

Bartales

Best of

N. 10 | JUNE 2017

SUPPLEMENT OF BARTALES



FACE TO FACE / ANN TUENNERMAN
**THE CHALLENGES
OF MRS COCKTAIL**



REPORT / TOTC ON TOUR
STOPPING OFF IN EDINBURGH



BAR STORY / SMALL PUNCH
TIME FOR TI'



LIQUID STORY / ALCHERMES
A SCARLET PRINCE



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- 3/4 oz - 22.5 ml Luxardo Dry Gin
- 3/4 oz - 22.5 ml Green Chartreuse
- 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.

LIKE A SUPERHEROINE

When they asked her in an interview who she would have liked to resemble, it did not surprise me that Ann Tuennerman, Mrs Cocktail, should say *Wonder Woman*. Not quite, I would imagine, due to Diana Price's looks, but rather for what Marston's heroine represents: a symbol, a role model who with assertiveness is able to bring to life the ideals of women and their world. And who better than Mrs Tuennerman, who was able to reach the top of a world dominated almost exclusively by men? Within a few illustrious editions of *Tales of The Cocktail*, the event that she created and manages, *Tales* has become the biggest drink event in the world, and *Tales of the Cocktail On Tour* has already crossed the European border with its first leg in Edinburgh. Soon we will be seeing it in Italy, because the 'Bel Paese' is among her plans, that woman who is far sighted and has a sharp sense for these things. Besides, things are in motion here, things are happening; like in Turin, where the Vermouth Institute has been born, with the aim of increasing, promoting and elevating the quality of Vermouth di Torino. It has been included in the European Community's geographical denominations since 1991, without however indicating the properties or production processes that differentiate it from the broader Vermouth category that it falls into. Finally now, a decree that does it justice and that recognises the geographical indication it belongs to. A necessary step that leaves hope in the growth of a denomination that represents a collective product of the Piedmont Region and all of Italy.

BarTales
Best of

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DRINK RESPONSIBLY



THE CHALLENGES OF MRS COCKTAIL

Edinburgh hosts the first leg of *Tales of the Cocktail on Tour*. In future, it might come to Milan

BY MELANIA GUIDA



PHOTO BY JENNIFER MITCHELL AND MATTHEW NOEL

*Tales of the Cocktail
is the biggest drink event
in the world.
Which Mrs Tuennerman,
founder along with
her husband, masters
over to perfection*

It might take some convincing, that it would be a worthwhile venture, but rest assured that Ann, Ann Tuennerman, will also come to Italy. Perhaps to Milan, perhaps in a few years, the time that it would take to set the wheels in motion. “I love Italy,” she says during a break between one seminar and the next at *Tales of the Cocktail on Tour* in Edinburgh, the first European leg of the format that was first tested 15 years ago in New Orleans, “I’m just waiting for them to help me out, for the Italians to convince me”. I assure her of our complete collaboration and competent support, because *Tales*, the biggest drink event in the world (a

non-profit event dedicated to supporting, promoting and developing the cocktail industry) is a sophisticated and complex instrument that Mrs Tuennerman, founder together with her husband Paul, masters over, challenging perfection. Those who have been to New Orleans at least once know this all too well. And they would receive further confirmation watching her move between the Assembly Rooms in Edinburgh, with her watchful eye, but kind to everyone and always smiling, checking (supported by exceptional staff, it must be said) that everything runs smoothly, that everything, up to the very last detail, goes without a hitch.



Sitting on a small stool that was refurbished for the interview, Ann tells me how it all started. How in 2002, in New Orleans, she created the first edition of Tales. She speaks softly, giving off a warm, positive energy. “In the beginning, there were only a few of us. The idea was born from frequenting the bars of the city: I love New Orleans (and Sazerac, added) and the cocktail culture that it has always expressed. This was the launch pad.” When did you realise that TOTC had become a successful event? “In 2006 I started involving the first big brands. But only in 2009, after the tragedy of Katrina, did I realise that it was a global success thanks to social media. Before it was like we were in a vacuum.”

You have come a long way; what are you particularly proud of? “Two things really. The first: to have helped restore dignity to the role of the bartender. The second: having created the Spirited Awards in 2007, which give global recognition to the best bars, bartenders, writers and experts in the sector. A formula for celebrating the industry that we all love and the rebirth of the cocktail movement.”

Ann, is there anything that you regret? “Yes, thinking that people would happily get up on a Sunday morning and attend seminars. That was a mistake on the part of the organisers,” she says with a laugh.

Fifteen years have passed since the first edition of Tales. If you had to weigh things up now? “I don’t think all this would have been possible outside of New Orleans. That’s because the city has a distinct connotation, and a significant cocktail industry.”

For some years now, the formula has been enriched by a spinoff event: *On Tour*. “The last six years we spent travelling around the Americas: from Vancouver, to Buenos Aires, to Mexico City. This year we crossed the pond and took the festival to Europe for the first time, to Edinburgh, one of the most historic cities in the world. We carefully choose cities where cocktail events are few or non-existent. It’s a way of combining the best of the hospitality industry and freely sharing knowledge and wisdom with enthusiasts, experts and newcomers, who otherwise would be cut out.” From a privileged viewpoint such as yours, what advice do you have for bartenders? “Always focus on hospitality. Let me explain: how sophisticated or not a cocktail may be is surprisingly not as important as how friendly you are, how empathetic you are towards the customer. Which is in fact the key and the true spirit of *Tales*.”

Any trends predictions? “I would still focus on Vermouth. Even though it is getting quite a bit of attention, I’m convinced that it has not yet expressed its full potential. And Vermouth, I’d like to remind you, is an Italian product.”

