aromas and influences.

Present all over the country thanks to Spirits of Independence Italy, Sabatini Gin has already conquered European and overseas palates with its Tuscan soul, a region that seems to favour the production of gin. The distillate is intense on the nose, with prevalent juniper notes,

to which citric, herbal and spicy nuances combine. On the palate, Sabatini Gin is full-bodied and smooth and balanced with a long-lasting finish. Those who are most perceptive will notice the almost balsamic shades that help to give it a multiple personality. If defining the terroir of a gin is a difficult task, the composition of the botanicals can impress in the consumer's mind the memory of an experience that leads to imagining its place of origin.

Giulia Arselli



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SABATINI GIN RECIPES



MADAME SABATIER by Carlo Simbula **The Spirit – Milan**

INGREDIENTS

- 45ml Sabatini Gin
- 30ml lime juice
- 12,5ml spicy honey mix
- 25ml “Figu Morisca” prickly-pear liqueur
- 1 tsp meringue powder
- A dash of Absinthe.

Technique: reverse dry shake.

Glass: cocktail coupe.

Garnish: dried prickly pear.



SPRING MOOD by Nicola Ruggiero **Katiuscia – Bari**

INGREDIENTS

- 40ml Sabatini Gin
- 25ml lemon juice
- 25ml honey mix (1 part apricot extract : 2 parts Millefiori honey)
- 15ml cherry Ratafia
- 1 dash walnut bitters

Technique: shake & strain on ice.

Glass: tumbler.

Garnish: lemon leaf and dried apricot.



FROM CORTONA WITH LOVE by Beatrice Marri **Caffè Chieli – Sansepolcro (AR)**

INGREDIENTS

- two orange slices pestled with rosemary and vanilla syrup
- 50ml Sabatini Gin
- Top with Fever Tree ginger beer

Technique: muddle & shake, double strain.

Glass: low tumbler.

Garnish: dried orange and sprig of rosemary.



COUNTRY BREEZE by Luca Rossi
Muà - Genoa

INGREDIENTS

- 30ml Sabatini Gin
- 30ml raspberry shrub
- 20ml lime juice
- 10ml thyme syrup
- Top with ginger beer

Technique: build.

Glass: tall tumbler.

Garnish: dried lime, raspberry and thyme.



SABATININVESPA by Massimo Dabbicco
Mood - Bari

INGREDIENTS

- 40ml Sabatini Gin
- 5ml pineapple sukanputi vinegar from the Philippines
- 10ml Tito's Vodka
- 5ml Americano Cocchi bianco

Technique: shake & strain.

Glass: cocktail glass.

Garnish: lemon zest, dried pineapple.



PINK GIN TONIC by Giulia Zampieri
Oh My God - Padova

INGREDIENTS

- 1+1/4oz Sabatini Gin
- 3/4oz Eccentrico Liquore
- 1 oz butter biscuit syrup hm
- 1 tsp honey
- 2 dashes chocolate bitters
- juice of half a lime
- Top with Fever Tree Aromatic tonic water

Technique: shake & strain.

Glass: balloon.

Garnish: lavender flower, orange peel, biscuit crumbs.

THE STRENGTH OF ACID

The right dose for balance and taste

BY GIOVANNI CECCARELLI

Acids are substances that are part of our everyday life. They can be used for cleaning, such as hydrochloric acid, or are naturally contained in many foods or added as preservatives, antioxidants, and flavour correctors. The term acid also refers to one of the five basic flavours.

