



Geographical Indications Conference 2025

Safeguarding our Heritage, Cultivating our Future

European Union Intellectual Property Office (EUIPO), Alicante

GEOGRAPHICAL INDICATIONS CONFERENCE: SAFEGUARDING OUR HERITAGE, CULTIVATING OUR FUTURE

Co-organised by the European Union Intellectual Property Office (EUIPO) and the European Commission's Directorate-General for Internal Market, Industry, Entrepreneurship and SMEs (DG GROW) and Directorate-General for Agriculture and Rural Development (DG AGRI).

DATE 28 and 29 January 2025

VENUE the EUIPO auditorium

The EUIPO, in collaboration with the European Commission's DG GROW and DG AGRI, is organising an International Conference at EUIPO headquarters in Alicante, Spain, on 28 and 29 January 2025. This conference brings together representatives from Europe's leading producers and producer associations of geographical indications for craft and industrial ('craft GIs' or 'CIGIs') and wine, spirit drinks and agricultural products ('agri GIs'), national competent authorities in charge of examination of GI applications, international business, lawmakers, enforcement authorities and lawyers.

The aim of the conference is to look at opportunities and challenges at the forefront of geographical indications (GIs): the brand-new EU Regulation on GI protection for craft and industrial products published on 27 October 2023 and the significant reform of GIs for wine, spirit drinks and agricultural products published on 23 April 2024.

This conference gives a unique opportunity for a wide range of experts from across the globe to share their views and exchange on the practices of the national competent authorities dealing with GIs and other institutions (EU and non-EU). They will also address experiences and future perspectives from the agri- and craft-GI beneficiaries and discuss the challenges they face to defend their rights.

The event is designed for interactive discussion on considerations arising from the new craft GI regulation. It aims at exchange between the EU institutions as legislators of the regulation on craft GIs, the EUIPO, which oversees its implementation, and the operators with expectations and suggestions to bring to the table. The conference also aims for both craft and agri GIs to be a forum for interaction between the EUIPO and producers regarding current and new areas of competence. By combining craft and agri GIs, they will mutually enrich each other's experience. Additionally, participants will discover the opportunities offered by the Commission and the EUIPO to promote and defend craft GIs.

Agenda

TUESDAY, 28 JANUARY 2025

Master of Ceremony: Elisa Zaera, Deputy Director, Trade Mark, Design and Geographical Indications Examination Area, Business Operations Department, EUIPO

8:00-9:00 Registration and welcome coffee

9:00 - 9:30 **I. Opening Ceremony**

Speakers:

- João Negrão, Executive Director, EUIPO;
 - Kerstin Jorna, Director-General for Internal Market, Industry, Entrepreneurship and SMEs, European Commission;
 - Christophe Hansen, Commissioner for Agriculture and Food, European Commission;
 - Maravillas Abadía Jover, Member of the European Parliament;
 - Polish Presidency of the Council of the EU (TBC).
-

9:30 - 13:15 **II. The Importance of Geographical Indications**

This session will address the importance of craft GIs for employment, commerce and tourism in the regions and the challenges thereof, as well as the main changes and opportunities regarding the recent reform of the GI system for wines, spirit drinks and agricultural products.

9:30-9:50 **Keynote speakers**

- Marion Walsmann, Vice-Chair of the Committee on Legal Affairs in the European Parliament and former rapporteur on CIGIs;
 - Martine Pinville, Alternate in the Committee of Regions and former rapporteur on CIGIs.
-

9:50-11:15 **Panel I: The importance of craft GIs – opportunities and challenges**

Panel leader:

Pilar Montero, IP Professor, Director of the Master in Intellectual Property and Digital Innovation, Magister Lvcentinvs, Universidad de Alicante

Speakers:

- Claudia Martínez Félix, Deputy Head of Unit (Intangible Economy), DG GROW, European Commission;
 - Audrey Aubard, General Secretary, Fédération Française des Indications Géographiques Industrielles et Artisanales;
 - Kieran Molloy, Director, Molloy & Sons Weaving Limited, Donegal Tweed;
 - Arnaud Lellinger, Secretary of European Communities Trade Mark Association Geographical Indications Committee;
 - Margarida Matias, Member of the Board, Portuguese Institute of Industrial Property;
 - Amedeo Teti, Head of Department for Markets and Consumer Protection, Ministry of Enterprises and Made in Italy;
 - Ester Olivas, General Director of Entrepreneurship and Internationalization, Ministry of Innovation, Industry, Trade and Tourism, the Government of Valencia Region.
-

11:15-11:30 **Q & A**

11:30-12:00 **Coffee break**

TUESDAY, 28 JANUARY 2025

12:00-13:00 Panel II: Agri GI reform

Panel leader:

Ignacio Sánchez Recarte, Secretary General, Comité Européen des Entreprises Vins

Speakers:

- Paolo De Castro, former European Parliament rapporteur on agri GIs;
- Karine Gloanec Maurin, former Rapporteur on agri GIs and Member of the European Committee of the Regions;
- Diego Canga Fano, Acting Deputy Director General, DG AGRI, European Commission;
- Riccardo Deserti, Director General, Consorzio Parmigiano Reggiano;
- Javier Maté Caballero, Deputy Director General of Food Quality Control and Agri-food Laboratories at the Ministry of Agriculture, Fisheries, and Food of Spain.

13:00-13:15 Lunch break

14:30 - 17:45

III. Lifecycle and Sustainability

This session will cover the practical aspects of managing of GIs during their lifecycle: how to control a product specification (the role of the certification/accreditation in the control), legal protection (nature, scope), ways of working in a trade association (representativity), promotion and third-country GIs. The session will touch on the role of GIs in sustainability.

14:30-16:00 Panel III: Lifecycle of craft and agri GIs

Panel leader:

Andrea Zappalaglio, Associate Professor in Intellectual Property Law, School of Law, University of Leeds

Speakers:

- Laurence Besse, Secretary General, Association for the Limoges Porcelain GI;
- David Pastva, Director of Crystal Valley project, Regional Development Agency of the Czech Republic;
- Andru Sandu-Capra, Attorney, Romanian Association of Producers of Salam de Sibiu;
- Antoine Ginestet, Craft GI Policy Officer, French Patent and Trademark Office;
- Tamás Kiraly, Policy Officer, DG GROW, European Commission;
- Céline Keidel, Deputy Head of Unit, DG AGRI, European Commission.

16:00-16:15 Q & A

16:15-16:45 Coffee break

TUESDAY, 28 JANUARY 2025

16:45-17:45 Panel IV: GIs and Sustainability

Panel leader:

Massimo Vittori, Managing Director, oriGIn

Speakers:

- Armelle Mazé, Senior Researcher, France's National Research Institute for Agriculture, Food and Environment;
- Cristina Mendes, Deputy Director, CEARTE (Crafts Professional Training Center);
- Ulrich Adam, Director General, spiritsEUROPE;
- Laura Miguel Baumann, Secretary General, European Crafts Alliance;
- Ronald Brohm, Managing Director of REACT (European Anti-Counterfeiting Network).

17:45-18:00 Q & A

18:00

IV. Closing of Day 1

20:00 - 22:30

Gala Reception [Espacio Séneca]

WEDNESDAY, 29 JANUARY 2025

8:30-9:00

Welcome coffee

09:00 - 12:45

V. Agricultural and Craft GIs

This session will first cover the legal aspects of GIs: the coexistence of trade marks and GIs as well as tools, cooperation and producers' experiences in GI enforcement area. Later, GIs at international level will be discussed: the business perspective and experiences of non-EU craft and agri-GI producers, activities of the EUIPO, the European Commission and other EU and international organisations.

09:00-10:30 Panel V: Trade marks, GIs and GI enforcement

Panel leader:

Agris Batalauskis, Director, Patent Office of the Republic of Latvia

Speakers:

- Giuseppe Bertoli, Director of Legal Affairs Department, EUIPO;
- Charles Goemaere, Director General, Comité Interprofessionnel du Vin de Champagne;
- Christopher Oldknow, Public Policy, EMEA, Amazon;
- Valérie Marie d'Avigneau, Legal and Policy Officer, DG GROW, European Commission;
- Blanca Arteché, Observatory Department, EUIPO;
- Felice Assenza, Head of Department of the Central Inspectorate for Quality Protection and Fraud Repression of Agri-Food Products, Ministry of Agriculture, Food Sovereignty and Forestry, Italy;
- Aitor Pomares, Legal Advisor, origen España.

10:30-10:45 Q & A

WEDNESDAY, 29 JANUARY 2025

10:45-11:15 Coffee break

11:15-12:30 **Panel VI: Significance of GIs Worldwide**

Panel leader:

Alexandra Grazioli, Director, World Intellectual Property Organization

Speakers:

- Mark Kent, Scotch Whisky Association;
 - Virginia Melgar, Chairperson, fifth Board of Appeal, EUIPO;
 - Michel Gonomy, Head of Geographical Indications, Industrial Designs and Other Distinctive Signs, Organisation Africaine de la Propriété Intellectuelle;
 - Elisa Rodríguez Ortiz, Director, Spanish Patent and Trademark Office;
 - Antonio Berengue Reguant, Deputy Director, International Cooperation Area, EUIPO;
 - Rocío Pérez Segura, Policy Officer, DG TRADE, European Commission.
-

12:30-12:45 **Q & A**

12:45 – 13:00 **VI. Conclusions and Closure**

12:45-13:00 **Closing remarks**

João Negrão, Executive Director, EUIPO

13:00-14:00 **Lunch**

13:00-14:00 **Social programme [Visit to the Francisco Gómez winery]**

Speakers

JOÃO NEGRÃO



JOÃO NEGRÃO

João Negrão is the Executive Director of the [European Union Intellectual Property Office \(EUIPO\)](#), a position he has held since 1 October 2023.

João originally joined the EUIPO as head of the Executive Director's Cabinet in 2010, and between 2011 and 2020 he was Director of the International Cooperation and Legal Affairs Department.

Between 2021 and 2023 he held the position of President of the EUIPO Boards of Appeal.

Before joining the EUIPO, João held different positions in the Portuguese public administration, in the [Ministry of Foreign Affairs](#)/General Directorate for EU Affairs, the Presidency of the [Council of Ministers and the Ministry of Justice/National Institute of Industrial Property \(INPI\)](#). In 2001, he joined the INPI in the international relations cabinet, becoming the Head of Cabinet in 2004. In 2008, he was appointed Director of International Relations and Promotion of Innovation at INPI.

João Negrão holds a Master's degree in Law and a Bachelor's degree in International Relations. He also has a number of high level qualifications in Public Administration Management (National Institute of Administration), Leadership Management and High Performance People Skills for Leaders (London Business School), as well as IP-related courses, such as a general course on IP (WIPO Worldwide Academy) and a specialised course on the practice and functioning of the IP system in the USA (USPTO).

ELISA ZAERA CUADRADO



ELISA ZAERA CUADRADO

Elisa Zaera Cuadrado has worked at the EUIPO since 2009. In 2021, she was appointed Head of Service responsible for the examination of trade marks, focusing on absolute grounds for refusal, and for the collaboration with the European Commission on handling geographical indications (GIs) files in the agricultural sector. Since July 2024, she has held the role of Deputy Director in the Trade Mark, Design and Geographical Indications Examination Area within the Business Operations Department.

Through the years, Elisa has been involved in EUIPO initiatives related to GIs. She has coordinated the examiners' expert group responsible for assessing trade mark conflicts with GIs and established a team of EUIPO examiners to aid the Directorate General Agriculture in the assessment of GI applications. Additionally, she is part of the project team implementing tasks within EUIPO resulting from GI legislative reforms. Elisa has also contributed to the development of tools designed to help users identify potential conflicts with GIs. In her current position as Deputy Director, Elisa is responsible for overseeing the GI Division, which will be responsible for handling the registration of Craft and Industrial GIs.

Elisa holds a Master of Law (LLM) degree in law from the University of Valencia (Spain) and a Diplôme d'Etudes Spécialisées in European Law from the Université Libre de Bruxelles (ULB). Prior to joining the EUIPO, she worked in several law firms in Brussels and in the European Commission's Directorate General Competition.

CHRISTOPHE HANSEN

CHRISTOPHE HANSEN

Christophe Hansen was born in 1982 in Wiltz, Luxembourg. He obtained a Master's Degree in Geosciences, Environmental Sciences and Risk Management from the Louis Pasteur University in Strasbourg. Between 2007 and 2014, Hansen advised former MEP Astrid Lulling on issues related to agriculture, environment and economic and monetary affairs. In 2014, he joined the Luxembourg Permanent Representation to the EU and prepared the Luxembourg EU Council Presidency (2015). Under the Luxembourgish Presidency, he chaired the Council Working Party on the environment, heading discussions on the EU-ETS reform and the Circular Economy proposal, among others.

In 2016, he joined the Luxembourg Chamber of Commerce where he established the European Affairs Office in Brussels. He led this office until September 2018. Hansen co-founded the Business Club Belgium-Luxembourg in 2017 and served as its Secretary-General. From March 2017 to August 2018, he also served as a Member for Luxembourg in the European Economic and Social Committee.

Hansen took up his duties as Member of the European Parliament in September 2018, serving on the committees on International Trade as well as Environment, Public Health and Food Safety.

Since September 2024, he is the European Commissioner in charge of Food and Agriculture.

MARION WALSMANN



MARION WALSMANN

Born in 1963, she grew up in Erfurt, Thuringia. From 1981 to 1985, she studied law at the University of Leipzig and worked as lawyer at [VEB Robotron Sales](#). 1986 she moved to the Erfurt city building office as a legal counsel. In 1990 she was the head of the legal department of the city of Erfurt and in the same year after the re-establishment of the state of Thuringia, she took over the leadership of the [Thuringian Ministry of Justice](#).

She later held various functions within the ministry, such as head of the Constitutional Law Unit. Most recently, she was the deputy head of department and head of Human Resources in the Prison Department. From 2004 to 2018 Marion was a member of the [Landtag of Thuringia](#). In 2008 she was appointed State Minister of Justice and went on to become State Minister of Finance in 2009.

From 2010 to 2013 she was head of the State Chancellery and State Minister for European Affairs.

From 2015 until 2018, she was the State Parliament's delegate to the [European Committee of the Regions](#).

From 2019 on she became a Member of the [European Parliament](#), where she is Vice-Chair of the Committee on Legal Affairs and a member in the Committee on Internal Market and Consumer Protection. She is also a substitute in the Committee on Industry, Research and Energy and Substitute Member of the Committee on Agriculture and Rural Development. She is Member of the Delegation to the EU-North Macedonia Joint Parliamentary Committee and Member of the Delegation to the EU-Montenegro Joint Parliamentary Committee. As of April 2024, she is, together with MEP Markus Ferber, the Co-Chair of the [Parlamentskreis Mittelstand](#) (Parliamentary group for medium-sized companies). As of November 2024, she is, together with MEP Niels Flemming Hansen and MEP Jorgen Warborn, the Co-Chair of the SME Circle in the European Parliament. Marion is also Treasurer and member of the board of the CDU/CSU group in the European Parliament.

MARTINE PINVILLE



MARTINE PINVILLE

Born in Angoulême, France, Martine Pinville became involved in politics after a career in the non-profit sector. She was a Member of the French National Assembly between 2007 and 2015, and in 2015 she was appointed Secretary of State for Trade, Crafts, Consumer Affairs and the Social Economy under President François Hollande. In this role, she was in charge of the development of the first geographical indications for craft and industrial products in France, in the framework established by the 2014 Consumer Law (« Loi Hamon »).

She has been an Angoulême municipal councillor since 2020 and a regional councillor for Nouvelle-Aquitaine since 2015. As part of her mandate at the European Committee of the Regions, she is rapporteur for two texts on the protection of industrial and craft geographical indications within the European Union. Nouvelle-Aquitaine is a pioneer in this field, supporting the region's know-how through its "Leather, Luxury, Textiles and Arts and Crafts" sector. The region is home to nine of France's twenty-one Industrial and Craft Geographical Indications : Porcelaine de Limoges; Tapis et Tapisserie d'Aubusson; Charentaise de Charente-Périgord; Pierre d'Arudy; Linge Basque; Pierre de Vianne; Pierre de Mareuil and Pierre de Paussac/ Paussac-et-Saint-Vivien.

KERSTIN JORNA

KERSTIN JORNA

Kerstin Jorna is the European Commission's Director-General for Internal Market, Industry, Entrepreneurship and SMEs. She is a German lawyer, fluent in four languages who has been a civil servant for the European Union since 1990. Jorna is German. From 1980 to 1985 she was studying law in Bonn and Hamburg universities. She took a second state examination in Hamburg and a diploma in Advanced European Studies in Bruges. She is fluent in German, English, French and Dutch and she has a good knowledge of Spanish. In 1986 she was working for a Hamburg law firm until she began working for the European Commission as a policy officer in 1990. Between 2000 and 2001 she was the Commission's spokeswoman for regional policy and institutional affairs. Between 2002 and 20012 she was member and head of various Cabinets. In 2012 she became Director of Intellectual Property in DG Internal Market and Financial Services. In 2016 she was deputy Director General at the directorate responsible for Economic and Financial Affairs.

PILAR MONTERO

PILAR MONTERO

Panel "The importance of Craft GIs: opportunities and challenges"

Prof. PILAR MONTERO GARCÍA-NOBLEJAS IS Full Commercial Law Professor expert on Intellectual Property at the University of Alicante. Member of the Geographical Indications Unit of the Department. Director of the Master in Intellectual Property and Digital Innovation of the University of Alicante, Magister Lvcentinvs, ranked as First Master Programme in Spain, celebrating its 31st anniversary.

Prof. Pilar Montero is an international expert in activities and projects in different Intellectual Property offices and Institutions such as the EUIPO, the European Commission, the EPO, WIPO and OEPM (SPTO) among many others. She has three books about: 'Designations of Origin and Geographical Indications', 'Designations of Origin for Non-Agricultural Products' and 'The European Union Certification Mark', and more than 100 scientific articles. She is advisor to producer groups on geographical indications and provides legal opinions for public and private organisations. She is Intellectual Property Professor in national and international IP study programmes.

CLAUDIA MARTINEZ FELIX



CLAUDIA MARTINEZ FELIX

Panel “The importance of Craft GIs: opportunities and challenges”

Claudia is Deputy Head of Unit in the Commission, DG GROW, Unit C4 Intangible Economy. Her Unit manages, develops, and enforces a solid European intellectual property legal framework. She is leading the team that has prepared and negotiated the EU proposal for a new EU scheme for geographical indications for craft and industrial products, its secondary legislation which is in preparation, as well as promotional and awareness raising actions in the Union and abroad. In addition, Claudia is also leading the work related to the EU policy against counterfeiting, with the Memorandum of Understanding on the online sales of counterfeits and the adopted Recommendation to combat counterfeiting and enhance IP enforcement. Her unit is responsible for the recent designs package reform, and a strong EU policy on patents, with the proposed “patent package” that includes an EU Compulsory licensing scheme, proposals on supplementary protection certificates and standard essential patents. Her unit also supports innovation and SMEs’ access to, management and enforcement of IP rights.

Before that, she held various positions in the Commission, as Deputy Head of Unit on the Single Market and the free movement of goods, and before that, as legal officer, on services and competition-related issues. Claudia has also worked as consultant and in the European Parliament. She is a Spanish lawyer specialised in EU law at the College of Europe, Bruges.

AUDREY AUBARD



AUDREY AUBARD

Panel “The importance of Craft GIs: opportunities and challenges”

Audrey Aubard is a freelance International Consultant, specialized in territorial branding, quality schemes strategies and management, certification tools, producers’ organizations and is a senior legal expert on IP and food law and labelling issues. She is currently manager of Aubard Consulting, an independent Bordeaux-based consultancy, General Secretary of the French Federation of industrial and craft GIs – [FFIGIA](#) and auditor for the French Committee for Accreditation [COFRAC](#).

She provides assistance to countries who want to set up and manage a quality schemes system (from the institutional management to the technical management and certification procedures) and producers who want to promote and protect the quality of their products as a GI, Organic farming or other labelling or branding strategies (Cariforum countries, PNG, Indonesia, Cambodia, Morocco, Benin, etc.). She also takes part in some publications related to GIs or origin-branding strategies. She is an expert on these topics for several organizations (EU, EUIPO, WIPO, ECAP, AREPO, AFD-FAO, Tradecom, ACP-PMU, French Regions etc.).

In France, she provides specific legal and technical consultancies for producers’ associations as well as strategical and methodological assistance for producers’ associations on quality strategies (meat, stone, cheese, knives, textile, pepper, tapestry etc.). She also manages some GI producers’ associations.

She is president of the committee of craft GIs within the Certification Body of Certipaq (control body) and technical expert for the COFRAC (French Accreditation Body) in relation to official quality signs certification.

She also teaches at Bordeaux 3 University the quality schemes; the labelling strategies, controls tools as well as at the Agro-engineer school of Bordeaux, Bordeaux Science-Agro.

Audrey Aubard holds a Master’s degree in European and International Law and postgraduates in Environmental Law and Agro-food Law.

ARNAUD LELLINGER



ARNAUD LELLINGER

Panel “The importance of Craft GIs: opportunities and challenges”

Arnaud is the secretary of the ECTA GI Committee, a lawyer at the Paris Bar, and a founding partner of the firm LLF Avocats.

He has a Bachelor's degree in History and Geography from the University of Paris IV Sorbonne and holds a Master's degree in Intellectual Property Law from the University of Paris II Panthéon Assas.

He has developed an advisory and litigation practice in the field of GI at both the French and international levels, as well as a broader practice in trademark, design, and copyright law.

He is a lecturer at the Paris Bar School (IP law and civil proceedings) and at the University of Paris 1 Panthéon-Sorbonne (Geographical Indication law).

MARGARIDA MATIAS



MARGARIDA MATIAS

Panel “The importance of Craft GIs: opportunities and challenges”

Member of the Board of the [Portuguese Office of Industrial Property](#) (INPI PT) since 2019 and Member of the Board of the [Portuguese Council of the European Movement](#) since 2015, Mrs Margarida Matias has a Law Degree and a Post-Graduation in Industrial Property Law and holds an Advanced Course in Public Management. She is the Head of the Portuguese delegation at the Budget Committee of the [European Union Intellectual Property Office](#) (EUIPO), as well as at the [European Patent Office](#) (EPO). Her experience includes participation in the Administrative Council meetings of the EPO and EUIPO, as well as the General Assemblies of the [World Intellectual Property Organization](#) (WIPO). Mrs Matias joined the Portuguese Office in 2001, where she acquired a strong experience as Executive Officer at the Directorate of Trademarks and Patents and the Directorate of External Relations and Legal Affairs in the examination of IPRs, in the preparation of technical-legal advice and as Trainer of the INPI PT Academy. Furthermore, she was responsible for monitoring international dossiers and International Treaties related to Industrial Property, underlining the dossiers related to the EUIPO and the European Union, and highlighting her participation as in many meetings organized by International Organizations, namely WIPO. She also participated in the Diplomatic Conference for the Adoption of a new Act of the Lisbon Agreement - The Geneva Act of the Lisbon Agreement on Appellations of Origin and Geographical Indications. In 2018, Mrs. Matias served as Deputy Secretary-General of the [Ministry of Justice](#). Mrs. Matias holds also a deep experience as Legal Expert of the Portuguese Ministry of Justice where she was Advisor with responsibility for monitoring and coordinating projects related to the entities and bodies reporting to the Ministry of Justice, as well as production of legislation, including issues related to the Portuguese Office of Industrial Property, among others, supported legislative production, and contributed to the revision of the Portuguese Industrial Property Code.

AMEDEO TETI

AMEDEO TETI

Panel “The importance of Craft GIs: opportunities and challenges”

Amedeo Teti is a public manager trained as a lawyer and economist. He is considered one of the leading Italian experts in international trade, in intellectual property rights and in the fight against counterfeiting, in particular on the international protection of geographical indications and of “Made in Italy”. Since January 2024 he was appointed Head of Department for Enterprises Policies and Head of Markets and Consumers Protection Department at the Ministry of Enterprises and Made in Italy. In parallel, he is also Coordinator of the Foreign Investment Attraction and Unblocking of foreign investment Units, at the same ministry. Between 2022 and 2023 he was Director General for the Promotion of Industrial Property-Italian Patent and Trademark Office at the Ministry of Enterprises and Made in Italy. From 2020 to 2022 he held a High Managerial Position at the Ministry of Economic Development for activities in the field of international relations in the energy sector, aimed at security and the evolution of energy systems towards de-carbonization. He was special Delegate of the Minister of Economic Development at the COP26 Zero Emission Vehicle Transition Council Ministerial Meetings held on 27 November 2020 and 26 April 2021. From 2002 to 2019 he was Director General of International Trade Policy Department at the Ministry of Economic Development. Under his direction, Italian exports have achieved extraordinary performances and have been the only ever positive component of the national GDP, allowing the Italian economy to remain stable despite the long-term effects of the 2008 financial crisis. Since 2022, it has been coordinating the Secretariat technique of the Inter-ministerial Committee for the attraction of foreign investments in Italy. He has extensive experience as an economic negotiator and expert on international market access of Italian products and services (the so-called “made in Italy”) both at national level and within the Council of the EU. He also headed the Dual-Use Goods Export Management Authority for about 18 years. He was a member of UAMA (export control of armament products) on behalf of the Ministry of Economic Development.

