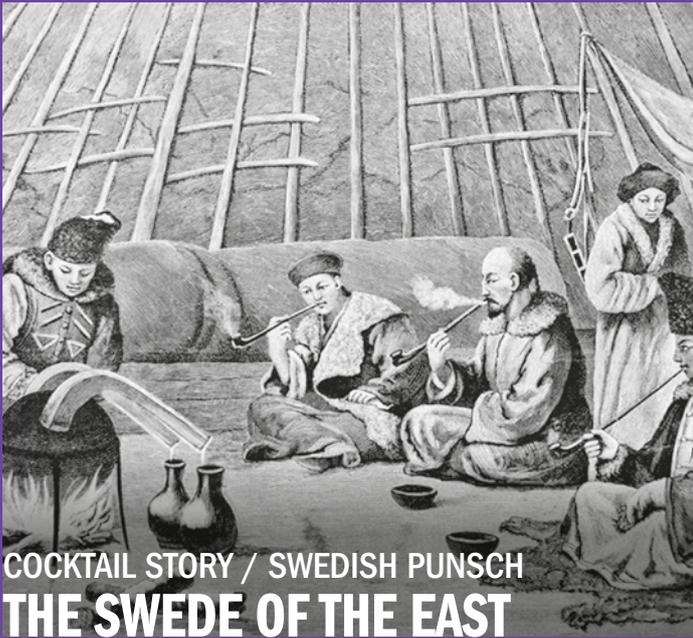


Bartales

Best of

N. 13 | JANUARY 2018

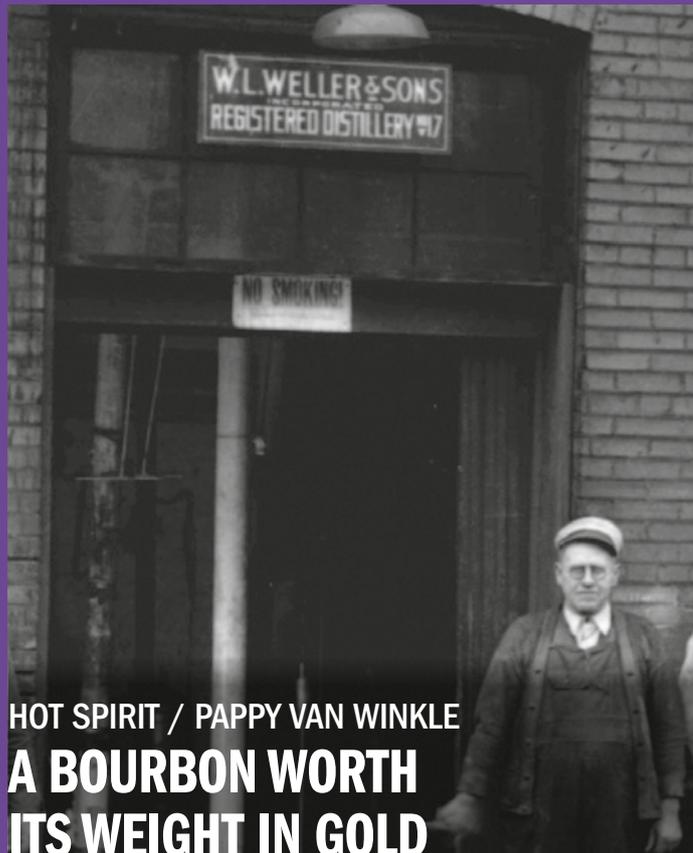
SUPPLEMENT OF BARTALES



COCKTAIL STORY / SWEDISH PUNSCH
THE SWEDE OF THE EAST



LIQUID STORY / OVER THE PYRENEES
LA HORA DEL VERMUT



HOT SPIRIT / PAPPY VAN WINKLE
**A BOURBON WORTH
ITS WEIGHT IN GOLD**



BAR STORY / BUILDING A DRINK
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Georgi Radev, Mahiki London



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HANDS OFF THE CUSTOMER

New year, new life. The classics remain, securely anchored to the bar counter. One that stands for all is the Old Fashioned, which tops the list of the most sold drinks in all the bars across the world. Followed by Negroni (perhaps the most widespread Italian cocktail) and the Daiquiri, just to mention the top three. This means that beyond the trends, fleeting fads, the ad campaigns of the moment, taste has precise and stable nuances, which are able to resist the obsession of experimentation.

In the world of mixology, more than any bar or bartender, it is the consumer, the customer who sets the trends. This is something worth remembering. The customer is also the best compass for directing the market; he is always right and must always be protected. Let's think of the jungle that is the fake market; the market of counterfeits. Not very long ago, the story of a rare whisky made its way around the world. It was the story (*on pg 36*) of a Macallan from 1878, of a prestigious hotel and a wealthy Chinese writer. The perfect ingredients for an unbelievable story; the story of a resounding fake. That of the Single Malt, for which well over 8 thousand euros was paid, evidently counterfeited and exposed by sophisticated lab tests. The result? The hotel, in spite of itself, saved its face, the bottle lost all its reputation and the customer lost a lot of money (hotel management, it must be said, later reimbursed him). Despite the fact that according to Zhang Wei himself the Scotch tasted good, he will carry with him the memory of this bitter experience, one that should be forgotten. And all this for the worse of the market.

BarTales
Best of

N. 13 | JANUARY 2018

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DRINK RESPONSIBLY

THE SWEDE OF THE EAST

With a base of Batavia Arrack,
it had a crucial role in the evolution
of modern mixology

BY LUCA RAPETTI



Punch is the starting point of today's cocktail culture, which over the last three centuries has evolved from a primordial mixture of five ingredients to give life to many different categories of alcoholic beverages. The word comes from the Hindi pānced, which means "five", referring to the ingredients that made up this drink: distillate, sugar, water, lemon and spices. It became popular in the eighteenth century in certain European countries, especially in England where even today punch occupies a place of excellence at social occasions.



BATAVIA

LEFT, THE DUTCH CAPITAL OF THE ISLAND BUILT IN 1610 ON THE SITE OF THE OLD CITY OF JAKARTA. BELOW FREDERIC I OF SWEDEN. ON THE OPPOSITE PAGE, THE PORT OF BATAVIA AT THE TIME OF THE ENGLISH EAST INDIA COMPANY AND COLIN CAMPBELL, ITS FOUNDER.



Maritime expeditions aimed at exploring new lands and the intensification of trade routes brought English, Dutch, and Portuguese to Southeast Asia especially during the seventeenth and eighteenth centuries. Sweden also played its part. In 1731 the Swedish East India Company was founded and was officially recognised by the Swedish royal family. Based in Gothenburg, it operated as a monopoly until 1813.

In the years it was active, the Swedish East India Company ran a total of 127 expeditions, most of them to the Chinese territories, with an average duration of between 16 to 18 months for each trip.

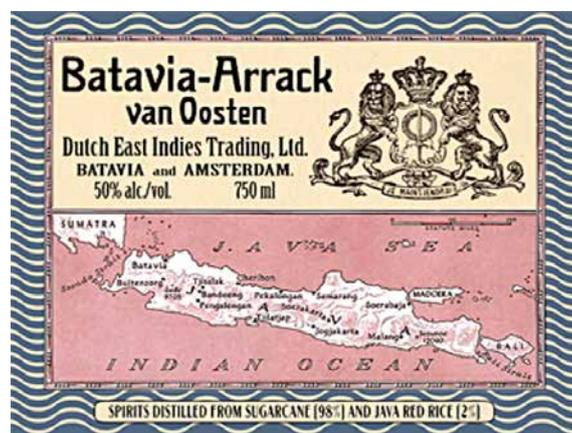
One of the co-founders of the company was Scottish merchant Colin Campbell, who lived between 1686 and 1757 and had gained prior experience with the English East India Company. Later he became the first ambassador of King Frederick I of Sweden to the Chinese emperor. It is no coincidence that the commercial



interests of the Swedish kingdom were focused on Chinese territories and especially on Canton, today's Guangzhou, an important seaport and meeting place for merchants from the territories and islands



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 AND, FURTHER
 RIGHT THE
 BATAVIA
 ARRACK LABEL.



of Southeast Asia.

