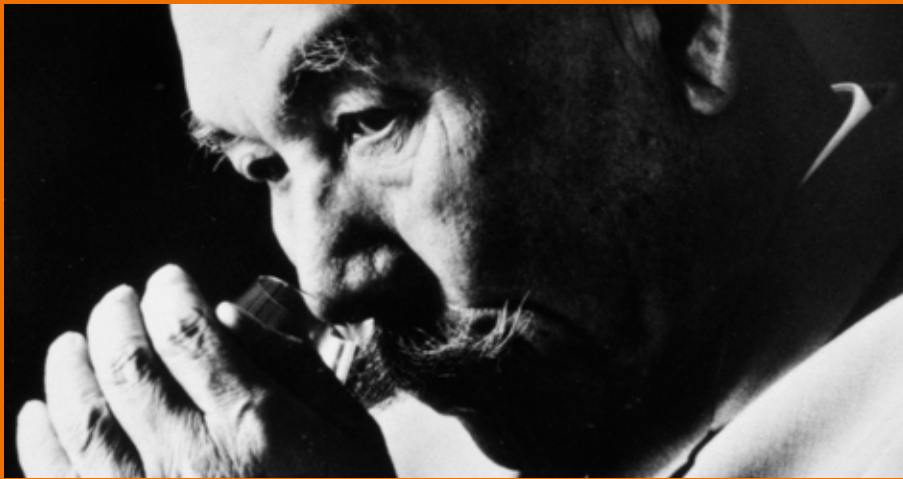


Bartales

Best of

N. 6 | OCTOBER 2016

SUPPLEMENT OF BARTALES



BAR STORY
MASATAKA TAKETSURU
**THE 'SCOT'
FROM HOKKAIDO**



HOT SPIRIT / SHERRY
**REAWAKENED
AFTER ITS SLUMBER**



BAR STORY / ORDRE DES ANYSETIERS
LOVERS OF ANISE



REPORT / TALES OF COCKTAIL
**NEW ORLEANS,
A CRAVING FOR ITALY**



HOW TO MIX / DISTILLATION
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DRINK RESPONSIBLY

CHALLENGES AND PASSIONS

Let's cheer ourselves up with some good news. We are good and this is recognised everywhere really. But when the most prestigious showcase within the world of bartending acknowledges us, then that is reason to be proud. We were at *Tales*, "Tales of the Cocktail" (on page 26) as we usually are. And in that hectic world that for six days, around the perimeter of the French Quarter in the hot and sensual city of New Orleans, explores everything about mixology, never before did we feel as 'at home'. Thanks to our Amaro.

Thanks to the Italian companies, which in the name of best quality, the *leitmotif* of TOTC and this year's edition in particular, were able to infuse new youth into an extraordinary product that has and continues to win over millions of consumers. Especially overseas. Yes, it must be said: Our Amaro enjoys in America that dignity that, it pains us to admit, it is struggling to gain back home. Perhaps because "nemo propheta in patria" ("no one is a prophet in his hometown"). And so be it. Let's move on to the awards. The elegant style of bartending won with Agostino Perrone, known to everyone as "Ago", who manages Connaught Bar in London, judged by a panel of grand experts to be the best Cocktail Bar in the world. It received a second award too, since Connaught also won Best International Bar Hotel. Luca Cinalli was counted among the winners too, with "Oriole", in the heart of the "Square Mile" of the City, winner in the "new bar" category. What else can we say about this proud account of challenges? Exemplary those faced by Masataka Taketsuru (on page 4) which together with Rita Cowan, his wife, spent their lives working to fulfil a dream: a whiskey distillery in the district of Osaka. Stories about passions and emotions; bartending stories. The stories we love.

BarTales
Best of

N. 6 | OCTOBER 2016

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DRINK RESPONSIBLY

THE 'SCOT' FROM HOKKAIDO

The Japanese 'Sensei's' passion for whisky

BY DARIO D'AVINO

Masataka Taketsuru was born on 20 June 1894 in Takehara, in the district of Hiroshima: he was the third child of Kei-ziro, a chemical engineer and descendant of an important family involved in Sake production since 1733.

From childhood he seemed destined to inherit the family business, given the lack of ambition and willingness shown by his two older brothers, and it was with this goal in mind that Masataka chose his line of studies with care and dedication already from a very young age. His energetic mind, which was always looking for new interests, led him to develop a passion which was unusual at the time for the world of whisky and faraway Scotland.

Once he had completed high school, Taketsuru made a crucial decision for his future: in July 1918 he embarked on a long trip that would take him first to the United States, to closely study and understand the wineries of California (in particular those in the area of San Francisco), and then finally, in December 1918 to Scotland.

In the summer of 1919, Masataka Ta-



kettsuru was offered the opportunity to enrol at the Glasgow University of Organic Chemistry, becoming the first Japanese ever to attend. His summer course consisted of 12 exams facilitated by Thomas Stewart Patterson (who in July of the

same year was awarded the ‘Gardiner Chair of Chemistry’) that focused on the results of recent research in organic chemistry.

While still studying, thanks to his good results and the recommendations of his teachers, Masataka was given the opportunity to work as an apprentice in some of the most distinguished distilleries like Longmorn Distillery, and he also met his future wife, Jessie Roberta ‘Rita’ Cowan.

The daughter of Samuel Campbell Cowan, an insurance worker who later became a physician, Rita, born in 1896, came from a close-knit and large middle-class family. Their values were extremely rigid and traditional, and they were not inclined to go along with the stubborn determination and resourcefulness demonstrated by this young lady, who did not wish to be bound by the stiffness of the early twentieth century.

Rita and Masataka met at the University of Glasgow where the youngest of the Cowan sisters, Isabella (Ella), studied at the medical school and her youngest brother, Ramsey Cowan, took judo lessons from Masataka Taketsuru himself.

Masataka and Rita discovered and chose each other from the beginning, and with that madness and recklessness that only youth and love brings, immediately decided to get married in January 1920, in defiance of all the resistance posed by the families and society on mixed marriages. It was a very simple ceremony, held in secret and without the knowledge of their families. At the Civil Registry of Glasgow, at 90½ Great Hampton Street, only Lucy, one of Rita’s sisters, was a witness together with Jessie Henderson.

From the day of their marriage, and for all the years to come, Rita was a key



1920. MARRIAGES in the DISTRICT of CALTON in the BURGH of GLASGOW

No.	When, Where, and How Married.	Signatures of Parties. Rank or Profession, Whether Single or Widowed, and Relationship (if any).	Age.	Usual Residence.	Name, Surname, and Rank or Profession of Father. Name, and Maiden Surname of Mother.	If a regular Marriage, Signatures of officiating Minister and Witnesses. If Irregular, Date of Decree of Dissolution or of Sheriff's Warrant.	When & Where Registered, and Signature of Registrar.
103	1920. on the eighth day of January at 40 th Great Hamilton Street Glasgow By Declaration, in presence of Lucy Campbell Gowan, and Jessie Henderson	(Signed, Masataka Taketsuru, Chemical Student (Bachelor)	25	Middle Croft, Kirkintilloch	Keijiro Taketsuru, Manufacturer. Cho. Taketsuru.	Warrant of Sheriff Substitute of Ayrshire dated 8 th January, 1920.	1920. January 8 th at Glasgow
		(Signed, Jessie R. Gowan, (Spinster)	23	Middle Croft, Kirkintilloch	Samuel Campbell Gowan, M.B. Ch.B. (deceased). Robina M. Donald Gowan, M. S. Blackie.		James Moore Registrar.
104	1920. on the second day of January at D & F Hall, Sallowgate Glasgow. After Banns according to the Terms of the Established Church of Scotland.	(Signed, Arch ^d . Cameron, Steel works Bankman (Bachelor)	23	55 William Street, Calton, Glasgow.	John Cameron, Grocery Packer. Elizabeth Cameron M. S. Riddell.	(Signed, John Macfilchrist Minister of Gowan.	1920 January 8 th at Glasgow
		(Signed, Jeanie Forrest McDonald, Rubber Worker. (Spinster)	21	18 Logie Street, Gowan, Glasgow.	Robert M. Donald, Ship Painter, (deceased). Margaret M. Donald M. S. Jardine.	(Signed, Robert G. Kidd, witness Lily M. Donald, witness.	James Moore Registrar.

