

Bartales

Best of

N. 1 | OCTOBER 2015

SUPPLEMENT OF BARTALES



FACE TO FACE
MASTER DISTILLER
TOM'S GIN SENSE



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TEXAS GUINAN
THE QUEEN OF THE NIGHT



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PETRASKE
THE RULE OF SASHA



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CAIPIRINHA
LIME & CACHAÇA



LIQUID STORY
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STEP BY STEP

When Bartales was born two years ago, in July 2013, an English edition was largely inconceivable. The fact that a magazine on the bustling world of bartending had been published seemed a miracle in itself, let alone in other languages. And yet, just over two years later, here it is; hard to believe, yet true. Of course this version is shorter than the original, but we must take one step at a time.

It presents a selection of those stories that we feel are the best, hence the “Best of Bartales”. And even though it is in a shortened form, we believe it still encapsulates the spirit of the original, which can be summarised into three essential themes: eclecticism, points of interest and independence. It exists alongside the Italian Bartales, a magazine that provides direction, a compass if you will, with the aim of guiding the way through the microcosm of mixed drinks, a world that undergoes constant and rapid change.

The magazine rests on the firm foundations of serious and rigorous professionalism, like that of Sasha Petraske for example. We dedicate this first issue of our international edition to the guru of the legendary Milk&Honey, who has been taken from us too soon. He who contributed so significantly to the rebirth of the cocktail culture, he who changed our way of drinking and of spending time in bars. We have no doubt that the path he forged and his shining success will continue to inspire the most talented bartenders the world over. In the meantime, enjoy the read.



BarTales
Best of

N. 1 | OCTOBER 2015

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DRINK RESPONSIBLY

TOM'S GIN SENSE

With the latest magic formula that is: very Italian

BY MELANIA GUIDA

Despite a delayed flight and having to negotiate Roman traffic in peak hour, Tom Nichol cleaves sublimely through the hall of the Ponte Milvio hotel. He's unflustered, as can be expected from a Scot, as soothing as the spirit which he has mastered.

I start off with the news of his retirement from the "fort" of Cameron Bridge, headquarters of Tanqueray, and he stops me with a partial denial: «I'm not retiring at all. I will no longer be the master distiller, but I will still have lots of work to do, no doubt as an Ambassador around the world». Touché. I try to make a comeback by asking him about the three things he does in his spare time (assuming he has

any) and finally he smiles: «Fishing, riding my motorbike and mountain climbing».

Not bad for a gentleman, who is officially on pension since 3 July («I wanted my first day of retirement to fall on Independence Day»), and recently received a Lifetime Achievement Reward from the Gin Guild (he is the second professional in the sector to receive the accolade, presented to him by the Grand Rectifier of The Gin Guild, Christopher Hayman) and who for 42 long years distilled and mixed botanicals. Not always Gin, truth be told. He started off in the spirit industry with Whiskey, but when the distillery moved from London to Scotland, the changeover to Gin (which he confesses



he rather enjoys) was mandatory.

What will change in his life? «I'll do everything in a more relaxed way. Above all, I won't drive those 70 miles in the car to go to work. I may travel the world far and wide, but I don't want to see that car again». If he had to take stock of it all? «I've had the most fantastic career I could have imagined and the pleasure of being the master distiller at Tanqueray». His most vivid memory? «The first time I distilled Tanqueray Ten and its surprising aroma of camomile. I thought to myself, almost in tears, that I was truly so fortunate to have created that».

With Tanqueray, what is commonly referred to as the "Gin Craze" official-

ly started. Is this phenomenon set to last? «I'm sure that it is a trend that will still continue for a long time. The birth of new distilleries is an indication that the craze will have a long life». Speaking of trends, Vintage is very popular and Diageo is providing historic recipes ("Old Tom" and "Malacca Gin") to the global bartending community. What do you think of this trend? Nichol lowers his eyes and with a swift move

*«I'm going to relax.
I'll travel the world,
ride my motorbike
in the mountains
but I don't want
to set foot
in another car»*



**MASTER
DISTILLER**
TOM NICHOL
AT WORK IN
CERTAIN
PHASES OF
PRODUCTION.

takes a crumpled piece of paper out of his pocket. On it I barely make out (since he quickly obscures my view) the percentages of the secret recipe, written in a column in pencil. «This is a new release, Tanqueray Bloomsbury», he reveals. It's a re-elaboration of an old formula created by Waugh Tanqueray, Charles' son. With a bottle bearing the signature of Charles Waugh Tanqueray, next to the brand with his initials.

A recipe that dates back to 1880 when the distillery was located in Bloomsbury, London. «It's a Gin that is inspired by Italy – winks Tom – made from two junipers: one from Tuscany and the other from Trieste». Expertly mixed with notes of coriander, angelica, savory and cassia bark. «I wanted to make something that was



completely different to our other limited editions, and I think we have achieved that with this Gin». It's worth betting on it.

Melania Guida



PALLINI
- ITALIA -

THE QUEEN OF THE NIGHT

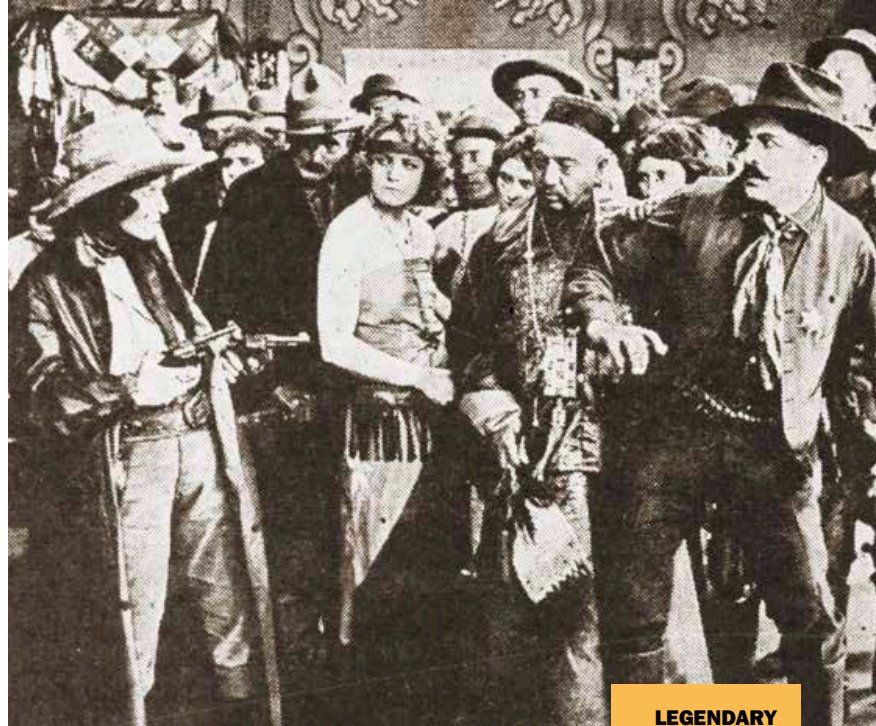
Beautiful, shrewd and shameless
She was the *bad girl* of the Twenties

BY ALESSANDRO PALANCA



Mary Louise Cecilia Guinan, aka Texas Guinan, was synonymous with fun, enjoyment and party life during the Prohibition. She was the queen of the night clubs and the speakeasies of the time, beautiful, unattainable, desired and con-

templated by the frequenters of the night club scene. Her shows were always full, pushing the boundaries of what was considered common decency at the time, sometimes censored by the authorities of France and England, but hugely successful and always sold out.