Melania Guida

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DRINK RESPONSIBLY



STOPPING OFF IN EDINBURGH

The European tour of *Tales of the Cocktail* starts off in the capital of Scotch

BY FABIO BACCHI PHOTOS BY JENNIFER MITCHELL

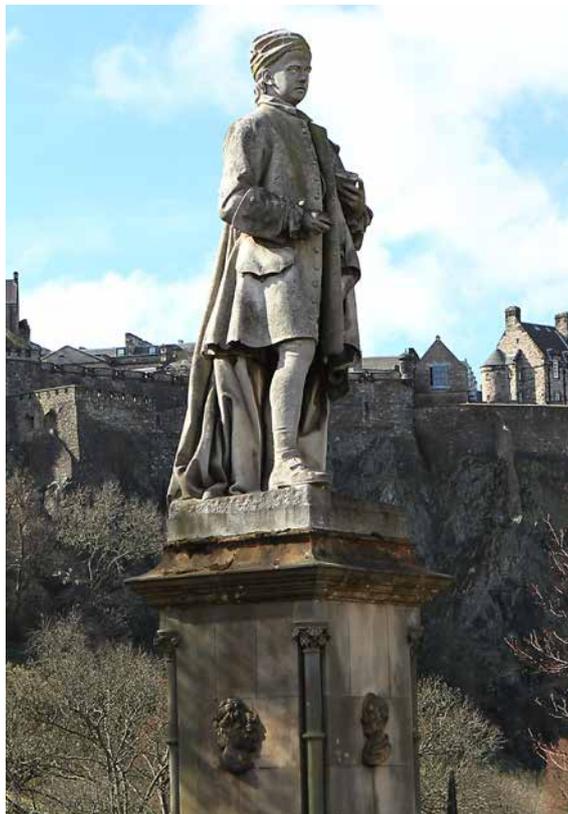
Tales of the Cocktail lands in Europe. Following the biennials of Vancouver, Buenos Aires and Mexico City, Tales of the Cocktail on Tour, the touring version of the now world-famous event conceived by Ann Tuennerman and focusing on the

bar & spirit industry, made its stop in Edinburgh, where it will again be held in 2018. With its charm and beauty of its historic centre, a UNESCO World Heritage Site, Edinburgh welcomed the Tales enthusiasts in pleasant weather and the



EVENTS

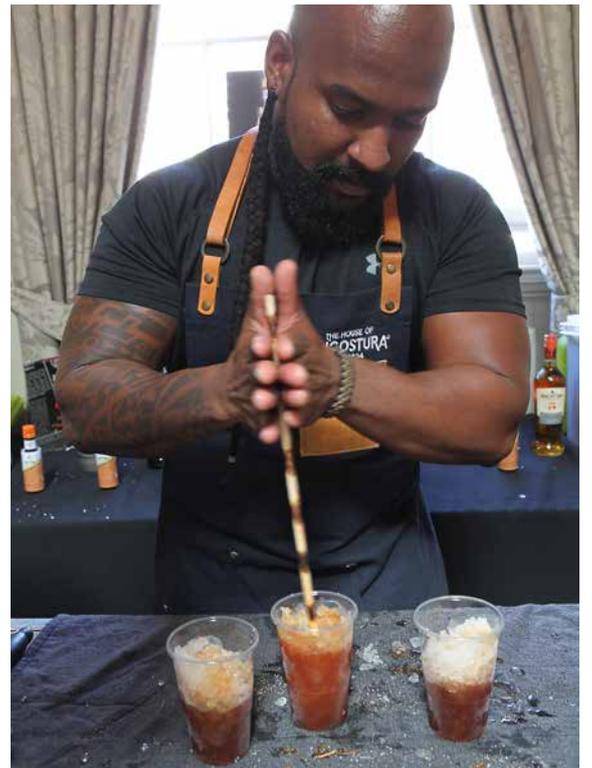
ALONGSIDE, THE POSTER FOR TALES OF THE COCKTAIL ON TOUR, AND LEFT, A GLIMPSE OF EDINBURGH.





WORKSHOP

ABOVE, CHRIS HANNAH, CHRIS MCMILLIAN, PHIL GREENE. BELOW, IMAGES FROM THE EVENT. TO THE RIGHT, ANN TUENNERMAN AND CHARLOTTE VOISEY AND ALONGSIDE, DANIYEL JONES.



TOTC team with its usual approachability and pleasantness. It is undeniable that TOTC has influenced the careers of many people within the bar industry, offering them opportunities to create stages for themselves, from they have become well known. But above all, TOTC proved once

again to be like a family who reunites at least once a year, sometimes twice, and an opportunity for the best bartending values to come through: friendship, an exchange of experiences, culture, hospitality. And Ann Tuennerman could not resist the charm of Europe which was





calling New Orleans for much longer. The Assembly Rooms in George Street hosted the event, its venues used for the seminars and as tasting rooms during the course of the event. Why Edinburgh?

It has various links with the industry that led to the decision. Many within the sector have roots in the city, the sense of community and sharing that the Scots so easily express in everything that involves



SPEAKERS
 ABOVE,
 SPEAKERS AT THE
 TABLE: RYAN
 CHETYWARDANA
 AND JIM
 MEEHAN.

them, the excellent work and impact of its cocktail bars on the international bar scene, and not least the fact that it is the capital of whisky. Thanks to its renowned bars, the whole city was involved in Tales. Among these were Bramble Bar, The Bon Vivant, Heads & Tales Gin Bar, Dragonfly, Under The Stairs, The Caves, The Last Word Saloon and The Westroom. On day one, the delegates were welcomed by par-

ties organised by the Scotch Malt Whisky Society at the Kaleidoscope Whisky Bar, and Southern Comfort, which brought the spirit of New Orleans to Edinburgh's Hoot The Redeemer. The Scottish Flavours Makers was the special event held on 2 April and dedicated to Scottish producers. Among these, many whisky and gin makers were present.

A wonderful and generous initiative by



CAPS TEAM

THE THREE
SPEAKERS,
FROM LEFT TO
RIGHT: DAVIDE
SEGAT, JACK
MCGARRY,
PETER
VESTINOS.