Before heading to Canton, every Swedish expedition would stop near the Spanish town of Cadiz, where in addition to the delicious local wine, large quantities of silver were bought, considered the only method of payment accepted by the Cantonese merchants.

In 1733 the first ship of the Swedish East India Company, the *Fredericus Rex Sueciae*, arrived at the Chinese port and here its crew discovered distillates known as Arrack, obtained from the fermentation and distillation of raw materials such as

sugar cane, rice and coconut palm. They were Goan Arrack, which was produced in a similar way to Ceylon Arrack, that is, through distillation of Toddy, a fermented juice of coconut palm originating from Goa, and Batavian Arrack, obtained from distilling fermented cane sugar and red rice, which gave a subtle but noticeable smoky note to the final product. This was a distillate originating from the island of Java and whose name derives from Batavia, the Dutch capital of the island, built in 1610 on the site of the old city of Jakarta.

Interest in these two products grew among the Swedish merchants, who bought Goan Arrack from the English, since Goa was under English rule, and Batavian Arrack from the Dutch. After just over ten years, in 1745, several thousand of litres of Arrack had already been imported into Sweden. The Gothenburg cargo



ship unloaded a good 3,768 litres, and in the same year, another three ships carried a total of 9,264 litres.

In 1750, Swedish explorer and naturalist, Pehr Osbeck, was chosen by the Swedish East India Company to captain a ship bound for China, the *Prince Charles*, departing from the port of Gothenburg. He arrived at his destination in 1751 and his valuable descriptions and reports gave a further boost to Arrack trade. Osbeck told of how Arrack was stored in wooden barrels of various sizes, such as "liggare" (barrels), the "fastagers" (hogsheads) and "fat" (casks) and how in the first years of its trade, it was carried only to be consumed on board, with the words "Provisions for Voyage". What was instead classified as "pacotille", or something of little worth, could be auctioned off once arrived at the port. Furthermore, he provided a clear distinction regarding the quality of the two alcoholic products. Goan Arrack was lighter, with a yellow straw colour and poorer in quality, while the Batavian was very similar to French brandy, although its quality was never consistent. For this reason, merchants had equipped themselves with a special instrument, which was very similar to the current hydrometer and that measured an approximate alcohol content.

It probably was the sailors returning to Sweden who, during long sea voyages,



PEHR OSBECK
Pastellmålning (beskuren) tillskriven
M Lindgren

began to mix this drink with sugar and spices carried on board as a product to be sold back home. Osbeck himself also described a Punch recipe, as follows:

- 1 quart (about 1 litre) of boiling water
- ½ pint (about 250 ml) of Arrack
- 1 pound (about 500 grams) of sugar
- 5/6 lemons
- A grated nutmeg

This Punch was frequently served on the ships of the Swedish East India Com-

DRINKS

ABOVE, LOCAL CONSUMPTION OF BATAVIAN ARRACK. ALONGSIDE, PEHR OSBECK, EXPLORER AND SWEDISH NATURALIST. LEFT, THE RESIDENCE OF THE DUTCH GENERAL GOVERNOR IN BATAVIA.



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Some Other Foreign Drinks.

Batavia arrack is a liquor which also in localities where Dutch have settled is becoming popular here. They learned to make and use arrack from the Javanese of their East Indian colonies. It is a strong liquor, fermented from cocoanut juice, and has a decided cocoanut flavor.

Militar punsch, or caloric punsch, is a seductive liquor, the ingredients and process of making which are a secret. It is manufactured for the most part in Sweden and North Germany. It is becoming exceedingly popular in this country, and is being imported every year in increasing quantities.

Liqueur de Dantzic, another growing importation, is a strong, thick, sirupy brandy, flavored heavily with anise and cumin seed, and sweetened to some extent. The liqueur, which is colorless, has a small amount of gold leaf added to each bottle, so that when shaken or poured out into

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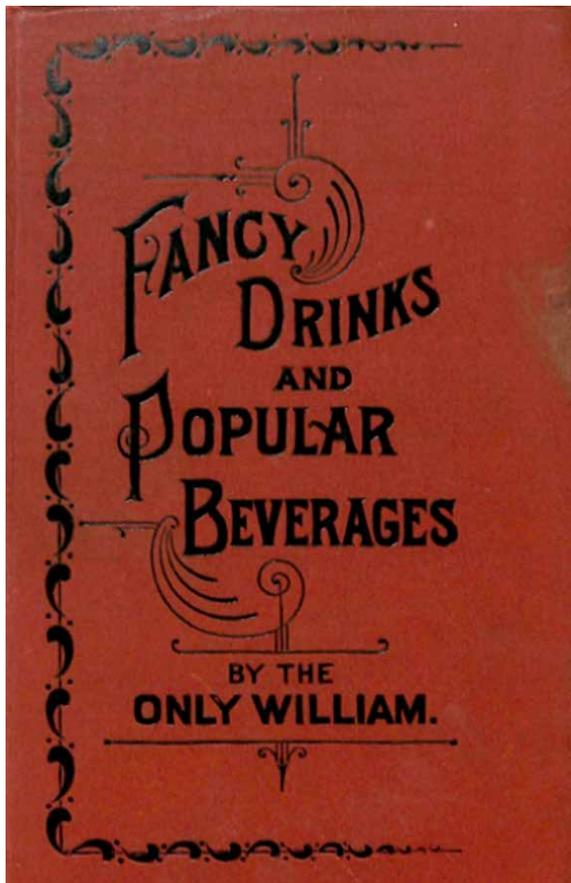
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pany, heated by immersing hot iron balls into it. According to some accounts, they must have been the same iron balls used as ammunition for the cannons on the vessels. Moreover, during Osbeck's and his crew's stay in China, they used to consume this drink during dinner and generally in the evening. Trade and imports of Arrack to the European continent and Sweden in particular, grew even more during the nineteenth century. In 1824 the Swedish merchant Joan Cederlund Söner (1800-1864) received authorisation to trade wines and spirits. In the following years he came into possession of some warehouses, located below the Castle of Stockholm, and there he installed several barrels and wooden containers of various sizes. The biggest one was called Stora Styckete and held 24,000 litres. As one of his most successful products was Batavian Arrack, and aware of the popularity of the Punch made

with this spirit, in 1845 he decided to start producing his own Punch and sell it already bottled. The intention was to drink it mostly as a refreshing drink rather than as a hot drink. At that time the Batavian Arrack had an alcohol content of around 70%. For this reason, Cederlund combined it with water, sugar and highly-acidic wines, which did not oxidise as quickly as fresh citric juices. It was then placed in barrels, left to mature for a few months and bottled.



And so Swedish Punsch was born, which did not take long to cross the ocean and land in the United States of America. In fact, in the nineteenth century and the early twentieth century, emigration from Sweden to the US saw a total of 1.3 million Swedes arrive in this new land, which had much more to offer than their homeland where the majority of the population still made a living from farming crops and livestock. An article in Richmond's "The



Daily Dispatch", dated 1857, underlined how the consumption of brandy in Sweden was high and that drinking Swedish Punsch took place more in the evening. A few years later, on July 3, 1860, the "The New York Herald" published an announcement regarding the opening of a Swedish Punsch packaging plant in New York, at no. 64 White Street, by a certain Casten Lychou & Co. The use of Old Batavian Arrack was specified in the recipe and it was recommended to drink it with ice and soda for a refreshing drink.

At the turn of the twentieth century, the popularity of this product that was "typically Scandinavian but with an oriental soul" did not fade. In fact many American companies, such as the "The Sweden-American Company" based in Cincinnati, Ohio, specialised in importing European and especially Swedish products, among which Swedish Punsch stood out.

Going through other advertorials of the period, one sees how different types of

50. Arrack.
 Most of the arrack imported into this country is distilled from rice, and comes from Batavia. It is but little used in America, except to flavor punch; the taste of it is very agreeable in this mixture. Arrack improves very much with age. It is much used in some parts of India, where it is distilled from *toddy*, the juice of the cocoanut tree. An imitation of arrack punch is made by adding to

DOCTOR COCKTAIL
 1 jigger Cederlund's Punch
 Juice 1 lime
 Shake well in a mixing glass with craced ice, strain into cocktail glass and serve very cold.
DRY COCKTAIL
 1 jigger Hostetter Bitters

RECIPES
 ABOVE, BATAVIAN ARRACK IN "HOW TO MIX DRINKS" BY JERRY THOMAS 1862. BELOW, DOCTOR COCKTAIL, FOUND IN "RECIPES FOR MIXED DRINKS". TO THE LEFT, THE COCKTAIL.