ESTER OLIVAS CÁCERES



ESTER OLIVAS CÁCERES

Panel “The importance of Craft GIs: opportunities and challenges”

Ester Olivas Cáceres is a Lawyer with a Master's in European Union Institutions and Policies, she has specialised for more than 20 years in European Policies, International Trade, and Industrial Property, specifically in all aspects related to Geographical Indications and Designations of Origin for quality products, from a technical, legal, and political point of view.

She has worked in the direction and management of large-scale national and international organisations, as Secretary General of [ORIGEN ESPAÑA](#) (the Spanish Association of Designations of Origin) and as Secretary General of oriGIn (the first International Network of Geographical Indications), where she represented and defended the interests of more than 2 million producers from more than 40 countries around the world.

During her most recent professional stage, she has participated in the design and implementation of more than 20 cooperation projects funded by international organisations, working as an Expert in more than 15 countries, providing legal and technical advice, capacity building and training to more than 14 governments and hundreds of producers, entrepreneurs and associations, as well as participating as a speaker in more than 40 seminars and conferences on International Trade and Industrial Property around the world.

Currently, Ester Olivas is the General Director of Entrepreneurship and Internationalisation of the Generalitat Valenciana, within the [Generalitat de Valencia](#).

IGNACIO SÁNCHEZ RECARTE



IGNACIO SÁNCHEZ RECARTE

Panel “AGRI GIs reform”

Dr Ignacio Sánchez Recarte was named Secretary General of [CEEV](#), the association representing the interests of European wine companies, in 2015.

Before that, he served as Director for Internal Market & Sustainability at spiritsEUROPE, the European representative body for spirit producers, and as Director of Environment affairs and Innovation, at [Bodegas Chivite](#), a Spanish wine group.

For the last 7 years, Ignacio has worked for the [International Organization of vine and wine](#) (OIV), the scientific and technical intergovernmental organization in the field of wine, first as Head of the Viticulture Unit, then as Head of the Economy and Law Unit.

Prior to this, he was a researcher in the Food Technology Department of the Public University of Navarra.

Ignacio is an Agronomic Engineer from the [Public University of Navarra](#) and obtained his PhD in Engineering at the University of Lleida.

DIEGO CANGA FANO



DIEGO CANGA FANO

Panel “The importance of Craft GIs: opportunities and challenges”

Diego Canga Fano has worked in DG Agriculture in the [European Commission](#) since 2014. At present, he is acting Deputy Director General. He has been working in the European Union since 1991. He has worked in the Council Legal Service for more than a decade. He has also been twice Head of Cabinet, first of the European Commission of Industry and Entrepreneurship (2012-2014), and later as the President of the [European Parliament](#) (2017-2019). He is a Spanish national and lawyer by training, with a good experience of litigation before the European Court of Justice, with more than 60 cases pleaded. Throughout his time in DG Agriculture, Diego has always worked in the field of Geographical Indications.

RICCARDO DESERTI



RICCARDO DESERTI

Panel “AGRI GIs reform”

Riccardo Deserti received a Degree in Agricultural Sciences in 1991, and in 1992 joined the Nomisma SpA, a primary Italian economic research institute, based in Bologna. From 2002 to 2006 he held the position of CEO of the Company Nomisma SpA. From 2006 to 2012 he worked at the [Ministry of Agriculture Food and Forestry Policies](#), covering, among others, the position of Chief of the Technical Secretariat and General Manager of the Direction of quality products and GIs. Since 2012 he has served as Director General of the [Consorzio del Formaggio Parmigiano Reggiano](#). In November 2021, he was elected President of Origin, of the World Alliance of Geographical Indications.

JAVIER MATÉ CABALLERO



JAVIER MATÉ CABALLERO

Panel “AGRI GIs reform”

Javier Maté Caballero, born in Madrid in 1962, married with 2 children, has a degree in Veterinary Medicine from the Complutense University of Madrid and a Diploma in Health. He has been a civil servant for more than 40 years, after passing the National Veterinary Corps exam. In the Public Administration he has worked in Foreign Health, both at the Alicante and Barcelona borders and in the central services of the Ministry of Health, coordinating food safety controls on imports and exports. He then moved to the Ministry of Agriculture, Fisheries and Food where he was Deputy Assistant Director of Animal Health for 2 years, Technical Advisor in the General Directorate of Livestock, coordinating the Animal Traceability System and the National Plan of Control of the Food Chain and Technical Advisor in the Unit of Analysis, Foresight and Coordination of the Undersecretary.

For almost 10 years he has been Deputy Director of Food Quality and Organic Production, being responsible for the Geographical Indications of wines, spirits and agri-food products, as well as the Traditional Specialities Guaranteed, Traditional Wine Terms and Optional Quality Mentions of Spain. He has therefore participated in the various European legislative reforms, especially the one that led to Regulation 1143/2024, and in the trilogue phase of the Spanish Presidency of the Council in the second half of 2023.

ANDREA ZAPPALAGLIO



ANDREA ZAPPALAGLIO

Panel “Lifecycle of CRAFTS and AGRI GIs”

Dr Andrea Zappalaglio is Associate Professor in Intellectual Property Law at the [University of Leeds](#). His current research focuses on Geographical Indications and Quality Labels. He regularly collaborates with various public and private stakeholders. His scholarship is award-winning and has been featured in all major EU and UK Intellectual Property journals.

Prior to joining the University of Leeds, Dr Zappalaglio worked as Lecturer in Intellectual Property Law at the [University of Sheffield](#), and as Senior Research Fellow at the [Max Planck Institute for Innovation and Competition](#) (Munich, Germany).

He holds a DPhil (PhD) from the University of Oxford.

LAURENCE BESSE



LAURENCE BESSE

Panel “Lifecycle of CRAFTS and AGRI GIs”

After studies in law and business management, Laurence worked for an Insurance Company as contentious manager for 10 years.

Since 2006, Laurence has been general secretary of the « Union of Limoges Porcelain Manufacturers », a professional union, who contributed a lot to the protection of the Limoges porcelain appellation, and a founding member of the [Geographical Indication Limoges Porcelain Association](#), created in April 2014.

Since 2014, she has also been in charge of the GI Limoges Porcelain Organization and of GI implementation: GI group management, monitoring the certification process, infringement detection and solutions, defence and protection actions in all markets and promotion.

DAVID PASTVA



DAVID PASTVA

Panel “Lifecycle of CRAFTS and AGRI GIs”

David Pastva (1980) graduated from the Technical University in Liberec. After a one-year internship in Dresden, he managed the destination agency in the Bohemian Switzerland National Park for five years. He worked closely with partners from Saxon Switzerland (tourism association, national park administration). Between 2011 and 2013 he was the head of the [Czech Tourism](#) foreign representation in Frankfurt am Main. Since 2013 he has been back in the Czech Republic. Until 2019, he headed the Department of Culture, Sport and Tourism in Liberec. For the last five years he has been the director of [Crystal Valley in the Liberec Region](#) (North Bohemia, Czechia). His work focuses on the development of tourism in the globally unique cultural region of glass and jewellery production. The various glassmaking techniques have a tradition of more than 600 years in Crystal Valley and to this day the production of glass and jewellery forms the identity of the region.

ANDRU SANDU



ANDRU SANDU

Panel “Lifecycle of CRAFTS and AGRI GIs”

Andru Sandu is an attorney registered with the Bucharest Bar since early 2012, as well as an intellectual property advisor in trade marks and protected geographical indications. In 2024, he became a member of the [Romanian Film Commission](#), a government agency providing state aid in the field of film production. He has worked on several protected geographical indications applications, with “Salam de Sibiu” being the first one. Andru is also heavily involved with enforcement of protected geographical indications at both the national and European levels.

ANTOINE GINESTET



ANTOINE GINESTET

Panel “Lifecycle of CRAFTS and AGRI GIs”

Industrial and artisanal geographical indications project manager at the French National Institute of Industrial Property.

Antoine Ginestet has worked at INPI (National Institute of Industrial Property) since 2010. After 4 years as a trade mark examiner, he has been in charge of creating the new craft and industrial geographical indications since 2014.

He supports producers in creating GI projects and contributes to structuring the sector. He takes care of registration procedures and supervises the controls of certified companies. He also contributes to the defence of cases in the event of litigation before the Courts of Appeal. He also participated in the recognition of artisanal GIs within the scope of international collaborations, namely with Tunisia, Morocco, and Georgia.

TAMAS KIRALY



TAMAS KIRALY

Panel “Lifecycle of CRAFTS and AGRI GIs”

Tamas Kiraly has a Master's degree in Law and Film Studies. He has broad experience in the area of intellectual property both in the private and public sectors. He has been working for the [European Commission](#) for eight years. First, he worked in the Directorate General for Trade, negotiating trade agreements with Third Countries. Currently he works in the Directorate General for Internal Market, Industry, Entrepreneurship and SMEs (DG GROW) as legal and policy officer, contributing, among others, to the work on geographical indications for craft and industrial products and to policymaking related to intellectual property for SMEs.

MASSIMO VITTORI



MASSIMO VITTORI

Panel “GIs and Sustainability”

Massimo Vittori is the Managing Director of oriGIn, in charge of the Organization's strategic planning and overall management.

Massimo previously worked as legal advisor at the [International Trade Center](#) (ITC) where he led several projects in the field of intellectual property, trade law harmonization, model contracts for SMEs and alternative business dispute resolution mechanisms. Massimo also worked at the [UNCTAD](#) on the improvement of developing countries' investment climate through regulatory reforms.

Following his Bachelor's Degree in International Relations, Massimo obtained a Master's Degree in International Law at the Graduate Institute of International and Development Studies of Geneva and an LL.M. in Intellectual Property at the University of Turin.

ARMELLE MAZÉ



ARMELLE MAZÉ

Panel “GIs and Sustainability”

Armelle Mazé is a Senior Research Fellow in Economics at [INRAE](#), Université Paris-Saclay working in the field of institutional law and economics. She is currently coordinating an ANR funded project on the agroecological transitions of geographical indications in France and the EU Horizon Europe project, [GI SMART](#) (2024-2027), which is studying the contribution of GIs to Smart Territorial development and sustainability.

ANA CRISTINA GOMES DA FONSECA MENDES



ANA CRISTINA GOMES DA FONSECA MENDES

Panel “GIs and Sustainability”

Graduated with a degree in law from the Faculty of Law of the University of Coimbra, and a postgraduate degree in communications and media law from FDUC, specializing in public management from [INA](#), I.P.

Currently working as Deputy Director of CEARTE – Professional Training Center for Crafts and Heritage in the Training Department and as a Legal Advisor. Vice President of the [European Crafts Alliance](#).

VMember of the work team of the National Legal Certification System for the Crafts sector

Coordinator of the work team responsible for the design of Crafts training curricula integrated into the National Catalogue of Qualifications

Member of the work team of the National Sectorial Council for Qualification – Crafts, and Jewelry

Co-author of the Study “The Sector of Craft Activities in Portugal”/ 2006: Chapter IV

Experience in preparing training projects for applications for European Programs and coordinating and monitoring transnational training projects.

Author of several articles and communications within the thematic Crafts and Vocational Training and Crafts legal framework.

ULRICH ADAM



ULRICH ADAM

Panel “GIs and Sustainability”

Ulrich Adam has been the Director General of spiritsEUROPE since 2018.

Prior to joining spiritsEUROPE, he was Secretary General of the [European Agricultural Machinery Industry Association](#) (CEMA). Before that, he worked in the Brussels office of the international consultancy firm [Hill & Knowlton Strategies](#), advising a wide range of companies and trade associations on EU legislation, with a particular focus on EU policies in the areas of food, health, and agriculture.

A German national, Ulrich holds a PhD and MPhil degree in History and Social and Political Sciences from Cambridge University (UK).

RONALD BROHM



RONALD BROHM

Panel “GIs and Sustainability”

Ronald Brohm, a Dutch national, is the Managing Director and founder of business association [REACT](#) (European Anti-Counterfeiting Network) with offices in Amsterdam, Aachen, Buenos Aires, Guangzhou, HoChiMinh City, Istanbul, Kuala Lumpur, Lisbon, Madrid, Milan, New Delhi, Prague, Rio de Janeiro, Skopje, and Vilnius.

In 1985, Ronald completed the Final Diploma of Dutch Law in the field of Social Economical Law at the Rijks Universiteit of Utrecht (R.U.U.). The same year he completed his Postdoctorate of European Business Law at the University of Utrecht, and the following year his Postdoctorate in International Commercial Law at the University of Amsterdam.

Ronald started his carrier in 1987 at the [Chamber of Commerce in Amsterdam](#). Since 1991 he has held the position of Director and founder of REACT, The European Anti-Counterfeiting Network (April 1991), which he developed into a worldwide anti-counterfeiting network for more than 320 multinationals, owners of some of the world’s most famous brands and operational in more than 120 countries, and with 190 members of staff. The network manages almost 90.000 anti-counterfeiting cases annually.

Ronald is a speaker and short-term expert for various international bodies like WIPO, EU, OHIM on IPR enforcement issues in Central and Eastern Europe, Central Asia, Asia-Pacific Region, and Latin America.

Over the years Ronald has been the author or editor, of a number of articles and papers namely, *Ars Aequi: Intellectual Property Rights and GATT* (1988), *Company Law Review: Dutch Anti-Counterfeiting Act* (1991), *IUST: Fighting Counterfeiting* (1992), *Benelux Trademark Review: Border measures against counterfeiting* (1999) and *Dossier: Review of the anti-counterfeiting measures* (2001), *World Commerce Review* (2014): Brand enforcement strategy; public and private enforcement considerations, (2017) *Brand Protection Professional, Landlord Liability Case European Court of Justice*.

LAURA MIGUEL BAUMANN



LAURA MIGUEL BAUMANN

Panel “GIs and Sustainability”

Laura Miguel Baumann is the Secretary General of the [European Crafts Alliance](#) and a consultant for national and international customers, related to the craft sector, design and the cultural and creative industries.

Laura has a degree in translation and interpretation from the Pompeu Fabra University. She has completed her studies with several Masters degrees: in International Cooperation and Humanitarian Aid; Business Internationalization; and Intercultural Communication and European Studies.

She has worked both in the private sector, as well as in non-profit organizations and public bodies, especially in Spain, but also in other countries such as Serbia and Belgium. For more than 15 years, she has been managing projects to strengthen and improve the competitiveness of the craft sector, as well as its promotion and enhancement. She has been part of juries for awards and recognitions in the craft sector and has overseen numerous exhibitions.

AGRIS BATALAUSKIS



AGRIS BATALAUSKIS

Panel “Trade marks and GIs and GIs enforcement”

Agris Batalauskis has been the Director of the [Patent Office of the Republic of Latvia](#) since February 1, 2022. He is a qualified Latvian lawyer and senior civil servant who has worked in the governmental authorities since 2007.

Agris has many years of experience as an international expert in justice sector projects and as the Director of the Project department in the Ministry of Justice. Over the past decade, he has been at the forefront of numerous innovation reforms within the national justice sector. That approach has also translated to the responsibilities as a Director of the Patent Office, where, in recent years he has striven to enhance and transform the Latvian intellectual property system and is committed to modernize the Patent Office as a customer-centric hub for intellectual property, as well as strengthening Latvia's intellectual property ecosystem as a whole. Additionally, over the past year, Agris has spearheaded the creation of the new registration system for geographical indications of craft and industrial products in Latvia.

As the director of the Latvian Patent Office, Agris represents the interests and opinions of Latvia and the Latvian Patent Office in international intellectual property organizations and their structures – in the General Assembly of WIPO, in the Management and Budget Committee of EUIPO, as well as in EPO – Administrative Committee and Budget Committee. In addition, on March 20, 2024, Agris was elected to the board of the EPO Administrative Council for a three-year term.

GIUSEPPE BERTOLI



GIUSEPPE BERTOLI

Panel “Trade marks & GIs and GIs enforcement”

Giuseppe Bertoli started working for the EUIPO in 2000, occupying various positions on the Boards of Appeal.

From July 2009 to December 2012, he served as a member of the [EUIPO](#) Boards of Appeal, and served as Head of the Litigation Service until 2020.

In 2020, he became the Director of the EUIPO Boards of Appeal Operations Area, managing the Alternative Dispute Resolution Service, the Knowledge and Information Support Service, the Litigation Service, and the Boards of Appeal Registry.

Since July 2024, Giuseppe has been the Director of the EUIPO's Legal Affairs Department, which is responsible for defining the Office's IP policy, including the revision of its Examination Guidelines, legislative matters, and horizontal legal affairs.

He studied law at the Catholic University of Milan and postgraduate studies at the Pavia University.

CHARLES GOEMAERE



CHARLES GOEMAERE

Panel “Trade marks & GIs and GIs enforcement”

Charles Goemaere joined the [Comité Champagne](#) in November 2003 to take charge of the protection of the Champagne appellation in France and around the world.

In 2008, he took over the management of its economic and legal departments.

He became deputy general manager in 2017, then general manager on 1 February 2021. As such, Charles prepares and implements the decisions and programs adopted by the winegrowers and the houses. He leads and coordinates the activity of the services of the inter-professional organisation.

BLANCA ARTECHE



BLANCA ARTECHE

Panel “Trade marks & GIs and GIs enforcement”

Blanca Arteché is the Head of Enforcement Service at the [European Observatory on Infringements of Intellectual Property Rights](#).

Blanca Arteché joined the European Union Intellectual Property Office (EUIPO) in February 1998. A graduate in Business Administration and Economics, she started her career working for the [EU Commission](#) on Regional Policy. At the EUIPO she has held different positions, including almost ten years as head of the TM registration service (2006-2015), before joining the Observatory and managing the Enforcement Service since 2018.

CHRISTOPHER OLDKNOW



CHRISTOPHER OLDKNOW

Panel “Trade marks & GIs and GIs enforcement”

Chris Oldknow leads [Amazon's](#) public policy engagements in Europe on the Digital Services Act, the Product Liability Directive and IP related files. Chris had previously worked on intermediary responsibility at [NBCUniversal](#) and for the International Chamber of Commerce and had spent several years as an enforcer of [Microsoft's](#) IP rights, working with police, customs, and market surveillance authorities across central and eastern Europe. He is the former chair of [Anti-Counterfeiting Group](#) (ACG) in the UK as well as the data protection committee at [INTA](#), and is an expert at the EUIPO [Observatory](#) International and Intermediaries expert groups. Chris has an LLM from Queen Mary on international and comparative IP and is an English qualified barrister.

VALÉRIE MARIE D'AVIGNEAU



VALÉRIE MARIE D'AVIGNEAU

Panel "Trade marks & GIs and GIs enforcement"

Valérie Marie d'Avigneau, Master in International Business Law Paris IX Dauphine, and Master 2 in Industrial Property Law Paris II Panthéon-Assas, joined the European Commission in 2009. After an extensive career as an Intellectual property expert, first in the private sector in France and then in the Office for Harmonisation in the Internal market (EU Intellectual Property Office – [EUIPO](#) –, in Spain), Valérie is now part of the European Commission team leading on the implementation of the recently adopted EU Regulation on Geographical indication protection for craft and industrial products.

FELICE ASSENZA



FELICE ASSENZA

Panel "Trade marks & GIs and GIs enforcement"

Felice Assenza holds a BS in Agricultural Science. He started his career in 1986 as an Agronomist, involved in designing projects in the field of land improvements and transformations, as well as in the economic evaluation of farms and then as Technical Director of a Horticultural Farm. Since 1992, he has worked in the Ministry of Agricultural, Food and Forestry Policies, in charge of the Common Agriculture Policy. After holding the position of Director General of International and European Union Policies DG, he was appointed the Head of the ICQRF Department (Inspectorate for fraud repression and quality protection of the agri-food products and foodstuffs) at [Ministry of Agriculture, Food Sovereignty and Forest](#), in November 2020. The department oversees controls pursuant to Regulation (EU) 2017/625, imposing administrative fines in the field of agricultural and agri-food matters under state jurisdiction. It serves as the Enforcement Authority for countering unfair trading practices in business-to-business relationships in the agricultural and food supply chain, as well as in the marketing of agricultural and food products, protecting quality agri-food products on international markets and on the web, authorisation and supervision of private or public Control Bodies for certifying foodstuffs as PDO, PGI and Organic.

AITOR POMARES

AITOR POMARES

Panel “Trade marks & GIs and GIs enforcement”

Aitor Pomares is a partner at the Spanish law firm BERENGUER & POMARES Abogados and legal advisor for the Spanish Association of Geographical Indications, ORIGEN ESPAÑA.

ORIGEN ESPAÑA is composed of 91 different Spanish Geographical Indications of the agri-food sector, representing around 90% of the economic value of the sector.

The main objectives of the Association are to promote the recognition of the role these products play in sustainable development as well as to promote a better and more effective protection of Geographical Indications.

Mr. Pomares has an extensive experience in the field of Geographical Indications. He regularly advises the groups of producers in charge of some of the most relevant Geographical Indications, either from Europe or abroad. His professional experience covers the enforcement of these rights before the competent authorities, but also the drafting of GI specifications or the internal regulations for the group of producers. He has also performed as a consultant for the development of Public Policies in this field and has participated in a number of international projects.

Aitor Pomares is a Law graduate of the Miguel Hernández University of Elche (Spain) and holds a Master's Degree in Intellectual Property and Information Society Law (Magister Lvcntinvs) from the University of Alicante (Spain).

He currently chairs the Geographical Indications Committee of ECTA.

ALESSANDRA GRAZIOLI



ALESSANDRA GRAZIOLI

Panel “Significance of GIs worldwide”

Alexandra Grazioli is currently Director of the Lisbon Registry in the Brands and Designs Sector of the [World Intellectual Property Organization](#) (WIPO). Her area of supervision involves the management, development, and promotion of the Lisbon System, as well as the development and management of projects relating to geographical indications. Since taking up her duties with WIPO in 2014, she has worked as Senior Counsellor and then as Director in the Office of the Director General.

Before joining WIPO, she worked at the [Swiss Federal Institute of Intellectual Property](#) first as trademark examiner, then as Senior Legal Advisor, where she was responsible for the coordination of WIPO issues and negotiations on geographical indications. Finally, she worked as Counsellor in charge of intellectual property issues at the Permanent Mission of Switzerland to the [United Nations](#) Office and to the Other Organizations in Geneva. As representative and head of the Delegation of Switzerland, she attended several meetings and negotiations in all fields of intellectual property and on issues relating to governance and budgetary issues at WIPO, WTO (TRIPS and Doha Round negotiations).

MARK KENT



MARK KENT

Panel “Significance of GIs worldwide”

Mark Kent joined the [Scotch Whisky Association](#) (SWA) as Chief Executive in January 2022.

Prior to joining the SWA, Mark was British Ambassador to the Argentine Republic from July 2016 to June 2021. He was previously Ambassador to the Kingdom of Thailand (2012-2016) and Ambassador to the Socialist Republic of Vietnam (2007-2010).

He has served in the British Embassies in Mexico City and Brasilia as well as the UK Representation to the European Union, and [Supreme Headquarters Allied Powers Europe](#) (SHAPE). He graduated in Law from the University of Oxford and gained a Master's degree in European Law and Economics from the Université Libre de Bruxelles in Belgium.

During his career, Mark has focussed on transformational diplomacy and negotiation, communication, and digital engagement. Mark was one of the authors of the 2010 UK Vietnam Strategic Partnership, and the 2016 reset of UK Argentina relations. At the SWA he is focussed on securing sustainable growth of Scotch Whisky, an iconic product which is the UK's biggest food and drink export.

Mark was appointed as a Companion of the Order of St Michael and St George (CMG) in the 2020 Birthday Honours List for services to [British Foreign Policy](#).

He has a postgraduate qualification in Business Administration from the Open University and has language qualifications in Spanish, Portuguese, French, Dutch, Vietnamese, and Thai.

VIRGINIA MELGAR



VIRGINIA MELGAR

Panel “Significance of GIs worldwide”

Graduated in Law from the University of Paris (Paris II Assas), (1981); Graduated in Criminal Sciences from the Institute of Criminology Paris (1980); Judge in France (1982); Public Prosecutor at the [Versailles Court of First Instance](#) (1984-1986); Magistrate at the [Ministry of Justice](#) Criminal division (1986-1991); seconded national expert at the Legal Service of the [European Commission](#) (1991-1994); Lawyer at the Legal Service of the Office for Harmonisation in the Internal Market (Trade Marks and Designs) Alicante (1995-2001); Deputy Director of the General Affairs and External Relations Department of OHIM (2001-2004); Examiner of trade marks at the Trade Marks Department of OHIM (2004-2006); Principal Director Legal Affairs at the [European Patent Office](#) Munich (2006-2011); Lawyer at the cancellation and litigation department of OHIM (2011-2012); Lawyer at the Litigation Department of OHIM (2012 to 2015); Member of the 5th Board of Appeal of OHIM (since 2015); Chairperson of the 5th Board since April 2020; President of the [ESM Administrative Tribunal](#) since 2014. Certified mediator since 2019.

ELISA RODRIGUEZ



ELISA RODRIGUEZ

Panel “Significance of GIs worldwide”

Elisa Rodriguez was born in Granada (Spain). She holds a degree in Political Science and Sociology from the University of Granada, a Diploma of Advanced Studies (DEA) from the EHESS in Paris, and an Executive Master in Public Administration (EMPA) from the Maxwell's School of Citizenship and Public Affairs (Syracuse University, NY), which she attended as a Fulbright scholar.

She joined the public service in 2010. Throughout her career, she has held management positions within the Ministry of Industry, under different names, and the Spanish Film Institute. She joined the [Spanish Patent and Trademark Office](#) in January 2023. As its Director, she is a member of the Board of Directors of the European Patent Office (EPO) as well as the EU Intellectual Property Office's Management Board and she represents Spain before the World Intellectual Property Organization (WIPO).