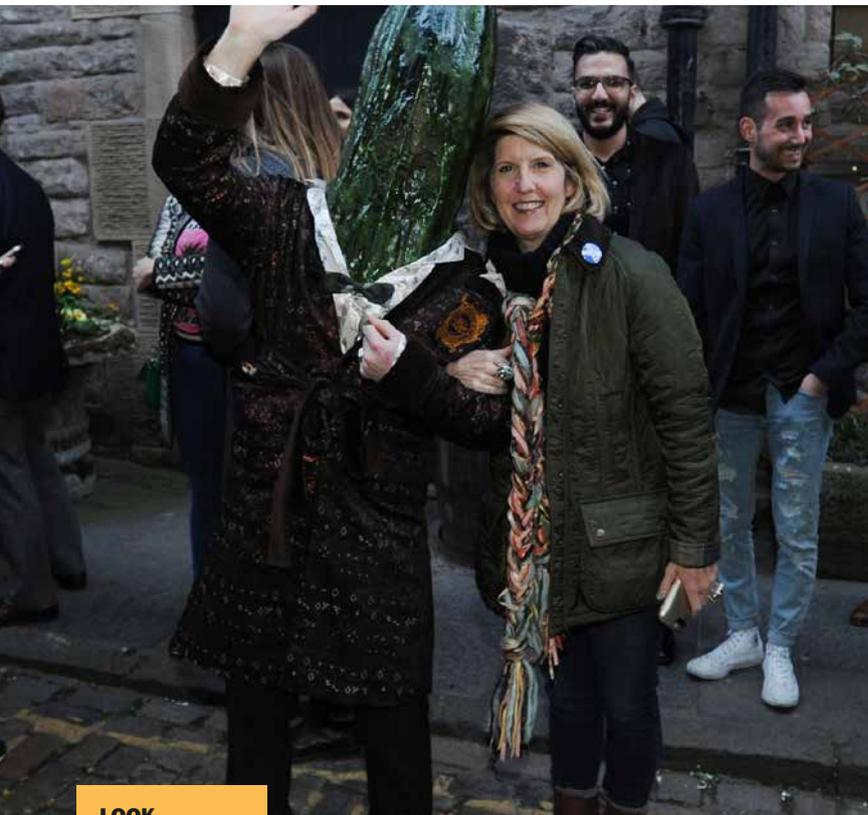




GUESTS
 ABOVE, FROM LEFT TO RIGHT, PHILIP DUFF, ANN TUENNERMAN AND THE TALES TEAM. BELOW, LEFT, THE TEAM OF COCKTAIL KINGDOM AND ON THE RIGHT, AGOSTINO PERRONE.

The One Brand, in collaboration with The One Foundation was featured. Part of the proceeds from the sale of One Gin and Peter Spanton No. 9 Tonic Water are donated to projects that provide water to the most disadvantaged populations in Africa. In 14 years, The One Foundation has donated £14 million pounds and plans to reach £20 million in 2020. Although on a smaller scale, Tales kept the standard

of its educational ambitions high; smaller scale yes, but certainly not in terms of the quality of the presentations and the calibre of the speakers. The 20 seminars, which were all fully booked, satisfied expectations. Among these were some of special interest: in “New Orleans: The Cradle of Civilized Drinks” Chris Hannah, Phil Green and Chris McMillian spoke about the history of cocktails in New



LOOK
ABOVE,
SPORTING A
SPECIAL LOOK,
IS CHRIS
HANNAH.

Orleans; Charlotte Voisey, Jack McGarry, Peter Vestinos and Davide Segat presented “Nutmeg: The Seed that Spiced 1000 Sips”, which dealt with the influence of nutmeg in cocktail culture; Ryan Chetiyawardana and Dave Broom spoke about Scotch, as did Georgie Bell, Mike Aiman and Tom Walker in “Drambusters: Why Scotch belongs to Cocktails”, where they analysed whisky’s place in the history of mixed drinks and its longest-lasting interpretations. In our opinion the most



MOMENTS
 ALONGSIDE IS
 JIM MEEHAN
 AND ABOVE,
 SIMONE
 CAPORALE
 (CARRYING THE
 TRAY).



interesting seminar was “Just Swizzle it: The Impact of Trinidad and Tobago’s native Cocktail,” where Daniyel Jones, Summer- Jane Bell and Martin Cate of Smuggler’s Cove spoke about tropical drinks and Tiki culture, focussing on the swizzle and the influence that the Caribbean has had on cocktail culture. Jacob Briars, Tom Walker and Naren Young discussed classic drinks, in “Make your Mark: How to Create a Modern Classic” where they explained how to do just that. Philip Duff



and Dave Arnold spoke about the Liquid Intelligence project.

During an interesting round table facilitated by Ally Martin from Hendrick's Gin, a parallel was made between London, the

cocktail capital, and Edinburgh, which is considered the second most important city in the UK in terms of cocktail culture, what can be done to maintain this image and increase it in order to be on a par with



London. A feature of the Tales' seminars is the humour that the speakers bring into each event. Comedy sketches and jokes are alternated with reflections, opinions and information, in this way allowing the

lesson to become more encompassing and inclusive. There was lots of mixing during the intervals, thanks to the Dynamic Duo format, where various pairs of bartenders showed off recipes using





the brand of the moment. Tales on Tour Edinburgh 2017 could not go without an Italian presence. Luxardo set up a very popular pop-up bar and Peroni presented drinks using Peroni Ambra. The William Grant & Sons cocktail party organised by Charlotte Volsey at The Caves was also lovely and engaging. And last but not

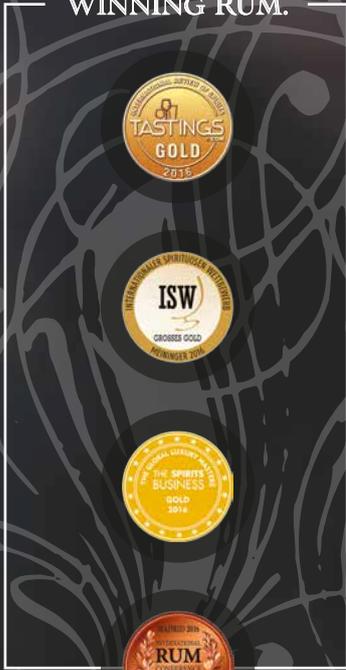


least, the untiring CAPs deserve special mention, the members of the Cocktail Apprentice Program, without which Tales could not take place. The reassuring figure of Ann Tuennerman, who supervised every aspect by opening every seminar,

was ever-present and tireless, observing, noting, imagining. Because Tales of the Cocktail will take place in New Orleans in July, while Tales on Tour Edinburgh 2018 is already on the cards.