LEGENDARY
VARIOUS
IMAGES OF THE
GREAT TEXAS
GUINAN.



A dancer, singer, showgirl, silent movie and vaudeville actress, this woman also piqued the interest of singer and actress Madonna, who in 2004 was due to star in a film, "Hello Suckers", portraying the story of Texas Guinan before the project was shelved. Oscar winner, Whoopy Gold-

berg, chose the name Guinan when she was cast as the barlady of Ten Forward Lounge, the bar of the spaceship in the Star Trek movie franchise.

The story of this show queen, who eventually decided to become the first great entrepreneur of the bar industry, is



**205 West 54th St. [Broadway & 7th Ave.]
Speakeasies: Club Abbey & Club Intime**

a mixture of myth and truth, stemming from the very mouth of one who loved to fantasize about her youth, captivating her audience while talking about herself. An example is when she said that she performed in Europe for the troops in France during the First World War and received a medal for it.

Texas was born in Waco, Texas, on 12 January 1884 and began her artistic career at a very young age within small companies performing rodeo shows. She arrived in New York in 1905. She married 3 times and explained that marriages



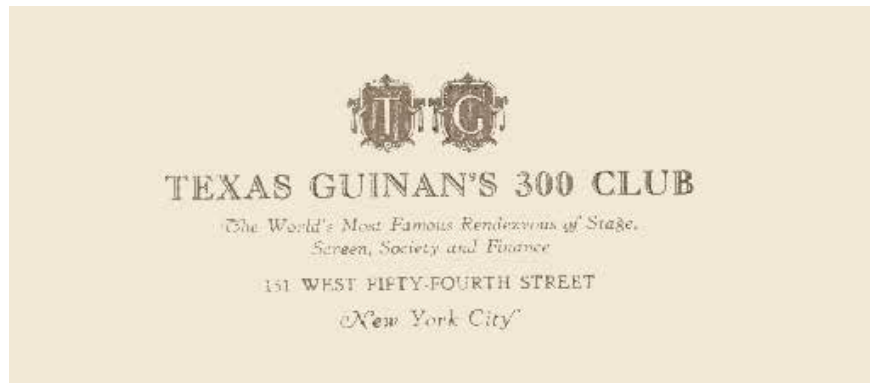
came to an end because one always sees the same man in the house. She acted in famous musicals such as *Miss Bob White*, *The Gay Musician*, *The Passing Show* and in many silent films, portraying the role of a cowgirl for the first time. In real life, she often mirrored the roles she portrayed in her films, a blonde and aggressive western-style heroine, who was enterprising and rebellious, adventurous and reckless to the point of rejecting the most dangerous stunt scenes. Nevertheless, her life was not always easy. His memoirs are collected in a book, *Texas Guinan Queen of Night Clubs*, written by Louise Berliner.

One night in 1922 she went to a party at the Beaux Arts Café, haunt of celebrities and prominent New Yorkers. The party was boring and Texas was asked to sing. Her success convinced the owner, Emile Gervasini, to hire her as the mistress of

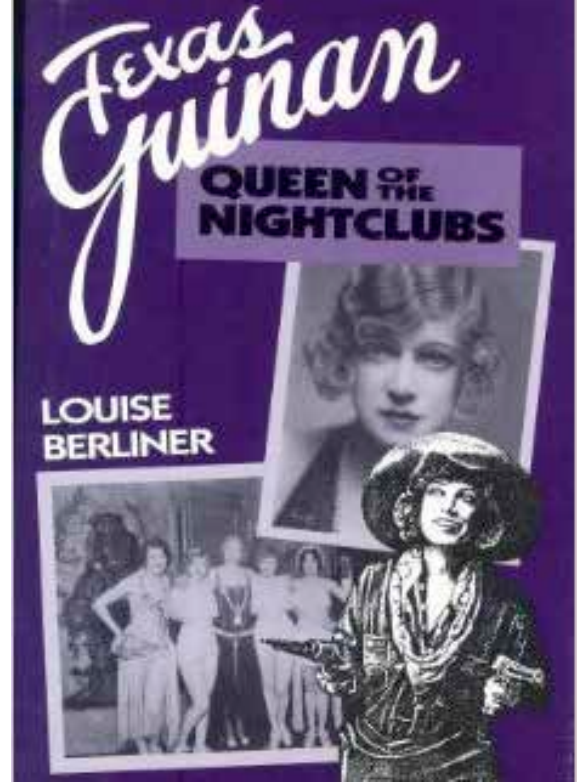
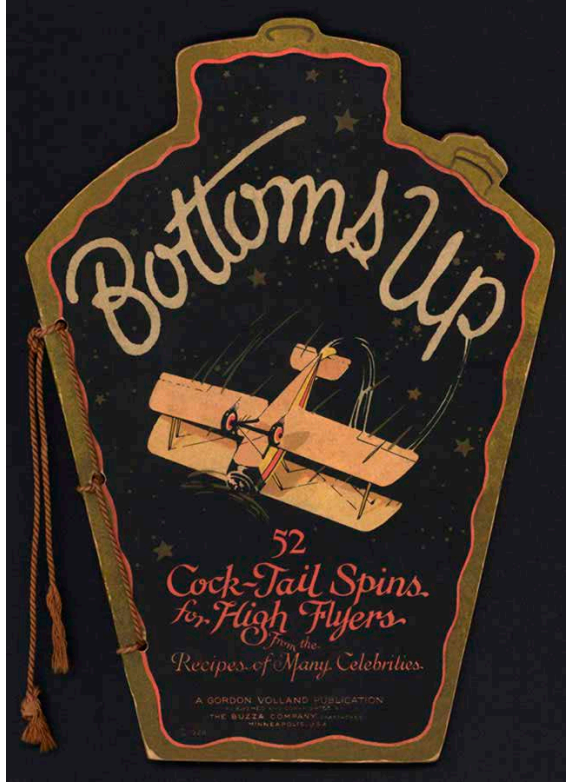


ceremonies for his café. She was not there for long because she was invited to take her show to the King Cole Room at the Knickerbocker Hotel at the invitation of Joe Pani. This was a place where you went to see and be seen. The King Cole Room would change Texas' life forever.

As fate would have it, Texas met Larry Fay there, well-known bootlegger, gambler, gang leader and owner of several speak-easies including the famous "El Fay Club". Larry was a very convincing man, and the young lady from Texas found herself working with him as a business partner. Texas became a kind of hostess, welcoming the guests, greeting them with a line that would become famous, "Hello Sucker!" and never failed to sit on a stool in the middle of the room when she decided to sing. Customers who she did not yet know would be affectionately called Fred. She



entertained customers by talking amicably with them, telling stories of her life and did not lack confidence in her fondness for wearing red underwear, heels with rhinestones and anything that would fascinate her guests. Indeed, the wily Texas told her guests what she wanted. Those who had money to burn went to "El Fay" for the blonde Texan. In 10 months, Larry Fay and Texas Guinan earned the equivalent of \$7 million today. Pursued by reporters seeking exclusive gossip, she became the queen of New York nights, the one that created an atmosphere to which everyone



came flocking. The police shut down "El Fay Club", but, as often happened in those days, it was immediately re-opened as the "Del Fay" in Miami.