Swedish Punsch were available. One such type was the Caloric Punch, which was nothing more than Swedish Punsch, and labelled as such mostly for the American market, and which gave the idea of an invigorating drink.

In 1917 the brands Cederlund's Caloric, Platins, Grönstedts Blue and Carlshamns Flaggpunsch were on the



market and during the Swedish summer in Stockholm, the people of the town used to spend time outdoors and

enjoy substantial quantities of this drink, which had definitively become one for social occasions. Over time the original recipe changed by omitting the water, giving it a sweeter and more alcoholic final flavour.

Batavian Arrack with the addition of water, sugar and very acidic wines became Swedish Punsch

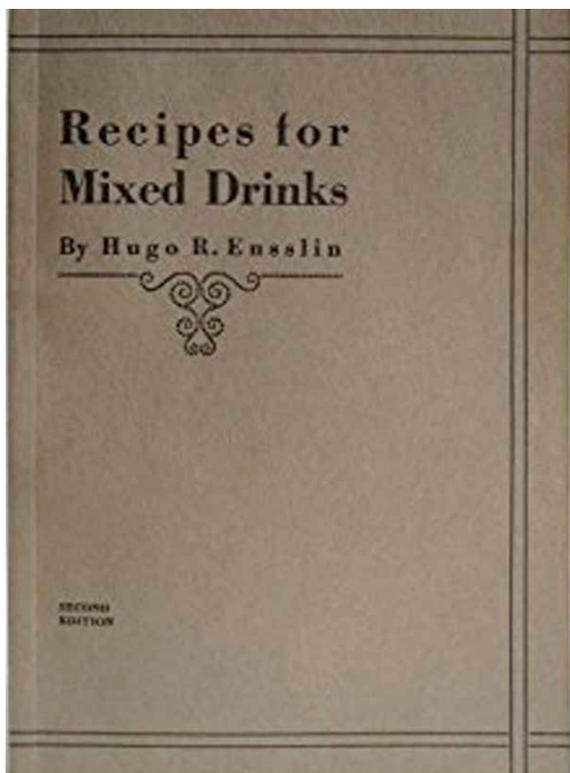
On the other hand, analysing the use and evolution that Swedish Punsch has had in the bartending sector, we see how Arrack was an ingredient already used in mixology in the 1800s. It is specifically found in the Jerry Thomas manual "How To Mix Drinks" of 1862. In it

is the recipe for Arrack Punch and it is also explained how Batavian Arrack was the most imported in the USA. Arrack is constantly listed in other recipes of the nineteenth century and some recipes related to it, one of them being Arrack Punch that, except for small exceptions, turns out to be identical to Osbeck's recipe found in his travel accounts.



In "Fancy Drinks and Popular Beverages" compiled by "The Only" William Schmidt in 1896, one of the first mentions of Swedish Punsch in a cocktail book is found. The recipe indicated adding a bit of Swedish Punsch essence to a certain amount of boiling water and finishing it off with nutmeg. Only a number of years later was Swedish Punsch used as an ingredient in a cocktail and no longer as a product in its own right.

The "Hoffman House Bartender's Guide" of 1912 and the "Bartender's Manual" of 1913 suggested that it be served as a highball with the name "Prefeldt Highball", into which was added an equal quantity of wine from the Rhine area, which has a good aroma and freshness. In 1916 Hugo Ensslin added it to the recipe of the Doctor Cocktail, contained in "Recipes for Mixed Drinks", made of Cederlund's Punch and lime juice, shaken and served "very cold". Another cocktail recipe was also provided by the famous bartender Robert Vermeire of the Embassy Club of London. Vermeire added Caloric Punch into the Diki-Diki recipe, which is still found today in some Tiki-style cocktails. In fact, the name of the cocktail, as indicated by the author, derives from the sovereign leader of the Ubian Island, located in the south of the Philippines. The recipe contains Calvados, Caloric



Punch and grapefruit juice, shaken and served without ice. The same recipe was also revived by Harry MacElhone in his "Harry of Ciro's ABC of Mixing Cocktails" of 1923, together with the Doctor Cocktail and C.F.H. Cocktail, the latter made from Calvados, gin, Swedish Punsch, grenadine and lemon juice.

Worthy of mention is the number of cocktails provided by Harry Craddock in the "Savoy Cocktail Book", in which as many as 20 cocktails contain Swedish Punsch and where only some of them specify the use of Cederlund's, the only brand mentioned. To mention a few, there was Broadway Smile Cocktail, Four Flush Cocktail, Grand Slam Cocktail, Lasky Cocktail and Melba Cocktail.

Swedish Punsch's good fortune continued for a few years to follow, given its presence in manuals of the 50s and 60s, such as "Shaking in the 60s" by Eddie Clarke. As has occurred to other products and ingredients now considered to be "dead", Swedish Punsch probably was not able to compete with new and more interesting products entering the market and so it became difficult to find. However,

Prefeldt Highball.—Take large sherry glass, fill $\frac{1}{2}$ full with Swedish punch. Fill other half with Rhine wine and serve.

72. Doctor Cocktail.

$\frac{1}{3}$ Cederlund Swedish Punch, $\frac{1}{3}$ Orange Juice, $\frac{1}{3}$ Lemon Juice.
Shake well and strain into cocktail glass.

73. Diki-Diki Cocktail.

$\frac{2}{3}$ Calvados, $\frac{1}{6}$ Caloric Punch (Swedish Punch), $\frac{1}{6}$ Grape Fruit Juice.
(This is a very popular cocktail in London by "Robert," the well known bar-tender.)

57. C. F. H. Cocktail.

$\frac{1}{4}$ Grenadine, $\frac{1}{8}$ Swedish Punch, $\frac{1}{8}$ Calvados, $\frac{1}{4}$ Lemon Juice, $\frac{1}{4}$ Gin.
Shake well and strain into cocktail glass with a cherry.

24

MIXED DRINKS.

33

49. Swedish Punsch.

A hot glass half filled with boiling water; add to this enough Swedish punch essence to make it palatable; add a little nutmeg if desired.

a few years ago, Eric Seed, the owner of Haus Alpenz, a distributor of alcoholic beverages in the USA, decided to revive this historic product, reworked by Kronan, a company based in Sweden. Given the not insignificant history of Swedish Punsch and its role in the evolution of modern mixology, one can only hope that it can become part of the ingredients used by bartenders from all over the world.

Punch represents the first type of drink made up of different ingredients, which has given rise to the creation and development of other types of drinks. Swedish Punsch embodies this ancient tradition, made of sea voyages to discover new lands, new products of the earth and new traditions.

Luca Rapetti

RECIPES

FROM THE TOP
DOWN:
SWEDISH
PUNSCH IN THE
1913
"BARTENDERS'
MANUAL";
SWEDISH
PUNSCH IN THE
1923 "HARRY
OF CIRO'S ABC
OF MIXING
COCKTAILS";
SWEDISH
PUNSCH IN THE
1923 "HARRY
OF CIRO'S ABC
OF MIXING
COCKTAILS";
SWEDISH
PUNSCH IN
"FANCY
DRINKS" OF
1896 BY
WILLIAM
SCHMIDT.



LA HORA DEL VERMUT

Spain's aromatised wine enjoys a prosperous new season

BY FABIO BACCHI

If Italy is commonly considered the home of Vermouth, a drink that is currently undergoing marked renewal, we should also not forget that at least two other countries have a strong tradition in the product, that is, France and Spain. The latter in particular, is currently experiencing a prosperous new season of revival.

Historically, Spain was one of the first countries to embrace and include Vermut (as it is called in Spanish) into its

own tradition, and an interesting read in this regard is the article by Sam Zucke, "Vermouth in Barcelona: The past and present of a delicious aperitivo culture".