Fabio Bacchi

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TIME FOR TI'

Petit Punch is the most popular Caribbean drink. A true ritual

BY **FABIO BACCHI**

In the Antilles, rum is enjoyed at all times of the day and under any circumstance, together with good company. Sugar, lime and bottles of spirits can be seen on every table. In big cities and the western farmlands, workers often drank a spirit as a tonic, even in the morning, to guard against the cold.

France was no exception, with rum that was brought in from the colonies. Fishermen in the coastal cities of northern France still call rum “bistouille”, often when accompanied with other spirits in a single blend. In most cases, French-style rum is consumed when mixed into Ti' – Punch and Planteur.

Ti' Punch is the most popular drink in the French Caribbean and literally means “small punch”. Ti' is in fact the abbreviation of petit, which in French means small. The term petit is used perhaps because the drink originally lacked the spices and typical mixes of English punches, or more likely, because it was prepared in small amounts since the alcohol content ranges between 50% and 60%.

Preparing this drink is a true ritual



rooted in ancient times, rich in tradition and culture that are perpetuated by the drink itself. Ti' Punch still today marks the rhythm of a normal day. These days it does not matter if a white rum is used to make Ti' Punch, which is the most common, or whether it is aged, with low or high alcohol content; what matters is that it is an agricultural rum (rum agricole).

Traditionally, Ti' Punch is prepared in a small tumbler with ice, the rum of choice, cane syrup, and citron vert, the local lime, from which a few drops are squeezed from wedges that have been prepared for the occasion. Each island uses these ingredients, but they vary so as to create numerous and infinite versions.

Balance is key when preparing Ti' Punch. However, this measure is left to the interpretation of the person preparing the drink. Hence the phrase “chacun



PLACES
 TI' PUNCH IS THE MOST POPULAR DRINK IN THE FRENCH CARIBBEAN. LEFT, LIGHT AND DARK CANE SYRUP.



on it was used to prepare Ti' Punch, the national drink of the island. Ice arrived in Martinique thanks to the entrepreneurial spirit of Frederic Tudor who in 1805, at the age of twenty-three, began to trade ice. At the suggestion of his brother, in 1806 he organised an ice expedition to Martinique. Given the precarious conditions of storing and shipping the ice, the trip was a failure, but the path was forged.

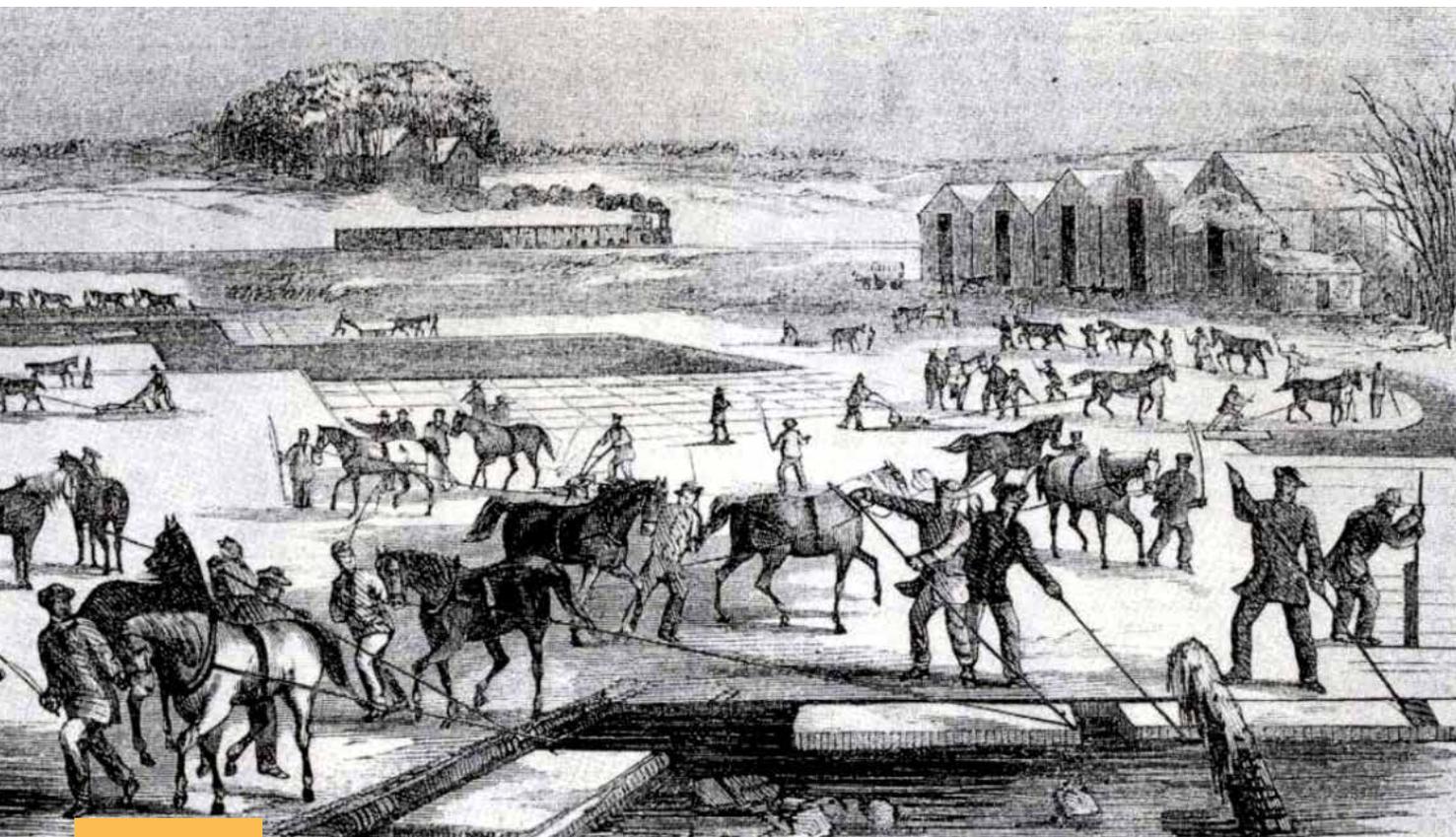
prepare sa propre mort” which means “each prepares his own death”, in the sense that each chooses how strong to make the drink. This is the strength of the drink that perhaps finds a parallel in the preparation of the ‘Old Fashioned’.