Eventually, Texas moved on from Larry Fay. She went out on her own and in quick succession opened several clubs: the "300 Club", the "Texas Guinan Saloon", the "Club Intime" and the "Salon Royale". The "300 Club" was the most successful.

It was located at 151 54th Street in New York and was the hot spot for the stars of the time: Gloria Swanson, the Vanderbilts, George Gershwin, Rudolph Valentino were customers who were hosted by the blonde cowgirl as only she knew how. Texas demanded that her bars

offered everything and it would seem that Captain Bill McCoy was her preferred supplier.

The singer was a clever public relations officer, but also shrewd in business and ensured that nothing could be traced back

to her as the owner since federal laws were very strict. In the height of the dry age, the feds lost no time in dealing with Texas and charged her several times as the owner of illegal speakeasies. Speakeasies were declared illegal only if alcohol was discovered there. But Texas always managed to prove that she was not the owner and to federal agents asking her about her involvement, she simply replied that she was a gift of nature for the club's patrons. When the feds stormed one of her clubs and arrested her, Texas, being a real character in any situation, asked the orchestra to play *The Prisoner's Song* while they took her away. And so it happened that on 4 July 1926, five detectives and two female police officers came to the 300 Club undercover and elegantly dressed and mingled with the other 400 guests. That night they caught a minor of 17 years of age who was drinking alcohol, some senators and the former president of Cuba. When taken to prison along with other patrons, Texas did not fail to put on a show even at the police station by singing all night long.

Contrary to popular belief, it was in 1928 that a book by George Buzza was

Texas Guinan was the queen of New York nights, chased by reporters looking for a story



Tex interviewing Mae West, 1930. *New York Journal American*. Courtesy Harry Ransom Humanities Research Center, The University of Texas at Austin.

published. It was called *Bottoms Up* and came in the form of a shaker, containing 52 drink recipes of the time. The originality of *Bottoms Up* was in the fact that on every page celebrities of the time appeared, each with a recommended recipe and a personal nostalgic memory in which readers were reminded of one of the famous bars that fell victim to the Volstead Act. Texas Guinan featured of course, with her beloved Whisky Cobbler, a nostalgic memory of The Palace. Among the other 51 stars sharing their favourite recipes were George Gershwin, Fanny Brice and Ted Lewis. All this happened in a few years and in 1927 the limelight of Broadway attracted Texas Guinan, this time as a producer of theatrical shows. It was the year of *Padlock's*, which was followed by *Queen of the Night Clubs* in 1929 and *Broadway Thru a Keyhole*.

The impending economic crisis became a reality on 24 October 1929, and one by one her bars shut down. In 1931 her company was banned from performing in Paris and she put on a show called *Too Hot for Paris*. There began a long tour during which she became seriously ill with an acute form of ulcerative colitis and died. It



seems that, despite being a good drinker, it was a glass of contaminated water that caused her illness. She died on 5 November 1933 in Vancouver, exactly one month before the Prohibition was abolished. She was only 49 years of age, and her funeral was attended by 12,000 people and the press.

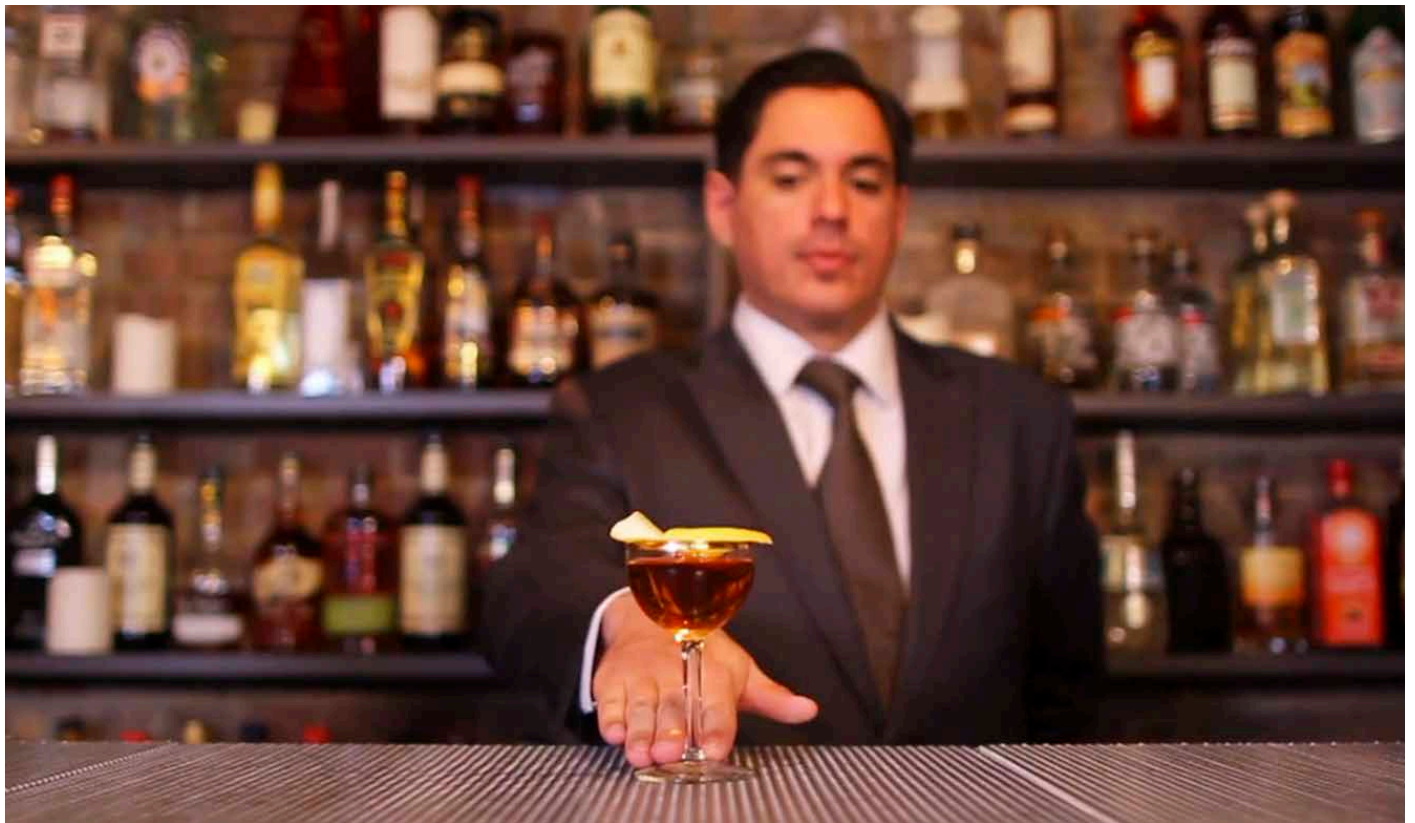
Today Guinan is part of the history of New York, Hollywood has placed a star with her name on the famous Walk of Fame and the world of bartending remembers her as an icon of the Prohibition.