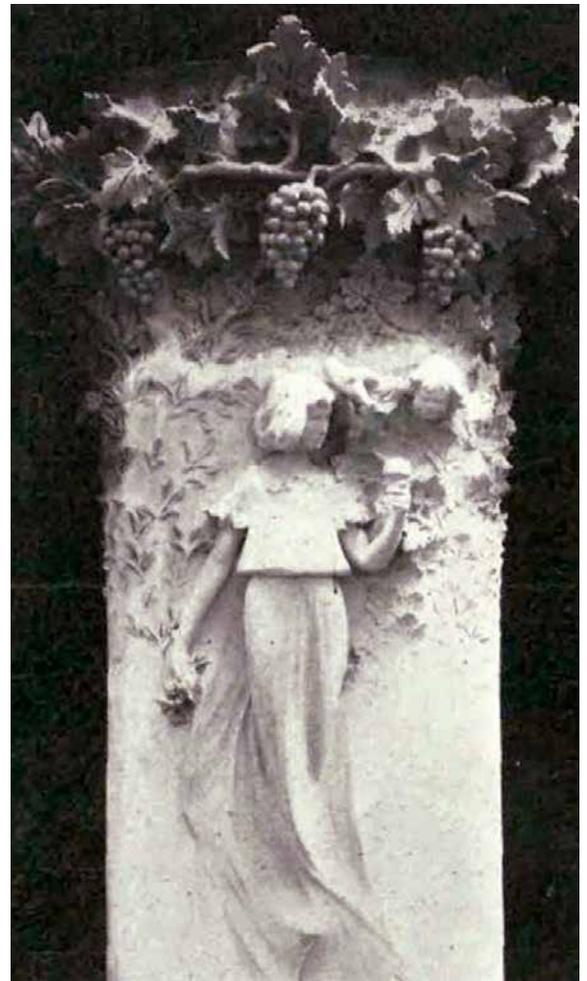
In 1893 Martini & Rossi's importing distributor was based in Barcelona, Spain. He was an Italian by the name of Flaminio Mezzalama, originally from Villata in Vercelli. This was a promising time for Vermouth, which was spreading throughout Europe. An article at the time found in the Catalan newspaper "La Van-



guardia” dated 3 January 1892 reported how two people had been arrested for selling false bottles of Martini Vermouth. The article described how the two people had been arrested after being caught in the act at a warehouse in Calle Salvà.

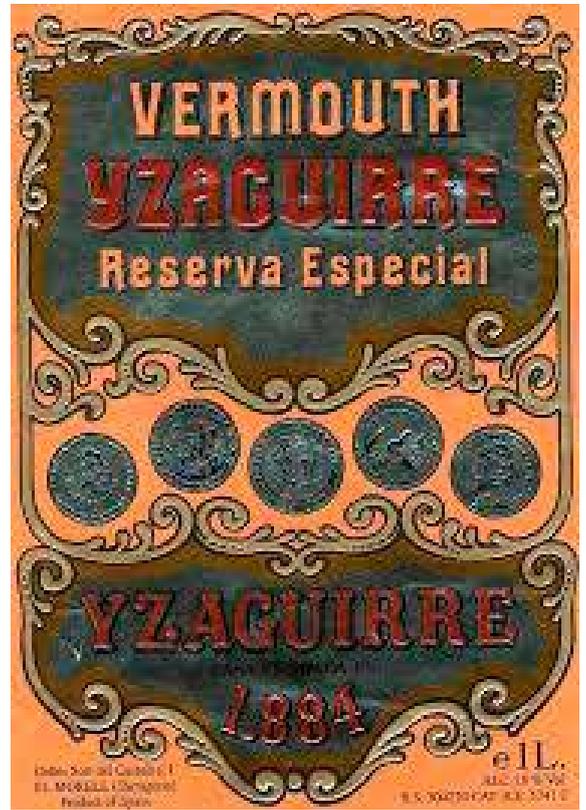
The loot consisted of no less than 42 cases of fake bottles of a well-known brand of Vermouth from Turin, and other material used for counterfeiting.

The local history of Barcelona tells how Flaminio Mezzalama was in fact among



the pioneers of the distribution of Vermouth in Spain, and he opened two bars in the city, one right after the other: El Petit Torino in 1901 in calle Escudellers 8 and Café Torino, in 1902, which was also known as Palacio del Vermut. The

second bar bore the same name as the first to reinforce its commercial success. It was the customers who differentiated between them by calling them Petit Torino and Café Torino. The two bars focused on Vermut as a new drinking trend. Café



or “Vermut hour”.

In developing his bars, Mezzalama hired the best artisans and the leading exponents of architectural modernism of the time without sparing on budget. Working alongside Ricard de Capmany, the decorator who had already worked on the Café Torino in Escudellers, were

Antonio Gaudí, Puig i Cadafalch and municipal architect, Pere Falqués. Gaudí worked in the elegant internal room, the so-called Arabian room, with wooden upholstery and walls and ceilings covered with pressed and painted cardboard tiles. This material was made with Ermenegild Miralles’ press with which Gaudí had made the gateway to his estate and that is still preserved in Passeig Manuel Girona. Falqués designed the outdoor wrought-iron canopy, which was built by the Ballarín company and in which Bor-



dalba's coloured windows were fitted. Even the decoration of the premises was meticulously planned by Capmany. The furniture was from the prestigious Thonet in Vienna. The mosaic on the counter was made in Venice by artisans, the Tosso brothers. The blacksmiths Quintana and Doménech, cabinet makers Calonge,

Italian sculptors Buzzi and Massana, and tapestries by Ricard Urgell, all expressed the best of the time. With such elegance and good taste, it is not surprising that Café Torino received an award for the best commercial space in Barcelona.

But the restless creator of Café Torino did not stop only at his ventures in Ver-



mut. He also developed the city's tourism sector by organising trips for Italians. These played an important role in spreading Vermouth through Spain. Already in 1876 in Catalonia, Perucchi Vermouth was available, named after Augusto Pe-

rucchi, who was also originally from Turin. One of the peculiarities of this Vermut is that its cork was made of two types of wood, the oak cork from Alt Ampurdan and beech cork from Osona near Barcelona.

Catalonia also boasts production

of the light white wines suitable for the production of Vermouth. At the time the base wine used was not of huge importance, although in Catalonia the most common base is "simple", fruity wines obtained from local varieties of grapes, Xarel-lo and Parellada.

In 1884 in Reus, Catalonia, Yzaguirre

Vermouth was born, a brand that today is probably the biggest Vermut brand in Spain and that is a great exponent of its consumption among young people after a period of great decline. Yzaguirre can be considered one of the main players in the rediscovery of Spanish Vermut. In fact, in 2013, Reus decided to capture a totally different and fun-filled audience. The company strategy was aimed at sponsoring outdoor concerts and youth events and changed its style to make it appeal more to younger consumers. Today, Vermut is one of the preferred drinks among Spain's young adults. Vermut bars are now widespread in the big Spanish cities, bars which often combine the Vermut of the house, often served directly from a barrel, with an interesting range of other Vermuts. Tomar un Vermut, or Feu un Vermut, is today the ritual phrase that identifies Vermut hour, where friends meet for an aperitif, enjoyed together with typical tapas.

There are excellent producers of Vermut in Catalonia, including organic producers, who follow the Italian tradition in

There are excellent producers of Vermut in Catalonia, including organic producers, who follow the Italian tradition





preparing the aperitif, whether white or red. Today, production of Vermut in Catalonia is centred in Priorat, in the province of Falset (Tarragona). A number of producers in this area use local botanicals. Production resides traditionally in the city of Reus. The interest in Vermut also influenced Chef Albert Adrià, who in 2013 opened his Vermut bar "Bodega 1900" in Barcelona.

Today, Yzaguirre is a family business, which focusses on the production of Vermut. It is located in El Morell, a small village between Reus and Tarragona, in Catalonia's interior. Originally founded in Reus in 1884 by the Simò family under the name Yzaguirre I Simò de Reus, the company was taken over by the Salla-Solé family in 1983. The new owners decided to move the bodega to El Morell, strategically closer to the vineyards where the base wines were produced. The wines must have an ABV no greater than 13% and be produced from the indigenous Macabeu grape variety. In Vermut production, white sugar should be added in

variable quantities depending on the type (Blanco, Rojo >140g/L; Dry <40g/L). Fortification is achieved by adding molasses alcohol until reaching the required percentage. Aromatic infusion consists of a selection of officinal plants traditionally used in the production of Vermut, Artemisia, rhubarb, quinine, gentian, nutmeg, cardamom, together with Mediterranean herbs, fruits and flowers, such as the Dittany of Crete, the bitter orange of Seville and the cactus flower. The Rojo, Blanco and Dry Reserves mature for one year in large oak barrels before being bottled.