In the Caribbean, the ingredients are brought to the table and left to the customer to use freely. Everything is according to his or her discretion. Some use only a few drops of citron vert, others prefer only the peels from which the essential oils are extracted by rubbing them. In this case, care must be taken not to rub the pith of the peel as this releases bitter substances that cancel out the freshness of the essential oils.

Martinique was the first Caribbean island to receive ice, and from that time

Ti' Punch is probably the drink where the pure state of a spirit is expressed in its highest form. Nonetheless, in order to taste the original strength of Ti' Punch, just prepare it without ice, taste a sip, and only thereafter add ice that enhances and expands its taste and drinkability. Instead of cane syrup, you can use sugar or other fruity ingredients whose sweetness will balance the citrus notes. In some cases, Rhum Arrangè is used, white rhum into which plants, or fruit, and sometimes spices are infused. Rhum Ar-

Martinique was the first island to have ice, which was then used for Ti' Punch



HISTORY

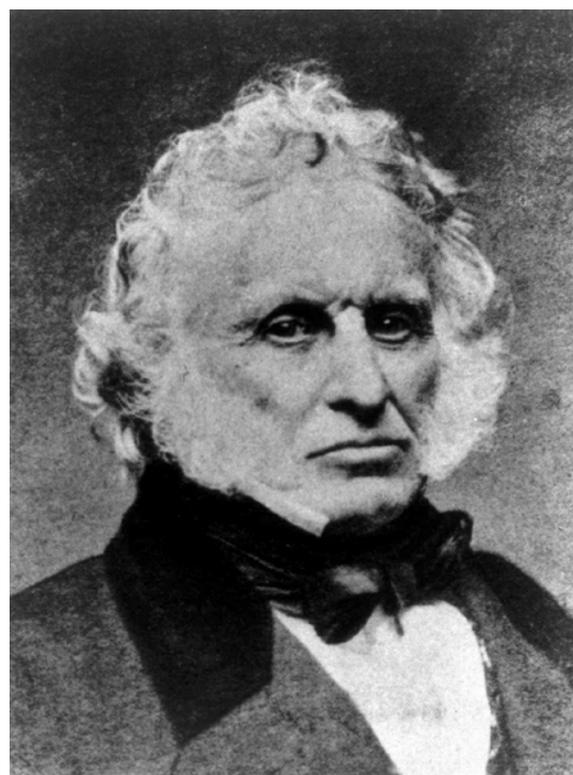
ABOVE,
GATHERING ICE
IN 1800. RIGHT,
FRÉDÉRIC
TUDOR.

rangè is widespread in the Caribbean but typical of the island of Réunion, a French territory across the seas in the Indian Ocean. The name itself indicated the time in which the specialty was invented.

It was a time when rum needed to be improved. The best ingredients were plants, but fruit too, as long as it was suitable.

The aroma is another important aspect of the recipe. Together with the ingredients, a wooden spoon is provided for mixing the drink directly in the glass. But the essential tool for preparing Ti' Punch that everyone uses is the bois lèlè, a wooden tool made from the *Quararibea turbinata* plant of the Bombacaceae family.

Lèlè in creole means “to mix”. Modern bartending knows bois lèlè as a swizzle stick. This instrument ends with a small woody node from which five small branches usually spread out. The peculiarity of this wood is that it is very aromatic as well as decorative. Its aroma, which is a lot like liquorice, is transferred to the



drink during use. Originating from the Caribbean, the bois lèlè provides a method of preparation that is 100% environmentally friendly, a tool which proudly takes its place in the kitchen alongside robots and other modern appliances.

We said that Ti' Punch marks the



RHUM
 ABOVE, SOME
 BRANDS OF
 RHUM
 AGRICOLE.
 RIGHT, RHUM
 ARRANGÉ.

rhythm of the day and this is indeed the case. Various names are used for Ti' Punch according to the time of day in which it is enjoyed.

Le Decollage or Mise à Feu: the first Ti' Punch of the morning, used to open the eyes and that tickles the throat.

Ti-Langoust: the one that comes before the Ti' Punch at midday.

Mate Homme: the one you drink in one shot.

Pousse: the one you drink after coffee.

Heure du Christ: the Ti' Punch had at 15h00. It refers to the hour in which Christ died.

Ti-Pape: the one after Heure du Christ, at 16h00.

Partante: the one that might make you feel ill the next morning, the one you should not have had.

Vaten-Coucher: the one that makes you sleep.

Ti' Punch can also be paired with culinary specialties of Creole cuisine. This



TOOLS

TOP LEFT, THE BOIS LÈLÈ, ALSO KNOWN AS A SWIZZLE STICK (RIGHT). ABOVE, AN EXAMPLE OF HOW IT IS USED.

term expresses the fusion of various European, local and African gastronomical styles. These combined over time after the American continent was discovered by the Europeans.

The cuisine of the colonialists adapt-

ed to the new regions, including new ingredients that replaced those that could not be obtained. European cuisine did include many foods and condiments that today are commonly used such as potatoes, maize and tomatoes. The fusion of all the culinary practices of the region would then follow.

Ti' Punch, however, the child of Martinique and the Caribbean, has always remained the same.