James Moore, Registrar.



UNION
ON TOP, A PAGE FROM THE CIVIL REGISTRY SHOWING THE MARRIAGE BETWEEN RITA AND MASATAKA TAKETSURU.

figure in Taketsuru's life. A strong and tenacious woman, she remained by his side her whole life (she passed away in 1961), in the darkest moments as well as during the brightest, most successful

ones. She was not discouraged, nor did she lose her peculiar sense of humour, even when during World War I she was a victim of abuse and considered an 'enemy'.

Although she was officially nationalised and a Japanese citizen to all effects, Rita was accused of having radio equipment used to support the Allied submarines. But despite several searches and being followed on numerous occasions, the accusation was never proven. She never returned to Scotland and although they were not able to have children of their own, she became the adoptive mother to Masataka's nephew, Takeshi.

In the same year of their marriage, the Taketsurus decided to return to Japan, in the district of Osaka, with the not-so-hidden dream of setting up a whisky distillery. For this purpose, Masataka brought

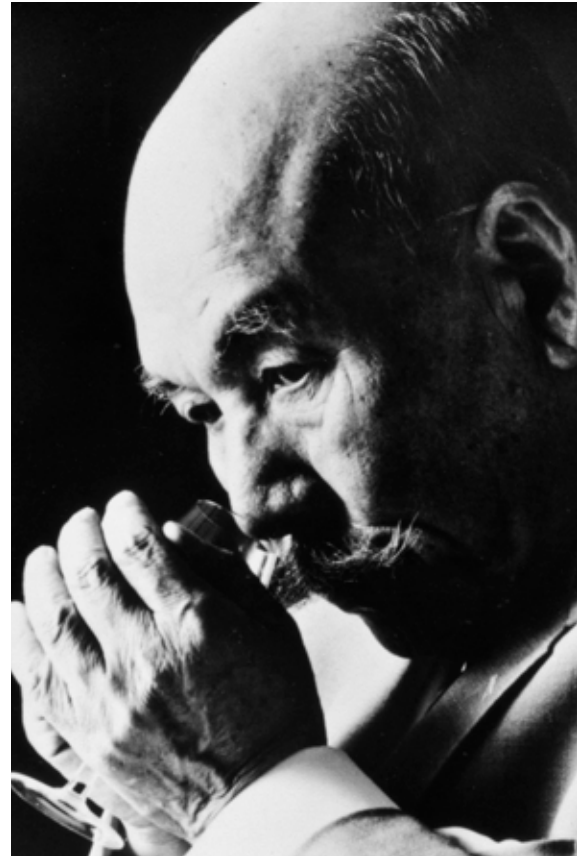


from Scotland two notebooks full of notes on the whisky distillation process, which are now kept in a museum and admired as true relics. These notebooks are the most important historical documents on the birth of Japanese whisky.

Once in Japan, he began working for the company that had financed a large part of his studies in Scotland, hoping that the future distillery would be born from this collaboration. But Masataka had not counted on the harsh economic crisis following the end of World War I which took him in the opposite direction, until the dramatic loss of his job.

These were hard times for the Taketsurus. Rita gave private English lessons while Masataka found employment as a chemistry teacher at a high school. This continued until the Kotobukiya company called him for an interview: they planned to build a distillery and were looking for someone who was an expert in the field. And so the story began.

Masataka enthusiastically accepted. He worked for Kotobukiya – the year was 1923 – and was to be instrumental in the design and construction of their first whisky distillery in Yamazaki, near Osaka. In fact it was the first industrial plant for the production of whisky in the whole of Japan. Kotobukiya would later change its name to become the giant of the world spirit industry that we know today: Suntory.



In 1934 Masataka Taketsuru resigned from Kotobukiya and founded his own company, initially called Dainippon Kajuu KK (translated into English as the ‘Great

Japan Fruit Juice Company’). The company was presented to investors as specialising in ‘fruit juice’, but obviously Masataka had other plans in mind.

Its headquarters was in Yoichi, a small town in Hokkaido, the largest northern island of Japan. For

Masataka, choosing Hokkaido was the most obvious choice, but it revealed itself to be a real trump card, thanks to a climate which was very similar to Scotland and easy access to peat, barley water

and other products used to make Scotch whisky, all readily available on the island itself.

In 1940, Taketsuru was finally able to present his first whisky by the name of Nikka Whisky, which soon became iconic, and the name was adopted in August 1952 by the entire distillery, which became known as The Nikka Whisky Distilling Co.

Masataka Taketsuru lived for whisky until his death in 1979. Today Rita and Masetaka Taketsuru are buried alongside each other, on a small hill behind the distillery. Their story is considered legendary throughout Japan and through their products, it travelled fast around the world helping to make Japanese whisky, according to many experts, the most interesting and attractive whisky of the modern era.

Dario D’Avino

*In Hokkaido
Masataka
found a climate
that was very
similar to
Scotland: his
trump card*



Flavorful

- Premium syrups infused with fruit from the world's premier growing regions
- 100% cane sugar
- Gentle processing leads to high flavor impact with no cooked notes
- Highly concentrated fruit levels drive flavor intensity
- Built-in oxygen barrier, guarantee product freshness



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- Mixology Minded
 - Perfect for bellinis, Italian sodas, beer cocktails, alcohol-free drinks and frozen or shaken daiquiris and colodas
 - Dissolves easily in a large variety of beverage applications
 - Ideally suited for craft cocktails
 - Bartender-friendly packaging
- Excellent in culinary applications such as baking and desserts
- Perfect for experimenting with molecular gastronomy concepts like fruit foam or caviar

Squeezable

- **Real Cocktail Ingredients** offer a wide-mouth squeeze bottle with an exclusive, customized dispensing closure
- Top end bars and mixologists have embraced the ease and convenience of squeeze bottles in recent years
- The wide-mouth bottle opening helps to eliminate waste by allowing easy access with a bar spoon or spatula
- The volcano-shaped spout on every closure dispenses product drip free with no mess



REAWAKENED AFTER ITS SLUMBER

Moving towards blends
that recreates the Sherry of old

BY ALESSANDRO PALANCA



It has been a key presence for decades in bars and at the most exclusive tables in the world, carrying with it an ancient and important history. Then it was forgotten and is only now

reawakening thanks to small producers who are bringing to market some excellent products, while the world of bartending is shining its spotlight on it and is bringing it, if slowly, back towards the role



VINEYARDS
ON THE PAGE
ALONGSIDE
AND TOP LEFT,
PEDRO
XIMENEZ AND
PALOMINO
GRAPES.
ABOVE, A
SHERRY
CELLAR AND A
BARREL WITH
FLOR.

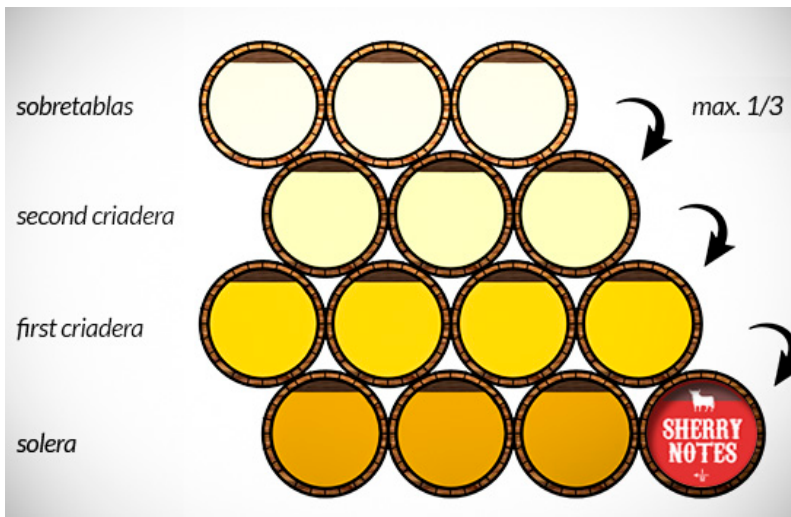
that it deserves. In its rematch against time, Sherry is winning once again and is also getting its own back against quick consumerism, made up of dodgy export products of average quality, unconvincing versions used in the kitchen, and oxidised bottles that have been lying on the shelves of makeshift bars. These phenomena have compromised the reputation of one of the wines that is the child of the sunbelt where Port, Madeira and

Marsala are also made.