Alessandro Palanca

THE RULE OF SASHA

Minimalistic style and attention to detail at Milk & Honey: The speakeasy before its time

BY DARIO D'AVINO AND VINCENZO ERRICO



New York City, 1990s. In an unknown and smoky coffee shop, a young, 17-year-old barman makes his first moves behind the bar counter. Shy and introverted, extremely reserved, to the point that his background is not known with certainty,

but equally generous and forthcoming, multi-faceted and methodical, with a great desire to practice his skills and see his ideas come to life. It was in this coffee shop that the youngster developed the passion and drive that would take him to opening one of the most iconic



SPEAKEASY

ABOVE AND LEFT MILK & HONEY'S NAMELESS ENTRANCE THROUGH THE ROLLER SHUTTER DOOR. PREVIOUS PAGE SASHA PETRASKE.



bars in New York and the world. A bar that would open new frontiers and make history: *Milk & Honey*. The name of its founder was to become one of the most well-known within the new global cocktail craze: Sasha Petraske. He who once said: «bartenders are not artists, they are artisans».

When Sasha Petraske opened *Milk & Honey* in first few years of the new millennium, the intention was to start a coffee shop. But finances were too tight for the machinery and equipment that

a coffee shop demanded. This was the turning point for Sasha Petraske; the lack of capital led him to turn to an option that for him was a matter of affordability: a cocktail bar. His was a start like many others, but from the moment that Sasha took ownership of the premises that was to become *Milk & Honey* on the Lower East Side on the night of 31 December 1999, a significant series of decisions, mixed with intuition and real strokes of genius gave life to that which, for many, would represent the pinnacle of modern



speakeasies.

Thanks to this fitting choice, Sasha forced his way into the New York mixing scene, profoundly revolutionising it. The first, and most obvious connotation that Sasha wanted to give *Milk & Honey*, was the total absence of signage or any other type of branding from the outside. Two inconspicuous roller shutter doors on either side of a small door, in a quiet neighbourhood, an intercom and a street number. This poky scene was the first impression customers received. In reality, the choice was initially dictated by a fear of having to deal with the neighbours due to the disturbance that could result for the continuous comings and goings of customers. This together with the advantage of having to deal with less bureaucracy led Sasha Petraske to keep *Milk & Honey* as concealed as possible.

Apart from being difficult to find, one

could gain entry only by making a reservation over the phone. Staff would answer the phone, check every single reservation each and every night and manage a waiting list for those who were unable to find a free spot. In the meantime, Sasha was careful to change the telephone number whenever he felt that *Milk & Honey* was gaining too much exposure among the general public. Once you were able to cross the threshold of the premises, you were carried away into a 1920s atmosphere, a rather dark space that was illuminated here and there by candles, a careful selection of music playing with the soft, classic and intriguing jazz tones of Ella Fitzgerald, Lester Young, Cannonball Adderley and Dizzy Gillespie. Great attention was placed on the form and material of the furnishings, with ample use of dark wood and red bricks.

For Sasha, the 1920s were not just



a way of doing business. He was deeply fascinated by the era. In his everyday life he would wear the clothing of the time: loose casual trousers, braces, long-sleeved shirts with four pockets and sleeve suspenders. And of course for the staff of *Milk & Honey* this was no exception. Extreme care had to be placed in the choice of clothing, and it had to be refined, even if Sasha preferred allowing his staff to choose their individual garments, thereby stimulating in them the desire to be refined and place great attention in their choice.

This was a specific trait of Sasha's. From the very beginning he established a sincere, loyal and direct relationship with his staff: he wanted freedom and trust and was willing to provide it. There was no hierarchy, no importance was given to length of service, each employee was responsible for his or her role and was expected to act according to their conscience in the best interest of the business and their colleagues. Each staff member had a set of keys to *Milk & Honey* and knew the combination to the safe. Work shifts were chosen by the staff themselves, and all were encouraged to enjoy a moderate amount of alcohol, obviously never excessive, in

order to add to the relaxed and positive atmosphere. When it came to serving the customer, staff were expected to be professional but at the same time they had to feel good and have fun, something that actually took place.

Sasha Petraske was not someone who would stop at appearances. From the very beginning he chose to set a series of "House Rules". Lingered outside *Milk & Honey* was not allowed and noise was to be avoided. Inside, men were made to take their hats off, avoid talking to the ladies without their explicit consent, and avoid talking about violent or distasteful topics. Using a loud tone of voice was prohibited and everyone, even if famous or important, had to keep to these rules when booking. You were also responsible for the behaviour of the people who came with you. The "House Rules" helped to address needs of a practical nature, tied to noise levels and the relationship with the neighbourhood, but also highlighted the care that Sasha took to providing his patrons with a gentlemanly atmosphere.

Milk & Honey therefore had all the hallmarks of a great success, but Sasha, still feeling dissatisfied, concentrated all his efforts on the offering. Through a series of brave commercial choices, he ended up setting extremely high standards in the early 2000s. Firstly, he never created a menu; he preferred having a staff compliment made up only of bartenders who could guide his patrons in ordering

«Hidden, and with no signage, Milk & Honey was kept as concealed as possible, according to Speakeasy rules»

THE PENICILLIN by Sam Ross

INGREDIENTS

- 1 3/4 oz blend of Scotch Whisky
- 3/4 oz lemon juice
- 3/8 oz fresh ginger syrup
- 3/8 oz honey syrup
- 1/4 oz Islay Single Malt Whisky float

METHOD

Shake and strain. Glass: Highball glass. Garnish: ginger & lemon peel

SUGAR PLUM by Joseph Schwartz

INGREDIENTS

- 2 oz Gin
- 1 oz grapefruit juice
- 1/2 oz pomegranate molasses

METHOD

Shake and strain. Glass: cocktail glass. Garnish: none

SILVER LINING by Joseph Schwartz

INGREDIENTS

- 1 1/2 oz Rye Whiskey
- 3/4 oz lemon juice
- 3/4 oz Licor 43
- Egg white
- Top soda water

METHOD

Shake and strain. Glass: Collins. Garnish: none

THE GREENPOINT by Michael McIlroy

INGREDIENTS

- 2 oz Rye Whiskey
- 1/2 oz Punt e Mes
- 1/2 oz Yellow Chartreuse
- dash Angostura bitter
- dash orange bitters

METHOD

Shake and strain. Glass: cocktail glass. Garnish: none

THE RED HOOK by Vincenzo Errico

INGREDIENTS

- 2 oz Rye Whiskey
- 1/2 oz Punt & Mes
- 1/2 oz Maraschino

METHOD

Stir and strain. Glass: cocktail glass. Garnish: none

their drink, helping and advising them when asked to do so. It was a winning move; the guests immediately started appreciating the competent service they received.

Sasha was able to collaborate with some of the best bartenders around, creating a truly exceptional staff compliment. Among *Milk & Honey's* collaborators were Sam Ross, Joseph Schwartz, Vincenzo Errico, Michael McIlroy, Toby Maloney. A shaker "dream team". This truly talented staff immediately added significant value to *Milk & Honey's* offering. In the 13 years that the Lower East Side branch was open, drinks created there launched *Milk & Honey's* popularity across the world, where they were appreciated and recognised as true modern classics.

Allowing the bartenders to serve the tables, made it easier to show and explain to customers the choice between fresh fruit, fruit juice or freshly squeezed juice, according to seasonal availability and specific drinks were served only in certain times of the year.