ANTONIO BERENGUE



ANTONIO BERENGUE

Panel “Significance of GIs worldwide”

Mr. Antonio Berengue Reguant is currently the Deputy Director leading the International Cooperation Area at the [EUIPO's](#) Cooperation and Partnerships Department.

He has extensive experience in this area, both at the EUIPO, since joining the Office in 2015, where he led the EU funded area and the first big expansion of project portfolio with the negotiations and kickstart of the new IP Keys LatAm, SEA and China II as well as ARISE+. He also participated in the conceptualisation of the new projects in Africa and elsewhere.

A diverse international career spanning 15 years in DG TRADE, first leading WTO and FTA negotiations on IP issues, particularly on GIs, and as Head of Trade in the Delegations in Vietnam and, later, in Thailand, also covering Cambodia, Laos and Myanmar.

He also participated in some of the last iterations of China's WTO accession and the early exploratory talks for the EU-CHINA GI Agreement.

Antonio has significant managerial experience first built in the Human Resource area, where he dealt over a period of 6 years with a wide range of issues, including the workforce planning of the Office and HR budget, but also selections, promotions, appraisals, time management and working conditions, as well as salaries.

During that time, Antonio also worked on the EUIPO's Seconded National Experts (SNEs) program and the first steps on the Seconded EUIPO expert (SEE) program.

Antonio has a background as a jurist, holding a Law degree from University of Barcelona, an MA from the College of Europe, and an LLM from Harvard University. He is a Premio Extraordinario Fin de Carrera from the University of Barcelona (Best Student of the Year) and Fulbright scholar.

ROCÍO PÉREZ SEGURA



ROCÍO PÉREZ SEGURA

Panel “Significance of GIs worldwide”

Rocío Pérez Segura is from Murcia (Spain). She works for the [European Commission](#) (Directorate General for Trade) as a policy officer responsible for international aspects of intellectual property rights (IPR), including the negotiation and implementation of comprehensive IPR chapters in EU bilateral trade agreements with Third Countries, the management of EU-funded IP projects with South-East Asia, or the coordination of the Commission's Report on the Protection and Enforcement of IPR in Third Countries, among other responsibilities.

She holds a double degree in Law from University Sorbonne of Paris and University Complutense of Madrid. She also holds a master's degree in Intellectual Property and Information Communication Technology Law and is a Certified Government Auditing Professional.

She has also worked in the private sector as a lawyer and as an auditor in Spain, France, and Belgium. Since 2010, she has been working in the European Commission, including positions in the Directorate-General for Agriculture and Rural Development and in Directorate-General for Trade.



Geographical Indications Conference 2025

Safeguarding our Heritage,
Cultivating our Future

INDEX

1. BELGIUM / BÉLGICA	8
1a AGRI - Fromage de Herve	8
1b AGRI - Geraardsbergse mattentaart	8
1c AGRI - Limburgse vlaai	8
1d CI - Diamant van Antwerpen	9
1e CI - Dentelle de Binche	9
1f CI - Faïence de Mons	9
2. BULGARIA	10
2a AGRI - Българско розово масло / Bulgarsko rozovo maslo	10
2b AGRI - Българско бяло саламурено сирене / Bulgarsko byalo salamureno sirene	10
2c AGRI - Горнооряховски суджук / Gornooryahovski sudzhuk	11
2d CI - Troyanska keramika	12
2e CI - Vrachanski varovik	13
2f CI - Kaolinovski kaolin	13
3. CZECH REPUBLIC / REPÚBLICA CHECA	14
3a AGRI - Žatecký chmel	14
3b AGRI - Český modrý mák	14
3c AGRI - Jihočeská Niva	15
3d CI - České Sklo / Czech Glass / Bohemia Glass	16
3e CI - Český Porcelán / Czech Porcelain / Bohemian Porcelain / Fine Bohemian China	16
3f CI - Český Granát / Bohemian Garnet / Czech Garnet	17
4. DENMARK / DINAMARCA	19
4a AGRI - Dons	19
4b AGRI - Danablu	19
4d CI - Royal Copenhagen porcelain	19
5. GERMANY / ALEMANIA	20
5a AGRI - Schwarzwälder Schinken	20
5b AGRI - Rheingau	21

5c	AGRI - Dresdner Christstollen / Dresdner Stollen / Dresdner Weihnachtsstollen.....	21
5d	CI - Glashütte	22
5e	CI - Solingen.....	23
5f	CI - Edelsteine und Schmuck aus Idar-Oberstein.....	23
6.	ESTONIA	24
6a	AGRI - Eesti rukkileib	24
6b	AGRI – Sõir	25
7.	IRELAND / IRLANDA	27
7a	AGRI - Irish Cream.....	27
7b	AGRI - Irish Whiskey / Uisce Beatha Eireannach / Irish Whisky.....	28
7c	AGRI - Oriel Sea Salt	29
7d	CI - Waterford Glass	30
7e	CI - Connemara marble	31
7f	CI - Donegal tweed.....	32
8.	GREECE / GRECIA	35
8a	AGRI - Χανιά Κρήτης / Chania Kritis	35
8b	AGRI - Φέτα / Feta.....	35
8c	AGRI - Κρόκος Κοζάνης / Krokos Kozanis.....	36
8d	CI - Soufli Silk	36
8e	CI - Thrapsano Ceramics.....	38
8f	CI - Tsakonika ifanta	39
9.	SPAIN / ESPAÑA.....	42
9a	AGRI – Idiazábal	42
9b	AGRI – Jabugo.....	42
9c	AGRI - Jijona.....	43
9d	CI - Cerámica de la Bisbal	44
9e	CI - Encaje de Almagro.....	44
9f	CI - Azabache de Asturias	45
10.	FRANCE / FRANCIA	46
10a	AGRI - Reblochon / Reblochon de Savoie	46
10b	AGRI - Jambon de Bayonne.....	46

10c	AGRI - Crémant d'Alsace	47
10d	CI - Linge basque.....	47
10e	CI - Poteries d'Alsace Soufflenheim / Betschdorf	48
10f	CI - Bottes camarguaises	49
11.	CROATIA / CROACIA	51
11a	AGRI - Baranjski kulen	51
11b	AGRI – Dingač.....	51
11c	AGRI - Poljički soparnik / Poljički zeljanik / Poljički uljenjak.....	52
11d	CI - Lepoglava Lace	52
11e	CI - Paška čipka / Pag lace	54
11f	CI - Primošten lace	55
12.	ITALY / ITALIA	56
12a	AGRI - Cinta Senese	56
12b	AGRI – Grappa	57
12c	AGRI – Prosecco	57
12d	CI - Vetro di Murano.....	59
12e	CI - Cammeo di Torre del Greco	60
13f	CI - Ceramica Vietri.....	60
13.	CYPRUS / CHIPRE.....	62
13a	AGRI - Ζιβανία / Τζιβανία / Ζιβάνα / Zivania	62
13b	AGRI - Χαλλούμι / Halloumi / Hellim	62
13c	AGRI - Κουμανδαρία (Commanderia).....	63
13d	CI – Lefkaritika	63
14.	LATVIA / LETONIA.....	64
14a	AGRI - Rucavas baltais sviests.....	64
14b	AGRI - Salacgrīvas nēģi	64
14c	AGRI - Latvijas lielie pelekje zirni	65
14d	CI - Lielvārde Belt	65
14e	CI - Latgalian pottery	66
14f	CI - Kurzeme amber brooches	67
15.	LITHUANIA / LITUANIA	68

15a	AGRI - Daujėnų naminė duona	68
15b	AGRI - Miód z Sejneńszczyny / Łódziejszczyny / Seinų / Lazdijų krašto medus	68
15c	AGRI - Lietuviškas varskės suris	69
15d	AGRI - Stakliškės	69
15e	CI - Lietuviška lininė tekstilė	70
15f	CI - Vilniaus krašto verbos	70
16.	LUXEMBOURG / LUXEMBURGO	71
16a	AGRI - Beurre rose - Marque nationale du Grand-Duché de Luxembourg	71
16b	AGRI - Lëtzbuerger Hunneg	71
16c	AGRI - Moselle Luxembourgeoise	72
16d	CI – Péckvillchen	73
16e	CI - Stained glass	73
17.	HUNGARY / HUNGRÍA	74
17a	AGRI - Jászsági nyári szarvasgomba	74
17b	AGRI - Keleméri bárányhús	74
17c	AGRI - Balatoni hal	75
17d	CI - Halas Kiskunhalas	75
17e	CI - Hövej	76
17f	CI – Herendi	77
18.	MALTA	78
18a	AGRI - Gozo / Għawdex	78
18b	AGRI - Maltese Islands	78
18d	CI - Filigranated silver and gold jewellery	79
18e	CI - Irdieden	79
18f	CI – Karrozzin	79
19.	THE NETHERLANDS / PAÍSES BAJOS	80
19a	AGRI - Achterhoek - Winterswijk	80
19b	AGRI - Gouda Holland	80
19c	AGRI - Opperdoezer Ronde	80
19d	CI - Delfts blauw	80
19e	CI - Dutch Clog	80

19f	CI – Makkumer	80
20.	AUSTRIA	81
20a	AGRI - Steirisches Kürbiskernöl.....	81
20b	AGRI - Tiroler Speck.....	81
20c	AGRI - Vorarlberger Bergkäse	82
20e	CI - Original Wiener Schneekugeln.....	83
20f	CI - Ischler Hut	83
21.	POLAND / POLONIA.....	84
21a	AGRI - Jabłka grójeckie.....	84
21b	AGRI – Oscypek.....	84
21c	AGRI - Polska Wódka / Polish Vodka	85
21d	CI - Koniaków lace.....	86
21e	CI - Bursztyn bałtycki biżuteria (Baltic amber jewelry)	86
21f	CI - Koronki koniakowskie	86
22.	PORTUGAL.....	87
22a	AGRI - Porto / Port / vinho do Porto / Port Wine / vin de Porto / Oporto / Portvin / Portwein / Portwijn.....	87
22b	AGRI - Cereja do Fundão	87
22c	AGRI - Ananás dos Açores / São Miguel.....	88
22d	CI - Renda de Bilros de Peniche / Peniche Bobbin Lace	89
22e	CI - Filigrana de Portugal / Filigree of Portugal	90
22f	CI - Bordado da Madeira / Madeira Embroidery.....	90
23.	ROMANIA / RUMANÍA	92
23a	AGRI - Magiun de prune Topoloveni	92
23b	AGRI - Telemea de Ibănești.....	92
23c	AGRI - Salam de Sibiu	93
23d	CI - Ceramică de Horezu	94
23e	CI - Ceramică de Corund	95
23f	CI - Ceramică de Marginea	96
24.	SLOVENIA / ESLOVENIA	97
24a	AGRI - Tolminc.....	97
24b	AGRI - Kraški pršut.....	97

24c	AGRI - Štajersko-prekmursko bučno olje	98
24d	CI - Ribniška suha roba	99
24e	CI - Ribniška suha roba	99
24f	CI - Idrija Lace	99
25.	SLOVAKIA / ESLOVAQUIA	101
25a	AGRI - Paprika Žitava / Žitavská paprika	101
25b	AGRI - Bardejovský med / Med z Bardejova	101
25c	AGRI - Klenovecký syrec	102
25d	CI - Kyjatické hračky	102
25e	CI - Piešťanské bahno	103
25f	CI - Sol'nobanská čipka	104
26.	FINLAND / FINLANDIA	105
26a	AGRI - Suomalainen Marjalikööri / Suomalainen Hedelmälikööri / Finsk Bärlikör / Finsk Fruktlikör / Finnish berry liqueur / Finnish fruit liqueur	105
26b	AGRI - Suonenjoen mansikka	105
26c	AGRI - Suomalainen Vodka / Finsk Vodka / Vodka of Finland	106
26d	CI - Puukko	107
27.	SWEDEN / SUECIA	108
27a	AGRI - Kalix Ljörom	108
27b	AGRI - Svecia	108
27c	AGRI - Svensk Aquavit / Svensk Akvavit / Swedish Aquavit	108
27d	CI - Morakniv	109

1. BELGIUM / BÉLGICA

1a AGRI - Fromage de Herve

Fromage de Herve is a soft cheese with washed rind, obtained from untreated or pasteurized cow's milk and manufactured according to the procedures used in the Herve region. It takes the form of a cube or parallelepiped, and it has a net weight of 50, 100, 200 or 400 grams. The internal structure of the cheese is homogeneous, firm, unctuous and its minimum fat content in relation to dry matter is 45%. When cutting a fromage de Herve, the cheese under the rind is more unctuous, the taste more mature and the degree of ripeness diminishes towards the centre.

El Fromage de Herve es un queso blando de corteza lavada que se obtiene a partir de leche de vaca no tratada o pasteurizada y se fabrica según los procedimientos utilizados en la región de Herve. Tiene forma de cubo o paralelepípedo y su peso neto es de cincuenta, cien, doscientos o cuatrocientos gramos. La estructura interna del queso es homogénea, firme, untuosa, con un contenido mínimo de grasa del 45 % en relación con la materia seca. Al cortar un queso de Herve, se aprecia que el queso bajo la corteza es más untuoso, el sabor más maduro y que el grado de madurez va disminuyendo a medida que se llega al centro.

1b AGRI - Geraardsbergse mattentaart

'Matten' tarts are small round tartlets measuring 8 cm to 10 cm in diameter. They are made of flaky pastry, filled with 'matten' paste [cheese curd], brown in colour and with a dark brown crust.

Las tartas Matten son pequeñas tartaletas redondas de ocho a diez cm de diámetro. Están hechas de masa hojaldrada y rellenas de pasta matten (cuajada de queso). Tienen un color marrón y una corteza marrón oscura.

1c AGRI - Limburgse vlaai

'Limburgse vlaai' is an abundantly filled baked sweet tart that is golden brown in colour and round in shape, with a rich variety of possible fillings and upper crust types that are both always baked together with the base. 'Limburgse vlaai' ranges in diameter from a minimum of 10 cm to a maximum of 30 cm. 'Limburgse vlaai' features a base, a filling and possibly a crust on top. The base of 'Limburgse vlaai' is a sweet yeast dough, with a texture comparable to that of bread dough. After baking, the base is at most 1 cm thick. The dough contains no artificial flavourings. The filling can be made

of fruit, rice pudding, custard, semolina pudding, quark, sugar/egg filling or a combination thereof.

‘Limburgse vlaai’ may come without an upper crust (open vlaai) or, before being baked, may be finished off with a closed top (dekselvlaai), a lattice top (reepvlaai) or crumble (kruimelvlaai). Dekselvlaai and reepvlaai may be sprinkled with sugar before baking. ‘Limburgse vlaai’ is always baked with the filling and crust in place. ‘Limburgse vlaai’ does not undergo any final processing or additional decoration after baking. ‘Limburgse vlaai’ is an abundantly filled tart and this is reflected in its weight. Depending on its diameter and type, a baked ‘Limburgse vlaai’ has a minimum weight of between 140 g and 1 400 g whatever the filling.

La Limburgse vlaai es una tarta dulce horneada con abundante relleno, de color marrón dorado y forma redonda, con una amplia variedad de posibles rellenos y tipos de corteza, que se hornean siempre junto con la base. El diámetro de la Limburgse vlaai oscila entre un mínimo de diez cm y un máximo de treinta cm. La Limburgse vlaai consta de una base, un relleno y suele cubrirse con una corteza. La base de la Limburgse vlaai se compone de una masa de levadura dulce, con una textura parecida a la masa del pan. Tras la cocción, la base adquiere un grosor máximo de un cm. Esta masa no contiene aromas artificiales. El relleno puede ser de fruta, arroz con leche, crema, gachas de sémola, queso quark, relleno de azúcar o huevo o una combinación de estos.

La Limburgse vlaai puede elaborarse sin corteza superior (vlaai abierta) o, antes de hornearse, puede acabarse con una parte superior cerrada (dekselvlaai), una parte superior enrejada (reepvlaai) o bien desmigada (kruimelvlaai). La dekselvlaai y la reepvlaai pueden espolvorearse con azúcar antes de hornearse. La Limburgse vlaai se hornea siempre con el relleno y la corteza colocados. La Limburgse vlaai no necesita ningún procedimiento final ni decoración adicional tras el horneado. La Limburgse vlaai es una tarta con abundante relleno, lo que se refleja en su peso. Dependiendo de su diámetro y tipo, una Limburgse vlaai horneada tiene un peso mínimo de entre ciento cuarenta g y 1 400 g, sea cual sea el relleno.

1d CI - Diamant van Antwerpen

1e CI - Dentelle de Binche

1f CI - Faïence de Mons

2. BULGARIA

2a AGRI - Българско розово масло / Bulgarsko rozovo maslo

‘Bulgarsko rozovo maslo’ (Bulgarian rose oil) was registered in Bulgaria as a protected geographical indication (PGI) in 2014. It is an essential oil obtained by the steam distillation of the Damask rose (*Rosa damascena* mill L.). The specific and distinctive characteristics of the PGI Bulgarsko rozovo maslo are its rich aroma, its pale, yellowish-green colour, its very good fixative qualities, its long-lingering aroma and its balanced composition of volatile substances and hydrocarbons.

The Damask rose is traditionally grown in the Valley of Roses (Rozovata Dolina) in Central Bulgaria at elevations between 370 and 625 m. The production of the PGI Bulgarsko rozovo maslo is the traditional occupation of the local population of the Rozovata Dolina. Over its more than 300-year history, the local population has accumulated specialist knowledge in the high-quality seed development and cultivation of roses and brought technological innovation to the industry.

Bulgarsko rozovo maslo (aceite de rosa búlgara) se registró desde Bulgaria como indicación geográfica protegida (IGP) en 2014. Se trata de un aceite esencial obtenido mediante la destilación al vapor de las flores de la rosa de Damasco (Rosa damascena Mill.). Las características específicas y distintivas de la IGP Bulgarsko rozovo maslo son su rico aroma, su color verde amarillento pálido, sus muy buenas cualidades fijadoras, su aroma duradero y su composición equilibrada de sustancias volátiles e hidrocarburos.

La rosa de Damasco se cultiva tradicionalmente en el Valle de las Rosas (Rozovata Dolina), en Bulgaria central, a una altitud comprendida entre 370 y 625 m. La producción de la IGP Bulgarsko rozovo maslo es una ocupación tradicional de la población de Rozovata Dolina. A lo largo de sus más de trescientos años de historia, la población local ha acumulado conocimientos especializados sobre el desarrollo de semillas de alta calidad y el cultivo de rosas y ha aportado innovaciones tecnológicas al sector.

2b AGRI - Българско бяло саламурено сирене / Bulgarsko byalo salamureno sirene

The Bulgarian product ‘Българско бяло саламурено сирене / Bulgarsko byalo salamureno sirene’ was registered as a protected designation of origin (PDO) in 2023.

It is a white cheese, matured in brine and made from whole cow's, sheep's, goat's, buffalo's or mixed milk. The starter cultures, in which *Lactobacillus delbrueckii* subsp. *bulgaricus* and *Streptococcus thermophilus* have a symbiotic relationship, as well as the fermentation processes, influence the typical organoleptic properties of the product. The taste of the product is created not only by the pleasant lactic-acid flavour of the starter cultures and the brine, but also by the light, unobtrusive bitterness of the breakdown products of complex proteins and certain amino acids. During maturation, about 130 types of volatile substances are formed in the brine, giving the product its characteristic taste and aroma, the 'bouquet' of the cheese. The geographical area in which the product is produced is the Republic of Bulgaria.

*El producto búlgaro Българско бяло саламурено сирене / Bulgarsko byalo salamureno sirene se registró como denominación de origen protegida (DOP) en 2023. Es un queso blanco, madurado en salmuera y elaborado con leche entera de vaca, oveja, cabra, búfala o mezcla. Los cultivos iniciadores, en los que *Lactobacillus delbrueckii* subsp. *bulgaricus* y *Streptococcus thermophilus* mantienen una relación simbiótica, así como los procesos de fermentación, influyen en las propiedades organolépticas típicas del producto. El sabor del producto está formado no solo por el agradable sabor a ácido láctico del fermento y la salmuera, sino también por el ligero y discreto amargor de los productos de descomposición de las proteínas complejas y de determinados aminoácidos. Durante la maduración, se forman en la salmuera unos 130 tipos de sustancias volátiles que confieren al producto su sabor y aroma característicos: el «bouquet» del queso. La zona geográfica de producción es la República de Bulgaria.*

2c AGRI - Горнооряховски суджук / Gornooryahovski sudzhuk

'Gornooryahovski Sudzhuk' was registered in Bulgaria as a protected geographical indication (PGI) in 2011. It is a compacted, raw-dried sausage manufactured from natural gut filled with machine-minced beef. The flavour of the product is distinctive, pleasant, spicy and moderately salty. The spicy taste results from a traditional mixture of black pepper, cumin and savory (a herb that contains Thyme, Marjoram, & Mine), based on a recipe that has remained unchanged through the ages. The specific organoleptic qualities of the sausage result from the quality of the meat used, the experience of the local producers and the specific preparation method (maturing it at a high temperature and drying it in conditions that allow the growth of the microflora that is characteristic of the geographical environment). These skills have been handed down over from generation to generation. The geographical location where the PGI Gornooryahovski Sudzhuk is produced is the town of Gorna Oryahovitsa in Bulgaria.

Gornooryahovski Sudzhuk se registró en Bulgaria como indicación geográfica protegida (IGP) en 2011. Se trata de un embutido compactado, crudo y seco, fabricado con tripa natural rellena de carne de vacuno picada a máquina. El sabor del producto es característico, agradable, picante y moderadamente salado. El sabor picante es el resultado de una mezcla tradicional de pimienta negra, comino y ajedrea, basada en una receta que se ha mantenido inalterada a lo largo de los años. Las cualidades organolépticas específicas resultan de la calidad de la carne utilizada, de la experiencia de la población local y del método específico de preparación (maduración a alta temperatura y secado en condiciones que permiten el crecimiento de la microflora característica del entorno geográfico), que se han transmitido a lo largo de los años de generación en generación. El lugar geográfico de producción de la IGP Gornooryahovski Sudzhuk es la ciudad de Gorna Oryahovitsa, en Bulgaria.

2d CI - Troyanska keramika

Pottery is the most developed craft in the Troyan region. It can be traced back to the time of the Thracians. This craft has provided a livelihood for many settlements and has evolved into one of the leading schools of ceramics, characterised by its distinctive decorative system and aesthetic style.

The distinctive feature of Troyan ceramics is its homogeneous structure, mechanical strength and good thermal resistance, as well as its typical red-brown colour due to the nature of the Troyan clays. The decoration that distinguishes it combines colours to resemble more natural tones: brown, green, yellow, white and blue. The technique used is 'engobe', which involves applying a layer of liquid clay paste upon which various lines, drips and drops can be applied. This enables the huge variety and individuality of the Troyan ceramic patterns to be created. The pinnacle of pottery making in Troyan was reached between the 1930s and 1940s when there were over 700 pottery workshops employing approximately 1 500 craftsmen.

La alfarería es la artesanía más desarrollada de la región troyana. Su origen se remonta a la época de los tracios. Esta artesanía ha proporcionado sustento a muchos asentamientos y ha evolucionado hasta convertirse en una de las principales escuelas cerámicas, caracterizada por un sistema decorativo y un estilo estético distintivo.

El rasgo distintivo de la cerámica troyana es su estructura homogénea, su solidez mecánica y su buena resistencia térmica, así como su típico color marrón rojizo debido a la calidad de las arcillas troyanas. La decoración que la distingue combina colores que se asemejan a los naturales: marrón, verde, amarillo, blanco y azul. Los productos están engalbados en un engobe principal y sobre él se aplican diversas líneas, goterones y gotas, lo que explica la enorme variedad e irrepetibilidad del dibujo de la cerámica troyana. El apogeo de la alfarería en Troya se alcanzó entre los años

30 y 40, cuando había más de setecientos talleres de alfarería que empleaban a unos 1 500 artesanos.

2e CI - Vrachanski varovik

Limestone is a sedimentary rock known for its soft natural beauty, classic simplicity and timeless appearance. Many of the most significant buildings and monuments, exquisite interiors and sculptures preserved over the centuries have been made from limestone.

The white Vratsa stone, as 'Vrachanski varovik' is commonly known, is quarried in several sites in the Vratsa region of north-western Bulgaria, near the villages of Varbeshnitsa and Gorna Kremena. Within Bulgaria, it is widely used in construction to build façades, monuments, fountains and other architectural details. Its physical and mechanical characteristics make it highly suitable for both interior and exterior applications, including cladding, flooring and stairs, without it being affected by freezing temperatures. The primary colour of Vratsa limestone is cream, ranging from nearly white to light beige, with the possibility of darker patterns and shades depending on the quarry location of the limestone.

La caliza es una roca sedimentaria conocida por su suave belleza natural, su sencillez clásica y su aspecto intemporal. Muchos de los edificios y monumentos más significativos, interiores exquisitos y esculturas conservadas a lo largo de los siglos se han hecho con piedra caliza.

La piedra blanca de Vratsa, como se conoce comúnmente a Vrachanski varovik, se extrae en varios yacimientos situados en la región de Vratsa, al noroeste de Bulgaria, cerca de los pueblos de Varbeshnitsa y Gorna Kremena. En Bulgaria, se utiliza ampliamente en la construcción, fachadas de edificios, monumentos, fuentes y diversos detalles arquitectónicos. Sus características físicas y mecánicas lo hacen muy adecuado para aplicaciones interiores y exteriores, como revestimientos, suelos, escaleras, etc., sin que le afecten las bajas temperaturas ni la congelación. El color primario de la caliza de Vratsa es cremoso, desde casi blanco a beige claro, con la posibilidad de patrones y tonos más oscuros dependiendo de la ubicación de la cantera del material.