As happens daily in the oldest tabernas, Yzaguirre is traditionally consumed the 'Spanish way', neat or in a low glass with ice, with orange rind and an olive.

On 13 July 1911, the Vanguardia published Mezzalama's obituary. Petit Torino became Café Oriental and subsequently Grill Room as it is still known today. Café Torino became an art gallery until 1934; today it is home to a jewellery store.

Fabio Bacchi
(special thanks Edu García)

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THE POWER OF THE BLENDER (2)

Softness and texture for a perfect mix

BY GIANNI ZOTTOLA

Let's look at what we get when making a malt milkshake or any type of smoothie. The creaminess of drinks like a milkshake comes from the large quantity of air that the proteins, fats and certain starches present in one or more of its ingredients traps for a period of time.

Looking at the composition of the ingredients in a Daiquiri, there are no fats or proteins, but the result is partly the same thanks to uniform and constant agitation. As a result, mixing and aerating the drink produce a certain frothiness that lasts as long as it takes to drink the cocktail before it warms up. The effect is picked up strongly on the palate. This is why Donn Beach's strong potions required even more of this frothiness, and it is only thanks to this technique that overwhelming quantities of overproof alcohol could be mixed while still maintaining the perfect balance. This technique meant that Donn was always able to satisfy the decidedly strong drinking preferences of his American compatriots. But at the same time he extended the aromatic palette of the ingredients in the



drink, ingredients which were often spicy, thereby highlighting the different characteristics of the rum.

Explaining the procedure is not possible through theory alone and only an expert barman, who has fully understood the balance and historical/social context,



can begin to understand this mix. Consequently, the fact that the cocktail had not been carefully studied, together with a lack of knowledge of "old" fundamental mixing techniques, encouraged the use of the Waring Blendor to speed up preparation. The capacity of the blender jar, designed to hold fruits and vegetables, allowed for a number of cocktails to be prepared at the same time, but with little attention paid to the balance and structure of the drink itself. This was undoubtedly useful in preparing welcome drinks or serving lighter cocktails in the much more dynamic, fast-paced and frenetic reality of America following the mid-1950s.

Of course there is a distinct difference and the creaminess of the new cocktails cannot be even marginally compared to the soft texture of Constantino's Daiquiri. Clearly the creaminess of the cocktail in this case is attributed to the destruction of fibres, often to the addition of fats and proteins and, at the same time, this method probably also led to a new way of



BLENDER
ON THE
LEFT-HAND
PAGE, DONN
BEACH.
AT THE TOP, THE
WARING
BLENDER.

preparing the drinks. A "technique" that thanks to its considerable popularity created a new category in the same way that the oldest techniques did: that is, frozen drinks, named after the technique used to make them, a type of cocktail that was very popular until a few years ago, and that in my opinion, cannot and should not have anything to do with mixology. The



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absence of a link or connection with the distillate, in my view, means that these drinks cannot be compared to any known technique, because they have no relation or evolution, nor do they necessitate any technical requirement relating to working with the distillates.

That said, we must remind ourselves that Costantino's blended technique survived exclusively in Donn Beach's exotic mixes and also at the El Floridita of the "Rey de los Cocteleros", where the Waring Blender was used after the 1930s. In order to cater for the ever increasing demand for cocktails, Donn equipped his bars with numerous milkshake mixers in a row, rather than just a few blenders. Bear in mind that with one cup of a milkshake mixer, it is only possible to produce one drink at a time.

But Donn is an exception, and it is for this reason that he is a legend of mixology. From the description of the steps for building a drink in Constanti-



no's book "Cuna del Daiquiri Cocktail", it is clear how using a milkshake mixer from the 1940s produced a Daiquiri that was completely different to Constantino's preparation after the arrival of the jug blender, and how it is prepared still today at El Floridita. Constante's Daiquiri is the foundation, Donn's exotic mixing the natural progression, but Donn opened his bar and developed his drinks before the arrival of the Waring Blender, and he maintained this characteristic even thereafter.

Reproducing this technique these days is not easy. Modern milkshake mixers are rated in kilowatts, which is significantly greater than the 50/80 watts of the Hamilton Beach of the 1920s and 30s. Classic jug blenders too are much more powerful, destroying any solid, especially ice.

In conclusion, looking at the blender's history and its influence on mixology, it is evident how today, just as centuries ago, the ability to understand a distillate and that intuition on the best way to work with it, distinguishes a bartender from a great bartender.

It is probably a very idealistic and traditional concept, but the humble Daiquiri



BLENDER
ON THE LEFT-HAND PAGE, TWO ADVERTS OF THE TIME. BELOW, THE WARING BLENDER.



described in this article, is an example of how other ingredients added to the distillate matter, but in my opinion, they are secondary to the distillate itself and the technique used. It is no coincidence that many drinks with few ingredients, where the combination of technique and balance is exemplary, are considered the "fundamentals", the only ones that are never forgotten, and if you will, are also the most difficult to reproduce. For the same reason then, it is no coincidence that Donn, who secretly maintained his identity over time, is, as already said, a point of reference and a legend.

Gianni Zottola

A BOURBON WORTH ITS WEIGHT IN GOLD

Long-term aging
is the secret
to extraordinary quality

BY ALESSANDRO PALANCA

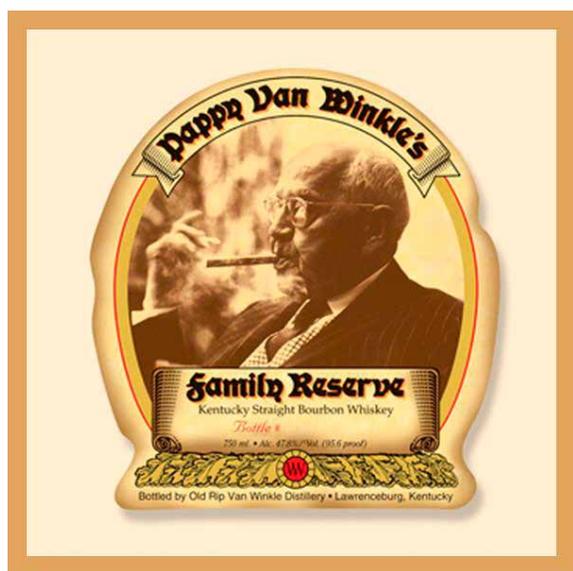
To many it is the most iconic and sought-after of bourbons and rye whiskeys. It is virtually impossible to find outside of the States, and has an exceptionally long waiting list due to its limited production. Each release is celebrated with events reserved only for a lucky few. Pappy "Papa" Van Winkle is the most renowned of bourbon whiskeys, with head-spinning valuations which can reach several thousand of euros per bottle.

The story of this whiskey is linked to the vicissitudes of a family that for four generations has dedicated itself to the product with inspiration and rarely-found levels of expertise. The status of this spirit is linked to the endeavours of Ju-



lian "Pappy" Van Winkle, born in 1875 to a Dutch family, who worked within the bourbon industry with a philosophy that placed profit in the background. This commercial philosophy would significantly influence the history of the bourbon, providing it with unparalleled quality that has been carried through by four generations.