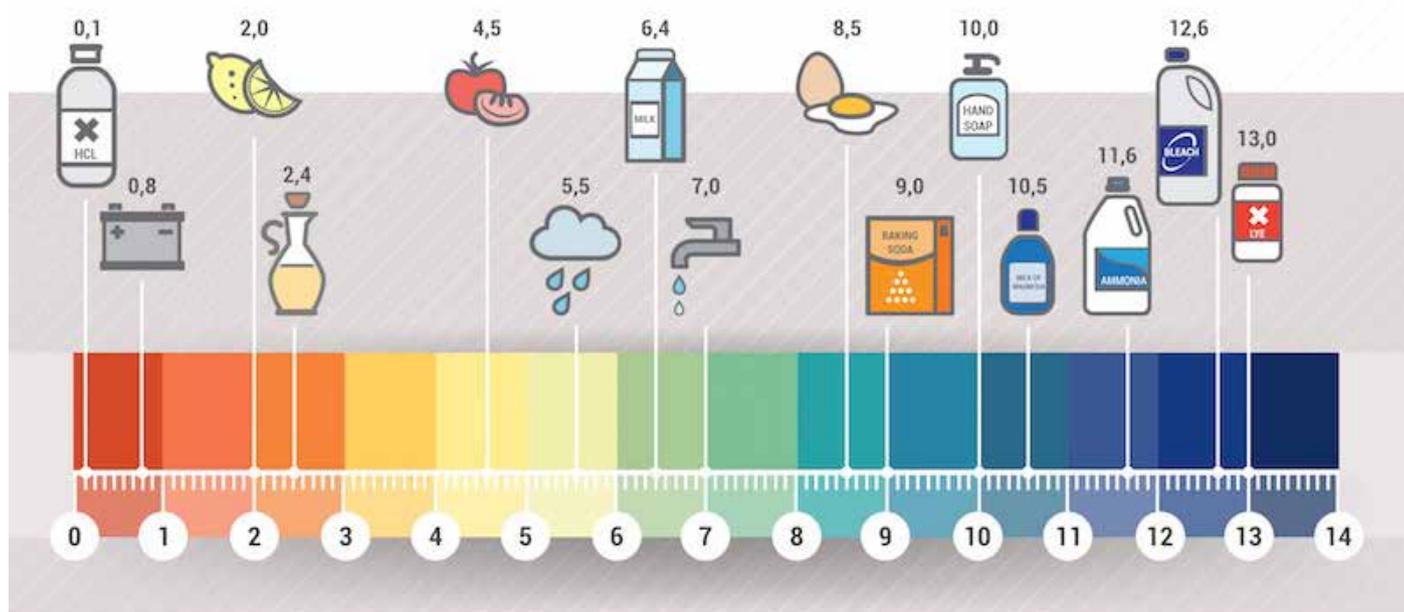
In mixing, acidic ingredients such as vinegar or citrus juice have always been used, and for some years now, certain acids are used in their pure form as food additives. This was discussed by Antonio Parlapiano and Alessandro Palanca (Bartales July 2014 and August-September 2017). Antonio reiterated the importance of acidic ingredients in drinks as they are necessary in finding the right balance in many recipes, while Alessandro looked more deeply into the use of pure acids, providing some examples of their use and combinations.

Acids are very interesting, but equally complex. To fully understand their use it is necessary to know what they are from a chemical point of view, and above all, understand the physiology of the acidic taste. There have been different definitions of what an acid is in chemistry. In chronological order we have the theory



of Arrhenius, Brønsted-Lowry and Lewis; these do not conflict each other, but each is an extension of the previous theory.

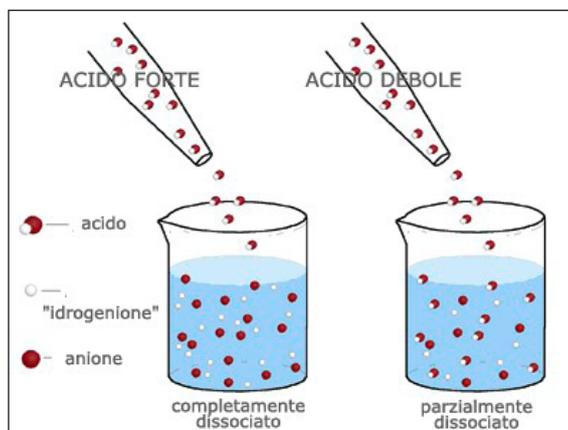
According to Arrhenius' theory, an acid is a substance that when dissolved in an aqueous solution releases H^+ ions. Imagine taking hydrochloric acid (HCl – formed by hydrogen and chlorine) and dissolving it in water. As soon as it is in



water, the molecule “breaks” (or rather dissociates) into two components: H⁺ and Cl⁻. Since an H⁺ ion is released, according to this theory, HCl is an acid.