In recent decades, a seemingly endless decline has resulted in vineyards decreasing in reach from 20,000 hectares to just over a third of that. Noteworthy victims have been some small but experienced cellars of that part of Andalusia which is the kingdom of Sherry, a triangle between Jerez de la Frontera, San Lucar de Barrameda and El Puerto de Santa Maria within which production takes place.

Sherry gets its name from Jerez, the grapes used, the types, the territories and all the strict rules of production contribute to the designation of origin strictly controlled by the Consejo Regulador, the body protecting the product.

Sherry has a sophisticated and la-

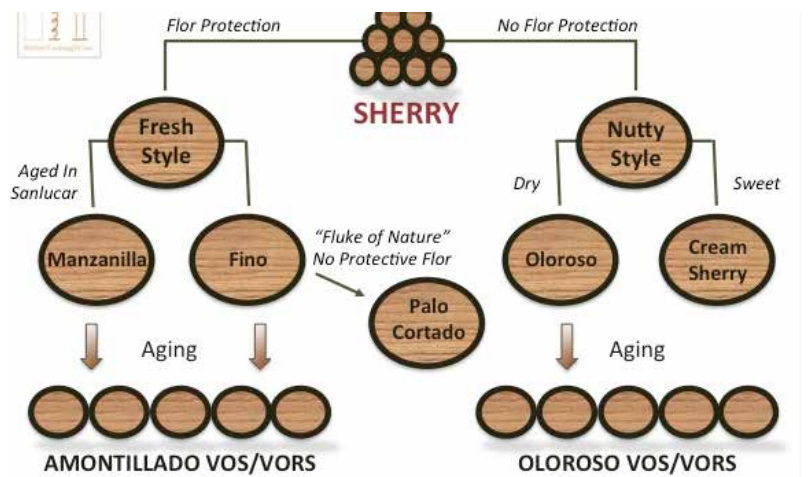
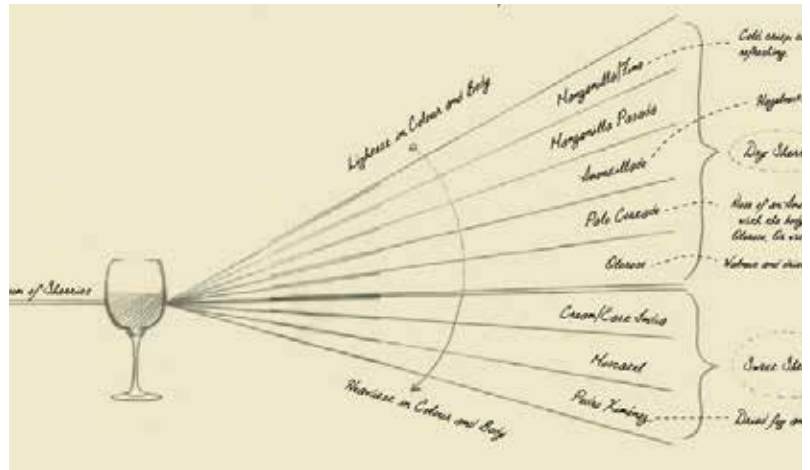
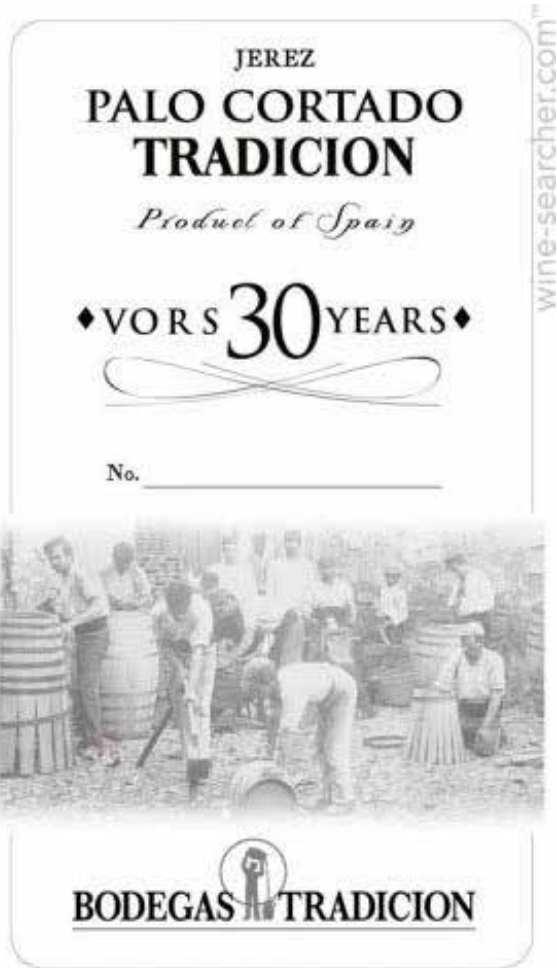


BLENDS
THE COLOURS
OF SHERRIES
AND SOME
BOTTLES.

bour intensive production process, that is magical and unique, and whose consideration requires insights which we will try to summarise here in their most important aspects. It is a fortified wine, available in different types, a terroir product in which cellar conditions come into play in a very unique way. These must have high ceilings, thick walls and, above all, be exposed to the winds of the South Atlantic, with large air inlets that allow it to circulate. The ground must be covered by

Albariza, a surface that acts as insulation against the climate and is the same used in the plaza de toros.

The most commonly used grapes are the Palomino grapes (90%), Muscat and Pedro Ximenez grapes and they produce extremely different wines between them and that often identify the producers themselves. Palomino is a white grape, with little sugar, its peel is particularly rich in bloom, a substance that is responsible for the flor yeast. These grapes grow in Albariza, the soil of the area, which is almost white, rich in calcium carbonate, and in some respects similar to that of the Champagne region. Given the high temperatures of the area, the grape juice must be sent for fermentation immediately. This can last from 4 to 7 days following which malolactic fermentation takes place (degradation of malic acid into lactic acid with a final pH of the wine that is less acidic). The wine is then put into barrels with unique characteristics, barrels so unique that they are used for finishing other spirits like whiskey or Cognac. The distinctive climate of this part of Andalusia acts within the barrels favouring the formation of a layer of exhausted yeast called flor, ranging from 2 to 7cm in thickness, which protects the wine from oxidation caused by contact with the air. The difference consistencies of this layer of yeast determine the fate of the Sherry



and their type. The flor can remain intact, i.e. not break, and therefore does not allow any contact of the wine with the air, and the wine will continue to mature naturally for several years. But the fate of a Sherry is usually established after one year. Fermentation is stopped by the cellar master, the capataz, with mutage, i.e. the addition of alcohol.

The aging of Sherry is the well-known method 'soleras y criaderas' which consists in pouring the new wine inside the higher barrels (the 'criaderas') into those at a lower level, until reaching those in contact with the ground, the 'soleras', which will hold the wine until the final stage of aging. In this series of steps, the barrels are never completely emptied, but constantly filled with the newer wine from the upper 'criaderas'. We distinguish different types of Sherry, among which the most well-known and widespread is the 'Fino' type, which is fortified with wine



PRODUCTION FROM THE TOP: SHERRY SPECTRUM THE BEAGLE, THE DIFFERENT TYPES OF SHERRY, A MAP OF THE PRODUCTION AREAS.

spirit raising its alcohol content to at least 15%. A very pale Fino could be the start of an Amontillado, which begins to take shape after at least 10 years when the flor begins to disappear and the wine exposed to air in the barrel will facilitate the continuation of maturation by oxidation.

For the production of the Oloroso type, the wine is fortified very early on until reaching 17% alcohol by volume. This ad-



dition of alcohol kills the flor, exposing the wine to air and causing oxidation. The Palo Cortado is the rarest Sherry and in which conditions and nature create an equation that man has little control over. Palo Cortado is a kind of hybrid Sherry that is created when the disappearance of the flor ahead of its time favours early oxidation.

Manzanilla Sherry is a Fino with particular characteristics. It is produced exclusively in the town of San Lucar de Barameda, on the sea, and its peculiarity is the fact that it is produced and matured in a fresh, seaside climate that gives it a special flavour.