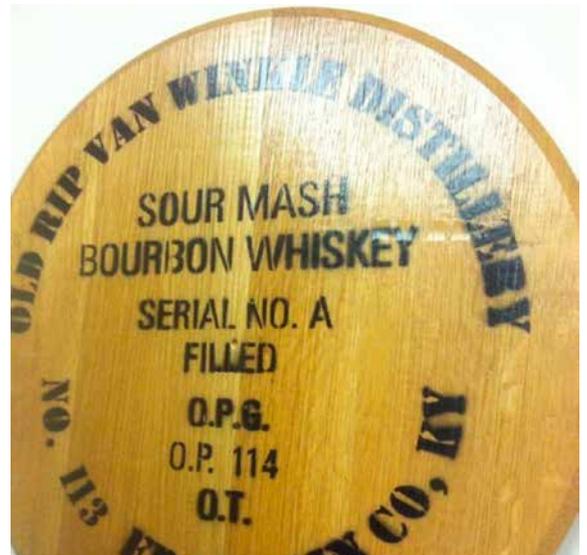
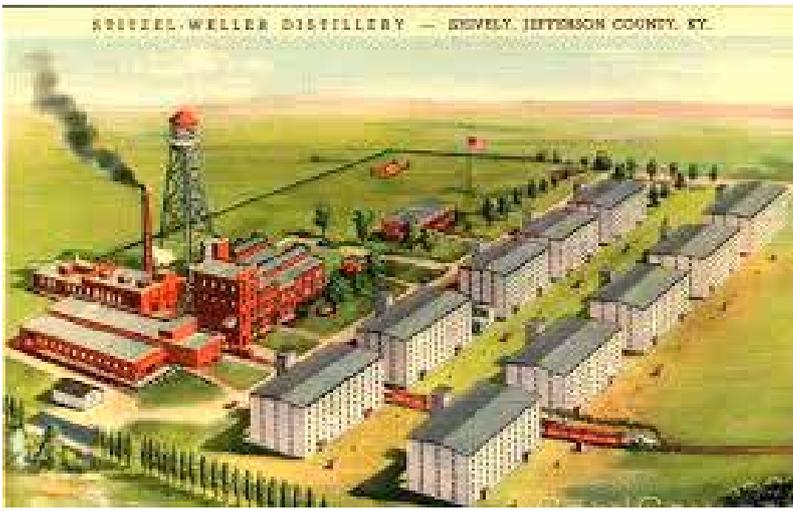
At the age of 18, young Julian found employment at a wholesale liquor business called Weller&Sons. His position there sent him to many American distilleries to select batches of distillates to be sold. He remained employed there for many years until Julian decided to take over the company together with a partner. With greater vision than most, he realised



PRODUCERS
 TOP, THE OLD
 DISTILLERY.
 ABOVE, JULIAN
 "PAPPY" VAN
 WINKLE.

that he had to secure a constant supply of whiskey and decided to purchase a small distillery in Louisville that had been running since 1872, A. P.H. Stitzel. It later

became Stitzel-Weller, where Van Winkle held the position of President. It was a very smart investment and the distillery produced a number of brands that were



DISTILLATES

TOP PHOTO, THE STITZEL-WELLER DISTILLERY. TOP RIGHT, THE VAN WINKLE FAMILY (ALSO IN THE PHOTO ABOVE). ON THE RIGHT, ONE OF THE BARRELS OF BOURBON WHISKEY.

valued greatly by the market. Among the dozens of brands produced were Rebel Yell and Old Fitzgeralds, which later also came to Italy.

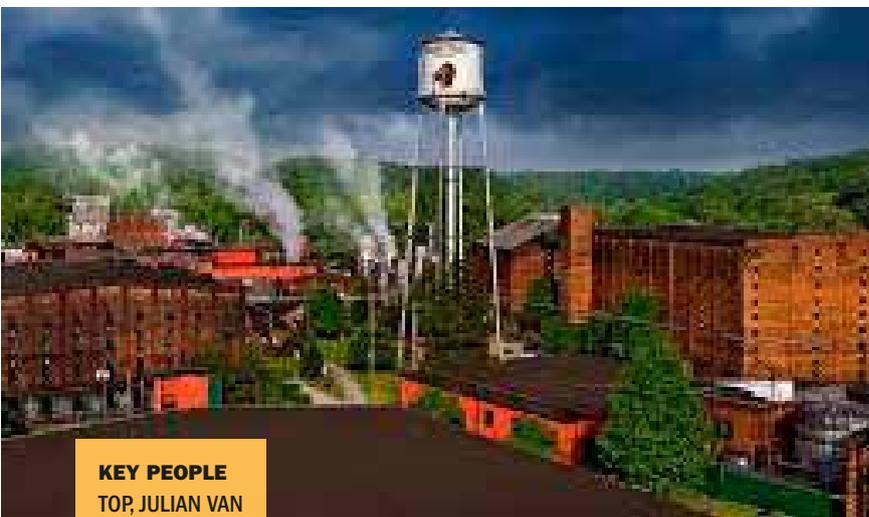
The onset of the Prohibition did not fail to upset Van Winkle's endeavours either. First to be affected was the brand

named after the family, Old Rip Van Winkle, which was discontinued, but soon thereafter the company was authorised to produce alcohol for medicinal purposes. The founder passed away at 89 years of age, and was succeeded by his son, Julian Jr, who managed the distillery from



PALLINI
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DRINK RESPONSIBLY



KEY PEOPLE

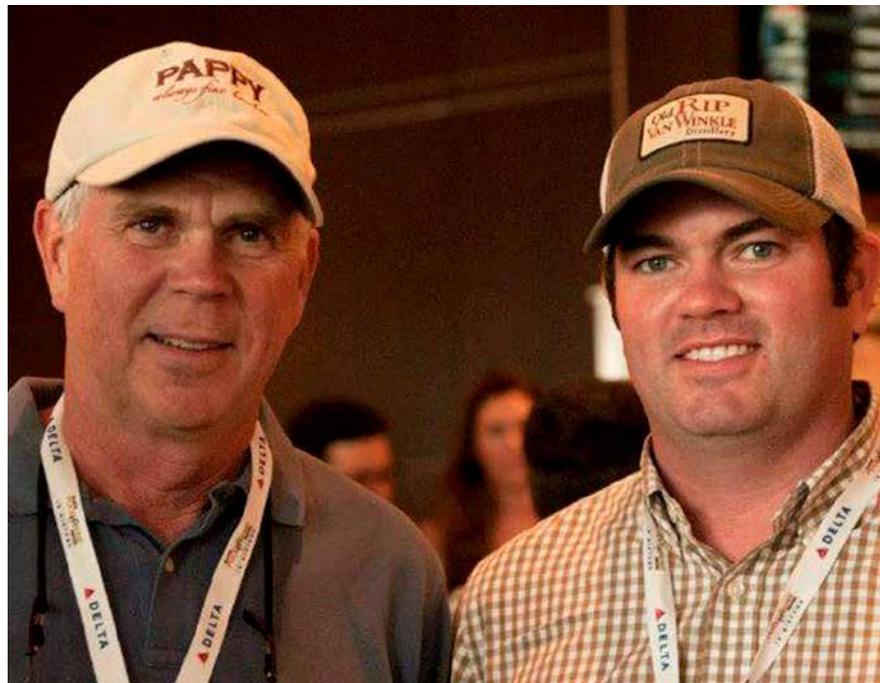
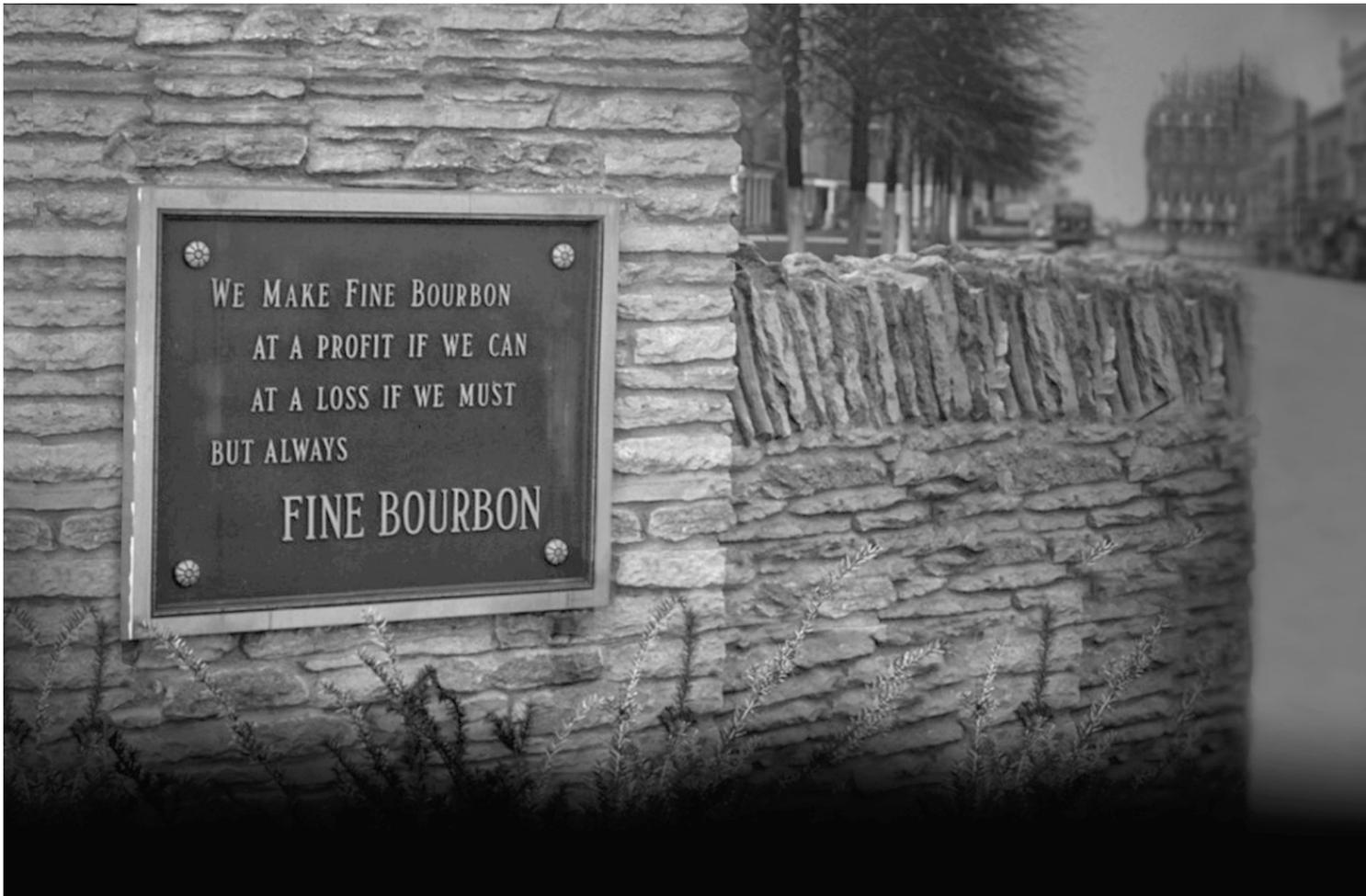
TOP, JULIAN VAN WINKLE JR. ABOVE, THE BUFFALO TRACE DISTILLERY. THE PAGE TO THE RIGHT, LIMESTONE WATER AND ON THE FAR RIGHT, JULIAN III WITH PRESTON VAN WINKLE.