Fabio Bacchi

THE RECIPE

TI' PUNCH

- 2 oz Rhum agricole, light or dark
- 1 splash cane syrup
- 1 wedge of lime

Method: prepare directly in the glass with ice, mix and garnish with lime.

Ian Burrell, World Rum Ambassador



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Contains real coconut meat from hand-picked tropical Coconuts
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Infused with premium pureed Pumpkin and hints of cinnamon, ginger, nutmeg and clove
- Agave Reàl**
100% organic blue Agave Nectar from the Jalisco region of Mexico
- Ginger Reàl**
Infused with premium Laitvu Ginger puree
- Passion Reàl**
Infused with premium Purple Passion Fruit from Vietnam
- Kiwi Reàl**
Infused with premium Kiwi from New Zealand

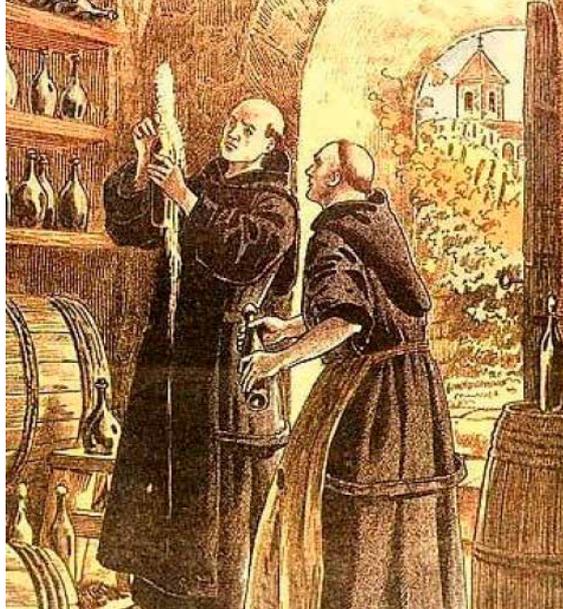




A SCARLET PRINCE

Herbs, rose water and spices create a rosolio with unmistakable colouring. Since 1400

BY GIULIA ARSELLI



At one time, it was one of the major Italian liqueurs, a rosolio that conquered the world, then fell into oblivion, violated by the intrusion of vulgar artificial flavours, which abused its history and image until it disappeared from bars.

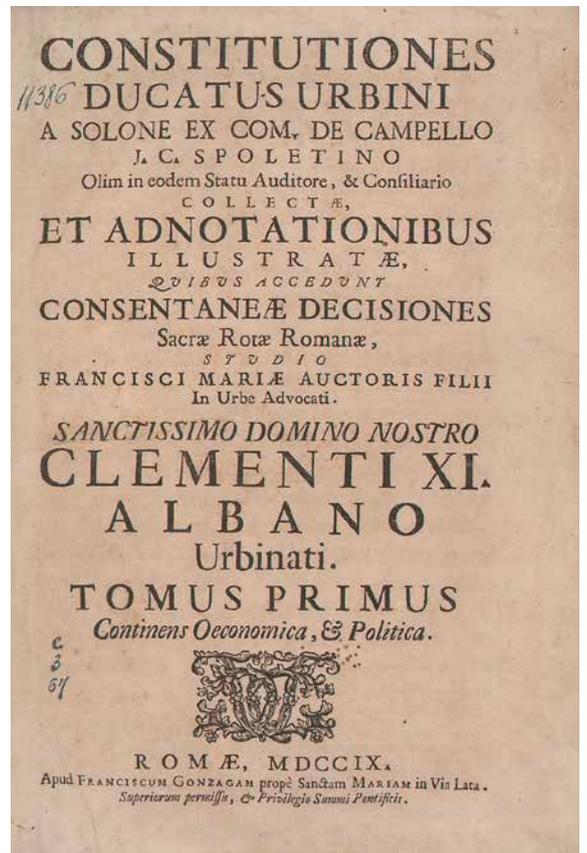
Alchermes has a long history which dates back to 1400. Its name derives from the arab term “quirmiz”, which indicates the scarlet colour that is characteristic of it. The same term is used to indicate a red insect, the kermes vermilio. Today few artisans use this method, but in ancient times and until recently, the red colour was obtained naturally from this parasitic plant cochineal. From the carapace of this insect comes a dye that in some cases was used for paintings, dyeing fabrics, and even decorating the walls of some religious buildings. These days the colouring is also made with derivatives of other origins or food dyes that must be declared on the label.

Alchermes or Alchermes has an unmistakable appearance, vibrant ruby red, and is a fanciful liqueur made from herbs,



MIXES
 ABOVE, THE OFFICINA SANTA MARIA NOVELLA. LEFT, VERMILIO COLOURANT.

rose water, spices such as cinnamon, carnation, cloves, vanilla, cardamom and anise flowers. It is sweet, warm and tenacious, in some cases syrupy, normally ranging from 21% to 35% ABV, and it also played an important role in pastry making. Restorative and regenerative, in ancient times it was given to women



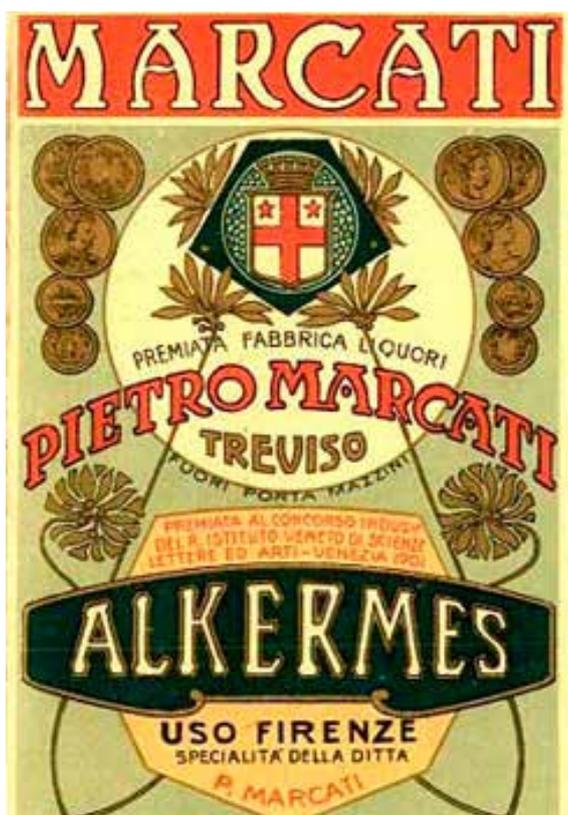
ANTIQUITY
 THE ROSOLIO LABEL AND THAT OF ALCHERMES PRODUCED IN FLORENCE. TOP RIGHT, AN ANCIENT BOTTLE OF THE LIQUEUR, AND BELOW, THE BOOK THAT DOCUMENTS THE IMPORTANCE OF THE LIQUEUR.