Sam Ross made the headlines in 2005 with The Penicillin Drink (see alongside). Italian Vincenzo Errico first, followed by Michael McIlroy later, worked respectively on the Red Hook and Green Point drinks between 2003 and 2005, that were inspired by districts in New York. These drinks brought them great success and numerous acknowledgments.

Ice was another element that received particular attention. In a pioneering move, only clear ice blocks were used, chipped by hand in order to meet the exact needs of the bar and the size of *Milk & Honey's* glasses. Great attention was placed on all details: from the steel



ATTABOY BAR
TWO IMAGES
OF THE BAR
THAT TOOK THE
PLACE OF MILK
& HONEY.

straws that were made by hand to the candle placed on the serving tray that would highlight the colours of the drink when it was being brought to the customer, to the more than 70 shaker sets behind the bartenders. Everything was about achieving perfection.

The job description that Sasha's bartenders received was a manual second to none: there were even instructions in

that black notebook as to where certain drinks should be placed on the tray, the perishability of certain drinks according to Sasha, where, for example, the Mai Tai was the drink that perished the fastest, and the temperature of the water when washing the tins.

The pursuit of perfection and painstaking attention to detail have always distinguished Sasha Petraske. One thing was



SAM ROSS

FROM A BARTENDER AT MILK & HONEY TO CO-MANAGER OF ATTABOY BAR WITH MICHAEL MCILROY.

very clear to him when he opened *Milk & Honey*: he did not want to intellectualise cocktails. He wanted to work from a solid foundation and with tangible elements; he firmly believed in the professionalism of a bartender but avoided crossing that line that separates professionalism and perfection from vainglory at all costs. And it is perhaps this that made *Milk & Honey* a leading example until the very last day that the Lower East Side premises was open.

In 2013, the historic Lower East Side premises officially closed with the name *Milk & Honey*, and today houses *Attaboy*, which is managed by two old acquaintances, Sam Ross and Michael McIlroy. *Attaboy* is a continuation of that idea which was started on the night of New Year's Eve at the end of the millennium.

After moving from the Lower East Side, *Milk & Honey* New York found its home in

the Flatiron District. Life there was not easy however and Sasha was forced to announce another relocation, the details of which are currently unknown.

Sasha, as is typical of a personality like his, is constantly on the move.

After having opened a *Milk & Honey* in London in 2002 on three floors, with an area reserved solely to members, and with the highest standards of quality and service, he has been involved in a number of other ventures, such as *Little Branch*, a more accessible bar but displaying the same spirit as always, *The Varnish*, a fully-fledged speakeasy, and with mixed success, many other collaborations and openings that day in and day out keep him engaged in his idea and constant search for perfection and attention to detail. *Because perfection is in details.*

Dario D'Avino and **Vincenzo Errico**

1821 MARASCHINO *L'originale.*

Scopri uno dei liquori italiani più antichi, creato da Luxardo nel 1821 con le ciliegie marasche delle proprie piantagioni. Una ricetta esclusiva, tramandata di generazione in generazione, dà vita a un distillato dal profumo intenso, armonioso e deciso da gustare liscio, esaltante con la frutta e perfetto nei cocktail più famosi. Maraschino Luxardo: scegli l'originale.



Luxardo promuove il bere responsabile







LIME & CACHAÇA

From the torrid Sertão, a dream combination. Thanks to the essential oils

BY GIANMARIA BERTAZZOLI

Only a spirit with a surly personality could have done it, only the strength of popular tradition would have tried it, only those who give up their riches nurture within them the strength of a giant. A giant that thanks to its charm will travel the world, leaving an indelible sign, emotion and experience. This is Cachaça, nothing more, nothing less.

The contrast between rural life and the desire to conquer beaches and far-away sunsets abroad. The Caribbean mix that has taken shape over the last 500 years follows a very simple outline, where

the sharp notes of the aguardiente were smoothed by a mixture of lemon juice and sugar (molasses, honey or virgin sugarcane juice). A mixture that honours this spirit which, although of poor quality and flawed until the end of the 19th century, had a personality that was easily tamed. Not because it lacked strength but because of a different social condition, which makes Rum different. But not in Brazil; in Brazil it is not like this.

The poverty of the population was (and still is) widespread in the rural regions and does not allow for “wastage” of a resource that is fundamental to the



BRAZIL

BOTTLES AND LABELS OF CACHAÇA. ABOVE, A PHOTO OF THE SERTÃO IN THE NORTH EAST. ON THE RIGHT, CANE SUGAR. ON THE NEXT PAGE, A VIEW OF COPACABANA BEACH.

economy, that is sugar cane. The sugar extracted from the sugar cane is exported around the globe, and these plants are exploited until the last grain is extracted. The leftovers are molasses that is completely exhausted, leftovers that are left to the rural people. It is called caipira and will become Cachaça. Technically,

it's Rum, but don't call it Rum, whatever you do.

Cachaça has earned its identity, Caipirinha is its ambassador. And so at the beginning of the last century, while the West exported its production technology to the Amazon, Caipirinha left the Brazilian favelas, the deep Amazon and the torrid and desolated Sertão, to arrive on the beaches of Ipanema, Fortaleza and Copacabana. Here it became known and enjoyed, and made its way around the world thanks to travellers, who for plea-



sure or interest, would leave taking with them their most pleasant memories of Brazil.

In Brazil the traditional mix does not follow the Caribbean influence because the clash between lime juice and a spirit is certainly not one based on equal terms. A spirit like Cachaça is too bold to combine with citrus juice, giving a balanced flavour. Cachaça needs more. The solution, as is often the case, is found in nature, and so readily available that it has led to Brazil becoming one of the major exporting countries in the world. Lime hides the solution; or rather, it does not hide it, it surrounds it. Caipirinha is not Cachaça, lime and sugar. No, not at all. Caipirinha is Cachaça, lime essential oils, sugar and lime juice. The essential oils are the real link, the bridge that connects the lime juice to the spirit. The essential oils are Caipirinha, but not only, they are the edge of Brazilian mixing.



The lime must necessarily be a product of Brazil (Tahiti or Persian), but this is not enough. Not all limes can turn into Caipirinha. The lime is chosen according to its peel and then its consistency. The peel must be shiny and rich with essential oils. You must touch the lime, massage it and get to know it with confidence. It's important to know if it is the right one and work with it without being too rough: you need



to make it human. If we respect the lime, it will respect the Caipirinha. Respect of the lime occurs through a ritual that is technically defined and precise. One must cut the ends until the white part (albedo

or pith) is completely removed, which has a bitter flavour that is almost rancid and that would leave a terrible after taste for hours if chewed. The fruit is then cut in half, lengthways, and with a v-cut, the central column is removed for two reasons. The first

reason is that mentioned previously, of removing the white part of the fruit, the second is to open on one side all the vesicles that contain the juice. These vesicles are found within the segments of the endocarp, that are connected on one side by the albedo under the peel, on the other

by the central column that is removed. By opening the vesicles on one side, the juice will come out with a gentle squeeze, since they don't need to "explode", but are rather just emptied. This step is very important because applying too much pressure with a lime muddler would place too much stress on the fruit that then releases an unpleasant taste, since the albedo (which acts as a sponge) would give off contaminated juice. The half lime is then cut again into 4 parts, and it is pressed, nowadays adding a sweetener such as cane sugar, or honey before the 1900s. In fact, at the time, sugar was sold as a primary resource and was not used in any other way.