Then there are sweet Sherries like the Pedro Ximenez and Cream made with Pedro Ximenez and Muscat grapes left to dry in the sun before pressing to increase their concentration of sugar. Among the specialists of Pedro Ximenez, Bodega Ximenez Spinola stands out, and unique in Spain, only uses this grape. In Spain, Sherries are often used in cooking and their many varieties always find the right combinations. Fino and Manzanilla go perfectly with fish, Palo Cortado with white meat, and sweet Sherries with cheese and dry pastries. Dry Sherries are perfect aperitifs, sweet ones are perfect after a meal. In cocktails they are enhanced like few other products, and even a Fino enjoyed simply with tonic water is a great drink.

It can be said that they are the wines that develop and unveil a universe of flavours that combine the aromatic intensity of the great spirits with fresh and lively notes of the great wines. Eduardo Ojeda and Jesus Barquin, two great experts of the Sherry universe have started a club for 'Sherry fanatics' (equiponavazos.com). Among its aims is to scour the lesser-known wine cellars in search of barrels of exceptional quality from which to derive limited edition Sherries. In fact, during the aging process, irregularities are cancelled out by the 'criaderas' process, which ensures a constant level of quality.

Nonetheless, some barrels are able to express the unique distinctiveness which often constitutes the historical heritage of Sherry, particularly among Manzanilla Sherries, such as Manzanilla Pasada, or Bota Punta, with aging that exceeds 20 years, among the oldest Sherries in the world. Manzanillas are complex, with



THE SHERRY APPRENTICE

By TIO PEPE

hints of oak, almond, citrus and full of flavour. The world of bartending came together this year in Jerez de la Frontera at the house of Gonzalez Byass. The producers of Tio Pepe annually host the Sherry Apprentice Cocktail Competition, an international event, which in the 2016 saw Marco Macelloni emerging as the winner, a hopeful, Italian bartender who won over the judges with his recipe, Lady Dynamite (inset), beating established international bartenders. But in order to encourage the spread of Sherry among the younger generation of bartenders, it becomes essential for companies to promote their products through education, promotions and comparative tastings.

It is undeniable that among bartenders and bars there is little culture of the product. It is a lot better known in major restaurants. Now it seems that manufacturers are going against the trend, bringing attention to blends that previously were difficult to put forward. The aim is to go back to the Sherry of yesteryear. Should this take place, should Spanish producers have the courage to tap in-



COMPETITION
ABOVE, MARCO
MACELLONI,
WINNER OF THE
SHERRY
APPRENTICE
COCKTAIL
COMPETITION
WITH ANDREA
ONESTI.

to their wealth of extraordinary Sherry, should bartenders experiment with their professionalism, Sherry, with its ancient DNA, will once again take the place it deserves, and the ritual motions of the catadores with their venencias will be more than just a folkloristic gesture.

Alessandro Palanca

MIURA by Roberto Pellegrini Tacco 11 Cocktail Bar Spinea (Venice)

INGREDIENTS

- 40ml Ximenez Spinola Liqvor de Brandy
- 30ml Hartley & Gibson's Fino Sherry
- Drops of Fee Brothers Orange Bitters

Method: Build.

Glass: Old Fashioned.

Garnish: Cocktail cherry.



FLIP IN TILT by Claudio Peri The Soda Jerk – Verona

INGREDIENTS

- 40ml Camus Excellence Vsop Cognac
- 20ml Dry Sack Sherry Cream
- 1 whole egg
- 10ml Habanero syrup

Method: Shake & double strain.

Glass: Iced flute.

Garnish: A sprinkle of nutmeg.



THE WOODCUTTER by Marco Corallo

INGREDIENTS

- 30ml Hennessy VSOP
- 30ml Lustau PX Pedro Ximénez San Emilio Sherry
- 10ml White Truffle Butter Fat Washed Martini Rosso
- 15ml Campari Bitter
- 2 drops of Tonka Bean essence flavoured with Absinthe Air*

Method: Stir & strain.

Glass: Pipe glass.

Garnish: None.

* Absinthe Air: 30ml Absinth, 30ml water, 1.5g lecithin. Use a Fish Tank Bubble to add the air.



“99” MARTINI by Andrea Melfa Lo Straccale – L'Aquila

INGREDIENTS

- 20ml Grappa Adele Psenner (Muller Thurgau & Sauvignon)
- 30ml Infusi dell'eremo saffron liqueur
- 10ml Tio Pepe Palomino Fino Sherry
- 20ml Carlo Alberto Sage and Lemon liqueur
- 3 drops Tabasco sauce

Method: Stir.

Glass: Martini glass.

Garnish: Lemon gelatine and a fried sage leaf.



DULCE SACAR by Luca Rapetti The Library Bar at The Lanesborough Hotel London

INGREDIENTS

- 30ml Botaina Sherry Amontillado
- 15ml salty butter washed Frangelico*
- 10ml clear apple juice
- 10ml lemon juice
- 3 drops orange and vanilla bitters

Method: Throw.

Glass: Coupe.

Garnish: A slice of dried apple and a dried cocoa bean.

*Melt about 80 grams of salted butter in a saucepan. Once melted, add 200ml hazelnut liqueur, stir and allow to cool and rest for 24 hours. Place in the freezer for 3 hours, so that the butter becomes solid once again. Remove the butter, strain the liqueur with a coffee paper filter and bottle.



LADY DINAMITE by Marco Macelloni Franklin 33 – Lucca

INGREDIENTS

- 60ml Cristina Medium Sherry (Palomino Fino – Pedro Ximenez)
- 20ml Brandy Lepanto
- 20ml fresh lime juice
- 10ml camomile syrup
- 1/2 fresh passion fruit
- 2 drops of Fee Brothers Plum Bitters

Method: Shaker & double strain.

Glass: Cocktail glass.

Garnish: Lime peel.

*Cristina Medium, which is not available in Italy, can be replaced with Amontillado "Del Duque".



BEBIDA DE CAPATAZ
by **Alessandro Marrano**
Katiuscia Cocktail Bar – Bari

INGREDIENTS

- 30ml Ximenez Spinola Liqvor de Brandy
- 20ml Tio Pepe Palomino Fino Sherry
- 10ml Carpano Antica Formula
- 30ml bitters infused with hibiscus flowers
- 2 dashes of Spanish Bitters

Method: Stir & strain.

Glass: Old Fashioned.

Garnish: Lemon zest and cocktail cherry.



BONITA APPLEPLUM
by **Michele Mariotti**
Seven Tales – London

INGREDIENTS

- 5ml lemon juice
- 5ml Muscovado syrup
- 15ml cane sugar Umeshu
- 25ml Lustau Amontillado Sherry
- 15ml Diplomatico Rum Bianco
- 3 drops of Fee Brothers Orange Bitters
- 2 small pieces of fresh sugar cane

Method: Shake.

Glass: Short tumbler with crushed ice.

Garnish: Lemon balm (a very citrusy micro herb) and small pieces of sugar cane.



MISHERRY
by **Vincenzo Losappio**
Samanà Cocktail Bar
Barletta

INGREDIENTS

- 50ml Taylor Cream Sherry
- 10ml Mezcal Reposado Illegal
- 10ml lemongrass cordial
- 1 dash Peychaud's Bitter

Method: Stir & strain.

Glass: Sherry copita.

Garnish: None.



46 THE DOCTOR
by **Giorgio Fadda**
Tiepolo Bar
The Westin Europa & Regina
Venice

INGREDIENTS

- 40ml Tequila Blanco Corallejo
- 20ml Sherry Pedro Ximenez nectar
- Juice of 1/2 grapefruit (3 cl)
- 10ml sugar syrup

Method: build.

Glass: Goblet with crushed ice.

Garnish: Slice of grapefruit, a wedge of kiwi fruit, raspberry and violet rock candy.



KILL BILL by **Teo Stafforini**
Casa Mia Cocktail Bar
Milan

INGREDIENTS

- 20ml Casa Mia citrus mix
- 10ml Guignolet
- 45ml Mezcal Nuestra Soledad
- 20ml tea mix
- 20ml Lustau Almacenista Sherry Fino

Method: Throw.

Glass: Vintage cup.

Garnish: Raspberries and rosemary.