after giving birth or to those who had just recovered from an illness.

The importance of Alchermes as a medicinal remedy is documented in *Constitutiones Ducatus Urbini* from 1709, which regulated the medical apothecary. In the document the liqueur is given the same importance as theriac preparations and mithridate.

The origins of Alchermes date back to

the 15th century and the current recipe was formulated in 1743 by Father Cosimo Bucelli, at the time the director of the *Officina Santa Maria Novella* which was founded in 1612. It is however documented that as far back as 1381, the Dominicans of Santa Maria Novella sold rose water as a disinfectant, especially in times of epidemics. The brothers grew medicinal plants in a garden adjacent



to the building. They would distil herbs and flowers, prepare essences, elixirs, ointments and balms.

Alkermes has been recognised as a traditional product of the Tuscany region

and is used both as a dessert liqueur as well as an ingredient in many desserts. In fact it is widely used in some traditional recipes such as the berlingozzo, zuccotto and the typical mortadella of Prato.

In Sicily, this rosolio was also called "Archemisi" and according to ancient popular belief it was used against the so-called "worms caused by scares". According to tradition, when a child received a big scare, the child's grandparents would give him or her a taste of the liqueur in order to help them regain control over their emotions. This curious popular belief was also widespread in some areas of Campania from which, as it turns out, comes the expression "aggio fatt'e vierme" that is, "I was very scared".

Alchermes arrived from Spain, perhaps with a recipe of Arab origin, and was affirmed in Florence

Alchermes is not a typically Italian liqueur, but in Italy it became affirmed and was improved – specifically in Florence – and it is the oldest liqueur of the Tuscan capital. It arrived from Spain, perhaps with a recipe of Arab origin that was used for medicinal purposes, and its influence in the Iberian Peninsula was rather significant. However unreliable sources indicate that in the Florentine capital this

rosolio was already being produced by the Sisters of the Order of Santa Maria dei Servi, founded in 1233. Accurate information about the production of Alchermes in Florence is found dating back to the end of the 1400s thanks to the writings of the friars of Santa Maria Novella.

Lorenzo the Magnificent introduced it to the court and it did not fail to arrive on the tables of Popes Leo X and Clem-

ALKERMES RECIPES

ART D'OR by Luca Rapetti

Donovan Bar – Browns Hotel – London

INGREDIENTS

- 45ml Courvoisier Vsop
- 20ml Alchermes
- 20ml Capillaire (250ml sugar syrup 1:1, 1 drop bergamot essence, 2 drops Ylang Ylang essence)
- 15ml lemon juice

- Top with pollen soda (500ml water, 3 bsp pollen)

Method: mixing glass. Glass: highball full of ice.

Garnish: purple shiso leaf, vanilla bean, grape with edible gold shimmer



ROSSO MEDICI by Beatrice Massi

Caffè Chieli – Sansepolcro (AR)

INGREDIENTS

- a cube of cane sugar soaked in Alchermes and dissolved in a splash of soda
- egg white
- juice of 1/2 a freshly squeezed lime
- 50ml Tito's Vodka
- sprig of rosemary

Method: dry shake, wet shake, double strain. Glass: Old Fashioned.

Garnish: floating drops of Alchermes, dried orange and rosemary



GIMLET TIME by Christopher Rovella

Déjà Vu Lounge Bar – Novi Ligure (AL)

INGREDIENTS

- 45ml Tanqueray no. Ten
- 25ml pink grapefruit cordial
- 15ml Timut pepper syrup
- 10ml Alchermes Officine Santa Maria Novella

Method: shake. Glass: vintage coupe. Garnish: pink grapefruit zest



ALCHIMIA by Vincenzo Losappio

The Spirit – Milan

INGREDIENTS

- 15ml Il Mallo Alchermes
- 45ml Rum Don Q Cristal
- 30ml pineapple shrub and cloves
- 1 bsp Amaro Pugliese

Method: mix & strain. Glass: Cortina tumbler.

Garnish: dried pineapple and cinnamon powder



LADY IN RED by Nicola Ruggiero

Katiuscia People & Drink – Bari

INGREDIENTS

- 20ml Il Mallo Alchermes
- 30ml brandy infused with Columbian coffee
- 25ml Fino Sherry infused with cascara
- 25ml lemon curd
- liquorice bitters float

Method: shaker & double strain. Glass: low tumbler

Garnish: Salty cracker crust. Ice cubes with final layer of crushed ice



REGINA NERA by Giulia Galeotti

Finest Drink's Room – Magenta (MI)

INGREDIENTS

- 1,0 oz China Clementi
- 2,0 oz Santa Maria Novella Alchermes
- 3 drops of anise bitters
- lemon zest

Method: stir & strain. Glass: coupe. Garnish: none



ent VII. Caterina de Medici, daughter of Lorenzo, introduced it to France, thanks to her marriage to Henry II of Orleans in 1533. In France, Alchermes bore the name of “Medici Liqueur”.