The drink is prepared by dissolving the sugar in the lime juice, without exerting too much force. This is a fundamental step because, as we know, sugar does not dissolve in alcoholic solutions. At this point, the Cachaça and ice is added. It's here that the essential oils dissolve in the alcohol, or the Cachaça, taming it and

Lime must be respected. In this way, only by following a rigorous ritual will Caipirinha be honoured



giving it intense and overpowering aromatic hints. Our intention here is not to explain how Caipirinha is born and how to prepare it, but to understand how the essential oils have redeemed a population, or in other words, the concept of mixing south of the Caribbean. In this sense, the interpretation of the essential oils is a resource of a country that has turned its simple traditions into a vast richness that has been given as a gift to the rest of the world.

We are not going to analyse the shaking, the amount of ice, the preparation technique because that is not our aim here.

Caipirinha must be understood and then lived out. There is no recipe, Caipirinha is an attitude, a way of life, but most of all, a way of smiling at life. Caipirinha is poetry, emotion and feelings. If we don't let Caipirinha take us places, we will only ever be good at the execution, nothing more. That is Caipirinha.

Gianmaria Bertazzoli



FROM ARQUEBUSE TO ALPESTRE

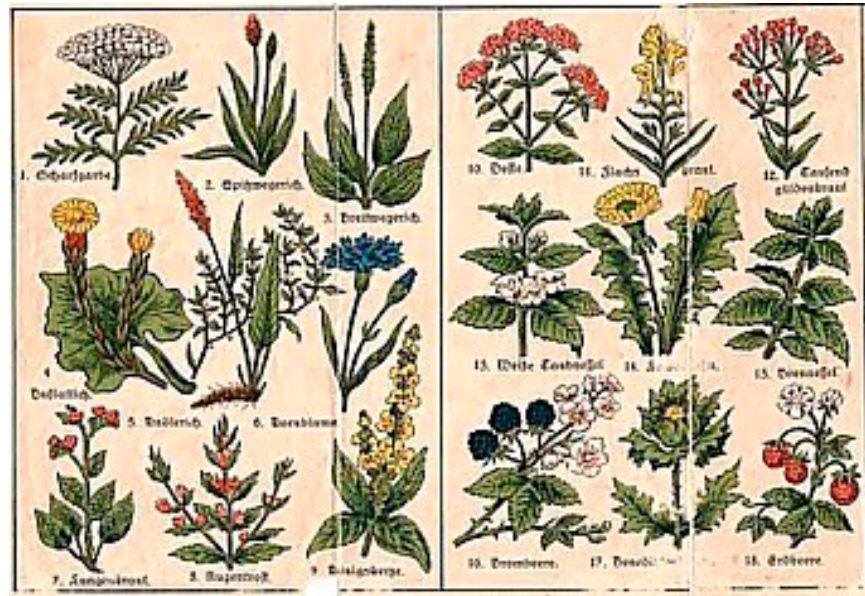
Brother Emmanuel's original recipe created an aromatic and healing balsam that would strike like the shot of an arquebus

BY FABIO BACCHI



For centuries certain religious orders have produced herbal liqueurs and spirits that have become specialties across the globe and that are recognised in bars around the world.

Some of the more well-known come to mind, such as Chartreuse, which was produced by the Carthusian monks in the factory within the Voiron Certosa in France, or Bénédictine, which first recipe



from 1510, is probably attributed to the Venetian religious Bernardo Vincelli, and produced by the Benedictine abbey of Fécamp, in Normandy.

France can no doubt be considered the homeland of herbal liqueurs. Custodians of most of the ancient and modern knowledge in all fields, the religious, who were experts in the therapeutic properties of herbs, would practice their knowledge in order to educate, influence and gain acceptance from civil society.

It was in 1814, when a student from the major seminary of Saint-Irénée in Lyon, Jean-Claude Courville, came up with the idea of founding a new religious order, without actually ever achieving it. The project became a reality on 23 July 1816, in the sanctuary of Notre-Dame de Fourvière, where twelve newly-ordained priests, including Marcellin Champagnat, promised to found a new religious family that would

become known as the Marist Brothers, not to be confused with the order of Marianists.

In 1857, at the general headquarters of the Hermitage in Saint-Chamond, on the river Gier near Lyon, Brother Emmanuel developed the basic composition of a herbal spirit. Being the expert in herbs that he was, Brother Emmanuel selected 34 aromatic, balsamic and medicinal herbs, which he combined in an elaborate recipe in order to extract the best beneficial properties. He made several attempts to achieve a concentration of flavours and aromas that satisfied him, making use of the technology and knowledge of the time, and decided to study the evolution of the product in depth by focusing on aging in barrels.

He studied the changes that took place in the spirit coming into contact with wood of differing ages and origins and

I prodotti Maristi
ALPESTRE = FIAMMAVERDE = HERMITE

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FATTURA N. 286 C.

per le seguenti ordinazioni del valore di Lit. 1691,55
 per le quali emetteremo sulla vostra cassa senz'altro avviso tralle

all'ordine DELL'ISTITUTO DI SAN PAOLO DI TORINO

el 2 LUGLIO 1942

Dicomi

Lit. MILLESEICENTONOVANTUNO E 55/100

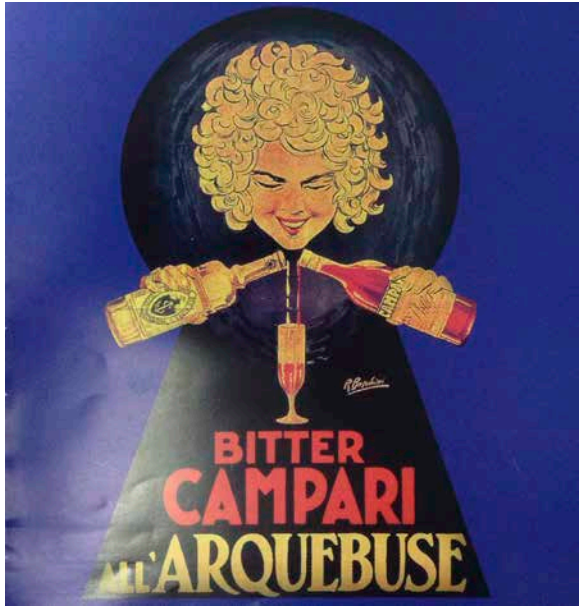


Spedito il 2 LUGLIO 1942 a 1/2, FERR. P. V. FRANCO STAZ. STREVI

	ALPESTRE	Prezzo per cassa	Prezzo unitario	1° Parziale	2° Parziale	TOTALE
Cassa 2 da 24 Bottiglie medie		756,00	31,50	1512,00		
HERMITE						
Cassa da 24 Bottiglie medie						
FIAMMAVERDE						
Cassa da Bottiglie medie						

N. 2 casse Kg. 60

Totale merce L. 1512,00
 VETRI 84,00
 Assicurazione L. 3,05
 I.E.T.A. 1,75
 Imposto entrato > 90,75
 Totale dovuto L. 1691,55



when it was not locally consumed only in certain areas. It eventually received new life thanks to the push from bartending which was on the lookout for ancient flavours that could provide new emotions: Alpestre. Brother Emmanuel's herbal spirit would only later take on this name since the liqueur was registered as Eau de Arquebuse in 1868.