2f CI - Kaolinovski kaolin

3. CZECH REPUBLIC / REPÚBLICA CHECA

3a AGRI - Žatecký chmel

‘Žatecký chmel’ are semi-early fine aroma hops, which, because of their exceptional attributes, are used by breweries all over the world. What makes these hops unique is the fact that they have a low alpha-acid bitter content and large amounts of beta-farnesene, not found in other hops. The specific natural conditions of the Žatec hop-growing area make Žatecký chmel unique. The combination of average rainfall, temperatures, soil profiles, altitude and light is unique to the Žatec hop-growing area. Other hop-growing areas in the world will always differ with regard to these basic conditions. Žatecký chmel has attained an unassailable position in the brewing industry, especially in the production of high-quality brand-name beers. It can be used to produce beer with a fine and delicate hop aroma, which, together with the taste component, guarantees high quality.

El Žatecký chmel es un lúpulo aromático fino semiprecoz, que, por sus excepcionales cualidades, se utiliza en cervecerías de todo el mundo. Lo que hace único a este lúpulo es su bajo contenido en ácido alfa amargo y su gran cantidad de beta-farneseno, que no se encuentra en otros lúpulos. Las condiciones naturales específicas de la zona de cultivo del lúpulo de Žatec hacen que el Žatecký chmel sea único. La combinación de las precipitaciones medias, las temperaturas, las características del suelo, la altitud y la luz es única en la zona de cultivo del lúpulo de Žatec. Otras zonas lupuleras del mundo siempre diferirán en algunas de estas condiciones básicas. El Žatecký chmel ha alcanzado una posición indiscutible en la industria cervecera, especialmente en la producción de cervezas de marca de alta calidad. Con el Žatecký chmel se puede producir una cerveza con un fino y delicado aroma a lúpulo, que, junto con el componente gustativo, es garantía de alta calidad.

3b AGRI - Český modrý mák

The ‘Český modrý mák’ (Czech blue poppy) is unique for its exceptional quality, particularly its flavour, aroma, uniform blue colour and low opium alkaloid content. It is intended exclusively for use in food and should not be confused with the poppy seeds used in pharmaceuticals, which have significantly higher levels of alkaloids, namely morphine, codeine and the toxic alkaloid thebaine. The alkaloid content in the Czech blue poppy is naturally low and well within the European food safety standard. Rich in beneficial nutrients, it contains calcium and essential mineral substances such as

magnesium, iron, copper and zinc. Thanks to its quality, Český modrý mák is a versatile ingredient widely used in foods such as fillings and toppings, strudels and pies in the bakery sector, as well as for producing premium vegetable oil. Its unique characteristics stem from the specific soil types and climatic conditions of the geographical area where this type of poppy has been cultivated for over 150 years. The Czech blue poppy guarantees origin, quality and food safety.

La Český modrý mák (amapola azul checa) es única por su excepcional calidad, especialmente por su sabor, aroma, color azul uniforme y bajo contenido en alcaloides del opio. Se destina exclusivamente al uso alimentario y no puede confundirse con las semillas de adormidera, utilizadas en productos farmacéuticos, que tienen niveles significativamente más altos de alcaloides, a saber, morfina, codeína y también incluye el contenido tóxico de tebaína. El contenido de alcaloides de la amapola azul checa es naturalmente bajo y se mantiene por debajo de las normas europeas, lo que garantiza su seguridad alimentaria. Rica en nutrientes beneficiosos, contiene calcio y sustancias minerales esenciales como magnesio, hierro, cobre y zinc. Gracias a su calidad, la ceský modrý mák es un ingrediente versátil, ampliamente utilizado en la preparación de comidas, como relleno y cobertura en productos de panadería, en la industria panadera para strudels y tartas, y para producir aceite vegetal de primera calidad. Sus características únicas se derivan de los tipos de suelo y las condiciones climáticas específicas de su región geográfica, donde la amapola se cultiva desde hace más de 150 años. La amapola azul checa garantiza al consumidor su origen, calidad y seguridad alimentaria.

3c AGRI - Jihočeská Niva

The 'Jihočeská Niva' blue cheese is a delicious cheese with noble blue-green mould inside, which is ripened in modern above-ground cellars. The cheese ages in the cellars for at least 4 weeks. Its texture is crumbly and semi-soft, while the taste and aroma are salty, pungent and aromatic with a sharp finish, characteristic of its cultured *Penicillium roqueforti* mould. The fat content in the dry matter is 50 %. The basic raw material, milk, comes from southern Bohemia. Jihočeská Niv has been produced at the same Český Krumlov plant, using the same production method, since 1951. The cheese was named after the Šumava meadows and pastures where it is produced. The unique local flora has a beneficial effect on the taste of the milk and hence also on the final product.

El queso azul Jihočeská Niva es un delicioso queso con un moho azul verdoso en su interior, madurado en modernas bodegas sobre el suelo. El queso madura en las bodegas durante al menos cuatro semanas. Su textura es desmenuzable y semiblanda, mientras que el sabor y el aroma son salados, picantes, aromáticos, con

*un final punzante, característico del moho *Penicillium roqueforti* cultivado. El contenido de grasa en materia seca es del 50 %. La materia prima básica, la leche, procede del sur de Bohemia. El Jihočeská Niva se produce en la planta de Český Krumlov, utilizando el mismo método de producción desde 1951. El queso debe su nombre a los prados y pastos de Šumava. La flora local única influye positivamente en el sabor de la leche y, por tanto, también en el producto final.*

3d CI - České Sklo / Czech Glass / Bohemia Glass

Czech / Bohemian glass is globally recognised as a symbol of quality, elegance and innovation. Thanks to its national and international protection of geographical indication, its authenticity, its link to the region that boasts a rich history in glassmaking, and its preservation of this tradition and further development of the glass industry are guaranteed. The combination of craftsmanship, cutting-edge technology and creative design makes Czech / Bohemian glass a unique product that has a firm place in both art and modern industry. Czech glassworks and designers create not only handcrafted works of art, but also innovative products for technical and industrial use, from optical elements, to glass for building and packaging or decorative lighting. The protected geographical indication thus guarantees not only high quality and originality, but also the promotion of the regional economy and the development of modern glassmaking technologies.

El cristal checo o cristal de Bohemia es un símbolo mundialmente reconocido de calidad, elegancia e innovación. Gracias a la protección nacional e internacional de la indicación geográfica, su autenticidad, su vinculación a regiones con una rica historia y su énfasis en la preservación de la tradición y el desarrollo de la industria y la artesanía del vidrio están garantizados. La combinación de artesanía, tecnología punta y diseño creativo hace del cristal checo o cristal de Bohemia un producto único que ocupa un lugar firme tanto en el arte como en la industria moderna. Las cristalerías y los diseñadores checos crean no solo obras de arte artesanales, sino también productos innovadores para uso técnico e industrial, desde elementos ópticos, pasando por vidrio para la construcción y el embalaje, hasta iluminación decorativa. La indicación geográfica protegida garantiza así no solo una alta calidad y originalidad, sino también el fomento de la economía regional y el desarrollo de las modernas tecnologías vidrieras.

3e CI - Český Porcelán / Czech Porcelain / Bohemian Porcelain / Fine Bohemian China

Czech / Bohemian porcelain is one of the treasures of Czech craftsmanship known for its quality, elegance and tradition. The originality and uniqueness of Czech / Bohemian

porcelain is guaranteed thanks to its national and international protection of geographical indication. This porcelain comes from areas with a rich history of production, such as Karlovy Vary and Teplice, where the tradition of porcelain processing has been passed down for generations. The quality of the handcrafted pieces, the precise design and quality of the raw materials make Czech / Bohemian porcelain an exceptional product that is recognised worldwide. The protected geographical indication guarantees not only the quality but also the authenticity of the products, which in turn helps to protect local culture and support the regional economy. Czech / Bohemian porcelain is therefore not only a product, but also a symbol of history and craftsmanship that connects the Czech people to their roots.

La porcelana checa o porcelana de Bohemia es uno de los tesoros de la artesanía checa conocida por su calidad, elegancia y tradición. La originalidad y singularidad de la porcelana checa, o porcelana de Bohemia, están garantizadas gracias a la protección nacional e internacional de la indicación geográfica. Esta porcelana procede de zonas con una rica historia de producción, como Karlovy Vary y Teplice, donde la tradición de la elaboración de la porcelana se ha transmitido durante generaciones. El alto nivel del trabajo artesanal, la precisión del diseño y la calidad de las materias primas hacen de la porcelana checa o porcelana de Bohemia un producto excepcional reconocido en todo el mundo. La indicación geográfica protegida garantiza no solo la calidad, sino también la autenticidad de los productos, lo que contribuye a proteger la cultura local y a apoyar la economía regional. Así pues, la porcelana checa o porcelana de Bohemia no es solo un producto, sino también un símbolo de historia y artesanía.

3f CI - Český Granát / Bohemian Garnet / Czech Garnet

Czech garnet, scientifically known as pyrope, is a mineral belonging to the garnet group. It contains magnesium aluminium silicate with an admixture of chromium that gives the garnets a fiery red colour for which they are highly valued. Czech garnet is a unique stone which retains its specific deep red colour regardless of the size of the gem. Czech garnets are only found in the Czech Republic. The size of Czech garnet gems usually range between 1-5 mm. A jewel made with Czech garnets is one of the distinctive symbols of the Czech Republic. The Granát D.U.V Turnov art jewellery cooperative, located in Turnov (Czech Republic), is the manufacturer of jewellery made with Czech garnets, which are absolutely unique and sought after by customers all over the world. Granát Turnov was founded in 1953 and is the current owner of the Czech garnet mines and has the mining rights for Czech garnets in Podsedice and in Dolní Olešnice.

El granate checo, conocido científicamente como piropo, es un mineral perteneciente al grupo de los granates. Contiene silicato de magnesio y aluminio con una mezcla de cromo que le confiere el color rojo fuego por el que es tan apreciado. El granate checo, una piedra única, conserva su color rojo intenso específico en todos los tamaños de gema. El granate checo solo se encuentra en la República Checa. Los tamaños más frecuentes del granate checo oscilan entre 1 y 5 mm. Una joya original con granates checos se percibe como uno de los símbolos distintivos de la República Checa. Granát D.U.V Turnov, cooperativa de joyería artística, situada en Turnov (República Checa), es el fabricante de joyas con granates checos, que son absolutamente únicas y buscadas por los clientes de todo el mundo. Granát Turnov se fundó en 1953. En la actualidad, Granát Turnov es propietaria de las minas de granate checo y tiene el derecho de extracción de granates checos en Podsedice y en Dolní Olešnice (ambas en la República Checa).

4. DENMARK / DINAMARCA

4a AGRI - Dons

Organoleptically, Dons quality sparkling wine is characterised by a particularly 'brilliant' acidity. The sparkling wines are light and elegant, dominated by crisp acids resulting from the conversion of its originally high malic acidity into lactic acidity. The nose has a hint of citrus/lime/elder and a characteristic toastiness, with a long after-taste ending on a note of acidity. In terms of appearance the wine is transparent with hues of white to pink/rosé/light red, and with fine, small and long-lasting bubbles.

Organolépticamente, el Dons es un vino espumoso de calidad que se caracteriza por su acidez particularmente «brillante». Los vinos espumosos son ligeros y elegantes, dominados por ácidos crujientes resultantes de la conversión de su alta acidez málica original en acidez láctica. En nariz se perciben notas de cítricos, lima y saúco, así como un tostado característico, con un regusto largo que termina con una nota de acidez. En cuanto a su aspecto, el vino es transparente con matices de blanco a rosa, rosado o rojo claro, y con burbujas finas, pequeñas y duraderas.

4b AGRI - Danablu

Danablu is a blue-veined cheese that is full-fat or extra full-fat, semi-firm to soft, ripened with blue-mould and produced from Danish cow's milk. The milk is homogenised and thermised/pasteurised, which gives the cheese a sharp, piquant flavour and a cuttable, slightly crumbly texture. Danablu has a strong flavour compared to other blue-veined cheeses. The rind is white and free of visible mould and other microorganisms.

El Danablu es un queso azul, graso o extragrasso, entre semiblando y blando, madurado con moho azul y elaborado con leche de vaca danesa. La leche se homogeneiza y se termiza o pasteuriza, lo que confiere al queso un sabor picante y una textura ligeramente desmenuzable. El Danablu tiene un sabor fuerte en comparación con otros quesos azules. La corteza es blanca y no presenta moho ni otros microorganismos visibles.

4d CI - Royal Copenhagen porcelain

5. GERMANY / ALEMANIA

5a AGRI - Schwarzwälder Schinken

Since 1997, Schwarzwälder Schinken bears the EU seal 'PGI' (protected geographical indication). It follows two key principles: Black Forest ham is only produced in the Black Forest area and must comply with the product specification on which EU protection is based. The traditional production process is laid down in this product specification.

Schwarzwälder Schinken (PGI) is a boneless raw ham that is cured in a dry mixture of salt and spices and then cold-smoked using local fir and spruce wood. It then matures for several weeks to develop its full flavour. Its flavour is savoury, spicy and very aromatic. Schwarzwälder Schinken (PGI) can easily be recognised by its rich red colour, its typical bacon rind and the slight hint of smoked fir wood.

Since its foundation in 1989, the Association of Black Forest Ham Producers, together with its member organisations and the associated guilds, has been actively promoting the Black Forest ham brand. The consistent brand protection is characterised by relentless quality assurance at all levels as well as active and informative public outreach activities to foster the high-quality brand image.

Desde 1997, el Schwarzwälder Schinken lleva el sello de la UE «IGP» (Indicación Geográfica Protegida). Sigue dos principios clave: El jamón de la Selva Negra solo se produce en la zona de la Selva Negra y debe cumplir el pliego de condiciones en el que se basa la protección de la UE. El proceso de producción tradicional se establece en este pliego de condiciones.

El Schwarzwälder Schinken (IGP) es un jamón crudo deshuesado que se cura en una mezcla seca de sal y especias y luego se ahúma en frío con madera de abeto y píceas de la zona. Después madura durante varias semanas para desarrollar todo su sabor. Su sabor es sabroso, picante y muy aromático. El Schwarzwälder Schinken (IGP) se reconoce fácilmente por su intenso color rojo, su típica corteza de tocino y el ligero toque de madera de abeto ahumada.

Desde su fundación en 1989, la Asociación de Productores de Jamón de la Selva Negra, junto con sus organizaciones miembros y los gremios asociados, promueve activamente la marca del jamón de la Selva Negra. La protección coherente de la marca se caracteriza por una garantía de calidad implacable a todos los niveles, así como por actividades de divulgación pública activas e informativas para fomentar la imagen de marca de alta calidad.

5b AGRI – Rheingau

The Rheingau is one of the most beautiful wine-growing regions in Germany. Its wines are world-famous for good reason. It is thanks to a quirk of nature that the Rhine, which normally flows from south to north, turns west near Wiesbaden and flows north again after around 30 kilometers near Rüdesheim am Rhein. The Rheingau stretches along the sun-facing banks of the Rhine over an area of around 3 200 hectares, the vast majority of which is planted with Riesling because it thrives particularly well there. In 1775, the Johannisberg monastery discovered the advantages of a late harvest. To this day, Riesling Spätlese wines are among the most famous white wines in the world.

El Rheingau es una de las regiones vinícolas más bellas de Alemania. Por algo sus vinos son famosos en todo el mundo. Gracias a un capricho de la naturaleza, el Rin, que normalmente fluye de sur a norte, gira hacia el oeste cerca de Wiesbaden y vuelve a fluir hacia el norte tras unos 30 kilómetros cerca de Rüdesheim am Rhein. El Rheingau se extiende a lo largo de las riberas soleadas del Rin en una superficie de unas 3 200 hectáreas, la gran mayoría de las cuales están plantadas con Riesling porque allí crece especialmente bien. En 1775, el monasterio de Johannisberg descubrió las ventajas de una cosecha tardía. A día de hoy, los Riesling Spätlese figuran entre los vinos blancos más famosos del mundo.

5c AGRI - Dresdner Christstollen / Dresdner Stollen / Dresdner Weihnachtsstollen

The tradition of baking ‘Stollen’ in this geographical area can be traced back to the 15th century. Dresden’s Christmas market, the Dresdner Striezelmarkt (itself mentioned in records for the first time in 1434) referred to ‘Stollen’ as Striezel. ‘Dresdner Stollen’, ‘Dresdner Weihnachtsstollen’ or ‘Dresdner Christstollen’ (hereinafter referred to as ‘Stollen’) are a heavy yeast-raised loaf with a high butter and fruit content manufactured chiefly in the months of August through to January. Stollen are formed by hand and cut/torn and rolled/beaten into loaves. They must not be baked in baking tins or moulds. The minimum weight is 500 g. It must contain the following ingredients at least: wheat flour (German flour type Nos 405 or 550), whole milk or dried whole-milk powder, granulated sugar, fresh butter or clarified butter, candied orange and/or lemon peel, sultanas, sweet and bitter almonds, lemon zest, table salt, icing sugar and spices.

La tradición de hornear «Stollen» en esta zona geográfica se remonta al siglo XV. El mercado navideño de Dresde, el Dresdner Striezelmarkt (mencionado en los registros por primera vez en 1434) se refería al «Stollen» como Striezel. Los «Dresdner Stollen», «Dresdner Weihnachtsstollen» o «Dresdner Christstollen» (en lo sucesivo

denominados «Stollen») son panes pesados fermentados con levadura y con un alto contenido de mantequilla y fruta que se elaboran principalmente en los meses de agosto a enero. Los Stollen se forman a mano y se amasan y enrollan hasta formar hogazas. No deben hornearse en moldes. El peso mínimo es de 500 g. Debe contener al menos los siguientes ingredientes: harina de trigo (harina alemana de tipo 405 o 550), leche entera o leche entera en polvo desecada, azúcar granulado, mantequilla fresca o mantequilla clarificada, corteza de naranja o limón confitada, pasas sultanas, almendras dulces y amargas, ralladura de limón, sal de mesa, azúcar glas y especias.

5d CI - Glashütte

Watches made in Glashütte, Germany, are famous for their precision, stability and technical innovation, drawing on a rich heritage dating back to 1845. The characteristic features of these watches include the three-quarter plate, sunburst finish and stop work. The European regulation for the protection of the 'Glashütte' geographical indication of origin stipulates that at least 50 % of the watches' caliber must be created locally. NOMOS Glashütte achieves up to 95 %. Production is based on the traditions of Glashütte's fine watchmaking and is complemented by high-tech methods. Tangente (picture: Tangente neomatik 41 Update) is the iconic watch model from NOMOS Glashütte. This owner-operated German company currently produces twelve different calibers in-house, largely by hand. The automatic model, Tangente neomatik 41 Update, has a patented date mechanism with the date ring placed around the movement, as well as a proprietary escapement (an intricate component that only very few watchmaking companies in the world are able to produce).

Los relojes fabricados en Glashütte, Alemania, son famosos por su precisión, estabilidad e innovación técnica, gracias a un rico patrimonio que se remonta a 1845. Los rasgos característicos de estos relojes son la placa de tres cuartos, el acabado tipo esfera de rayos de sol y el mecanismo del reloj. El reglamento europeo para la protección de la indicación geográfica de origen «Glashütte» estipula que al menos el 50 % del calibre de los relojes debe crearse localmente. NOMOS Glashütte alcanza hasta el 95 %. La producción se basa en las tradiciones de la alta relojería de Glashütte y se complementa con métodos de alta tecnología. Tangente (imagen: Tangente neomatik 41 Update) es el modelo de reloj icónico de NOMOS Glashütte. Esta empresa alemana, dirigida por su propietario, produce actualmente doce calibres diferentes en sus instalaciones, en su mayor parte a mano. El modelo automático, Tangente neomatik 41 Update, tiene un mecanismo de fecha patentado con el anillo de fecha colocado alrededor del movimiento, así como un escape patentado (un intrincado componente que solo muy pocas empresas relojeras en el mundo son capaces de producir).

5e CI - Solingen

'Solingen' became a geographical indication in 1571 when Duke Wilhelm von Berg gave the order to label every blade made in the city of Solingen. Today, protection is based on the Solingen Decree, a national geographical indication. Additionally, the name enjoys protection as a trade mark in 41 countries. The Solingen Decree covers a wide spectrum of goods, for example, scissors, knives, blades and other table implements such as cake slicers and nutcrackers. Furthermore, razors, hair-trimmers and other personal hygiene instruments and knives used as weapons are all covered by the law. For all these goods, all the essential manufacturing steps have to be done in the city of Solingen (or in the neighbouring industrial area of Haan). Additionally, specific quality characteristics have to be met. These are covered in the minimum requirements issued by the Solingen Decree.

«Solingen» se convirtió en una indicación geográfica en 1571, cuando el duque Wilhelm von Berg dio el fallo de etiquetar todos los filos fabricados en la ciudad de Solingen. Hoy en día, la protección se basa en el Decreto Solingen, una indicación geográfica nacional. Además, el nombre goza de protección como marca en 41 países. El Decreto Solingen abarca un amplio espectro de mercancías, por ejemplo, tijeras, cuchillos, navajas y otros utensilios de mesa como cortapastas y cascanueces. Además, las maquinillas de afeitar, cortapelos y otros instrumentos de higiene personal, así como los cuchillos utilizados como armas, están cubiertos por la ley. Para todas estas mercancías, todas las fases esenciales de fabricación deben realizarse en la ciudad de Solingen (o en la vecina zona industrial de Haan). Además, deben cumplirse unas características de calidad específicas. Estos requisitos mínimos se recogen en el Decreto Solingen.

5f CI - Edelsteine und Schmuck aus Idar-Oberstein

6. ESTONIA

6a AGRI - Eesti rukkileib

Rye is regarded as Estonia's national grain, and rye bread is the symbol of Estonian cuisine. Estonians began eating rye bread as early as the 11th century, and it has remained an important part of the local diet through the ages. The geographical production area for Estonian rye bread covers the entire territory of the Republic of Estonia. Made primarily from Estonian rye flour, water, salt and sourdough starter, rye bread is distinguished by its unique flavour, dense texture and high-fibre content. The sourdough starter, a piece of dough preserved from a previous bread-making batch, plays a key role in its preparation. This starter gives the rye bread its characteristic sweet-and-sour taste and helps preserve its freshness without using artificial additives. The bread is characterised by a crisp, dry crust with a colour ranging from light to dark brown. Estonian rye bread is special because it is healthy, delicious and, at the same time, sustainable. The local varieties of rye and the traditional preparation methods bring the essence of this ancient food to modern-day tables. The internationally recognised geographical indication ensures that Estonian rye bread holds its rightful place in the world's culinary heritage, celebrating both tradition and flavour.

El centeno se considera el cereal nacional de Estonia, y el pan de centeno es el símbolo de la cocina estonia. Los estonios empezaron a comer pan de centeno ya en el siglo XI, y ha seguido siendo una parte importante de la dieta local a lo largo de los siglos. La zona geográfica de producción del pan de centeno estonio abarca todo el territorio de la República de Estonia. Elaborado principalmente con harina de centeno estonia, agua, sal y levadura madre, el pan de centeno se distingue por su sabor único, su textura densa y su alto contenido en fibra. El fermento de masa madre, un trozo de masa conservado de una hornada de pan anterior, desempeña un papel fundamental en su elaboración. Este fermento da al pan de centeno su característico sabor agridulce y ayuda a conservar su frescura sin utilizar aditivos artificiales. El pan se caracteriza por una corteza crujiente y seca con un color que va del marrón claro al oscuro. El pan de centeno estonio es especial porque es sano, delicioso y, al mismo tiempo, sostenible. Las variedades locales de centeno y los métodos tradicionales de preparación traen la esencia de este alimento ancestral a las mesas de hoy en día. La indicación geográfica reconocida internacionalmente garantiza que el pan de centeno estonio ocupe el lugar que le corresponde en el patrimonio culinario mundial, celebrando tanto la tradición como el sabor.

6b AGRI – Sõir

‘Sõir’ is a unique cheese made from curd, now rightfully bearing the Protected Geographical Indication (PGI) mark of the European Union. This traditional dish is known throughout Estonia, but the name sõir can only be used for products made in Southern Estonia, specifically in the historical regions of Võromaa and Setomaa. It is in these areas that the tradition of making sõir has been passed down from generation to generation.

The main ingredients of sõir are cow’s milk, curd, eggs, butter and caraway seeds. To prepare sõir, a mixture of milk and curd is heated. The whey is drained off, while eggs, butter and spices are added. The mixture is then heated to a uniform consistency and left to set in a mould. Sõir has a mild, slightly sour and moderately salty flavour. Its texture is elastic and firm, holding together well when sliced. The eggs give the cheese a beautiful yellow hue.

Sõir is typically served as a cold snack, spread with butter, honey or jam. It is also used as a topping for bread and can be baked or fried. Sõir is offered on festive tables and given as a gift when visiting someone. Sõir is primarily produced by small-scale, micro-producers such as farms, artisan cheese dairies, tourist farms, cafes and home-based producers. Its simplicity, clean flavours and handcrafted production make sõir a true gem of Estonian gastronomy!