The method used for traditional Alchermes is still that which was used by the artisans. The spices are macerated in alcohol to obtain the so-called "dye". This is done by macerating the spices with a percolator that works continuously for four days at a temperature of 20°C. Percolation is followed by flavouring, done using distilled rose water, orange peel or blossoms, sugar and colourant. Thereafter, the liqueur ages for six months in oak barrels before being bottled by hand. Steel systems and maturing barrels ranging from 300 to 700 litres are used for production.

There is no formal regulation for producing Alchermes. There are many homemade recipes but Alchermes is still produced by the Officina Erboristica of Santa Maria Novella in Florence in this classic version.

The Alchermes produced by the Officine Santa Maria Novella (35%) from 2003 has been recognised as a “traditional agribusiness product”. Apart from this historic perfume and liqueur laboratory, there are other small manufacturers. Among these is *Il Mallo* from Modena, which also produces Emilian specialties such as Nocino and Sassolino.

Il Mallo makes its Alchermes by infusing various spices in alcohol for six months, and then combines it with an infusion of orange peels and rose petals, and has maintained the red colouring obtained from the cochineal. *Il Mallo* Alchermes has an ABV of 35%.

It is however documented that as far



back as 1381 the Dominicans of Santa Maria Novella sold rose water as a disinfectant, especially in times of epidemics. The brothers grew medicinal plants (the simples, from which the name Garden of Simples comes from) in a garden adjacent to the building. They would distil herbs and flowers, prepare essences, elixirs, ointments and balms.

Giulia Arselli

THE VERMOUTH DI TORINO INSTITUTE IS BORN

To promote strictly regulated quality and distribution of the wine from Piedmont

BY GIULIA ARSELLI

The process which led to the legal definition of the denomination “Vermouth di Torino” has drawn to a close with the foundation of the Vermouth di Torino Institute. The decree was sent to Brussels by the Ministry of Agriculture.

On 7 April 2017 the institute became part of the history of Vermouth di Torino, with Notary Paolo Bonomo certifying the establishment of the Institute on behalf of the companies and brands who represent the vast majority of manufacturers using this denomination: Berto, Bordiga, Del Professore, Carlo Alberto, Carpano, Chazalettes, Cinzano, Giulio Cocchi, Drapò, Gancia, La Canellese, Martini & Rossi, Mulassano, Sperone, Torino Distillati, Tosti. It is hoped that others will join these first founding members, companies with diverse stories and of varying sizes, in order to share the goals and activities regarding promotion of the wine.

The Vermouth di Torino Institute will be located in the Piedmont capital and currently the operational structure

and its initiatives are being finalised. These initiatives will be key, since they will have to take various operating markets and objectives into account. “The Institute is an association that aims to increase, promote and elevate the quality of Vermouth di Torino”, declared the founders, “and its distribution into markets thanks to the collaboration of all its producers. Essentially it will be a collaboration between trade associations, the Department of Agriculture of Piedmont and those bodies that from the beginning have strongly supported, along with the producers, this new opportunity for Vermouth in Piedmont.”

The long process played out in many forums, in an atmosphere of total collaboration, and the final result provides hope for the growth of this denomination, which represents a collective product of the Piedmont region and Italy. Its visibility on all international markets will no doubt also have a positive effect on the agricultural industry that provides the main ingredients of Vermouth: wine, sugar, herb extracts and spices.



Vermouth di Torino is known across the world for the tradition and history of its production. Its fame is inextricably linked to Piedmont and Turin, where in the eighteenth century, a true aristocracy of Vermouth enthusiasts developed, thanks to which, in various measures and ways, Vermouth di Torino spread internationally, receiving a great deal of attention throughout Europe. Through the years there has been an evolution in the processing techniques. New techniques were employed alongside ancient ones, and their coexistence continues today, preserving and enhancing the traditional production of this product.

The Vermouth (or Vermut) di Torino has been included in the European Community's geographical denominations since 1991, without however indicating the properties or production processes that differentiate it from the broader Vermouth category that it falls into. Aware that there was a need for regulation, the

producers of Vermouth met on numerous occasions over the last 20 years to define production principles. Finally with decree 1826 dated 22 March 2017, the Ministry of Food and Forestry Policies accepted the request for protection presented to it by the Piedmont region and recognised the geographical indication of Vermouth di Torino / Vermut di Torino.

As stated in the decree, "The Vermouth di Torino is the flavoured wine from Piedmont obtained from one or more Italian wine products, with the addition of alcohol, flavoured beforehand by Artemisia (mug wort) together with other herbs and spices." The area in which it is produced includes the Piedmont interior. Vermouth di Torino must range from white, pale yellow in colour to amber-yellow and red. Its individual properties are determined by the colour of the wines, the products used for flavouring and any use of caramel. The smell is intense and complex, aromatic,



ROLES

CARLO VERGNANO, HONORARY BOARD MEMBER OF THE VERMOUTH INSTITUTE.

balsamic, sometimes floral or spicy. Its flavour is soft and balanced between components that are bitter – provided by the aromatic properties of the *Artemisia* – and sweet, depending on the various types of sugars. Its ABV ranges between 16% and 22%. The aromatic elements can be extracted with available techniques using wine, alcohol, water, hydroalcoholic solutions.

Among the raw materials that are used to produce Vermouth di Torino we find plants from the *Artemisia* genus; the presence of *Artemisia absinthium* and/or *Artemisia pontica* grown or harvested in Piedmont is a compulsory requirement. To sweeten it, sugar, grape must, caramelized sugar and honey can be used. Only caramel may be used for colouring. The denomination can include the terms: EXTRA SECCO or EXTRA DRY

for products whose sugar content is less than 30 grams per litre; SECCO or DRY for vermouths that have less than 50 grams of sugar per litre; DOLCE or SWEET for products with 130 grams of sugar or more per litre.

In the list of ingredients one can indicate the base wines used, with their specific designations of origin or geographical indications if they make up at least 20% of the volume of the final product.

The regulation provides for ‘Vermouth Superiore’ when the product has an ABV of no less than 17%. At least 50% must be made from wines produced in Piedmont and it is flavoured, even if not exclusively, with herbs (differing from absinthe) that are grown or harvested in Piedmont.

Giulia Arselli



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