Arrhenius’ theory, like the others, also defines what an “alkaline” is. An alkaline is a substance that when dissolved in water releases OH⁻. A well-known alkaline is caustic soda (NaOH) which, when dissolved in water, dissociates into Na⁺ and OH⁻.

As mentioned above, this theory has its limitations because it only covers acids and alkalines in aqueous solutions. However it is sufficient to describe the behaviour of acids used in mixing and cooking. When it comes to acids (and alkalines), one often hears about pH. PH is a measure of acidity. Put simply, pH measures the concentration of H⁺ ions within a solution; the higher the amount of H⁺ ions in a solution, the greater the concentration, and the greater the acidity



ACIDITY
 ABOVE, THE PH SCALE. LEFT, THE DIFFERENCE BETWEEN A STRONG AND WEAK ACID. ON THE PAGE ALONGSIDE, CHEMIST SVANTE ARRHENIUS.

of that solution. The pH scale ranges from 0 to 14; from 0 to 6 the solution is acidic, from 8 to 14 it is basic while at 7, it is neutral. The lower the pH value, the higher the acidity. Be careful not to confuse pH with the intensity of the acidic taste however.

Another parameter related to the definition of acid is its “strength”. Acids (as well as alkalines) can be strong or weak. A strong acid is an acid that when dissolved in water dissociates



FLAVOUR
ABOVE, CITRIC
ACID. TOP
RIGHT, A
PH-METER.

completely, while a weak acid is an acid that dissociates only partially. At equal concentration, an aqueous solution of a strong acid has a lower pH than a

weak acid aqueous solution. The most popular weak acids are citric, ascorbic, acetic, malic, tartaric and lactic acids, while the most famous strong acids are hydrochloric (muriatic), perchloric, nitric and sulfuric acids.

Strong acids are the most dangerous because of their caustic and corrosive properties and are absolutely to be avoided for any food use. They are dangerous whether pure or in a solution. The danger of a strong acid depends not only on their ability to dissociate, but also by other factors such as strong oxidising power and their affinity with tissues such as skin. Weak acids (in most cases) are not particularly dangerous; they can be purchased and used, but may be slightly irritating.

When talking about acids in the world



of mixing or cooking, one should not confuse acidity with acidic taste. Intuitively we are led to think that a solution with low pH (i.e. high acidity) is very acidic to taste. Unfortunately, that is not the case. Acidity in chemistry and acidity in taste are not the same thing: pH does not measure the intensity of the acidic taste. It is well known that a solution of acetic acid or citric acid, two weak acids commonly present in foods, is much more acidic to the taste, at the same pH, than a hydrochloric acid solution (a strong acid, which is extremely dangerous). Or think of Coca-Cola; the famous American drink has a pH of 2.4 (which is chemically very acidic), but the taste is not as sour as lemon juice that has a similar pH. Therefore a pH meter (an instrument for measuring the pH of a solution) is an important tool to have but will not give us a precise indication of the taste of a given acidic solution.

To evaluate the acidity of a solution to be used in mixing, it must be tasted: citric, malic, tartaric, lactic and ascorbic acid are not dangerous if properly used and dosed. It is recommended to dissolve about 50 grams of acid (or acid mixtures) per litre of water. This figure refers to the average quantity of citric



acid present in lemon juice, which however varies depending on the ripeness of the fruit. If you wish to make orange juice, grapefruit juice or any other fruit juice more sour, considerably reduce this amount because all fruit already contains dissolved acids.

In short, for bartenders and chefs, an acid can be described as a substance that releases H^+ ions in an aqueous solution. PH measures the concentration of these ions, however the acidity measured with a pH meter is not closely related to acidic taste; to assess the acidity of the flavour, it must be tasted. Usable acids are the weak ones listed among food additives. However, care must be taken to ensure that they are dosed and handled properly.

Giovanni Ceccarelli

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method shake all ingredients with ice then strain into a chilled cocktail glass.

garnish fresh thin cut lime wheel or dehydrated one, which will float atop.

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