GET FLIP by **Filippo Sisti**
Carlo & Camilla in Segheria
Milan

INGREDIENTS

- 20ml Lustau East India Solera Sherry
- 20ml raspberry mayo*
- 10ml Tio Pepe Fino
- 45ml Genever grapes leaf infusion

Method: Shake & double strain.

Glass: Cocktail coupe.

*Raspberry mayo: 100g raspberries, 200ml cranberry juice, 100g sugar, 100g mayonnaise. Blend and strain.



1821

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LUXARDO

Drink responsibly

Maraschino Luxardo.

LUXARDO®

DRINK RESPONSIBLY

The essential
ingredient
for your
Cocktails.



The last word (classic)

$\frac{3}{4}$ oz - 22.5 ml Luxardo Maraschino
 $\frac{3}{4}$ oz - 22.5 ml Luxardo Dry Gin
 $\frac{3}{4}$ oz - 22.5 ml Green Chartreuse
 $\frac{3}{4}$ oz - 22.5 ml fresh lime juice

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

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

www.luxardo.it

LOVERS OF ANISE

Custodians of a culture that the world envies

BY FABIO BACCHI

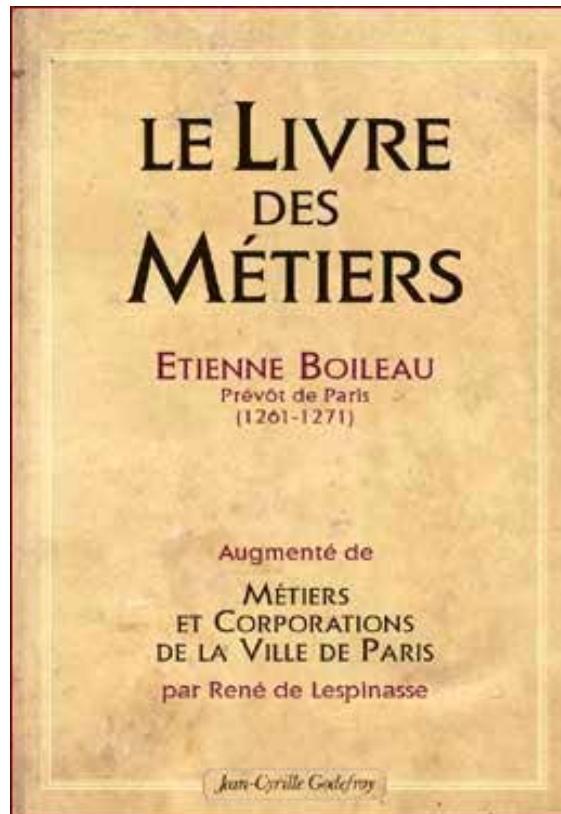
There are liqueurs and spirits that are particularly rich in values and tradition. Around them, groups of enthusiasts have sprung up, as well as historical and cultural activities that affected the social life of the times, and whose stories deserve to be told. Such is that of the oldest congregation in the industry, a congregation of medieval origins, which is still today surrounded by a certain fascination that hangs in the balance between tradition and curiosity. Few bartenders know about it, but it has a history that is worth telling. It is the 'Ordre International des Anysetiers', a reference point for custodians of quality anise.

In medieval France, professional guilds constituted confraternities that were able to exert a considerable amount of influence on social life. They had codes of moral behaviour aimed at safeguarding material interests, spiritual and professional identity. King Louis IX, 'the Saint', canonised by Pope Boniface VIII in 1297, gave them considerable support by protecting their customs which were well regulated and described in the 'Grand Livre des Métiers' written by Etienne Boileau. Boileau was the Provost of Paris and an important figure in the history of the French capital. This work





PANIS QUADRATUS



was a monumental collection of laws and corporate practices, a valuable resource of knowledge regarding the craft sector during the Middle Ages.

The 'Corporation des Anysetiers' was registered in 1263. King Louis, who married Margaret of Provence, brought to his court apothecaries, bakers and pharmacists, who were all governed by his mother, Blanche of Castile. She assisted her young son who had become king at just



TRADITION

ABOVE, THE 2012 SEMINAR ON ANISE AT TOTC. ON THE RIGHT, THE MEDALLION AND COSTUME OF THE ORDER.

12 years of age. The king loved anise. It is documented that during one of his trips he tasted a bread flavoured with roasted anise, called Panis, a sweet bread that was typical of the region of Aveyron. He remained very impressed by it.

Anise was a plant with virtuous healing properties and the members of the guild were pharmacists and doctors who put their knowledge of the plant to use towards a noble ideal: helping one's neighbour. At the time, the headquarters of the Order was in rue Vieille-du-Temple, headed by the then Grand Master of the Order, Messire Antoine Gil. The seeds of anise, which arrived by sea from the Far East to the ports of Genoa and Marseilles, were transformed into ointments, medicinal drugs and liqueurs for all social classes. Already in 812, Charlemagne had started farming anise in France. The grains were crushed in a mortar with a rounded hammer-shaped pestle that became the symbol of the guild.

Intense illegal activities of fraud and unfair competition afflicted the work of the 'Ordre' for a long time until the royal edict of 26 July 1582 proclaimed that: "It is forbidden to produce, alter or mystify the sale of products according to the quality of the Master Anysetiers, under pain of a penalty worth 30 coins." This edict was a privilege that the king granted to the anysetiers to reward them for their relief work and the



assistance they gave to all social classes and the Crusaders of the eighth and ninth Crusade led by Louis IX himself. The edict remained valid until 1789, the year of the Revolution, which abolished all royal edicts and saw the end of all brotherhoods, including religious ones.

On 9 December 1955, a group of important members of the world of arts and culture, encouraged by Paul Ricard, decid-



ORDERS
 THE 2012
 MEMBERS OF
 THE BAILLICK
 OF LOUISIANA.

ed to revive the Guild of Anysetiers, creating the ‘Association des Anysetiers du Roi’, based on the same original moral, cultural and philanthropical values, with an initiation ceremony that is reminiscent of that of medieval knights.

In 1968, with interest now extending beyond French borders, the Association was transformed definitively into the ‘Ordre International des Anysetiers’. Interest in the initiative brought about the need to decentralise the activities in more regions. So it was that ‘Commanderies’ were born in areas whose traditions were linked with the territory, led by a Grand Master nominated by the Grand Council of the Order, according to the statute of 1 July 1901 and subsequent amendments made in 1995.

Geographically neighbouring Commanderies, with linguistic and cultural similarities are grouped in Anysetier Regions, thus eliminating territorial borders and allowing a transnational identity. To facilitate development that is orderly and harmoniously in

line with the statutory principles, Commanderies now have the possibility to appoint Bailiwicks, or protectorates, with related aims and activities. Today there are about 10,000 anysetiers in the world and in Italy there are seven Commanderies supervised by the Grand Master of Anysetiers of Val d’Aosta, Anna Maria Traversa. The current president of the Ordre des Anysetiers is Michel Champion.

To the casual observer, attending an anysetier’s enthronement ceremony would seem like a folkloristic event, with the costumes, banners and ancient rituals inspired by knights. Folklore is nothing more than the science of traditions, popular customs and arts that every country treasures in order to preserve its identity. In the case

In 1968, the Association became the Ordre International des Anysetiers. Today, there are about 10,000 anysetiers





HONOURED
AT THE TOP,
ANN
TUENNERMAN
RECEIVES THE
DIPLOMA OF
THE ORDRE
INTERNATIONAL
DES
ANYSETIERS.
ABOVE,
FRANCESCO
LAFRANCONI.

of anysetiers, the enthronement ceremonies are not just an important formality, but a specific moral commitment to shared principles, with a symbolism in which the members are united in critical thinking that overcomes the various social barriers in the name of a specific "esprit anysetier" defined by culture, altruism towards the most vulnerable levels of society, philanthropy and research. Basically it is about the principles that underpin civilization and that the Ordre continues to promote among its members.