The history of the spirit was recorded by Brother Martino Tilia, a member of the congregation of Marist Brothers,

was satisfied when he at last tasted an elixir that was left to age in oak barrels for four years. The concentration and evolution of the liquid gave rise to a product that for many years would be commonly used. Later though it almost disappeared,





who wrote: “One of our Brothers, Emmanuel, an expert in the healing properties of herbs, developed a spirit that was intended to treat the sick brethren, in a clever formulation bringing together the beneficial properties of 34 herbs, and thus defining a secret recipe of a pleasant and fragrant liqueur.”

Its name derived from its effectiveness in treating arquebus wounds, an ancient long firearm that can be considered the first portable weapon that would guaran-

tee good marksmanship. Another version of the name refers to the strong sensation experienced after tasting a product containing a high alcohol content and no sugar, just like the shot of an arquebus. The arquebusiers who used the firearm,



would often carry a little flask containing this liqueur for restorative, comforting and soothing purposes.

The first Italian Marist Brother was Alfano from the Aosta Valley, born Giuseppe Carlo Vaser, whose task was to spread the message among the Italian novices. In 1903, the Marist Brothers were ex-

iled from France due to anti-clerical laws and settled in Italy, in Piedmont and Liguria. In 1913 they created the distillery of St Joseph in their monastery at Carmagnola and started producing the spirit once again. The liquor of the Carmagnola brothers was

immediately hugely successful in Italy and the first to market it in a big way was Giovanni Fresia.

The Marist Brothers' product was inevitably imitated, until in 1927, serious issues of a commercial and legal nature arose relating to the imitation of the spirit, similar products and the use of the term Eau de Arquebuse. Legal arbitrations were initiated in 1930 but, as a result

of international law, the name Arquebuse was made public property, meaning that anyone could use it. In addition, fascist regime laws were to prevent the use of foreign words. To safeguard its uniqueness, the Marist Brothers decided to change the name, and from that moment their Arquebuse became known as Alpestre, with reference to the areas from which came the 34 herbs that were collected and used in its recipe.

The stimulant and digestive properties of Alpestre are due to the alkaloids present in the herbs, which are grown and selected specifically for the spirit. The recipe includes mugwort, verbena, peppermint, thyme, angelica, lavender, fennel, santolina, lemon balm, lemon verbena, tansy (in Piedmont tansy is called *archibus* or *archibus herb*), sage, valerian, St. John's Wort, chamomile, lemon, arnica, gentian, basil and hyssop.

When producing the spirit, a portion of the herbs used are dried, while others are fresh. The process consists of macerating the herbs in alcohol and then distilling the liquid obtained. The product improves significantly with prolonged aging in Slavonian oak casks for at least 10 years, which give it a straw colour. No sugar or other additives are added and the alcohol

The alkaloids of selected herbs give Alpestre stimulant and digestive properties





content is 44%. Currently a 30-year reserve is available on the market, a liquid gem with an alcohol content of 49.5%.

If Alpestre is historically consumed as coffee correction or cold and neat after a meal, it is interesting to note how it could become a valid alternative to similar products such as Chartreuse, especially in interesting twists to historic recipes like Alaska, Pago Pago or Last Word, which in turn become starting points for other experiments. Used as a flavouring, it becomes extremely characteristic in classic Italian aperitif recipes and is great if diluted with soda or tonic water.

In Piedmont there are still products called Arquebuse classified as "traditional food products of the Piedmont Region",

as per section 8 of Legislative Decree 30 April 1998, no. 173 and the Annexure to the Resolution of the Regional Council of 15 April 2002 no. 46-5823. Today, the Alpestre brand is owned and distributed by Gruppo Onesti SpA.

Fabio Bacchi

THE RECIPE

LAST ARQUEBUSE BY FRANCESCO CIONE

- 3/4 oz. Gin
- 3/4 oz. Alpestre
- 3/4 oz. Maraschino
- 3/4 oz. fresh lime juice
- Drops of lemon balm and thyme syrup

Method: shaker. Glass: cocktail.





FULL GAS AHEAD

It was Jacob Schweppe, who in 1793, invented the first device to produce sparkling water

BY GIOVANNI CECCARELLI

The first person to attempt *carbonating* water was Joseph Priestley, a British theologian, philosopher and chemist, who in 1767, using the methods shown in the image alongside, was able to dissolve part of the carbon dioxide produced in beer through fermentation in water. In those days, this type of gas was called “fixed air”, since it was denser than air. A few years later he published his research entitled *Impregnating Water with Fixed Air* where he described how to harness and bubble CO₂ produced by the chemical reaction between CaCO₃ (calcium carbonate) and sulphuric acid, through water.

The first device that was able to produce sparkling water in greater quantities was invented by Jacob Scheppe in 1783, even if the true revolution, following many other commercial failures, is attributed to John Mathews, who in 1832 started producing his soda fountains which became famous throughout the United States.

Carbonating is that process where carbon dioxide is bubbled through water: the CO₂, under certain conditions of pressure and temperature, dissolves in the liquid, giving rise to an effervescent beverage. In order to obtain a good result, it is necessary to operate at low temperatures because the gas-liquid system is inversely soluble: the lower the temperature, the higher the amount of gas that can be dissolved. This is the complete opposite of solid-liquid systems: in order to dissolve salt or sugar in water, the temperature must be raised.

Indeed, pressure is another important parameter; as long as the beverage container is closed and under pressure, the carbon dioxide remains dissolved,