El «Sõir» es un queso único elaborado con cuajada, que ahora ostenta legítimamente la marca de Indicación Geográfica Protegida (IGP) de la Unión Europea. Este plato tradicional es conocido en toda Estonia, pero el nombre sõir solo puede utilizarse para los productos elaborados en el sur del país, concretamente en las regiones históricas de Võromaa y Setomaa. Es en estas zonas donde la tradición de fabricar sõir se ha transmitido de generación en generación.

Los principales ingredientes del sõir son leche de vaca, cuajada, huevos, mantequilla y semillas de alcaravea. Para preparar el sõir se calienta una mezcla de leche y cuajada. Se escurre el suero y se añaden huevos, mantequilla y especias. A continuación, se calienta la mezcla hasta que adquiera una consistencia uniforme y se deja cuajar en un molde. El Sõir tiene un sabor suave, ligeramente ácido y moderadamente salado. Su textura es elástica y firme, y se mantiene bien unida al cortarla. Los huevos dan al queso un bonito tono amarillo.

El sõir suele servirse como aperitivo frío, untado con mantequilla, miel o mermelada. También se utiliza como cobertura para el pan y puede hornearse o freírse. El sõir se ofrece en las mesas festivas y se regala al visitar a alguien. El Sõir lo producen principalmente pequeños productores, como granjas, queserías artesanales, granjas

turísticas, cafeterías y pequeños productores. Su sencillez, sus sabores limpios y su elaboración artesanal hacen del sõir una auténtica joya de la gastronomía estonia.

7. IRELAND / IRLANDA

7a AGRI - Irish Cream

Irish Cream is a spirit drink with a minimum alcohol by volume of 15% v/v. They are only produced on the island of Ireland including Northern Ireland and consist of stable emulsions of fresh Irish dairy cream in a flavoured and sweetened alcohol base, and which contain Irish whiskey as defined by the Irish Whiskey Act, 1980 and its amendments and the technical file under Regulation (EC) No 110/2008. The spirit drink is cream coloured and its hue can vary depending on specific flavours and ingredients. The product has a homogenous and smooth consistency providing a stable emulsion without appearances of physical instability during its commercial shelf-life.

The dairy cream in addition to the process of homogenisation of the cream liqueur, which occurs during production, confers a smooth texture and perceptibly pleasant mouth-feel whilst, on imbibing, the gradual melting of the butter-fat over time delivers a progressive release of the flavour compounds present and improves sensory perceptions during consumption.

La crema irlandesa es una bebida espirituosa con un volumen mínimo de alcohol del 15 %vol. Solo se produce en la isla de Irlanda, incluida Irlanda del Norte. Consiste en emulsiones estables de crema láctea irlandesa fresca en una base alcohólica aromatizada y edulcorada con whisky irlandés, tal como se define en la Irish Whiskey Act de 1980 y sus modificaciones y en el expediente técnico del Reglamento (CE) nº 110/2008. La bebida espirituosa es de color crema y su tonalidad puede variar en función de los aromas e ingredientes específicos. El producto tiene una consistencia homogénea y suave que proporciona una emulsión estable, sin apariencias de inestabilidad física durante su vida útil comercial.

La crema de leche, junto con el proceso de homogeneización del licor de nata que se produce durante la producción, confiere una textura suave y una sensación perceptiblemente agradable en boca, mientras que, al beberla, con el tiempo la fusión gradual de la grasa de mantequilla proporciona una liberación progresiva de los compuestos de sabor presentes y mejora las percepciones sensoriales durante el consumo.

7b AGRI - Irish Whiskey / Uisce Beatha Eireannach / Irish Whisky

“Irish Whiskey/Uisce Beatha Eireannach/Irish Whisky”, having been distilled since the 6th century, is one of the oldest spirit drinks in Europe. The spirit ranges in colour from pale gold to dark amber. The product is distilled from a mash of malted cereals, with or without whole grains of other cereals.

The general classification “Irish Whiskey/Uisce Beatha Eireannach/Irish Whisky” also contains three varieties, “Pot Still Irish Whiskey”, “Malt Irish Whiskey” and “Grain Irish Whiskey”. These varieties can also be called “Irish Pot Still Whiskey”, “Irish Malt Whiskey” and “Irish Grain Whiskey”. The above varieties can also be combined to form a “Blended Irish Whiskey/Irish Blended Whiskey”

“Irish Whiskey/Uisce Beatha Eireannach/Irish Whisky” is a spirit distilled on the Island of Ireland, including Northern Ireland, from a mash of malted cereals with or without whole grains of other cereals and which has been:

- a) saccharified by the diastase of malt contained therein, with or without other natural enzymes;
- b) fermented by the action of yeast;
- c) distilled at an alcoholic strength of less than 94.8% by volume in such a way that the distillate has an aroma and taste derived from the materials used;
- d) subject to the maturation of the final distillate for at least three years in wooden casks, such as oak, not exceeding 700 litres capacity.

The distillate, to which only water and plain caramel colouring may be added, retains its colour, aroma and taste derived from the production process referred to in points (a) to (d).

El Irish Whiskey / Uisce Beatha Eireannach / Irish Whisky, destilado desde el siglo VI, es una de las bebidas espirituosas más antiguas de Europa. Su color varía entre el dorado pálido y el ámbar oscuro. El producto se destila a partir de una mezcla de cereales malteados, con o sin granos enteros de otros cereales.

La clasificación general del Irish Whiskey / Uisce Beatha Eireannach / Irish Whisky contiene, también, tres variedades: el Pot Still Irish Whiskey, el Malt Irish Whiskey y el Grain Irish Whiskey. Estas variedades también se denominan Irish Pot Still Whiskey,

Irish Malt Whiskey e Irish Grain Whiskey y, combinadas, forman el Blended Irish Whiskey / Irish Blended Whiskey.

El Irish Whiskey / Uisce Beatha Eireannach / Irish Whisky es una bebida espirituosa destilada en la isla de Irlanda, incluida Irlanda del Norte, a partir de una mezcla de cereales malteados, con o sin granos enteros de otros cereales, que ha sido:

a) sacarificada por la diastasa de malta que contiene, con o sin otras enzimas naturales;

b) fermentada por la acción de levaduras;

c) destilada con un grado alcohólico inferior a 94,8 % vol., de forma que el destilado tenga un aroma y un sabor derivados de las materias utilizadas;

d) sometida a la maduración del destilado final durante, al menos, tres años en barricas de madera, como el roble, de capacidad no superior a setecientos litros.

El destilado, al que solo se le añade agua y colorante natural de color caramelo, en su caso, conserva el color, el aroma y el sabor derivados del proceso de producción anteriormente mencionado.

7c AGRI - Oriel Sea Salt

‘Oriel Sea Salt’ is the name given to sea salt harvested from the bay of Port Oriel, Clogherhead, Drogheda, County Louth, Ireland. It is a fine-grain sea salt, crystal white, and additive free. Its fine grain is measured as ‘µm’ which is the measurement of a ‘micrometre’. 90 % of the grain is measured between 90-500 µm with the remaining 10 % measuring between 500 µm and 1 000 µm. It is almost powder-like to the touch. This grain (not flake or large crystal) allows the sea salt to penetrate food more rapidly as it dissolves, dissipates and disperses throughout the food without resistance.

The sea salt has a concentrated salty taste. It is smooth, not sharp or sour, due to the fact that it is harvested within a closed pressurised system that ensures the sea salt never comes in contact with air, earth or human interference until it emerges from the system ready for packaging. This ensures ‘Oriel Sea Salt’ is a perfect ingredient virgin sea salt due to its unique grain size, texture and smooth taste profile. Its intense taste profile has been proven in independent blind taste and texture tests to allow the reduction in the amount of sea salt used as an ingredient in food products by up to 30 %.

‘Oriel Sea Salt’ is naturally crystal white so it does not need to be washed or rinsed. This ensures a more consistent presence of natural sea minerals such as magnesium,

potassium and up to 65 trace minerals. (Washing of sea salts is common when harvested in open air or on soil flats.)

Oriel Sea Salt es el nombre que recibe la sal marina recogida en la bahía de Port Oriel, Clogherhead, Drogheda, County Louth, Irlanda. Es una sal marina de grano fino, blanca como el cristal y sin aditivos. Su grano fino se mide en «µm», que es la medida de un «micrómetro». El 90 % del grano mide entre 90-500 µm y el 10 % restante entre 500 µm y 1 000 µm. Al tacto es casi como el polvo. Este grano (que no se presenta en escamas ni en cristales grandes) permite que la sal marina penetre más rápidamente en los alimentos, ya que se disuelve, se disipa y se dispersa por ellos sin resistencia.

La sal marina tiene un sabor salado concentrado. Es suave, no picante ni ácida, debido a que se cosecha a partir de un sistema cerrado presurizado que garantiza que la sal marina no entre en contacto con el aire, la tierra o la interferencia humana en ningún momento hasta estar lista para ser envasada. Esto la convierte en un ingrediente idóneo para la sal marina virgen debido a su granulometría, textura y suave perfil de sabor únicos. Se ha demostrado, a través de pruebas independientes de sabor y textura a ciegas, que su intenso perfil de sabor permite reducir hasta en un 30 % la cantidad de sal marina utilizada en productos alimenticios.

La sal marina de Oriel es de color blanco cristalino por naturaleza, por lo que no es necesario lavarla ni enjuagarla. Esto asegura una presencia más constante de minerales marinos naturales, como el magnesio, el potasio y hasta sesenta y cinco oligoelementos (nótese que el lavado de las sales marinas es habitual cuando se recolectan al aire libre o en suelos llanos).

7d CI - Waterford Glass

Hand-cut crystal is a craft synonymous with Ireland – particularly in the area of Waterford in the South East of the country. The rich heritage of crystal making in Waterford dates back to 16th century. Through the 18th century the reputation and hand cut crystal skills of Waterford craftsmen grew in importance to a position of worldwide recognition. Waterford has developed some of the finest artisans Ireland has ever produced with hand cut crystal skills of turning basic ingredients into works of art and natural beauty.

Waterford has an international reputation for decorative glass and tableware giving the region a unique identity and position in the global marketplace for crystal glass. Crystal making in Waterford maintains the strong geographic link to the region to ensure the traditional skills are passed on from generation to generation.

Waterford has a range of small-scale crystal glass producers using traditional production techniques focused on decorative tableware and giftware which incorporates the skills of blowing, cutting, engraving and colour work. For the most part these small craft producers were established by former employees of the Waterford Wedgwood factory after the company's closure.

El cristal tallado a mano es una artesanía típica de Irlanda, sobre todo de la zona de Waterford, al sureste del país. El rico patrimonio de la fabricación de cristal en Waterford se remonta al siglo XVI. A lo largo del siglo XVIII, la reputación y la destreza de los artesanos de Waterford en la fabricación de cristal tallado a mano fueron adquiriendo importancia hasta alcanzar una posición de reconocimiento mundial. Waterford ha generado algunos de los mejores artesanos procedentes de Irlanda, capaces de convertir simples ingredientes en obras de arte y bellezas naturales.

Waterford goza de reputación internacional por su cristalería decorativa y vajilla, lo que confiere a la región una identidad y una posición únicas en el mercado mundial del cristal. La fabricación de cristal en Waterford mantiene el fuerte vínculo geográfico con la región, garantizando que las habilidades tradicionales se transmitan de generación en generación.

Waterford cuenta con una serie de pequeños productores de cristal que utilizan técnicas de producción tradicionales, centradas en vajillas decorativas y artículos de regalo, que incorporan las técnicas de soplado, corte, grabado y color. En su mayor parte, estos pequeños productores artesanales emergieron de los antiguos empleados de la fábrica Waterford Wedgwood tras el cierre de la empresa.

7e CI - Connemara marble

Connemara Marble, renowned for its distinctive shades of green, originates from the ancient marble quarries of Connemara, Ireland. Formed over 600 million years ago, this unique natural stone has been a symbol of Irish heritage and craftsmanship. Connemara marble is a Global Heritage Stone in recognition of its widespread use in architectural and ornamental masterpieces especially in the UK and USA.

The production journey of Connemara Marble, from quarrying to finished products, requires a combination of advanced technology, geological expertise, and artisanal skills passed down through generations. The production of Connemara Marble is a testament to the synergy between advanced technology and Traditional knowledge. Starting in the quarry with skilled operators and ending in the workshop with creative artisans, every stage of the journey highlights the importance of expertise and tradition. As Connemara Marble continues to grace architectural, artistic, and craft projects worldwide, it remains a symbol of Ireland's natural beauty and rich heritage.

Connemara Marble producers are involved in Raw material quarrying and finishing for the construction and home furnishings sector, Gift Tourism in Connemara and Consumer Giftware which is exported to markets around the world including the UK, Europe, USA, Canada, Japan, and Australia.

El mármol de Connemara, famoso por sus distintivos tonos verdes, procede de las antiguas canteras de mármol de Connemara, Irlanda. Formada hace más de 600 millones de años, esta piedra natural única constituye un símbolo del patrimonio y la artesanía irlandeses. El mármol de Connemara es una piedra declarada Patrimonio de la Humanidad en reconocimiento a su uso generalizado en obras maestras arquitectónicas y ornamentales, especialmente en el Reino Unido y en Estados Unidos.

El proceso de producción del mármol de Connemara, desde la extracción hasta el producto acabado, requiere una combinación de tecnología avanzada, conocimientos geológicos y habilidades artesanales transmitidas de generación en generación. Empezando en la cantera con operarios cualificados y terminando en el taller con artesanos creativos, cada etapa del viaje pone de relieve la importancia de la experiencia y la tradición. Al tiempo que sigue adornando proyectos arquitectónicos, artísticos y artesanales en todo el mundo, el mármol de Connemara sigue siendo un símbolo de la belleza natural y el rico patrimonio de Irlanda.

Los productores de mármol de Connemara se dedican tanto a la extracción de materias primas y al acabado para los sectores de la construcción y el mobiliario doméstico, como artículos de regalo turísticos de la región y a artículos de regalo para el consumidor general, los cuales se exportan a mercados de todo el mundo, como el Reino Unido, Europa, EE. UU., Canadá, Japón y Australia.

7f CI - Donegal tweed

Donegal tweed, traditionally crafted, is acclaimed internationally for its quality, individuality, versatility and colour blends used in a wide range of clothing and soft furnishings. Donegal tweed is famous the world-over used by the best global fashion houses in London, Paris, Milan and New York as fabrics for clothing, fashion accessories and soft furnishings The main Donegal Tweed companies currently employ over 100 skilled craft workers in Designing, Spinning, Weaving, Dyeing and Finishing fabrics. This is further enhanced by local craftsmen/women working from home turning out handwoven fabric.

Donegal Tweed was first handwoven in Donegal over 150 years ago and has evolved over the years to be not only hardwearing and practical, but stylish, steeped in history, and with a personality of its own. In Donegal, weaving is a skill that has been passed

down for centuries through many generations. Historically many families lived by hand-spinning and hand-weaving cloth in their homes.

Donegal Tweed is an iconic part of Ireland's centuries old weaving tradition and refers to the style of tweed fabric that originated in the northwest of Ireland. Donegal Tweed is a woven fabric with a flecked character, produced from 85% (or more) wool, fine animal hair or natural fibres with flecks created by the addition of nepps, burs, noils, or short fibres added during the yarn production process. Flecks can be colourful, contrasting, complementary or tonal.

Donegal Tweed is known for its fleck patterns and softer, lighter feel produced in a wide variety of colours, patterns, styles, and quality. Finished Donegal Products include tweed fabrics in clothing, rugs, throws and scarves. Historically Donegal tweed was handmade, which is heavier and coarser, while machine-woven is softer and thinner.

El tweed de Donegal, elaborado de forma tradicional, es aclamado internacionalmente por su calidad, individualidad, versatilidad y mezclas de colores, y se utiliza en una amplia gama de prendas de vestir y muebles. El Donegal Tweed es famoso en todo el mundo y es utilizado por las mejores casas de moda de Londres, París, Milán y Nueva York como tejido para prendas de vestir, accesorios de moda y muebles. Las principales empresas productoras del Donegal Tweed emplean, en la actualidad, a más de cien artesanos cualificados en el diseño, hilado, tejido, teñido y acabado de tejidos. Esto se ve reforzado por los artesanos locales que trabajan desde sus casas tejiendo a mano.

El Donegal Tweed se tejió a mano por primera vez en Donegal hace más de ciento cincuenta años y ha evolucionado a lo largo de los años hasta convertirse no solo en un tejido resistente y práctico, sino también elegante, cargado de historia y con personalidad propia. En Donegal, tejer es una habilidad que se ha transmitido durante siglos a través de muchas generaciones. Históricamente, muchas familias vivían de hilar y tejer telas a mano en sus casas.

El Donegal Tweed es una parte emblemática de la centenaria tradición tejedora de Irlanda y hace referencia al estilo de tejido tweed originario del noroeste de Irlanda. El tweed de Donegal es un tejido de carácter jaspeado, fabricado con un 85 % (o más) de lana, pelo fino de animal o fibras naturales con motas creadas por la adición de nepps, burs, lana puncha o fibras cortas añadidas durante el proceso de producción del hilo. Las motas pueden ser de colores, contrastadas, complementarias o tonales.

El tweed de Donegal es conocido por sus dibujos de motas y su tacto más suave y ligero, y se produce en una amplia variedad de colores, dibujos, estilos y calidad. Los

productos acabados de Donegal incluyen tejidos de tweed en prendas de vestir, alfombras, mantas y bufandas. Históricamente, el tweed de Donegal se hacía a mano, lo que lo hacía más pesado y basto, mientras que el tejido a máquina es más suave y fino.

8. GREECE / GRECIA

8a AGRI - Χανιά Κρήτης / Chania Kritis

This extra virgin olive oil is produced from the Koroneiki and Tsounati varieties of olive, in which the olive fruit fly is treated by bait-spraying from the ground using biological methods (or is not treated at all). It is produced exclusively from olives cultivated in the designated geographical area in which the olives are also processed. The clean olives are pressed and processed in traditional or centrifugal olive mills which provide excellent processing conditions. Chania Kritis is produced from traditionally cultivated varieties in the area, using traditional processing methods within the boundaries of the geographical area.

Este aceite de oliva virgen extra se produce a partir de las variedades de aceituna Koroneiki y Tsounati, en las que la mosca del olivo se trata mediante pulverización de cebos desde el suelo con métodos biológicos (o no se trata en absoluto). Se produce exclusivamente a partir de aceitunas cultivadas en la zona geográfica designada, en la que también se lleva a cabo el tratamiento de las aceitunas. Las aceitunas limpias se prensan y se tratan en almazaras tradicionales o centrífugas que ofrecen excelentes condiciones de tratamiento. La Chania Kritis se produce a partir de variedades cultivadas tradicionalmente en la zona, utilizando métodos de tratamiento tradicionales dentro de los contornos de la zona geográfica.

8b AGRI - Φέτα / Feta

A white table cheese which is stored in brine and produced using traditional methods, exclusively from sheep's milk, or from a mixture of sheep and goat's milk with the latter not exceeding 30 % of the milk's net weight. It is characterised by a soft to semi-hard consistency, with slits and holes caused by the production process.

Queso blanco de mesa conservado en salmuera y producido según métodos tradicionales, exclusivamente a partir de leche de oveja, o de una mezcla de leche de oveja y cabra sin que esta última supere el 30 % del peso neto de la leche. Se caracteriza por una consistencia entre blanda y semidura, con hendiduras y agujeros provocados por el tratamiento.

8c AGRI - Κρόκος Κοζάνης / Krokos Kozanis

The saffron crocus is a corm-rooted plant of the iris (Iridaceae) family. The corm is 2 to 3 cm in diameter, spherical and fleshy with brown-grey reticulate integuments. Each corm produces one to three erect conoid flowers in October/November. After several hours, these open losing their initial shape. The saffron crocus is grown for the flowers' orange-red stigmas and for the three yellow stamens. Their uses are many and various: in medicines, baking, cookery, cheese-making, pasta production, the drinks industry and artists' paints.

El azafrán es una planta de la familia de las iridáceas (Iridaceae). El cormo tiene de 2 a 3 cm de diámetro, es esférico y carnoso, con tegumentos reticulados de color marrón-grisáceo. Cada cormo produce de una a tres flores conoides erectas en octubre/noviembre. Al cabo de varias horas, estas se abren perdiendo su forma inicial. El azafrán se cultiva por los estigmas de color rojo anaranjado de sus flores y por los tres estambres amarillos. Sus usos son múltiples y variados: en medicina, panadería, cocina, quesería, fabricación de pasta, industria de bebidas y pinturas para artistas.

8d CI - Soufli Silk

Soufli, a Greek city in the area of Evros renowned for its silk production, boasts a rich tradition spanning over five centuries. The inhabitants have meticulously maintained the art of sericulture (silk cultivation) and silk production, establishing a unique local industry. The Soufli silk industry comprises two factories and a network of small family-owned workshops. In recent years, this industry has experienced a recovery. Around 30 silk farmers, joined by new producers, have revitalized the sector by planting three new mulberry plantations in the Soufli area over the past five years. This join has significantly increased the cultivated mulberry land. Additionally, over 50 women in the Soufli municipality find employment in home-based workshops, while 30 individuals are employed in the local craft workshops, contributing to the city's vibrant silk production ecosystem.

Further bolstering Soufli's silk legacy is the establishment of a vocational school dedicated to sericulture and silk production two years ago. This institution provides training for young individuals interested in carrying on the city's esteemed silk-making tradition. Moreover, in October 2024, the Weaving School of the Ministry of Culture commenced operations within newly developed modern facilities. These infrastructures, constructed over the past three years, enable the implementation of innovative cultivation techniques.

Furthermore, certified organic and sustainable practices, meticulously followed by trained growers, ensure the production of high-quality silk while preserving the time-honoured methods unique to Soufli sericulture. Efforts are underway to secure official recognition and certification for Soufli silk as a product with a Geographical Indication under Regulation (EU) 2411/2023. This designation would not only safeguard local production and distinguish Soufli silk from other sources but would also contribute to the region's and businesses' sustainable development by enhancing its reputation for excellence.

Soufli, ciudad griega de Evros famosa por su producción de seda, cuenta con una rica tradición de más de cinco siglos. Los habitantes han mantenido meticulosamente el arte de la sericultura (cultivo de la seda) y la producción de seda, estableciendo una industria local única. La industria de la seda de Soufli comprende dos fábricas y una red de pequeños talleres familiares. En los últimos años, esta industria ha experimentado una recuperación. Unos treinta cultivadores de seda, a los que se han unido nuevos productores, han revitalizado el sector plantando tres nuevas moreras en la zona de Soufli en los últimos cinco años. Esta unión ha aumentado considerablemente la superficie cultivada de morera. Además, más de 50 mujeres del municipio de Soufli encuentran empleo en talleres caseros, mientras que treinta personas trabajan en los talleres de artesanía local, contribuyendo así al vibrante ecosistema de producción de seda de la ciudad.

La creación hace dos años de una escuela de formación profesional dedicada a la sericultura y la producción de seda refuerza aún más el legado de Soufli. Esta institución ofrece formación a jóvenes interesados en continuar la apreciada tradición sedera de la ciudad. Además, en octubre de 2024, la Escuela de Tejeduría del Ministerio de Cultura comenzó a funcionar en unas instalaciones modernas de reciente creación. Estas infraestructuras, construidas en los últimos tres años, permiten aplicar técnicas de cultivo innovadoras.

Además, las prácticas orgánicas y sostenibles certificadas, seguidas meticulosamente por cultivadores formados, garantizan la producción de seda de alta calidad, preservando al mismo tiempo los métodos ancestrales exclusivos de la sericultura de Soufli. Se están realizando esfuerzos para garantizar el reconocimiento oficial y la certificación de la seda Soufli como producto con indicación geográfica en virtud del Reglamento (UE) 2411/2023. Esta designación no solo salvaguardaría la producción local y distinguiría a la seda de Soufli de otras fuentes, sino que también contribuiría al desarrollo sostenible de la región y de las empresas al mejorar su reputación de excelencia.

8e CI - Thrapsano Ceramics

The Thrapsano Trade Association of the Municipality of Minoa, Heraklion, Crete, has expressed interest in registering 'Thrapsanos Ceramics' as a protected geographical indication (PGI) under Regulation (EU) 2411/2023. This designation would recognise the unique characteristics and origin of Thrapsano-made ceramics.

The association represents approximately 20 pottery companies in the village, some of which export their products internationally. These small and large ceramics range in size and are crafted from low-temperature yellowish clay without glazing. Traditionally, their classification was primarily dictated by their morphological characteristics: shape, size, decoration and intended use.

Historically, these ceramics served vital functions in rural and domestic life, storing and preserving wine, oil, water and cereals. Religious uses were also made. Today, production primarily focuses on artistic and decorative objects, including flowerpots. Product catalogues showcase a variety of pieces, often featuring new names or reinterpretations of traditional forms, incorporating contemporary designs and modern shapes.

During the past 50 years, archaeological and historical research has documented the long-standing pottery tradition in Thrapsano prior to 1900 (production of 'ventema' (earthenware storage jars)) and which continued until the late 1960s. Technological advancements subsequently led to changes in the materials and equipment used, ultimately rendering the production of ventema obsolete.

Since the 1970s, potters have established permanent workshops throughout the village. 'Pitharia' (large jars) and other earthenware vessels are now primarily valued as decorative objects rather than utilitarian items. They have transitioned from storage areas and cellars to adorn hotel courtyards and home exteriors. Modern transportation has facilitated the global trade of these decorative pitharia.

The successful continuous production of pitharia can be attributed to their new decorative function. Considering the timeless aesthetics and inherent link between these vessels and Crete's rich history, this is only to be expected.