The arrival of anysetiers in the USA is particularly noteworthy. In the 2012 edition of 'Tales of the Cocktail' in New Orleans,

the Varnelli distillery held a masterclass dedicated to anise-based spirits, and the enthronement ceremony of 10 new postulants was held of the first Bailiwick of Louisiana, the only protectorate across the ocean for anysetiers, born thanks to the efforts of the Commanderie of Genoa on which it depends. "Anise: The Mediterranean Treasure" offered a lovely view of Mediterranean anise-based spirits, blowing a perfumed breeze of anise into the Queen Anne Ballroom of the Monteleone Hotel. Among the speakers, which included Orietta Varnelli, were Jared Brown and Anistatia Miller and among the ten members of the new protectorate were Tales founders, Ann and Paul Tuennerman, Laura and Chris McMillan of the Museum of American Cocktails (MOTAC), Paolo Domeneghetti founder of Domaine Select Wine & Spirits, and Francesco Lafranconi, key proponents of the bar industry. Anise-based spirits are a part of Italian culture, its bartending in particular and the whole world envies Italy for that. Thanks to historic companies like Varnelli, Pallini, Meletti and others, a fragrant breath of anise returns to blow once more.

Fabio Bacchi

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NEW ORLEANS, A CRAVING FOR ITALY

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A whirlwind of competitions, spirits' dinners and seminars
Looking forward to Edinburgh

BY GIULIA ARSELLI

The Old Absinthe House in New Orleans is credited as one of the oldest bars in USA, an atmosphere of old. But the reality is somewhat different. New Orleans is a sort of cocktail 'Disneyland'. The austere pirate atmosphere of Jean Lafitte has been replaced by big screens that broadcast American football. In New Orleans, provocation is a distinctive feature and a sign of courage. It is the sign of passing time, that is adapting to a market always looking to consume everything in a greater

hurry; this is the price of doing business and of modernity, allowing companies to face up to turbulent economic times, but that perhaps removes some charm. But there are places and settings that last the test of time. The places celebrated by 'Tales of the Cocktail' are always the same, that is indispensable witnesses of generations of bartenders and cocktail enthusiasts who each year gather where it all began.

The 14th edition of TOTC took place from 19 – 24 July, and themes of sure in-



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© JENNIFER MITCHELL



terest were not overlooked. Ann and Paul Tuennermann, founders and organisers of the event, officially announced the arrival of TOTC to Europe for the first time: Edinburgh will host the itinerant format of TOTC from 2 – 4 April 2017, as well as Daiquiri season for the month of Septem-

ber, Tales of the Toddy in December and the 15th edition from 18 – 23 July 2017.

The organising team is one that is



tried and tested and that, it must be said, is known to be able to satisfy anyone's needs unfailingly. The comings and goings between the Monteleone and Sonesta hotels were relentlessly marked by the rhythm of seminars, tastings and masterclasses that made up the agenda for the droves of enthusiasts and bartenders. Of course, the approval of the

content and speakers comes from public opinion sent through via an app and this may determine future decisions on the speakers chosen.

It may seem contradictory to the above, but the most popular events were those in which cocktail history was the central topic. David Wondrich and Fernando Castellon presented the history of Frank Meier from the Ritz in Paris. In their presentation, they revealed and documented previously unknown aspects of one of the most discussed and controversial bartenders in history. Jared Brown intrigued the delegates with the still mysterious origins of the Singapore Sling. The presentation on the history of the biggest American membership clubs, by the duo of Wondrich and Berry, was also fully booked. Berry's 'Latitude 29' Tiki bar was one of the most frequented by high-profile bartenders, and where the new product from the house of Ferrand was presented – Plantation Old Fash-



ioned Traditional Dark Rum overproof 69°.

There were also many presentations on bar management, financial management and communication, where case studies of some significant bars were looked at, focusing on their business performance. This year, there was a larger Italian presence than in the past, in the form of a product that in the USA is gathering millions of enthusiastic consumers and acquiring a certain dignity that can be compared to the most extolled spirits: the amaro.

This extended family of traditional Italian products marked its presence with a series of tastings and educational presentations, where Varnelli, with its 'Amaro Sibilla' and 'Digestive Herbs Tonic', Montenegro, and Pallini, presenting the 'Ferro-China Baliva' in the USA, and others too, played a huge role. Whether neat in comparative tastings, in cocktails or used in classic rituals such as the



EVENTS
 ABOVE, THE
 NEW ORLEANS
 PHARMACY
 MUSEUM.

'caffè corretto', amaro is enjoying newfound interest. 'Ferro-China Baliva' also organised an event at the New Orleans Pharmacy Museum, a historic location and one of a kind, where one can trace the history of bitters, of the Herbsaint, of Vin Mariani and how they have mingled with the world of bartending.

This museum is found in the build-



CELLAR MASTERS
 AT THE TOP, NESTOR ORTEGO (ON THE RIGHT) AND FERNANDO PEREZ. ABOVE, THE PISCO LOUNGE.

ing that was home to the first pharmacy in New Orleans, founded in 1823 by Louis J. Dufilho, and still boasts a soda fountain from 1855. The presentation by the herbalist from Montenegro was also well-received, as was that by ‘Ferro-China Baliva’ where participants were allowed to taste old and discontinued variations of Ferro-China, as well as recipes from the book ‘Mille Misture’ (A Thousand Mixtures) by Elvezio Grassi.

The ‘Made in Italy’ tradition of drinking was the topic of another presentation by David Wondrich, on the ‘Americano’ cocktail, during which the ever-popular drink was celebrated for the umpteenth time.

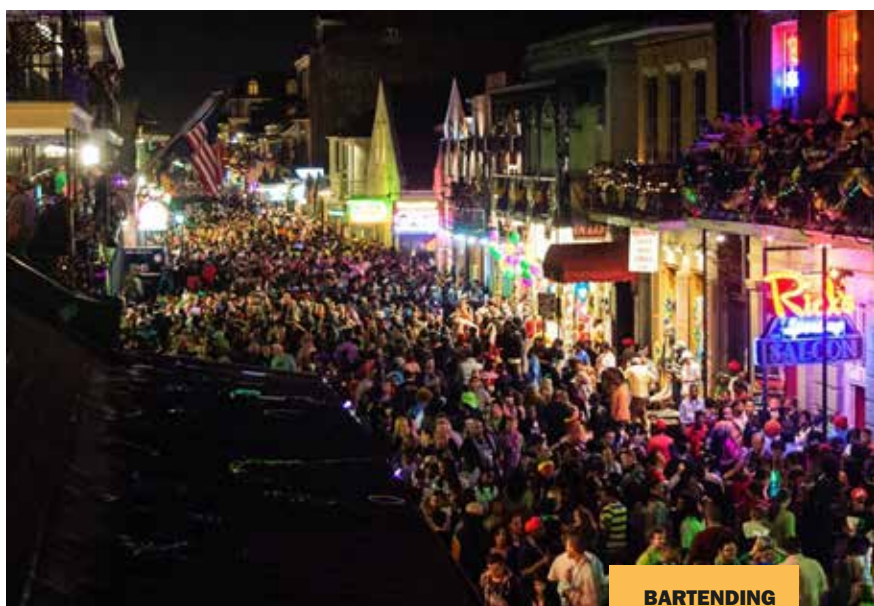
Of interest too was the ‘Pisco’ lounge, dedicated to the brandy which is attract-

ing a lot of attention thanks to its artisanal products, and to the Mezcal. Speaking of which, Mezcal El Silenzio recreated a replica of Storyville, the infamous red light district of New Orleans between 1897 and 1917, in the Vieux Carrè Room of the Monteleone. Entrance was gained with the usual password and visitors were catapulted into a space in which period decor reigned, drag queens wore the dress of the time and you could even watch a peep show from the period.

The Sheraton in Canal Street hosted the most popular event of the week. ‘Meet the Distiller’ was the exclusive show dedicated to ADI’s craft distilleries and other artisanal producers from around the world. The Far East was represented by Sochu producers trying to capture new consumers through focusing on tradition and mixology.

One of the exclusive events was a tasting led by Alexandre Gabriel, with some rare versions and blends of Ferrand Cognac from 1914, 1972 and 1975, as well as an extremely interesting presentation on American rums by Robert Burr. The presentation of greatest acclaim was no doubt the event organised by Lustau Sherry and Santa Teresa Ron. Their two cellar masters, Nestor Ortega of Santa Teresa and Lustau’s Fernando Perez, guided the participants through the magnificent Solera method with appropriate comparisons made between that used by Ron and Sherry producers.