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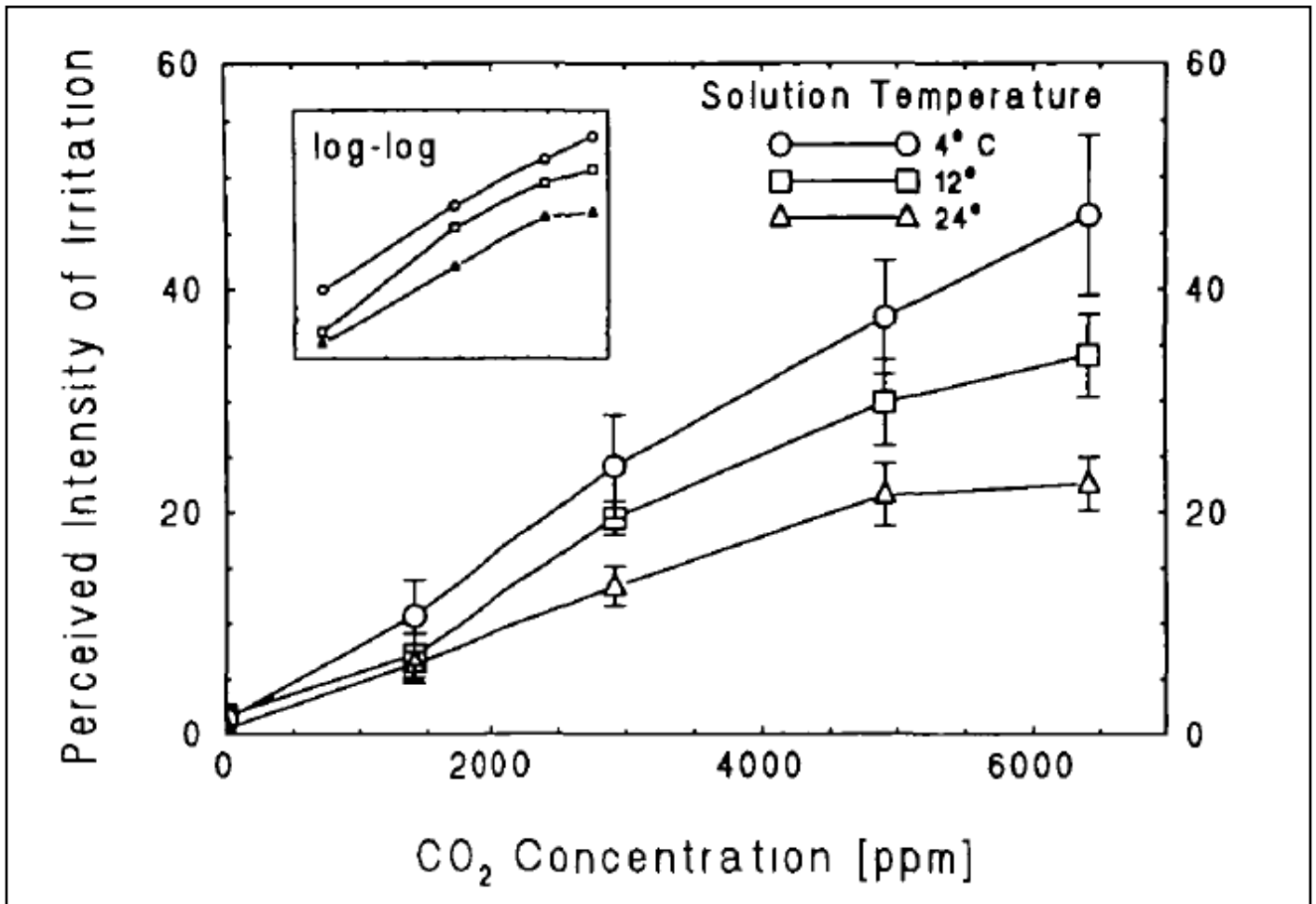
PINT SIZE—
Price 22s. 6d. per dozen.

SAMPLE 3s.

HISTORY
ABOVE A
VINTAGE PRINT.
ON THE LEFT,
JOSEPH
PRIESTLEY.



and as soon as the container is opened, *carbonation* of the carbon dioxide takes place, forming the famous bubbles. Under certain conditions, the amount of dissolved CO₂ can reach 15g/l, which will drastically decrease when the container is opened. The carbon dioxide in the water enters into equilibrium forming carbonic acid according to the following reaction: H₂O + CO₂ ⇌ H₂CO₃, which



CARBONATION

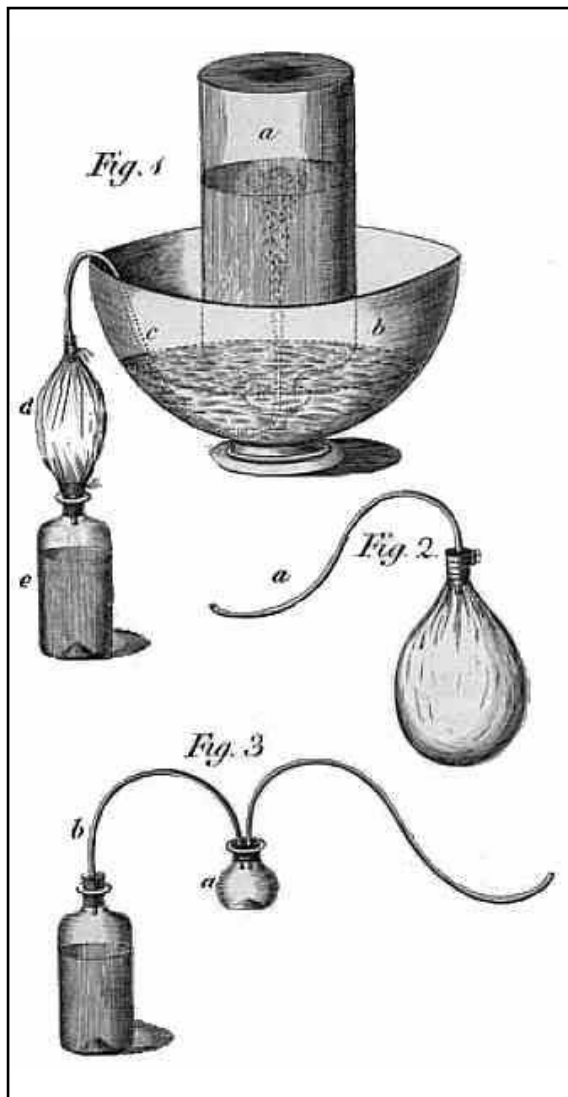
The chart above shows three curves representing the correlation between the amount of CO₂ dissolved (horizontal axis) and the perceived intensity of the effervescence (vertical axis). The three curves represent 3 temperatures (4, 12 and 24° C). The trend is fairly similar: as the amount of CO₂ increases, the perceived intensity of the effervescence increases. Nevertheless it is interesting to note that, with equal amounts of CO₂, the lowest temperature curve is that which shows higher values of perceived intensity.

is responsible for the acidic taste that sparkling water can have. It is for this reason that in many carbonated beverages we find traces of bicarbonate of soda that is added to make them pH neutral. Furthermore, this gas also works as a preservative, slowing down the deterioration of the beverage. With regard to the effervescence experienced in the mouth, carbonated beverages have been the object of many university studies around the world and the results are rather interesting.

The aim of these studies was to find out if there was any correlation between the serving temperature, the quantity of CO₂ dissolved and the taste experienced by the consumer. Common sense leads us to believe that the effervescence perceived is mainly due to the bubbles, and that it is therefore a tactile sensation solely due to the amount of dissolved gas

that then goes through carbonation. In fact, the impulse that regulates this sensation is mainly of a nociceptive nature, that is, related to pain receptors that in this case are triggered by the trigeminal nerve. It has in fact been observed, that with equal amounts of dissolved gas, the effervescence was felt more intensely at lower temperatures. Nevertheless, experience has taught us that a carbonated beverage that has been opened for some hours, loses its effervescence and therefore the amount of CO₂ present also plays a large role in this sensation.

In conclusion then, such information is of great practical relevance to the bar world. The serving temperature is very important because it means that effervescence dissipates more slowly and therefore allows the sensation to be perceived more intensely. It is recommended therefore to keep even those



PRIESTLEY SODA WATER

The diagram on the left shows how Priestley's carbonation device worked. In the container labelled "e", calcium carbonate reacts with sulphuric acid. The CO₂ produced by the reaction is channelled via the pipe "c" and bubbled into container "a" that is turned upside down and filled with water. This device was rather rudimentary and produced light effervescence.

carbonated drinks destined for mixing in drinks where ice is used well refrigerated.

Pouring is also important: in order to preserve effervescence, carefully pour the beverage at a close distance, without moving the can or bottle too far from the glass. An increase in distance would cause an even greater loss of pressure (due to the sudden bump) that would speed up the carbonation process, and as a result cause the beverage to go flat. Allowing the beverage to slide off a bar spoon, a technique that is very popular nowadays, no doubt reduces jarring, but is no better than delicately pouring the drink. One must also remember that the bar spoon is always in contact with the bartender's hands.

Giovanni Ceccarelli





Flavorful

- Premium syrups infused with fruit from the world's premier growing regions
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