La Asociación Comercial Thrapsano del municipio de Minoa, Heraklion, Creta, ha manifestado su interés en registrar «Thrapsanos Ceramics» como Indicación Geográfica Protegida (IGP) en virtud del Reglamento (UE) 2411/2023. Esta denominación reconocería las características únicas y el origen de la cerámica fabricada en Thrapsano.

La asociación representa a unas veinte empresas alfareras del pueblo, algunas de las cuales exportan sus productos a nivel internacional. Estas cerámicas pequeñas y grandes varían en tamaño y están elaboradas con arcilla amarillenta a baja temperatura sin vidriar. Tradicionalmente, su clasificación venía dictada principalmente por sus características morfológicas: forma, tamaño, decoración y uso previsto.

Históricamente, estas cerámicas cumplían funciones vitales en la vida rural y doméstica, almacenando y conservando vino, aceite, agua y cereales. También se hacían usos religiosos. En la actualidad, la producción se centra en objetos artísticos y decorativos, incluidas las macetas. Los catálogos de productos muestran una variedad de piezas, a menudo con nombres nuevos o reinterpretaciones de formas tradicionales, que incorporan diseños contemporáneos y formas modernas.

Durante los últimos 50 años, la investigación arqueológica e histórica ha documentado la larga tradición alfarera de Thrapsano anterior a 1900 (producción de «ventema» [jarras de barro para almacenamiento]) y que continuó hasta finales de la década de 1960. Posteriormente, los avances tecnológicos provocaron cambios en los materiales y equipos utilizados, lo que acabó por dejar obsoleta la producción de ventema.

Desde los años setenta, los alfareros han establecido talleres permanentes en todo el pueblo. Las «pitharia» (grandes tinajas) y otras vasijas de barro se valoran ahora sobre todo como objetos decorativos más que como artículos utilitarios. Han pasado de ser almacenes y bodegas a adornar patios de hoteles y exteriores de viviendas. El transporte moderno ha facilitado el comercio mundial de estos pitharia decorativos.

El éxito de la producción continua de pitharia puede atribuirse a su nueva función decorativa. Teniendo en cuenta la estética atemporal y el vínculo inherente entre estas embarcaciones y la rica historia de Creta, era de esperar.

8f CI - Tsakonika ifanta

One company in the region of Tsakonia in the south-eastern part of the province of Kynouria in the prefecture of Arcadia, Greece, has expressed interest in registering 'Tsakonika ifanta' as a protected geographical indication (PGI) under Regulation (EU) 2411/2023. This designation would recognise the unique characteristics and origin of these textile products.

Nowadays, the name of this area is Tyros. The distinctive features of the region include the dialect, the labyrinthine dance, the local costume and the traditional art of weaving, which is unique even in Greece.

Tsakonian kilim rugs and other items, such as tagaria (saddlebags) and other decorations, are handwoven products made on traditional looms. The products are created using traditional handcrafting techniques passed on from generation to generation since 1948. The material used is the finest sheep's wool, which is spun and plied into threads and is finally dyed with natural colours.

The company follows a long family tradition with respect for the use of the standing loom that began in the region at the end of the 18th century. The comb on its loom has not stopped beating for three generations now, with the art being passed down from mother to daughter and the creation of kilims, tagaria and other decorations continuing from 1948 to the present day.

Tsakonian woven fabrics are made from cotton warp and woollen yarns and are one-piece creations of various dimensions that bear the same design on both surfaces. The design of the loom enables the weaving of kilims of up to 2.5 meters wide and unlimited length! Each kilim is unique and full of emotions and thoughts since 10 to 12 days of weaving are needed to produce each square meter. The designs are sometimes simple or geometric and sometimes representations inspired by nature, where the materials for colouring the threads come from.

Handmade weaving requires special skill and talent as there is only one tool, the comb. With patience, time, passion and love, the art our great-grandmothers bequeathed continues. Each kilim is a one-of-a-kind masterpiece, telling a story and reflecting the rich cultural heritage of the region.

The unique production method sets Tsakonian weaving apart from other weaving traditions. Unlike other techniques, Tsakonian textiles are created as single-piece carpets of any size, with the same design on both sides. This method requires exceptional skill and talent, as the process is carried out entirely by hand, without the use of a shuttle.

Una empresa de la región de Tsakonia, en el sureste de la provincia de Kynouria, en la prefectura de Arcadia (Grecia), ha manifestado su interés por registrar «Tsakonika ifanta» como Indicación Geográfica Protegida (IGP) en virtud del Reglamento (UE) 2411/2023. Esta denominación reconocería las características únicas y el origen de estos productos textiles.

Hoy en día, el nombre de esta zona es Tyros. Entre los rasgos distintivos de la región destacan el dialecto, la danza laberíntica, el traje local y el arte tradicional del tejido, único incluso en Grecia.

Las alfombras kilim tsakonias y otros artículos, como tagaria (alforjas) y otros adornos, son productos tejidos a mano en telares tradicionales. Los productos se crean utilizando técnicas artesanales tradicionales transmitidas de generación en generación desde 1948. El material utilizado es la mejor lana de oveja, que se hila y trenzan en hilos y finalmente se tiñe con colores naturales.

La empresa sigue una larga tradición familiar de respeto al uso del telar de pie que se inició en la región a finales del siglo XVIII. El peine de su telar no ha dejado de tejer desde hace tres generaciones; el arte se transmite de madres a hijas y la creación de kilims, tagaria y otros adornos continúa desde 1948 hasta nuestros días.

Los tejidos tsakonianos están hechos de urdimbre de algodón e hilos de lana y son creaciones de una sola pieza de varias dimensiones que llevan el mismo diseño en ambas superficies. El diseño del telar permite tejer kilims de hasta 2,5 metros de ancho y longitud ilimitada. Cada kilim es único y está lleno de emociones y pensamientos, ya que se necesitan de diez a doce días de tejido para producir cada metro cuadrado. Los diseños son a veces sencillos o geométricos y a veces representaciones inspiradas en la naturaleza, de donde proceden los materiales para colorear los hilos.

Tejer a mano requiere una habilidad y un talento especiales, ya que solo hay una herramienta, el peine. Con paciencia, tiempo, pasión y amor, el arte que nos legaron nuestras bisabuelas continúa. Cada kilim es una obra maestra única, que cuenta una historia y refleja el rico patrimonio cultural de la región.

El singular método de producción distingue el tejido tsakoniano de otras tradiciones tejedoras. A diferencia de otras técnicas, los tejidos tsakonianos se crean como alfombras de una sola pieza de cualquier tamaño, con el mismo diseño en ambas caras. Este método requiere una habilidad y un talento excepcionales, ya que el proceso se realiza totalmente a mano, sin utilizar lanzadera.

9. SPAIN / ESPAÑA

9a AGRI – Idiazábal

Idiazábal PDO cheese is made from the raw milk of the Latxa and Carranzana sheep, which are small, hardy, native sheep that are good at transforming pastures. They have adapted over the centuries to the characteristics of the protected area and are able to take advantage of the mountain and valley pastures, which provide a more natural and sustainable diet, helping to shape the landscape and thereby encourage the permanence of the ancestral grazing of hundreds of families in these rural, mountain areas. These elements give the cheese its unique and characteristic flavour, making each cheese unique and inimitable, with an intense flavour and a persistent aftertaste, which can be smoked or unsmoked.

El queso Idiazábal DOP (denominación de origen protegida) se elabora a base de leche cruda de las ovejas latxa y carranzana, unas ovejas autóctonas pequeñas, rústicas, resistentes y buenas transformadoras de pastos. Se han adaptado, a lo largo de los siglos, a las características de la zona protegida y son capaces de aprovechar los pastos de nuestras montañas y valles, lo que permite una alimentación más natural y sostenible, contribuyendo a trazar nuestros paisajes y a fomentar la permanencia del pastoreo ancestral en cientos de familias de las zonas rurales y de montaña. Este queso tiene un sabor singular e intenso, un regusto persistente y se puede presentar ahumado y sin ahumar.

9b AGRI – Jabugo

Jabugo is the name registered by the European Union that designates, protects and certifies the quality and origin of the hams and shoulders of the 100 % Iberian pigs that are cured in natural cellars in the villages around the Sierra de Aracena and Picos de Aroche Natural Parks, after having been reared freely and fattened there. Jabugo PDO products are those that have achieved harmony in their organoleptic qualities as a whole. This results from a careful elaboration process, strict quality and origin control and the conscientious protection of the name that guarantees the following qualities to the consumer:

- racial purity;
- an exclusive diet of acorns and other food naturally available in the open fields during the grazing season;
- a very slow curing process in the unique microclimatic conditions.

The Jabugo PDO product comes from a place where the environment is respected, time is revered, tradition is honoured and origin is protected.

Jabugo es el nombre registrado por la Unión Europea que designa, protege y certifica la calidad y el origen de los jamones y paletas, elaborados en bodegas naturales de los pueblos del entorno del Parque Natural Sierra de Aracena y Picos de Aroche, procedentes de cerdos 100 % ibéricos criados y engordados en libertad en la dehesa. Las piezas DOP (denominación de origen protegida) Jabugo son aquellas que han alcanzado una armonía en el conjunto de sus cualidades organolépticas, afloran tras un cuidado proceso de elaboración, un estricto control de calidad y el origen y de una firme labor de protección del nombre que garantiza al consumidor lo siguiente:

- *Pureza racial.*
- *Alimentación durante la montanera exclusivamente con bellotas y pastos naturales en libertad en la dehesa.*
- *Curación muy lenta en las singulares condiciones microclimáticas.*

9c AGRI - Jijona

‘Jijona/Xixona’ is the geographical indication of a variety of nougat with a soft texture, ‘Turrón de Jijona/Torró de Xixona’, made from peeled and roasted almonds which, after grinding and mixing with the hardened and whitened caramelised syrup mass (obtained by cooking honey, egg white or albumen and sugar) gives rise to a whitish-brown mass, with (or without) variable almond granules distributed irregularly among the mass, breaking the natural colour of the product. The prestige and reputation of the ‘turrones’ produced in Jijona are guaranteed by their quality, which is ensured by three specific characteristics of their production: natural ingredients of the most select varieties, the use of traditional production techniques and the know-how and expertise of the ‘Maestros Turroneros’ (master turrón-makers).

Jijona/Xixona es la indicación geográfica de una variedad de turrón de textura blanda, Turrón de Jijona/Torró de Xixona, elaborado con almendras peladas y tostadas que, tras molerlas y mezclarlas con la endurecida y blanqueada masa de jarabe caramelizado (obtenido por la cocción de miel, clara de huevo o albúmina y azúcar) dan lugar a una masa de color marrón blanquecino, con (o sin) gránulos de almendra variable distribuidos de forma irregular entre la misma, rompiendo el color natural del producto. El prestigio y la reputación de los turrones elaborados en Jijona están avalados por la calidad de los mismos, la cual está garantizada por la consecución de tres características específicas de su elaboración: ingredientes naturales de las variedades más selectas, la aplicación de técnicas tradicionales en la elaboración, y el saber y buen hacer de las manos artesanas del «maestro turronero».

9d CI - Cerámica de la Bisbal

The pottery of La Bisbal has become a symbol, as it has been part of the local heritage since the late Middle Ages. The clay and alluvial soils found in the area surrounding the town, with a high aluminium and calcium carbonate content, favour the practice of this craft. This traditional pottery, both utilitarian and decorative, is easily distinguished by its predominant colours (navy blue, bottle green and straw yellow), as well as by the glazed finish of most of the pieces.

‘La Bisbal’ produces a highly diversified number of ceramic articles; not only pottery articles, but there is also an important sector dedicated to the ceramics used in the construction sector and to the production of decorative and gardening ceramics, not forgetting the other industries involved that supply raw materials, equipment and machinery.

La cerámica de La Bisbal se ha convertido en un símbolo, puesto que forma parte de nuestro patrimonio desde la Baja Edad Media. Las tierras arcillosas y aluviales con mucha carga de aluminio y carbonato cálcico, que se encuentran en los alrededores, favorecen la práctica de este oficio. Esta cerámica tradicional, tanto la utilitaria como la decorativa, se reconoce fácilmente por los colores que predominan (azul marino, verde botella y amarillo pajizo), así como por el acabado acristalado de la mayoría de las piezas.

La cerámica de La Bisbal dispone de una producción de artículos de cerámica muy diversificada; no solo se producen artículos de alfarería, sino que existe un sector importante dedicado a la cerámica aplicada a la construcción y a la elaboración de cerámica decorativa y de jardinería, sin olvidarnos de que existen otras industrias que suministran materias primas, equipamientos y maquinaria.

9e CI - Encaje de Almagro

Lace is a fabric made of threads which are plaited together by means of bobbins or crochet needles. It is often used to decorate fabrics as a finishing touch or as decoration. The threads usually used by lacemakers are cotton and silk. Metallised threads are used for some applications. In Castille-La Mancha there is a long tradition of lacemaking at both the domestic and professional levels. One of the most deeply rooted lacemaking regions is the Calatrava region of Ciudad Real. Almagro is home to the Lace Museum, as well as many workshops that display this legacy, which had its heyday in the ‘Golden Age’ (16th-17th century) and which also has a strong tradition in other central European countries.

Un encaje es un tejido formado por hilos que se trenzan mediante bolillos o agujas de ganchillo. Se suele utilizar para el adorno de telas como remate o sobre ellas como decoración. Los hilos que el encajero suele emplear son los de algodón y los de seda. Para algunas aplicaciones se emplean hilos metalizados. En Castilla-La Mancha existe una gran tradición del encaje tanto a nivel doméstico como profesional. Una de las comarcas con mayor arraigo es la del campo de Calatrava en Ciudad Real. En Almagro se encuentra el Museo del Encaje, así como múltiples talleres que recogen este legado que tuvo su apogeo en el Siglo de Oro (XVI-XVII) y con una fuerte tradición también en otros países del centro de Europa.

9f CI - Azabache de Asturias

Jet has been present in Asturian culture throughout its history. A culture shared with the north of the peninsula and other regions of Europe, mainly through the Camino de Santiago. At a time when the roads were dangerous, the pilgrims, when leaving Compostela, and convinced of its magical power, would take a souvenir made of jet with them. This black stone is a very special and rare compound of carbon, formed in deltaic areas by tree trunks that carbonise. It is related to lignite. It is a compact mineral, soft to the touch, light, not very hard but hard enough to allow a good polishing that makes it shine with a very special deep and velvety matt black tone. Jet exists in other countries, but none have the characteristics of Asturian jet, since, for example, not all of them can be carved.

El azabache ha estado presente en la cultura asturiana a lo largo de su historia. Una cultura que fue compartida con el norte de la península y otras regiones de Europa a través, fundamentalmente, del Camino de Santiago. Los peregrinos, en una época donde los caminos eran peligrosos, al marcharse de Compostela y convencidos de su poder mágico, se llevaban un recuerdo de azabache. Esta piedra negra es un compuesto muy especial y raro de carbono, formado en zonas deltaicas por troncos de árboles que se van carbonizando. Es afín a los lignitos. Un mineral compacto, suave al tacto, ligero, no muy duro pero suficiente para admitir un buen pulido que lo hace brillar con un tono negro mate profundo y aterciopelado muy especial. Existe azabache en otros países, pero ninguno con las características del asturiano, ya que, por ejemplo, no todos son aptos para ser tallados.

10. FRANCE / FRANCIA

10a AGRI - Reblochon / Reblochon de Savoie

Reblochon' or 'Reblochon de Savoie' is a cheese created from a know-how that has endured to this day. It is made from whole, raw milk from local breeds of cow adapted to the mountain environment (Abondance, Montbéliarde and Tarine breeds). The geographical area is characterised by its altitude, the exposed mountain pastures, the nature of the rocks, and the botanical richness of the meadows, whose species possess aromatic plants that contribute to the typical taste of Reblochon/Reblochon de Savoie. Reblochon is a circular cheese, 13-14 cm in diameter and 2-3 cm thick. Its smooth, supple texture is cream to ivory in colour, and slightly salty. Its fine-washed rind is yellow or orange-yellow and covered with a fine white mold, with a mild hazelnut taste.

El Reblochon, o Reblochon de Savoie, es un queso elaborado con un saber hacer que ha perdurado hasta nuestros días. Se elabora con leche entera cruda de vaca de razas locales adaptadas al medio montañoso (abondance, montbéliarde y tarine). La zona geográfica se caracteriza por su altitud, la exposición de los pastos de montaña, la naturaleza de las rocas y la gran riqueza botánica de los prados, cuyas especies poseen fuertes valores aromáticos que contribuyen a la tipicidad del Reblochon o Reblochon de Savoie. Es un queso cilíndrico de 13 a 14 cm de diámetro y de 2 a 3 cm de grosor. El queso es suave y flexible, de color crema a marfil y ligeramente salado. Su fina corteza lavada es de color amarillo a amarillo anaranjado, cubierta de una fina mousse blanca, con un ligero sabor a avellana.

10b AGRI - Jambon de Bayonne

Bayonne ham is a dry-salted pork leg from the Adour river basin and cured in this area for a minimum of seven months. 'Jambon de Bayonne' is characterised by its round shape, even colour across the entire slice, absence of crusting, and lightly salted taste evenly distributed throughout the product. It is a dry-cured ham that retains its softness and supple texture. The know-how involved in curing Bayonne ham goes back a long way, thanks to the use of a special breed of pig, and the use of the rock salt deposits in the local subsoil since ancient times together with the unique climate of the Adour Basin. During the various stages of maturing and ripening, the cheese develops its aromas and acquires its mellowness.

El Jambon de Bayonnne es un jamón de cerdo salado con sal seca de la cuenca del río Adur y curado en esta zona durante un mínimo de siete meses. El jamón de

Bayona se caracteriza por su forma redondeada, su color uniforme en toda la loncha, la ausencia de costras, su sabor ligeramente salado repartido uniformemente por todo el producto, un jamón curado en seco que conserva su suavidad y su textura flexible. El saber hacer en la curación del jamón de Bayona se remonta a mucho tiempo atrás, gracias sobre todo a la utilización de un cerdo especial, a la explotación de los yacimientos de sal gema del subsuelo desde la antigüedad y al clima único de la cuenca del Adur. Durante las distintas etapas de maduración, el queso desarrolla sus aromas y adquiere su suavidad.

10c AGRI - Crémant d'Alsace

The wines of 'Saint-Julien' are a very deep red colour. These wines combine finesse and power thanks to the predominance of Cabernet-Sauvignon N. Its tannic structure gives these wines an outstanding ability to age. However, the Merlot N remains present to bring roundness and a fruity aroma. The structure and complexity are consolidated by the blend with Cabernet franc N and petit-verdot N, the latter also brings freshness in addition to the years of great maturity. After long ageing, these wines develop an elegant bouquet whose identity is very recognisable.

Los vinos de Saint-Julien son de color muy profundo. Estos vinos combinan finura y potencia, en particular gracias al predominio de la uva Cabernet-Sauvignon N. La estructura tánica resultante confiere a estos vinos una capacidad de envejecimiento excepcional. Sin embargo, la Merlot N sigue presente para aportar redondez y fruta. La estructura y complejidad se ven reforzadas por la mezcla con la Cabernet franc N y la Petit-Verdot N; esta última también aporta frescura a los años de gran madurez. Tras un largo envejecimiento, estos vinos desarrollan un buqué de gran elegancia cuya identidad es muy reconocible.

10d CI - Linge basque

'Linge basque' (Basque linen) is a traditional craft product unique to weavers based in the Pyrénées-Atlantiques region. Valued for its robust quality, it is woven from natural fibres – cotton and/or linen – and combines colours and decorative patterns. It is available in a wide range of products, from table linen and decorative accessories to clothing and pet equipment. The traditional cultivation of flax gave rise to family weaving workshops in the region. Its success began in agriculture with the 'mante à bœuf', a thick cloth used to protect livestock, before being extended to household linen in the mid-19th Century. Originally known as 'toile du Béarn', this name was replaced by linge basque with the development of tourism on the Atlantic coast. The use of natural materials and traditional weaving processes has given Basque linen a reputation for quality. Two stages of production are covered by the geographical

indication: the weaving of the linen and the assembly of the end products. The linge basque geographical indication covers the Pyrénées-Atlantiques department.

El linge basque (lino vasco) es una artesanía tradicional propia de los tejedores de la región de los Pirineos Atlánticos. Valorado por su calidad robusta, se teje con fibras naturales —algodón o lino— y combina colores y motivos decorativos. Está disponible en una amplia gama de productos, desde mantelerías y accesorios decorativos hasta prendas de vestir y equipamiento para mascotas. El cultivo tradicional del lino dio origen a talleres familiares de tejeduría en la región. Este éxito comenzó en la agricultura con la mante à bœuf, una tela gruesa utilizada para proteger al ganado, antes de extenderse a la ropa de casa a mediados del siglo XIX. Conocida originalmente como toile du Béarn, esta denominación fue sustituida por la de linge basque con el desarrollo del turismo en la costa atlántica. El uso de materiales naturales y procesos de tejido tradicionales ha dado al lino vasco una reputación de calidad. La indicación geográfica abarca dos fases de producción: el tejido del lino y el montaje de los productos. La IG (indicación geográfica) Linge Basque abarca el departamento de los Pirineos Atlánticos.

10e CI - Poteries d'Alsace Soufflenheim / Betschdorf

Pottery has a very long history in Alsace: the high-quality clay from the Rhine plain has been moulded and polished since the stone age. Over time, the region's potters – known as Schüsseldreher or 'bowl turners' – have created a variety of colourful, robust pieces in glazed earthenware, used primarily for cooking and conserving food or as decorative items. Today, all the potters are based in and around the villages of Betschdorf and Soufflenheim. While potters in Betschdorf and Soufflenheim use the same shaping process, each village has developed its own traditional finishing techniques. As a result, pottery protected by the GI 'poteries d'Alsace Soufflenheim / Betschdorf' must carry the name of one of the two villages in question depending on the technique used. All stages of production, i.e., manufacture and decoration, must be carried out within the geographical area of the 'Poteries d'Alsace' GI, which covers 97 municipalities in the north of the Bas-Rhin department.

La alfarería tiene una larga historia en Alsacia: la arcilla de alta calidad de la llanura del Rin se moldea y se pule desde la Edad de Piedra. A lo largo del tiempo, los alfareros de la región, conocidos como Schüsseldreher o «torneros de cuencos», han creado una gran variedad de piezas coloridas y robustas de loza vidriada, utilizadas principalmente para cocinar y conservar alimentos o como objetos decorativos. En la actualidad, todos los alfareros viven en los pueblos de Betschdorf y Soufflenheim y sus alrededores. Aunque los alfareros de Betschdorf y Soufflenheim utilizan el mismo proceso de moldeado, cada pueblo ha desarrollado sus propias técnicas tradicionales

de acabado. En consecuencia, la cerámica protegida por la IG (indicación geográfica) Poteries d'Alsace Soufflenheim / Betschdorf debe llevar el nombre de uno de los dos pueblos en cuestión, dependiendo de la técnica utilizada. Todas las fases de producción, es decir, la fabricación y la decoración, deben llevarse a cabo en la zona geográfica de la IG, que abarca 97 municipios del norte del departamento del Bajo Rin.

10f CI - Bottes camarguaises

"Bottes Camarguaises' are the full length and ankle boots that have been worn by horse and bull breeders – 'gardians' (guardians) – in the Camargue region since the start of the 20th century. The quality of the leather – fatty, thick and water-resistant – and the non-skid soles provide a level of protection that is suitable for the Camargue climate and what the gardians use them for. Every pair is completely handmade and assembled using Blake stitching (mixed), which provides the boots with a high level of resistance and ensures that they last a long time.

More than just a utilitarian and symbolic object, Camargue boots have been adopted by fashion lovers the world over. Some 25 % of production is exported – mainly to the United States and Japan, where French arts and crafts are highly regarded. La Botte Gardiane is the only company that still makes them in France, in the Gard region. The Bottes Camarguaises geographical indication covers all of the manufacturing operations involved in making the boots (cutting the pieces of leather, stitching, assembly, mounting and applying the finishings). They must be made in the geographical area defined in the product specification, namely 30 towns and villages in the Gard department, 18 in the Hérault department and 10 in the Bouches-du-Rhône department.

Las Bottes camarguaises son las botas de caña alta y tobilleras que llevan los criadores de caballos y toros, gardians (guardianes), de la región de la Camarga desde principios del siglo XX. La calidad del cuero, graso, grueso y resistente al agua, y las suelas antideslizantes proporcionan un nivel de protección adecuado para el clima de la Camarga y para lo que los gardians las utilizan. Cada par está completamente hecho a mano y ensamblado con el método Blake Stitch (mixto), que proporciona a las botas un alto nivel de resistencia y garantiza su larga duración.

Más que un objeto utilitario y simbólico, las botas de la Camarga han sido adoptadas por los amantes de la moda de todo el mundo. Alrededor del 25 % de la producción se exporta, principalmente a Estados Unidos y Japón, donde la artesanía francesa goza de gran prestigio. La Botte Gardiane es la única empresa que sigue fabricándolas en Francia, en la región de Gard. La indicación geográfica Bottes Camarguaises abarca todas las operaciones de fabricación de las botas (corte de las

piezas de cuero, cosido, ensamblaje, montaje y aplicación de los acabados). Deben fabricarse en la zona geográfica definida en el pliego de condiciones, a saber, treinta ciudades y pueblos del departamento de Gard, dieciocho del departamento de Hérault y diez del departamento de Bouches-du-Rhône.