The biggest event for Italian spirits was the ‘Spirit of Italy’ Italian cocktail brunch, which took place in the gardens of the Mazarine Hotel. All the brands making up the ‘Spirit of Italy’ group were represented. The Tales public was thus able to taste many typical artisanal prod-



BARTENDING
ON THE LEFT, AGOSTINO PERRONE (SEEN WITH LORINCZ, TOP LEFT). ABOVE, BOURBON STREET AND THE CAROUSEL BAR OF THE MONTELEONE HOTEL, TOP RIGHT.

ucts from the Italian spirits' industry.

In a whirlwind of cocktail competitions, spirits' dinners and parties in temporary bars, proceedings culminated with the grand final gala of the Spirits Awards, held at the Sheraton. Italian bartending was celebrated with Agostino Perrone of the Connaught Bar in London, who won the prizes for Best Hotel Bar and Best Cocktail Bar in the world. During the event, the many great celebrities who left the bartending world forever this year were remembered.

A succession of well-known faces filled the big screens of the Ballroom at the Sheraton Hotel in Canal Street. One of

these icons was a true protagonist of the event. Sasha Petraske was presented with the TOTC's Lifetime Achievement Award – an extremely moving moment. His wife, Georgia Petraske, received the prize on his behalf, and the famous bartender was honoured by a 15-minute standing ovation. It was the most beautiful moment of a long week.

The Tales book shop was emptied by the bartenders, the carousel at the Carousel Bar continues to turn. Humanity keeps flowing in Bourbon Street and the 'Tales of the Cocktail' team is preparing its 2017 edition. In light of all this, hand grenades and shark attacks are not so scary after all. See you in Edinburgh.

Giulia Arsell



WINNERS OF THE SPIRITED AWARDS 2016

AMERICAN

Best American Bar Team
ABV (San Francisco)

American Bartender of the Year
Jeffrey Morgenthaler of Clyde Common
(Portland)

Best American Brand Ambassador
Colin Asare-Appiah (Bacardi)

Best American Cocktail Bar
Smuggler's Cove (San Francisco)

Best American High Volume Cocktail Bar
Herbs & Rye (Las Vegas)

Best American Hotel Bar
The Elephant Bar at The NoMad (New York)

Best American Restaurant Bar
Saxon + Parole (New York)

Best New American Cocktail Bar
Sweet Liberty (Miami Beach)

INTERNATIONAL

Best International Bar Team
American Bar at the Savoy (London, United Kingdom)

International Bartender of the Year
Hidetsugu Ueno of Bar High Five (Tokyo, Japan)

Best International Brand Ambassador
Max Warner (Chivas Regal)

Best International Cocktail Bar
Happiness Forgets (London, United Kingdom)

Best International High Volume Cocktail Bar
Callooh Callay (London, United Kingdom)

Best International Hotel Bar
The Connaught Bar at The Connaught
(London, United Kingdom)

Best International Restaurant Bar
Hawksmoor Spitalfields (London, United Kingdom)

Best New International Cocktail Bar
Oriole (London, United Kingdom)

AUTHORS AND PUBLICATIONS

Best Cocktail & Spirits Publication
Cocktail Lovers

Best Cocktail & Spirits Writer
Jeffrey Morgenthaler

Best New Cocktail & Bartending Book
The Dead Rabbit Drinks Manual: Secret Recipes and Barroom Tales from Two Belfast Boys Who Conquered the Cocktail World by Sean Muldoon, Jack McGarry and Ben Schaffer

Best New Spirits Book
Divided Spirits – Tequila, Mezcal and the Politics of Production by Sarah Bowen

GLOBAL

Best Bar Mentor
Angus Winchester

World's Best Cocktail Menu
Dandelyan (London, United Kingdom)

Best New Spirit or Cocktail Ingredient
Plantation Stiggins' Fancy Pineapple Rum (Barbados)

World's Best Spirits Selection
Tommy's (San Francisco, United States)

Lifetime Achievement Award
Sasha Petraske

World's Best Cocktail Bar
The Connaught Bar in London



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ROTARY EVAPORATION

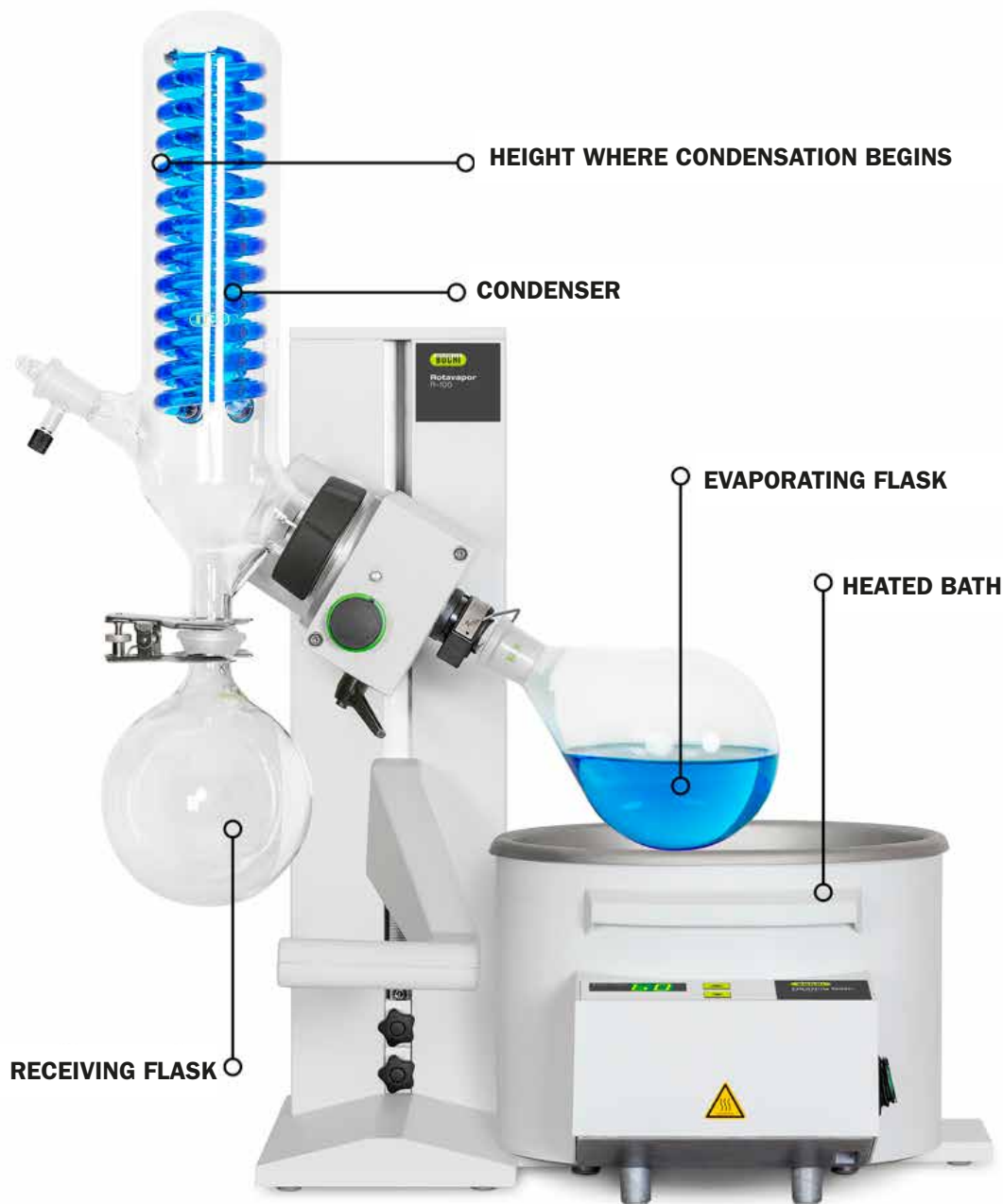
For concentrating liquids, distilling tinctures and obtaining essential oils

BY GIOVANNI CECCARELLI

The *rotary evaporator* is a device mainly used in analysis laboratories and, for the past ten years, also in the kitchens and bars.