1964 until 1972, the year in which the business was sold. Before his passing, Julian Van Winkle was considered the oldest active US distiller.

The Stitzel-Weller distillery stayed in business until 1991. When it closed, its brands were bought out by other major companies within the spirits' industry.

During the distillery's sale negotiation,

Julian Jr reserved a considerable number of what were considered to be special barrels. This spirit was then used to recreate the 'Old Rip Van Winkle' brand, from which the family business was relaunched. What distinguished this whiskey was that it had aged for more than 10 years, which was completely unusual for American bourbons as they were always



consumed very young.

Julian Jr hoped that his son Julian III would one day enter the family business. Julian Jr continued to sell high-end bourbon and its distinguishing characteristic was its long-term aging. Julian III took over the business in 1981 following his father's death. He was 32 years old, with a wife and four small children, at a

time the premium bourbon sector was stagnant. Julian III thought of his grandfather, who had started off with nothing nearly a century before. He bought the Old Hoffman Distillery in Lawrenceburg,



Kentucky, where he stored and bottled his bourbon. He couldn't afford much in the way of advertising, but Old Rip Van Winkle's quality sold itself.

Julian III was joined by his son Preston in 2001 once he had completed his studies. A bourbon appeared that had never been seen before: the 'Pappy Van Winkle', aged for 23 years. Until then, the oldest bourbon has been aged for 20 years. These whiskeys were to make their definitive mark in the early 2000s by winning various competitions. Their success coincided with the distillery's umpteenth change of ownership, to the Buffalo Trace Distillery in 2002.

Julian III's primary concern was to ensure that the Van Winkle bourbons were produced according to the strict quality standards that set them apart. As reported in certain whiskey-lover sites, according to some experts the bottles of Van Winkle sold between 2002 and 2010 contain a mix of spirits produced by Buffalo Trace and the old Stitzel-Weller



distillery; and it was probably what remained of Julian Jr's supply. Today, the Van Winkle whiskeys are bottled at a high ABV, close to that of the barrel, with the addition of a little calcareous water which is typical of Kentucky, the famous limestone water. Purists and traditionalists of the brand tend to be of the opinion that from 2010 onwards, all the Van Winkles are produced with distillates obtained from Buffalo Trace, which are in themselves excellent, but differ from the originals. These whiskeys are valued at several thousands of euros. The 23-year-old Pappy Van Winkle goes for around €3 000 to €4 000.

Julian Van Winkle's mission was to produce an artisanal whiskey while fully

adhering to the Kentucky tradition, with careful and strict selection of the raw materials, and distillation in pot stills, heated by direct flame. He was an entrepreneur who was of the conviction that he could beat the competition only with the best quality. At the distillery's entrance was a sign that read: "No chemist allowed. Nature and the old-time know-how of a master distiller get the job done here... Because traditional Kentucky Whiskey is a natural product,

Van Winkle's mission was to produce a whiskey that respected the Kentucky tradition

we disdain synthetics, scientists and their accompanying apparatus. This is a distillery not a whiskey factory”.

The fans of Van Winkle whiskey are very familiar with the words of the founder: “I just tried to be honest and make a good product”. Quality bourbon was

his life’s mission, nothing more, nothing less. And if one day you were to bump into Julian III and ask him who his favourite bartender is, he will no doubt reply: “Dale de Groof. He made the best drinks before anyone else.”

Alessandro Palanca

The 2017 Van Winkle releases have just been announced and immediately the race to purchase them was on. Buffalo Trace announced that it has bottled a batch of whiskey that is slightly superior to the usual standard. The classic 12-year Rye will not appear among the new releases this year. It would not seem that anyone in Italy has officially tasted the new whiskeys already. Below are the official taste notes.

OLD RIP VAN WINKLE 10YR – 107 PROOF

See a rich, copper color. Smell enticingly sweet, spicy, caramel-nut-fudge aromas. Enjoy a fruity, medium-to full-bodied palate with intense dried fruit and toasted nuts notes. Each sip finishes with a very long, bold wave of peppery brown spices, floral honey and charred barrel flavors that balance the weight of the alcohol. It’s a big, bold, aged bourbon that has great balance for its high proof and flavor.

VAN WINKLE SPECIAL RESERVE – 12YR 90.4 PROOF

See a brilliant, amber-orange color. Smell luscious, complex toffee. Taste a round, supple entry, leading to a dry, expansive, medium body. Enjoy notes of caramel, nuts, and brown spices with a lengthy, enveloping finish. It’s an outrageously smooth and decadent bourbon.

PAPPY VAN WINKLE’S FAMILY RESERVE 15YR – 107 PROOF

See a hazy, copper color. Taste a rich, supple entry, leading to a decadent, huge, full-bodied palate with intense caramel, toffee and peppery brown spice flavors. Then, enjoy a finish with an extreme, long, complex, evolving fade of spice and wood notes. Experts deem it a seductive, exotic and virtually flawless bourbon.

PAPPY VAN WINKLE’S FAMILY RESERVE 20YR – 90.4 PROOF

See a dark amber and dark orange cast. This full bodied bourbon is reminiscent of oiled leather, smoke, minerals, coffee and cigar boxes. Take in the endless ranges of aromatics and flavors. Enjoy the infinite finish.

PAPPY VAN WINKLE’S FAMILY RESERVE 23YR – 95.6 PROOF

See a deep amber red. Taste the various hints of caramel, ripe apples, cherries, oak wood and tobacco with a hint of chocolate. This bourbon finishes with a long-lasting and pleasant taste. Starts with a lot of wood flavors but leads to a nice sweet caramel finish.