11. CROATIA / CROACIA

11a AGRI - Baranjski kulen

Baranjski kulen is a fermented preserved sausage made from pressed pork meat, seasoned with ground paprika, garlic and pepper and stuffed into the end of a pig's large intestine. The exterior of Baranjski kulen is light to dark brown, while the colour of the cross-section varies from lighter to darker shades of red, which is due to the paprika and the ground meat. The predominant aroma is that of smoke, which is typical of cold-smoked meat products. Baranjski kulen has a slightly spicy flavour due to the addition of ground paprika, and the characteristic aroma of smoked fermented meat, which is complemented by the garlic and pepper.

El Baranjski kulen es un embutido fermentado en conserva elaborado con carne de cerdo prensada, condimentada con pimentón molido, ajo y pimienta y embutida en el extremo de un intestino grueso de cerdo. El exterior del Baranjski kulen es de color marrón claro a oscuro, mientras que el color de la sección transversal varía de tonos rojos más claros a más oscuros, lo que se debe al pimentón y a la carne molida. El aroma predominante es el del humo, típico de los productos cárnicos ahumados en frío. El Baranjski kulen tiene un sabor ligeramente picante debido al pimentón molido y el aroma característico de la carne fermentada ahumada, que se complementa con el ajo y la pimienta.

11b AGRI – Dingač

Dark ruby-coloured crystalline wines which, depending on the method of production and the way the wine is stored, may have a slight purplish tinge or a soft brownish hue slightly accentuated in the reflection. They have a characteristic varietal aroma which, again, depending on the method of production and the way the wine is stored, can have a pronounced aroma of young, vivacious wines, or the typical varietal aroma of a wine partially aged in wood with slightly accentuated spicy components, and the characteristic aroma of wine of the Plavac Mali Crni variety, aged in wood, with a pronounced aroma of prunes and dried figs, and the retronasal aroma of freshly baked bread. They are round, slightly rough and astringent wines with an outstanding sensation of freshness.

Vinos cristalinos de color rubí oscuro que, dependiendo del método de elaboración y la forma de conservar el vino, pueden presentar un ligero reflejo violáceo o un suave tono marrón ligeramente acentuado en el reflejo. Presentan un aroma varietal característico que, dependiendo del método de elaboración y la forma de conservar

el vino, puede tener un aroma pronunciado de vinos jóvenes y vivaces, o el típico aroma varietal de un vino parcialmente envejecido en madera con componentes especiados ligeramente acentuados, y el aroma característico del vino envejecido de la variedad Plavac Mali Crni en madera con un aroma pronunciado de ciruelas pasas e higos secos, y el aroma retronasal del pan recién hecho. Son vinos redondos, ligeramente ásperos y astringentes con una destacada sensación de frescor.

11c AGRI - Poljički soparnik / Poljički zeljanik / Poljički uljenjak

Poljički soparnik/Poljički zeljanik/Poljički uljenjak is a product made of rolled-out dough filled with Swiss chard and red onion (kapula), baked in hot fireplace in embers with ashes. Its shape is round, with a diameter of 90 to 110 centimeters, greased with olive oil and crushed or finely chopped garlic. Once baked, it is cut into rhomboid (pašajice) slices (fete). It is light yellow/rosy to light green, partly charred and with a cracked crust, as well as with a baked dough scent of wood incinerated on an open fire, and garlic.

El Poljički soparnik / Poljički zeljanik / Poljički uljenjak es un producto hecho de masa enrollada rellena de acelgas y cebolla roja (kapula), horneado en una chimenea caliente sobre un lecho brasas cubierto de ceniza. Su forma es redonda, con un diámetro de noventa a ciento diez centímetros, untada con aceite de oliva y ajo machacado o finamente picado. Una vez horneado, se corta en rodajas romboidales conocidos como pašajice o fete. Es de color amarillo claro o rosáceo a verde claro, parcialmente carbonizado y con la corteza agrietada y huele a masa cocida, a leña quemada en un horno abierto y a ajo.

11d CI - Lepoglava Lace

This miraculous lace full of beauty and magic, believed to have been brought to Croatia by the Paulines religious order several centuries ago, is a special feature of Lepoglava and its surroundings. The lacemaking craft has been gradually accepted by the rural population and remains a tradition that has never been completely discontinued. Lepoglava lace flourished at the end of the 19th century and during the first half of the 20th century thanks to Zlata von Šufflay, who was the first woman to organise the lacemaking and embellish it with patterns inspired by the local costume. Another local woman who was exceptionally successful in pursuing her work after World War I was Danica Brössler.

Danica Brössler's work demonstrates the technological features of Lepoglava lace, summarised by the following elements:

- production technique – baton lace;
- method of production – using a round hard base and an even number of wooden batons (*dedek* and *bateki*) over a drawn template, interwoven in a way that highlights the contours of an individual motif in relief, the surface of which is always expressed in a combination of dense and sparse knitting;
- material – linen thread, cotton thread in white and beige
- ornamentation – geometric and stylised floral and animal motifs;
- most common motifs – paths, snails, circles, roses, poppy roses, rose leaves, oak leaves, flowers, flowers with leaves, ivy, acorns, butterflies and birds;
- background and filling – mesh-thread, mesh with loop-thread, spider web, honeycomb with leaves, checkerboard, letter k, slanted mesh;
- products – tablecloths of round, oval and rectangular shapes of various sizes.

A several-hundred-year-old tradition of baton lacemaking in the Lepoglava area has given rise to and preserved a distinctive form of lacemaking to this day, largely thanks to the talent of Danica Brössler. Her talent has been followed by a large number of diligent women-lacemakers who knew how to turn her ideas into a final product – recognised today as Lepoglava lace.

Since 2009, Lepoglava lace has been included on the UNESCO list of the world's intangible cultural heritage. Lepoglava lace is promoted by an international lace festival held every year there in September.

Este milagroso encaje lleno de belleza y magia, que se cree fue traído a Croacia por la orden religiosa de los paulinos hace varios siglos, es una característica especial de Lepoglava y sus alrededores. La artesanía del encaje ha sido aceptada gradualmente por la población rural y sigue siendo una tradición que nunca se ha abandonado del todo. El encaje de Lepoglava floreció a finales del siglo XIX y durante la primera mitad del XX gracias a Zlata von Šufflay, que fue la primera mujer que organizó el encaje y lo embelleció con motivos inspirados en la indumentaria local. Otra mujer local que tuvo un éxito excepcional en su trabajo después de la Primera Guerra Mundial fue Danica Brössler.

La obra de Danica Brössler muestra las características tecnológicas del encaje Lepoglava, que se resumen en los siguientes elementos:

- *técnica de producción - encaje de bolillos;*
- *método de producción - utilizando una base dura redonda y un número par de bastones de madera (dedek y bateki) sobre una plantilla dibujada, entrelazados de manera que resalten los contornos de un motivo individual en relieve, cuya superficie se expresa siempre en una combinación de tejido denso y escaso;*
- *material - hilo de lino, hilo de algodón en blanco y beis*
- *ornamentación: motivos florales y animales geométricos y estilizados;*

- *motivos más comunes: caminos, caracoles, círculos, rosas, rosas de amapola, hojas de rosa, hojas de roble, flores, flores con hojas, hiedra, bellotas, mariposas y pájaros;*
- *fondo y relleno - malla-hilo, malla con bucle-hilo, tela de araña, panal con hojas, damero, letra k, malla inclinada;*
- *productos - manteles de formas redondas, ovaladas y rectangulares de diversos tamaños.*

Una tradición centenaria de encaje de bastón en la región de Lepoglava ha dado origen y preservado hasta nuestros días una forma distintiva de encaje, en gran parte gracias al talento de Danica Brössler. Un gran número de diligentes mujeres encajeras siguieron sus pasos y supieron convertir sus ideas en un producto final, conocido hoy como encaje Lepoglava.

Desde 2009, el encaje de Lepoglava figura en la lista del Patrimonio Cultural Inmaterial de la Humanidad de la UNESCO. El encaje de Lepoglava se promociona en un festival internacional del encaje que se celebra allí todos los años en septiembre.

11e CI - Paška čipka / Pag lace

‘Pag’ lace shares its origins with other eastern Mediterranean lace traditions but has developed uniquely from there. The lace featured in the town of Pag’s traditional dress attests to the original cultural heritage of the Croatian Adriatic. The geometric design, created without a drawn pattern, features hollow or filled circles and other geometrical shapes, zigzag stripes, and quatrefoil rosettes with small border circles, arranged concentrically on the handmade openwork.

By the early 20th century, traditional costumes were worn mainly for festivals and, consequently, demand for lace declined. However, with the opening of the lace schools in Croatia, including in the town of Pag (in 1906), with instruction still based on the local tradition, the decorative use of Pag lace has been extended to tablecloths, doilies, handkerchiefs, fashion trimmings and church textiles. The production method of the lace is called ‘paška čipka’.

El encaje de Pag comparte sus orígenes con otras tradiciones de encaje del Mediterráneo oriental, pero se ha desarrollado de forma única a partir de ahí. El encaje de los trajes tradicionales de la ciudad de Pag atestigua la herencia cultural original del Adriático croata. El diseño geométrico, creado sin un patrón dibujado, presenta círculos huecos o rellenos y otras formas geométricas, rayas en zigzag y rosetones cuatrefoliados con pequeños círculos en el borde, dispuestos concéntricamente sobre el calado hecho a mano.

A principios del siglo XX, los trajes tradicionales se usaban sobre todo en fiestas y, por tanto, la demanda de encajes disminuyó. Sin embargo, con la apertura de las escuelas de encaje en Croacia, incluida la de la ciudad de Pag (en 1906), cuya enseñanza sigue basándose en la tradición local, el uso decorativo del encaje de Pag se ha extendido a manteles, blondas, pañuelos, adornos de moda y tejidos para iglesias. El método de producción del encaje se denomina «paška čipka».

11f CI - Primošten lace

Primošten lace is needlepoint lace made on a cushion using an ordinary sewing needle and white cotton thread. It was mentioned in written documents as early as 1550 and the craft was passed down from one generation to the next. Its centuries long use as an ornament on the women's festive blouse and head scarf gave rise to its distinctive appearance and execution. The characteristic abundance of small flowers, leaves and branches, all closely intertwined and joined into an impressive compact entity, give the lace a firmness that together with the specific stitch called the "thick stitch" (gusti punat), which resembles woven fabric, ensure its durability, a feature of great importance to impoverished Primošten peasant women of the past. Contemporary Primošten lacemakers, organized in an association called Pekljica since 2013, have been working hard at keeping the tradition alive, always being faithful to the motifs and techniques of their predecessors.

El encaje de Primošten es un encaje bordado trabajado sobre una almohada con una aguja de coser común e hilo de algodón blanco. Ya se menciona en documentos escritos en 1550 y su técnica se transmite de una generación a otra. Se usó durante siglos como adorno en las blusas y los pañuelos festivos de las mujeres, dando lugar a su aspecto y ejecución distintivos. Sus abundantes pequeñas flores, hojas y ramas características —todas estrechamente entrelazadas y unidas en una impresionante entidad compacta—, junto con el punto específico llamado «puntada gruesa» (gusti punat) que se asemeja al tejido, garantizan la durabilidad al encaje, algo de gran importancia para las entonces empobrecidas mujeres campesinas de Primošten. Los fabricantes de cordones contemporáneos de Primošten, organizados desde 2013 en una asociación llamada Pekljica, han trabajado duramente para mantener viva la tradición, siempre fieles a los motivos y técnicas de sus predecesores.

12. ITALY / ITALIA

12a AGRI - Cinta Senese

The term Cinta Senese DOP is reserved for the fresh meat of Cinta Senese pigs, an indigenous breed native to Tuscany that has been continuously bred since the time of the Etruscans. A famous depiction of the breed can be seen in the fresco 'The Allegory of Good Government' by Ambrogio Lorenzetti, painted between 1337 and 1339 in Siena's Palazzo Pubblico. Considered a living testament to Italian biodiversity, this breed is raised in semi-wild conditions, allowing the animals to feed naturally. Its name comes from the distinctive white band, or 'cinta', that goes around the pig's body and then all the way down to its legs.

The DOP certification ensures compliance with strict regulations aimed at protecting the breed, animal welfare, and the quality of the final product, helping to safeguard the breed. It even risked extinction in the 1970s. A symbol of Italian charcuterie, the Cinta Senese DOP is renowned for its flavourful, succulent meat, with a bright pink to red colour and a firm texture, widely used in processed forms such as ham, capocollo, salami, and sausage. A star of many traditional Tuscan dishes, it represents both gastronomic and cultural excellence, serving as an ambassador for the region's agro-food quality.

La DOP Cinta Senese está reservada a la carne fresca de los cerdos Cinta Senese, una raza autóctona originaria de la Toscana, criada desde la época de los etruscos. El fresco «Alegoría del buen gobierno» de Ambrogio Lorenzetti, pintado entre 1337 y 1339 en el Palazzo Pubblico de Siena, es una famosa representación de esta raza. Considerada un testimonio vivo de la biodiversidad italiana, esta raza se cría en condiciones semisalvajes, lo que permite a los animales alimentarse de forma natural. Su nombre procede de la característica banda blanca, o «cinta», que rodea el cuerpo del cerdo hasta las patas.

La certificación DOP garantiza el cumplimiento de estrictas normas destinadas a proteger la raza, el bienestar de los animales y la calidad del producto final, contribuyendo a salvaguardar su existencia después de que se enfrentara a la amenaza de extinción en la década de 1970. Símbolo de la charcutería italiana, la Cinta Senese DOP se distingue por su carne sabrosa y succulenta, de color entre rosa brillante y rojo y textura firme, muy utilizada en formas procesadas como jamón, capocollo, salami y salchichón. Estrella de muchos platos tradicionales toscanos, representa tanto una excelencia gastronómica como cultural, y sirve de embajador de la calidad agroalimentaria de la región.

12b AGRI – Grappa

‘Grappa’ is a GI that is exclusively reserved for grape marc spirit made from grapes produced and vinified in Italy; also, it must be distilled and processed in facilities located in Italy. Therefore, the geographical area concerned is the entire territory of Italy. The grape marc variety used and the production steps might completely change the organoleptic characteristics of Grappa. This gives ‘grappa’ an endless range of potential flavours, which accurately reflects the very concept of ‘Made in Italy’. Grappa is often presented using the terms ‘vecchia’ (old) or ‘invecchiata’ (matured). This refers to the ageing process, which takes 12 months, while ‘riserva’ (reserve) or ‘stravecchia’ (extra matured) may be used for Grappa that is aged for at least 18 months. Grappa is a good example of the circular economy in the sense that it gives a new life to by-products that, if disposed of, would significantly increase the CO₂ levels in the atmosphere.

La Grappa es una IG (indicación geográfica) cuyo nombre se reserva, exclusivamente, para el aguardiente de orujo de uva elaborado con materias primas procedentes de uvas producidas y vinificadas en Italia; además, debe destilarse y transformarse en instalaciones situadas en el territorio nacional. Por lo tanto, la zona geográfica pertinente es todo el territorio de Italia. La variedad de uva utilizada como materia prima, así como las fases de producción, pueden modificar completamente las características organolépticas de la grappa, confiriéndole una infinita gama de sabores que reflejan y realzan el concepto de «hecho en Italia». En su presentación y promoción, los términos vecchia (vieja) o invecchiata (madurada) aluden a un proceso de envejecimiento que dura doce meses, mientras que riserva (reserva) o stravecchia (extra madurada) se refieren a la grappa envejecida durante, al menos, dieciocho meses. La IG es un ejemplo de circularidad virtuosa y bioeconomía, ya que da nueva vida a subproductos que, de no utilizarse, aumentarían significativamente los niveles de CO₂ en la atmósfera.

12c AGRI – Prosecco

The Prosecco Controlled Designation of Origin was established in 2009 by the union of winegrowers, winemakers and bottlers from 9 provinces between Veneto (Treviso, Belluno, Padova, Venezia and Vicenza) and Friuli-Venezia Giulia (Gorizia, Pordenone, Trieste and Udine) to link this wine to its territory of origin. The main aims of the Prosecco DOC Consortium are to guarantee the quality of the product, to protect the consumer, and to enhance production by promoting and protecting the ‘Prosecco’ denomination in Italy and throughout the world. To this end, specific development and marketing strategies are implemented, which have proved to be successful over the years and have certainly contributed to making Prosecco the most famous sparkling

wine on an international level. Today, Prosecco DOC is the world's best-selling sparkling wine, with 616 million bottles produced in 2023, more than 80 % of which is exported (the USA, UK, Germany, and France are the top markets).

The term Prosecco DOC is used to refer to the territory of this extraordinary wine, whose origins can be traced back to the small town near Trieste of the same name. Today there are 11 969 companies growing grapes for Prosecco, 1 148 winemaking companies, and 355 sparkling wine companies. On average, these cover an area of 2.13 hectares each. These producers are spread across the Veneto and Friuli-Venezia Giulia regions over a total of 28 100 hectares of vineyards, of which 24 450 are used to grow the Glera grape variety and 3 650 is used to grow complementary varieties (e.g. Pinots/Chardonnay/Verdiso/etc.).

Prosecco is having so much success recently that more and more tourists seek to travel to Prosecco country to see where the product they have fallen in love with is actually from. Prosecco country has a lot to offer in terms of culture, food and wine, but it is also very beautiful. Vineyards alternate with woods, meadows, villages, and enchanting historic cities, from the Dolomites to the Venice lagoon, passing by Palladian villas, and pre-Romanesque towns such as Aquileia. It is no coincidence that twelve destinations have been recognised by UNESCO as World Heritage Sites, as if to underline the destiny of this region, which has always been a crossroads of peoples and cultures.

La denominación de origen (DOP) Prosecco fue creada en 2009 por la unión de viticultores, bodegueros y embotelladores de nueve provincias italianas situadas entre el Véneto (Treviso, Belluno, Padua, Venecia y Vicenza) y Friul-Venecia Julia (Gorizia, Pordenone, Trieste y Udine) a fin de vincular indisolublemente este vino a su territorio de origen. Los principales objetivos del Consorcio de la DOP Prosecco son: garantizar la calidad del producto, proteger al consumidor, valorizar la producción mediante la promoción y la protección de la denominación prosecco en Italia y en el mundo. A tal fin, se aplican estrategias específicas de desarrollo y comercialización, que han demostrado su eficacia a lo largo de los años y han contribuido, sin duda, a hacer del prosecco el vino espumoso más famoso a escala internacional. En la actualidad, el prosecco es el vino espumoso más vendido del mundo, con una producción de 616 millones de botellas hasta 2023 y un índice de exportación del 80 %, principalmente con destino a los EE.UU., el Reino Unido, Alemania y Francia.

El término protegido prosecco hace referencia al territorio de producción de un vino extraordinario, cuyos orígenes se remontan a la pequeña localidad cercana a Trieste que lleva este nombre. Comprende las regiones del Véneto y Friuli-Venezia Giulia, con un total de 28 100 hectáreas de viñedos, de las cuales 24 450 hectáreas se destinan a uvas glera y 3 650 hectáreas a variedades complementarias (por ejemplo:

pinots, chardonnay, verdiso, etc.). La DOP cuenta hoy con 11 969 empresas vitivinícolas, 1 148 empresas elaboradoras y 355 empresas de vinos espumosos, con una extensión media de 2,13 hectáreas cada una.

El prosecco está disfrutando de una temporada tan exitosa que está causando todo un flujo turístico de consumidores que, una vez enamorados del producto, se lanzan a descubrir el territorio del que procede. Este territorio, generoso en oferta cultural y en gastronómica, así como de gran belleza —donde los viñedos se alternan con bosques, prados, pueblos y encantadoras ciudades históricas—, se extiende desde los Dolomitas hasta la laguna de Venecia, pasando por villas palladianas y ciudades prerrománicas como Aquilea. No es casualidad que en él haya una docena de lugares reconocidos por la Unesco como Patrimonio de la Humanidad, lo que parece subrayar la vocación internacional de esta gran región que siempre ha sido una encrucijada de pueblos y culturas.

12d CI - Vetro di Murano

Glass artifact made on the island of Murano, within the natural boundaries of the Venice lagoon. The glass is made according to artistic and production criteria that, although innovative, continue to respect the Murano tradition and traditional production techniques. The history of glass has been inextricably linked to the territory of Venice since its foundations. Since then, its contribution to the economy of the Serenissima Republic kept growing, to the point where a real industrial centre on the island of Murano was created. In 1291, all activity related to the production of glass was transferred here by decree of the Maggior Consiglio. Some examples of what is produced in Murano would be: first-stage glass, articles for lighting, engraved, decorated and frosted glass, mirrors, glass for lamps, pearls, conterie and murrine items, and glass manufactured by glass fusing.

Araña de 24 luces de cristal de Murano y pan de oro de 24 quilates, de estilo Rezzonico, trabajada totalmente a mano. Nombre: cristal de Murano. Situación geográfica: isla de Murano (laguna de Venecia) – Italia. Descripción: artefacto de vidrio fabricado en la isla de Murano, dentro del límite natural de la laguna de Venecia, según unos criterios artísticos y de producción que, aunque innovadores, respetan la tradición muranesa y las técnicas tradicionales de producción. La historia del vidrio siempre ha estado ligada al territorio de Venecia desde los primeros años de su fundación. Posteriormente, su importancia en la economía de la Serenísima República fue creciendo hasta crear un verdadero polo industrial en la isla de Murano. En 1291, por decreto del Consejo Mayor, se trasladaron allí todas las actividades relacionadas con el vidrio. La producción de Murano incluye, a modo de ejemplo, vidrio de primera elaboración, artículos de iluminación, vidrio grabado, decorado y

esmerilado, espejos, cristales para lámparas, perlas, cuentas y murrinas, así como vidrio tratado con vitrofusión.

12e CI - Cammeo di Torre del Greco

Cammeo is engraved by hand on natural sardonyx shell. Today this ancient technique is only done using burins, a special type of cutting tool. In the production process, after cutting and working the shell by hand, the artist studies the defects of the shell to get the most from each piece. The artist draws the design freehand with a pencil onto the shell. The pencil trace is then gone over with a diamond wheel to finish the item. There is one thing that makes Cammeo-type engraving in Torre del Greco stand out from the rest. This is because it is done by naturally layering the final product. The artist uses just a few millimetres of the thickness of the shell and can then work with the chiaroscuro effect that results from using the two natural colours of the shell, the one that goes deepest into the shell and the colour found on the surface of the shell. Each cammeo is therefore a unique piece on account of the shell being real and thanks to the craftsmanship itself.

Camafeo grabado a mano en concha de sardónice natural. Hoy en día, esta antigua técnica solo se realiza con buriles. Durante el proceso de producción, tras cortar y trabajar la pieza a mano, el artista aprovecha su forma para darle valor, inclusive sus defectos. El diseño, que se realiza con un lápiz a mano alzada, se borra posteriormente con una rueda de grabado de diamante, lo que da lugar al producto acabado. El grabado de camafeos de Torre del Greco tiene la particularidad de ser el único que se realiza sobre capas naturales estratiformes. El artista trabaja con apenas unos milímetros de grosor, jugando con el claroscuro resultante de dos colores naturales, el del fondo y el de la superficie. Cada camafeo es, por tanto, una pieza única e irrepetible, tanto por la naturalidad de la concha como por el trabajo artesanal que supone.

13f CI - Ceramica Vietri

The ceramics of Vietri sul Mare are unique because they are closely rooted to the territory it where they are made, to the know-how that goes into making it, and to the cultural identity it expresses. Over the centuries, the ceramics made here have evolved and the industry continues to be the driving force of the local economy whilst also being a part of its social fabric. All Vietrese (people from Vietri) potters are original in their own special way. Some do the modelling while others decorate the piece. Palazzo Pinto is famous in Vietri sul Mare for having decorative tiling on a manganese background by the master ceramic artist, Giovannino Carrano. Carrano was one of the most important ceramic artists of the 20th century for being behind the classical

figures that feature in Vietri's ceramic imagery, such as the scenes of everyday life and the famous figure of the horse. Palazzo Pinto belongs to one of the best-known families in the ceramics sector. This family has been in business since 1870 and, for over a century, it has formed an important part of the history of Vietri and its ceramics, and how the sector has developed over the years.

La cerámica de Vietri sul Mare es única en el mundo por estar estrechamente anclada a su territorio, el saber hacer y la identidad cultural que la identifican. Ha evolucionado a lo largo de los siglos, en consonancia con la actividad motriz de la economía local y sus relaciones sociales. Todos los ceramistas de Vietri tienen su propia originalidad. Lo único que les diferencia es si decoran o modelan. En Vietri sul Mare destaca el Palazzo Pinto, famoso por su revestimiento con azulejos decorativos sobre un fondo de manganeso. Este edificio fue ejecutado por el maestro ceramista Giovannino Carrano, considerado uno de los más importantes del siglo XX por haber acuñado las figuras clásicas que hoy se representan en la cerámica de Vietri, como las escenas de la vida cotidiana y el famoso caballo. En la actualidad, el Palazzo Pinto es propiedad de una de las familias más conocidas en el sector de la cerámica, activa desde 1870, y que ha marcado la historia y la evolución de esta artesanía a lo largo de más de un siglo.

13. CYPRUS / CHIPRE

13a AGRI - Ζιβανία / Τζιβανία / Ζιβάνα / Zivania

Ζιβανία/Τζιβανία/ Ζιβάνα/Zivania' is the name of a spirit drink which belongs to the category of grape marc spirits and is directly obtained through the simple distillation of the grape marc, with or without healthy lees in a proportion of 2 % of the volume of the product to be distilled. For the production of Zivania, grape marc primarily from traditional Cypriot varieties is used. Marcs exclusively from non-traditional Cypriot vine varieties can also be used to produce Zivania, provided that they come from only one non-traditional Cypriot variety which is included in the national classification system of the Department of Agriculture (General Provisions for the Classification of Vine Varieties) Decree of 2014 (Regulatory Administrative Act No 535/2014) and the name of which must be indicated on the main label.