This apparatus was invented in 1957

by Walter Büchi, founder of the company by the same name. The term *Rotavapor*, often used as an abbreviation, is a registered trademark of the Büchi company and therefore cannot be used for compet-



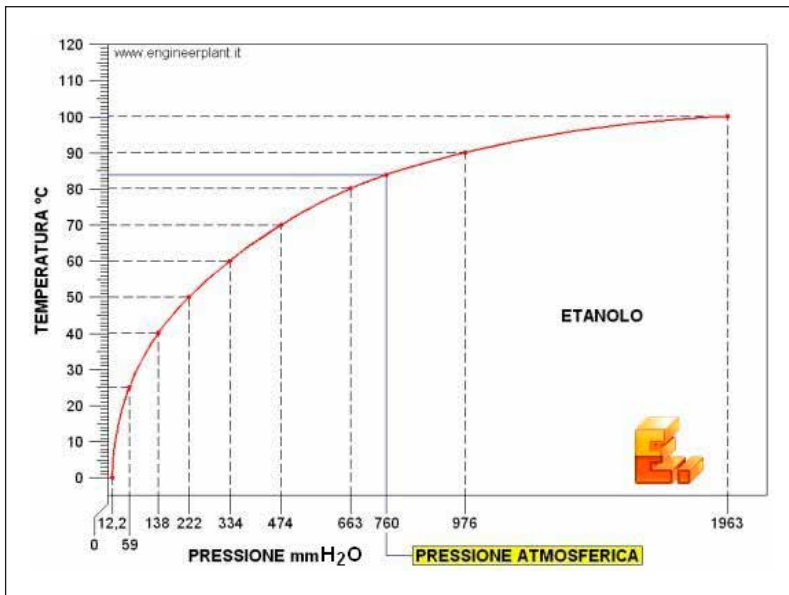
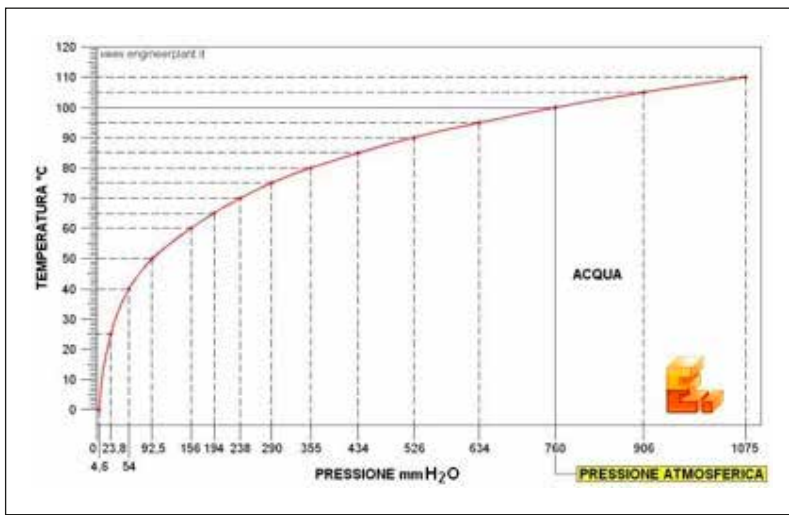
DISTILLING
A BÜCHI ROTARY EVAPORATOR. THE IMAGE SHOWS THE VARIOUS PARTS OF THE DISTILLER.

ing products. The distiller has the function of separating different substances present within a mixture, using their different boiling points. The boiling point of ethyl alcohol is around 78°C. Fermented must, a mixture of water, alcohol and other components, has a boiling point higher than the 78°C of alcohol, but less than 100°C, which is the boiling point of water.

If this liquid is maintained at an elevated temperature, but below 100°C, the vapour formed will be primarily composed of alcohol and, to a lesser extent, water. However, when it comes to the boiling point, the pressure within the system must always be indicated. It is commonly

known that water boils at a lower temperature when at high altitude. This is because there is a link of direct proportionality between these two parameters: the lower the pressure, the lower the boiling point and vice versa.

The principle of the rotary evaporator's operation is just that: reducing the pressure inside the circuit to drastically reduce the evaporation temperature (the temperature of the vapour). As can be seen in the image above, the instrument consists of an evaporating flask that rotates, generally at an angle of 25° and that is immersed in a heated bath, a condenser and a receiving flask. The rotation



Making a juice concentrate, an extract, or concentrating any other liquid, means removing a certain amount of solvent (generally water) to increase the concentration of the solutes (dissolved sugars and acids or aromatic components) so as to achieve a more intense flavour. So, in this case, we are not interested in what is obtained in the receiving flask but rather what remains in the rotating flask.

Since a very low temperature, preferably ambient, has been used there is no alteration of the organoleptic properties of the product obtained, but only a change in the intensity of its flavour, which is impossible to achieve with a classical reduction using heat. In addition, it is also possible to process tinctures (infusions of vegetable substances in a solution of alcohol and water) to obtain a transparent distillate that has a less invasive aroma. If the alcohol-water solution used for the tincture is a distillate such as vodka or a mixture of good-tasting alcohol and water, and the vegetable substances are edible, the wholesomeness of the food is guaranteed. It is also possible to distil essential oils from vegetable products, but it is best to limit this to products not commercially available. Indeed, the quality of those produced by specialised companies is certainly better than what we can obtain in the kitchen and in general, essential oils are extremely concentrated and therefore should be used with caution.

It is important to stress that a rotary evaporator should never be used for distilling fermented liquid (and the distillate should not be used) because it may contain methyl alcohol (methanol) or other toxic substances which would also be concentrated in the final distillate.

Giovanni Ceccarelli

GRAPHS

TOP: THE VARIATION IN THE BOILING POINT OF WATER (VERTICAL AXIS) IN RELATION TO PRESSURE (X AXIS). NOTE HOW WHEN PRESSURE DECREASES, SO TOO DOES THE BOILING POINT. (COURTESY OF ENGINEERPLANT.IT)

BOTTOM: THE VARIATION IN THE BOILING POINT OF ALCOHOL IN RELATION TO TEMPERATURE.

of the evaporating flask and the heated bath serves to heat the liquid uniformly to the desired temperature.

The whole system is connected to a pump, called the vacuum pump, which, by extracting the air inside the system, lowers the pressure in the circuit.

The lowering of pressure has several benefits: it provides an advantage from an energy point of view because the boiling point is lower and less power is required within the system. There is greater control of the process and finally less alteration of labile substances thanks to the low temperature and low-oxygen environment (there is an almost complete absence of oxygen). In a bar or in a kitchen, the rotary evaporator can be used for concentrating liquids, for distilling tinctures or to obtain essential oils.



SETTING THE PARAMETERS

To optimise distillation, it is necessary to know and adjust certain parameters.

- **Pressure:** pressure is a critical parameter because it allows to set the evaporation temperature. For example, at 72mbar, water boils at 40°C;
- **Temperature of the bath:** the bath temperature regulates the rate of evaporation. It must be adjusted carefully to avoid the phenomenon of ‘bumping’, or uncontrolled surface evaporation;
- **The rule of ΔT :** the difference in temperature between the water in the bath and that of the vapour must be 20°C, and so too must the difference between the temperature of the vapour and that of the coolant. This ensures greater energy efficiency;
- **Rotation speed:** the speed of rotation increases the wettability of the surface, creates the forced convection of the liquid and thus allows for faster and more even diffusion of the heat;
- **Angle of immersion:** the angle of immersion ideal for ensuring greater surface contact is approximately 25°.

In general, it is always recommended to watch the evaporation (to avoid bumping) and also condensation take place. If condensation starts higher than at $\frac{3}{4}$ of the condenser, there could be a loss of vapour and aromatic components since the vacuum outlet is located at the top of the condenser and the vapour could be aspirated.

INSTRUMENTS

LEFT: A WATER VACUUM PUMP. THIS PUMP IS USEFUL BECAUSE IT ALLOWS TO CIRCULATE WATER TO COOL THE CONDENSER. IN THE MIDDLE: A BÜCHI VACUUM PUMP. RIGHT: A CHILLER. THIS INSTRUMENT ALLOWS TO BRING THE CONDENSER'S COOLANT DOWN TO VERY LOW TEMPERATURES. THIS IS NECESSARY FOR DISTILLATIONS AT EXTREMELY LOW PRESSURE.



PALLINI
- ITALIA -

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