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THE DEAR FLAVOUR OF A BLUFF

The counterfeiting market is growing Some tips to avoid being duped

BY GIULIA ARSELLI

About two months ago, the story of a certain whisky made its way around the world. In a hotel in the Swiss mountains, the 'Waldhaus am See', in Saint Moritz, a Chinese tourist, writer Zhang Wei, drank a glass of whisky (20ml) from 1878 that cost €8,733.00 (9,999.00 CHF). Perhaps the victim of desire, the wealthy customer, with an estimated income of €16 million, did not bat an eyelid. He was on holiday and the year reminded him of the birth of his great-grandmother. It would seem

that the whisky was served by the hotel's manager, Mr Sandro Bernasconi.

With more than 2,500 labels, Devil's Place (within the hotel) is one of the most well-stocked whisky bars in the world. The whisky in question "was" a Macallan Single Malt from 1878 and the customer said he was pleased to have tasted this rarity, a 139-year-old distillate which had aged 27 years in the barrel, after immortalising the moment with a photo that then made its way around the world. But like in the movies, there was the unexpected twist: the whisky was a fake.

So what transpired? The photo, which accompanied the celebratory news of the customer who had tasted the rarity, was inevitably seen online by some of the world's leading whisky experts. Many commented on specialised whisky websites and among these were Serge Valentin, who on the 'whiskyexpertes.net' specialist website stated that the bottle of whisky from which the expensive drink had been poured might not have been authentic. The bottle showed obvious discrepancies with what it should have





contained, especially the cork, which had a decidedly different consistency from a cork that should have been almost 140 years old.

Hotel management did not hesitate: "That bottle was bought 25 years ago by my father for a figure with 5 zeros," said Sandro Bernasconi, "and nobody up until now had suspected anything". With reasonable doubts taken into consideration, the owner of the hotel added: "We have contacted some of the most renowned experts in Scotland to shed light on the case."

To protect the image of the hotel, the owners then ordered sophisticated and expensive laboratory tests whose results were irrefutable. The alleged 1878 Macallan, bottled in the early 1900s, had without doubt been packaged in the 70s.

The analysis was carried out by the RW101 laboratory directed by David Rob-



WHISKY
ABOVE, THE CHINESE CUSTOMER DURING HIS TASTING. LEFT, THE FAKE MACALLAN.

ertson, composed of a team of experts who are highly specialised in studying and dating high-value historical spirits. The technicians performed carbon-14 dating, an analysis used to date historical finds with a maximum error of 5%. But it gets worse: the distillate was nothing but a blend with no value and was not even a single malt. In fact, its composition was found to be 60% malt and 40% other grains.

The stark judgment of the experts prompted the owner of the hotel, in good faith, to compensate the unwitting and unfortunate customer and to take legal action against the seller of the bottle. As the respectable hotel manager that he is, Sandro Bernasconi added that he would have flown to China to personally repay the client. Mr Zhang, on the other hand, commented on the matter online: "It tasted good!" he said in just a few words.

There is enough here to make us stop and think. The fake distillates market, and whisky in particular, is growing strong. Some time ago, Gal Granov of



SWITZERLAND

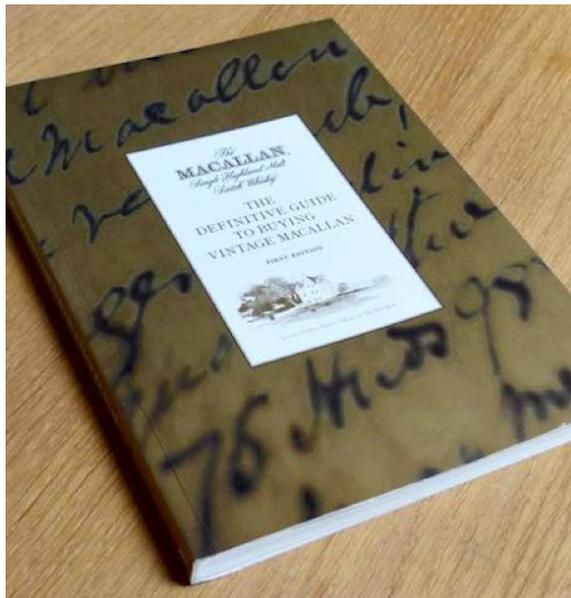
ABOVE, THE WALDHAUS AM SEE HOTEL IN ST MORITZ. RIGHT AND BELOW, THE DEVIL'S PLACE BAR AND ITS SELECTION OF WHISKY.



Whisky Israel wrote an interesting piece around the selling of some empty bottles of old whisky on e-Bay. These are bottles destined for the counterfeit market. As a result of this growing issue, certain corrective measures are being considered, such as identifying bottles with distinctive markings.

Scams mostly take place online. Essentially you buy old bottles and they get filled with much younger products. There are virtually no complaints surrounding the issue and even legislation does not seem very clear on the matter. Counterfeiters are almost always an association of people which includes printers who create and produce labels and any certificates, and wood artisans who make the boxes and corks. Currently it is mostly the market in the Far East that is being targeted by counterfeiters.

An important tip: never get caught up by online offers that are clearly undervalued when compared to market prices. If you are really tempted, rather get expert advice. Avoid buying bottles without their original packaging, be it a crate or box. It



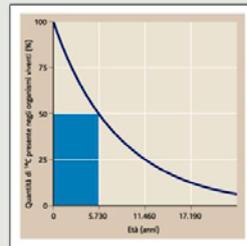
is much more difficult to reproduce the packaging than the bottle, and be wary of those who are selling you just a bottle and who make excuses for the lack of packaging. Finalise the sale in person, never stop at online negotiations, and if the sellers refuse to meet you, pull out of the sale because a scam is around the corner. It is better to buy from people you know or ask around for information about the seller.

In some cases, true fakes can reach certain retail outlets, even perhaps unknowingly. In the 70s and 80s single malt whisky reached Italy. The distillate was so popular that the best products were shipped to Italy, and still are today. From there building a market of fake products in our country was a short step. The phenomenon then increased between the 1990s and early 2000s when whisky auctions began auctioning off products at high prices, old distillates from distilleries that were no longer in operation. Often the bottles were in excellent condition and with a number of units available.

Some old bottles were even offered to certain companies and that is how

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T. Cavattoni, F. Farnesi, S. Monesi, S. Piazzi - dall'Universo al Pianeta azzurro

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whisky experts including Dave Broom of Whiskey Magazine, Nick Morgan of Diageo, Iain Russel, who at the time was at Chivas Brothers, and Doug Stone began to investigate the case. When examining the bottles, they noticed that many had labels with errors in the images used, grammar and colours, paper types and inks. Many of these bottles came from Italy and many of them were Macallan Whisky. Why? Simply because, at the time, Macallan was the most commonly available single malt whisky in our country. That is how unlikely Macallans dating from the end of the 1800s and 1900 entered the market.

At the start of the 2000s, the Macallan Distillery bought about one hundred old bottles of its distillate from private collectors that were sold on auction. One of its goals was to retrace that flavour in order to be able to replicate it in a

The phenomenon of fake famous brands of single malt whisky grew between the 1990s and 2000



modern way. A book was also published – The Definitive Guide to Buying Vintage Macallan – with a chapter dedicated to the bottles from the 1800s and the option of buying them on auction via the Macallan website. There was a certain level of scepticism among the experts. Evidently concerned, in 2002 Macallan decided to carry out a series of checks on that batch of bottles. A paper expert, Peter Bower, and a glass expert, Simon Cottle, were called in. The experts identified at least four fakes including a Macallan from 1893 that was labelled with 20th century paper. Apart from these, it seems that the experts deemed the other bottles to be original, at least according to Macallan.

Nonetheless, Dave Broom had this to say: "Just because a painting has a canvas and a frame from 1800 does not

mean that it is necessarily a Monet!". And in fact, in 2003, Macallan had sixteen bottles dated from 1856 to 1919 undergo carbon-14 dating. All the bottles were believed to contain a liquid no older than 1950, and a second lot produced the same result.

Still today Macallan has not taken a clear position on the authenticity of all those bottles. The replicas based on flavour, meanwhile, were produced and sold at £100 per bottle.

The fact that certain bottles from the collection bought by Macallan turned out to be false, and that a similar product was the subject of an incident that occurred in one of the most famous whisky bars, gives an idea of just how far the phenomenon is from being properly measured.

Giulia Arselli

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