Ζιβανία /Τζιβανία / Ζιβάνα / Zivania es el nombre de una bebida espirituosa que pertenece a la categoría de los aguardientes de orujo de uva y que se obtiene directamente por destilación simple del orujo de uva, con o sin lías sanas en una proporción del 2 % del volumen del producto que hay que destilar. Para la producción de Zivania, se utilizan principalmente orujos de uva procedentes de variedades tradicionales chipriotas. Para la producción de Zivania también pueden utilizarse orujos procedentes exclusivamente de variedades de vid chipriotas no tradicionales, siempre que procedan de una sola variedad chipriota no tradicional que esté incluida en el sistema de clasificación nacional del Decreto del Departamento de Agricultura (Disposiciones generales para la clasificación de las variedades de vid) de 2014 (Acto administrativo reglamentario n.º 535/2014) y cuyo nombre debe indicarse en la etiqueta principal.

13b AGRI - Χαλλούμι / Halloumi / Hellim

The name 'Halloumi' will be used throughout the text referring to the names 'Χαλλούμι/Halloumi/Hellim'. There are two types of Halloumi – fresh and mature. Fresh Halloumi is made from curds produced by curdling milk with rennet. It is cooked and formed into its characteristic shape. It is semi-hard and elastic, folded or unfolded (rectangular or semi-circular shaped), white to light yellowish in colour, has a dense texture and is easily sliced, with a characteristic smell and taste. It smells strongly of milk/whey and has an aroma and taste of mint, a barnyard smell and a pungent, salty taste.

La denominación Halloumi se utiliza para referirse a los nombres Χαλλούμι / Halloumi / Hellim. Hay dos tipos de halloumi: fresco y maduro. El halloumi fresco se elabora a partir de la cuajada producida al cortar la leche con cuajo. Se cuece y se le da su forma característica. Es semiduro y elástico, plegado o desplegado (rectangular o semicircular), de color entre blanco y amarillo claro, textura firme y fácil de cortar, con un olor y sabor característicos. Huele mucho a leche o al suero de la leche y tiene aroma y sabor a menta, un olor fuerte y un sabor picante y salado.

13c AGRI - Κουμανδαρία (Commanderia)

‘Commandaria’ is the traditional sweet wine of Cyprus made from sun-dried grapes. It has been produced under the name Commandaria since the era of the Crusaders, the knights of St. John’s Temple (12th century) in a protected designated geographical area of Cyprus. Production is controlled and regulated by national legislation and its designation of origin is legally registered/protected at the European level and through bilateral agreements between the EU and third countries. Fourteen picturesque villages in Cyprus have the legal right to produce Commandaria. It is exclusively produced from the local grape cultivars Xynisteri and Local Mavro, which are left in the sun on specific nets/beds for an average of a week after they are picked. The yield is quantitatively tiny and is only 6 500 kilos per hectare. It can be produced in two forms: either as a liqueur wine or as a sweet wine produced from sun dried grapes.

Commandaria es el vino dulce tradicional de Chipre, elaborado con uvas secadas al sol. Se produce con el nombre de Commandaria desde la época de los cruzados, los caballeros de la Orden de San Juan (siglo XII) en una zona geográfica protegida designada de Chipre. Su producción está controlada y regulada desde la legislación nacional y su denominación de origen está legalmente registrada y protegida a nivel europeo y mediante acuerdos bilaterales de la UE con terceros países. Catorce pintorescos pueblos de Chipre tienen el derecho legal de producir Commandaria. Se produce exclusivamente a partir de los cultivares de uva locales xynisteri y mavro tras un promedio de una semana de exposición al sol en mallas/camas específicas. El rendimiento es cuantitativamente ínfimo y solo alcanza los 6 500 kilos por hectárea. Puede producirse en dos categorías: como vino de licor o como vino dulce producido a partir de uvas secadas al sol.

13d CI – Lefkaritika

14. LATVIA / LETONIA

14a AGRI - Rucavas baltais sviests

'Rucavas baltais sviests' is a butter that has a 50% fat content and has a uniform, soft and elastic consistency.

La Rucavas baltais sviests es una mantequilla semigrasa de consistencia uniforme, blanda y elástica.

14b AGRI - Salacgrīvas nēģi

Salacgrīvas nēģi are anadromous cyclostomes (jawless fish) belonging to the river Lamprey (*Lampetra fluviatilis*) species. They are sold fresh, or cooked and set in aspic. Fresh lampreys are 30-35 cm in length, with dark bluish-grey or greenish-brown backs and upper flanks, while the lower flanks and undersides are greyish or white. Fewer than 15 % of lampreys measure over 35 cm or less than 30 cm. The proximity of the geographical area to the sea and the method of fishing for 'Salacgrīvas nēģi' mean that lampreys spend little time in river water. This means they are cleaner, with respiratory systems that are clear of impurities from riverbed sediment. They have a characteristic odour of sea and algae. Lampreys that are cooked and set in aspic are also free from undesirable impurities and the tastes that are typical of fish exposed to riverbed sediment. They have a rich, bittersweet, and moderately salty flavour; in terms of consistency, the flesh is easily shredded, tender and succulent, and these qualities are preserved by the dense and supple aspic. The finished product consists of no more than 30 % aspic, no less than 70 % cooked lamprey meat, and between 1,2 % and 3,0 % salt. Cooked lampreys are greyish brown in colour, and the aspic ranges from light yellow to light brown.

*Las Salacgrīvas nēģi son ciclóstomos anádromos pertenecientes a la especie de la lamprea de río (*Lampetra fluviatilis*). Se venden frescas, o cocidas y puestas en áspic. Las lampreas frescas tienen una longitud de 30-35 cm, con los lomos y la parte alta de los costados de color azul oscuro o gris verdoso, mientras que la parte baja de los costados y las partes inferiores son grisáceas o blancas. Menos del 15 % de las lampreas miden más de 35 cm o menos de 30 cm. La proximidad de la zona geográfica al mar y el método de pesca de la salacgrīvas nēģi hacen que las lampreas pasen un período breve de tiempo en el agua de río, lo que hace que se distingan por su limpieza y sus sistemas respiratorios libres de impurezas de los sedimentos del lecho del río. Presentan un olor característico a mar y algas. La lamprea cocida en áspic, producto elaborado a partir de lampreas frescas, también está exenta de las*

impurezas y los sabores indeseables de los sedimentos del lecho del río. Tiene un sabor intenso, agridulce y moderadamente salado; desde el punto de vista de la consistencia, la carne se tritura fácilmente, es tierna y jugosa, cualidades que preserva el áspic denso y flexible. El producto acabado está compuesto por un máximo de un 30 % de áspic, un mínimo de un 70 % de carne de lamprea cocida y entre un 1,2 % y un 3,0 % de sal. El color de la lampreas cocidas es un marrón verdoso, mientras que el del áspic va del amarillo claro y al marrón claro.

14c AGRI - Latvijas lielie pelēkie zirņi

The PDO ‘Latvijas lielie pelēkie zirņi’ refers to the dried seeds of the local ‘Retrija’ cultivar of the maculatum variety of field pea (*Pisum sativum* L.). This dried legume product has the following morphological characteristics: Appearance: large, very coarse, brown with a marbled pattern that gives it a greyish colouration and having a black hilum (the scar on a seed marking the point of attachment to its seed vessel). The seed does not disintegrate when boiled, as the testa (the seed coat) holds fast to the rest of the pea.

*La denominación de origen protegida (DOP) Latvijas lielie pelēkie zirņi designa las semillas secas del cultivar local Retrija de la variedad maculatum del guisante de campo (*Pisum sativum* L.). Este guisante seco presenta las siguientes características morfológicas: aspecto grande, muy grueso, de color marrón, con un veteado con venas oscuras que le da una coloración grisácea. En cuanto al tegumento, este no se desprende durante la cocción, ya que se adhiere firmemente al resto del guisante.*

14d CI - Lielvārde Belt

The Lielvārde belt is one of the most famous and popular belts in Latvia. It is also a traditional element of the Latvian national costume. The Lielvārde belt is a red and white patterned fabric woven in linen and wool and is up to 3 metres long and up to 10 cm wide. It can also have green, blue or purple threads woven in the middle or on the sides. Historically, it was widespread along the Old Daugava waterway – in Lielvārde and the surrounding Jumprava, Kastrāne, Krape, Laubere, Lēdmane, Madliena, Meņģele, and Rembate parishes. Today, the Lielvārde belt is included in the Latvian Cultural Canon as a traditional cultural item. Since 2024, it has also been on the List of Intangible Cultural Heritage of Latvia. Although the Lielvārde belt is made by weavers all over Latvia, it always bears the name of its place of origin – Lielvārde – and this is how you know it is a Lielvārde belt.

El cinturón de Lielvārde es uno de los más famosos y populares en Letonia. También es un elemento tradicional del traje nacional letón. El cinturón de Lielvārde es un

cinturón tejido de lino y lana con motivos rojos y blancos, de hasta tres metros de largo y diez centímetros de ancho. También puede tener hilos verdes, azules o morados, tejidos en el centro o a los lados. Históricamente, su uso estaba muy extendido a lo largo de la antigua vía fluvial del Daugava: en Lielvārde y las parroquias circundantes de Jumprava, Kastrāne, Krape, Laubere, Lēdmane, Madliena, Meņģele y Rembate. En la actualidad, el cinturón de Lielvārde se incluye en el Canon de la cultura letona como valor cultural tradicional. Desde 2024 figura, además, en la Lista del Patrimonio Cultural Inmaterial de Letonia. El cinturón de Lielvārde se confecciona por tejedores de toda Letonia; sin embargo, siempre lleva el nombre de su lugar de origen, Lielvārde, por el que se le reconoce.

14e CI - Latgalian pottery

In Latvia, folk pottery has been produced for a long time, mainly in two regions – Latgale and Kurzeme, but only in Latgale has it survived to this day. It is now one of the most recognisable signs of traditional Latvian culture. The stylistic range of Latgalian pottery is very wide, including newer, decorative techniques (especially for clay candlesticks, bird-shaped whistles, cups, plates), and the earlier minimalist styles, in terms of the colours chosen and the ornamental features used (black-smoked ceramics). This is borne out by archaeological finds. Pottery has been cultivated in the territory of Latgale for several thousand years. The craft has been passed down from generation to generation. Today, you will still find some legacy families who carry on this tradition, in Ludza, Rēzekne, Krāslava, Preiļi, Daugavpils, Balvi, and the surrounds.

En Letonia, durante mucho tiempo la alfarería popular se elaboró principalmente en dos regiones letonas, Latgalia y Kurzeme, pero solo ha sobrevivido hasta nuestros días en Latgalia. La alfarería de Latgalia constituye una de las muestras más brillantes de la cultura tradicional letona. La gama estilística de la alfarería letona es muy amplia: incluye tanto las técnicas decorativas más recientes de gran belleza barroca (especialmente en lo que respecta a los candelabros de arcilla, silbatos en forma de pájaro, tazas y platos) como el minimalismo anterior en cuanto a la elección de los colores y ornamentos, que se desprende de los materiales de las excavaciones arqueológicas (cerámica ahumada en negro). La alfarería práctica se ha desarrollado en el territorio de Latgalia desde hace varios miles de años. El oficio de alfarero se ha transmitido de generación en generación, por lo que aún hoy podemos destacar familias de alfareros en Ludza, Rēzekne, Krāslava, Preiļi, Daugavpils, Balvi y alrededores.

14f CI - Kurzeme amber brooches

Amber is the only semi-precious stone found in the Baltics. It is used to make both large and smaller pieces, and plates. Latvia's amber formed in the Baltic Sea basin from petrified resin of coniferous trees 37–58 million years ago. Floating amber pieces were carried away by the wind and left in sediments of the Vistula Lagoon, the Sambia (now Kaliningrad) Peninsula, the Curonian Spit, the northwestern coast of Lithuania and the southwestern coast of Latvia. The use of amber for various amulets and adornments in the territory of Latvia dates back to 2500 BC. Also, these days, traditional Kurzeme amber brooches of various sizes are made from amber by craftsmen working in Liepāja.

El ámbar es la única piedra semipreciosa del Báltico. Se presenta en piezas y placas grandes y pequeñas. Se formó en la cuenca del mar Báltico a partir de la resina fosilizada producida por árboles de coníferas, entre 58 y 37 millones de años atrás. Los trozos de ámbar flotantes fueron arrastrados por el viento y se depositaron en los sedimentos de la laguna del Vístula, la península de Sambia (actual Königsberg), el istmo de Curlandia, la costa noroeste de Lituania y la costa suroeste de Letonia. El uso del ámbar para diversos amuletos y adornos en el territorio de Letonia se remonta al año 2 500 a.C. Hoy en día, los artesanos de Liepāja continúan confeccionando con ámbar los tradicionales broches de Kurzeme en diversos tamaños.

15. LITHUANIA / LITUANIA

15a AGRI - Daujėnų naminė duona

The PGI 'Daujėnų naminė duona' is a brown rye bread manufactured entirely at home in accordance with a traditional method. Rye flour dough is slowly leavened by spontaneous fermentation in a wooden trough which must be made entirely of oak, or in a trough with an oak base and side panels, and the bread is baked over live coals or in a hearth oven.

La IGP (indicación geográfica protegida) Daujėnų naminė duona es un pan moreno de centeno fabricado totalmente en casa según un método tradicional. La masa de harina de centeno se leuda lentamente por fermentación espontánea en una artesa de madera que debe ser totalmente de roble, o en una artesa con base y paneles laterales de roble, y el pan se cuece sobre brasas o en un horno de solera.

15b AGRI - Miód z Sejneńszczyny / Łódziejszczyny / Seinų / Lazdijų krašto medus

Only bees' honey from polyfloral nectar may be sold under the name 'miód z Sejneńszczyny/ Łódziejszczyny'/'Seinų/Lazdijų krašto medus'. At the time of sale, the honey may be in liquid form (strained honey) or crystallised form (set honey). The honey may have a thick translucent liquid consistency or a crystallised consistency. It is obtained from several dozen melliferous plant species characteristic of this area, including: various species of willow and maple, common dandelion, raspberry, buckthorn, white and red clover, bird's-foot trefoil, melilot and other papilionaceous plants (Papilionaceae), viper's bugloss, lungwort, lime, weeds of the Cruciferae family (Brassicaceae), cornflower, willow herb, false acacia, foxtail lily, plum and plants of the Umbelliferae, Caryophyllaceae and Labiatae families.

Solo la miel de abejas procedente de néctar polifloral puede venderse con la denominación Miód z Sejneńszczyny / Łódziejszczyny / Seinų / Lazdijų krašto medus. En el momento de la venta, la miel puede estar en forma líquida (miel colada) o cristalizada (miel cremosa). La miel puede tener una consistencia líquida espesa y translúcida o una consistencia cristalizada. Se obtiene a partir de varias decenas de especies de plantas melíferas características de esta zona, entre las que se incluyen: diversas especies de sauce y arce, diente de león, frambuesa, espino cerval, trébol blanco y rojo, loto de los prados, meliloto y otras papilionáceas (Papilionaceae), hierba azul, pulmonaria, tilo, malas hierbas de la familia de las crucíferas (Brassicaceae),

aciano, epilobio, falsa acacia, lirio cola de zorra, ciruelo y plantas de las familias de las umbelíferas, cariofiláceas y labiadas.

15c AGRI - Lietuviskas varskės suris

‘Lietuviškas varškės sūris’ is an unripened curd cheese which has a triangular prism shape with rounded corners and the imprint of a knotted cheese bag at its thicker end. It can be consumed fresh, smoked, baked or dried. The cheese is made in the age-old way, in which the milk is curdled using only a lactic acid bacteria starter culture, without the use of fermenting agents. It gets its characteristic shape when the curd is stuffed by hand into the traditional triangular cheese bags – which are tied shut with a knot at the wider end – and pressed. Herbs and/or salt may or may not be added to the cheeses. The size of the cheeses depends on their intended use and can range from a few hundred grams to 5 kg or more. The cheese is made without any additives, flavourings or colourings.

El Lietuviškas varškės sūris es un requesón sin madurar que tiene forma de prisma triangular con esquinas redondeadas y la huella de la bolsa de queso anudada en su extremo más grueso. Puede consumirse fresco, ahumado, horneado o seco. El queso se elabora a la manera ancestral, en la que la leche se cuaja utilizando únicamente un cultivo iniciador de bacterias lácticas, sin utilizar fermentos. Adquiere su forma característica cuando la cuajada se introduce a mano en las tradicionales bolsas triangulares de queso, que se cierran con un nudo en el extremo más ancho, y se prensa. A los quesos se les pueden añadir o no hierbas o sal. El tamaño de los quesos depende de su destino y puede oscilar entre unos cientos de gramos y 5 kg o más. El queso se elabora sin aditivos, aromas ni colorantes.

15d AGRI - Stakliškės

‘Stakliškės’ mead is a clear, amber-coloured alcoholic beverage that is made in the traditional way by natural fermentation of mead must together with plant additives (hops, lime blossom, juniper berries). The composition of the honey and the herbs and spices gives the beverage its characteristic pronounced honey taste with a slightly sweet and sour flavour and a piquant aroma. All of the ethanol in the mead is obtained solely by natural fermentation. No sugar or other sweeteners, colourings, flavourings or preservatives are used in the production of the mead, and its strength is not corrected by adding ethanol.

El hidromiel Stakliškės es una bebida alcohólica de color ámbar claro que se elabora de forma tradicional por fermentación natural del mosto de hidromiel junto con aditivos vegetales (lúpulo, tila, bayas de enebro). La composición de la miel y las hierbas y

especias confiere a la bebida su característico y pronunciado sabor a miel, con un gusto ligeramente agri dulce y un aroma picante. Todo el etanol del hidromiel se obtiene exclusivamente por fermentación natural. No se utiliza azúcar ni otros edulcorantes, colorantes, aromatizantes o conservantes en la elaboración del hidromiel, y su graduación no se corrige añadiendo etanol.

15e CI - Lietuviška lininė tekstilė

15f CI - Vilniaus krašto verbos

16. LUXEMBOURG / LUXEMBURGO

16a AGRI - Beurre rose - Marque nationale du Grand-Duché de Luxembourg

In 1996, 'Beurre Rose' was awarded the prestigious European AOP label, a testament to Luxlait's renowned expertise and a source of immense pride for Luxembourg's butter-makers. Thanks to its unparalleled qualities, this butter has attracted a diverse set of consumers, including catering professionals and pastry chefs. Beurre Rose has even earned a place on the table of the Grand Ducal Family of Luxembourg, cementing its reputation as a butter of excellence. Unlike industrial butter, our master butter-makers allow the cream to mature after pasteurisation, using carefully selected lactic acid bacteria. This crucial step is when the butter's unique taste fully develops. The cream is then finely whipped in a traditional churn, achieving its signature smooth and velvety texture: the iconic Beurre Rose. To guarantee exceptional quality, our master butter-makers taste-test the butter several times a day before it is carefully packaged.

La DOP (denominación de origen protegida) Beurre Rose fue reconocida en la Unión Europea en 1996. Es testimonio del reconocido saber hacer de la cooperativa agrícola Luxlait y motivo de inmenso orgullo para sus mantequeros. Esta mantequilla excepcional ha cautivado a un amplio abanico de consumidores, incluidos los profesionales de la gastronomía y la pastelería, gracias a sus cualidades inigualables. La Beurre Rose se ha ganado, incluso, un lugar en la mesa de la familia gran ducal de Luxemburgo, consolidando su reputación de mantequilla de excelencia. A diferencia de la mantequilla industrial, sus maestros mantequeros dejan madurar la nata tras la pasteurización, utilizando bacterias lácticas cuidadosamente seleccionadas. En este paso crucial es cuando se desarrolla plenamente el sabor único de la mantequilla. A continuación, la nata se bate finamente en una mantequera tradicional, consiguiendo su característica textura suave y aterciopelada: la icónica Beurre Rose. Para garantizar una calidad excepcional, los maestros mantequeros prueban la mantequilla varias veces al día antes de envasarla cuidadosamente.

16b AGRI - Lëtzbuerger Hunneg

What makes this honey different from others is its original taste profile. This is on account of the very specific melliferous flora of the region. These are essentially 'all-flower' honeys produced exclusively from beehives in the Grand Duchy of Luxembourg. It contains pollen from much of the regional flora but especially from white clover, fruit trees, marsh birdshot trefoil, sweet clover, dandelion, and meadowsweet. To be considered genuine, the honey cannot have additives (foreign

matter) such as sugar or be mixed with other imported honey. It must be free from residues, inhibins, and prolins. The honey is characterised by its hard structure; runny honey is not accepted as genuine. It is free from crystallisation defects, perfectly purified, and is of consistent homogeneity and aromatic quality. 'Lëtzbuerger Hunneg' is sold exclusively in 500-gram jars.

Esta miel se distingue de otras mieles por su carácter muy original en relación con la flora melífera, muy específica de la región. Se trata, esencialmente, de una miel de flores producida exclusivamente a partir de las colmenas situadas en el territorio del Gran Ducado de Luxemburgo. Contiene polen procedente de la flora regional, con una fuerte presencia de trébol blanco, árboles frutales, trébol de los pantanos, trébol de olor, diente de león y ulmaria. La miel no puede contener materias extrañas (por ejemplo, azúcar) ni miel importada añadida. Debe estar exenta de residuos, inhibinas y prolinas. Se caracteriza por su estructura dura; no se tolera la miel líquida. No presenta defectos de cristalización, está perfectamente purificada, es homogénea y aromática. Se comercializa exclusivamente en envases de 500 gramos.

16c AGRI - Moselle Luxembourgeoise

'Small is beautiful' is a saying that applies to Luxembourg's wine-growing region and to the charming Grand Duchy itself, which is in the very heart of Europe. A 42-kilometre wine route runs along the banks of the river Moselle between Schengen and Wasserbillig. The majestically manicured vineyards, which are steep and craggy in places, lie at an altitude of 150 to 250 metres above sea level. Less sunny than its counterparts in southern climes, Luxembourg's Moselle Valley is one of the northernmost cultivation areas for quality wines. Winemaking in this region requires a great deal of dedication, technical expertise, and ability. Over just a few decades, Luxembourg's winemakers have developed their white and crémant wines into authentic, honest, premium products. These wines are equal to other renowned names in similar categories, and more and more connoisseurs, at home and abroad, are paying attention to these wines. The 'AOP – Moselle Luxembourgeoise' quality label gives anyone drinking the wine the certainty that they are drinking a very special wine indeed.

El dicho «lo pequeño es hermoso» se aplica tanto a la región vinícola de Luxemburgo como al encantador Gran Ducado, en el corazón de Europa. A orillas del río Mosela, entre Schengen y Wasserbillig, se extiende una ruta del vino de 42 km de longitud. Los viñedos, majestuosamente cuidados, escarpados y empinados en algunos lugares, se encuentran a una altitud de entre 150 y 250 metros sobre el nivel del mar. Menos soleado que sus homólogos de climas meridionales, el valle luxemburgués del Mosela es una de las zonas de cultivo de vinos de calidad más septentrionales. Esto

exige un alto grado de compromiso, pericia técnica y habilidad por parte de los viticultores luxemburgueses. Ellos son los que, en pocas décadas, han convertido los vinos blancos y espumosos luxemburgueses en productos genuinos de calidad superior, que pueden competir fácilmente con otras etiquetas de renombre de su clase. Cada vez son más los conocedores, dentro y fuera del país, que lo aprecian. El sello de calidad DOP (denominación de origen protegida) Moselle Luxembourgeoise les da la certeza de que consumen un vino muy especial.

16d CI – Péckvillchen

The 'Péckvillchen' is made of fired clay and is shaped like a small bird. It produces two tones when blown, similar to a pipe. Originally, it was designed by potters to be used at markets to attract children's attention. Today, the 'Péckvillchen' is considered a must-have for every Luxembourgish household.

El silbato Péckvillchen es de arcilla cocida, tiene forma de pajarito y produce dos tonos al soplarlo (similar a una pipa). Originalmente, fue diseñado por los alfareros como un artilugio para atraer la atención de los niños en los mercados. Hoy en día, el Péckvillchen se considera uno de los objetos tradicionales que no deben faltar en un hogar luxemburgués.

16e CI - Stained glass

17. HUNGARY / HUNGRÍA

17a AGRI - Jászsági nyári szarvasgomba

Jászsági nyári szarvasgomba is the fresh local variety of the underground mushroom species of summer truffle. It has a unique, pleasant aroma. When collected, its aroma is initially reminiscent of cooked corn or roasted and fermented barley malt, accompanied by a pleasant scent of freshly mown grass. During harvesting and storage, the aroma changes but it retains its distinctive pleasant scent of freshly mown grass. The taste itself is intense and more reminiscent of delicious walnut. This summer truffle grows from late May to late August, unlike other truffles, which can be picked until late November.

La Jászsági nyári szarvasgomba designa la variedad fresca local de seta subterránea de la especie de trufa estival recogida en la región de Jászság. Tiene un aroma único y agradable. Cuando se recolecta, su aroma recuerda inicialmente al maíz cocido o a la malta de cebada tostada y fermentada, acompañado de un agradable olor a hierba recién cortada. Durante la su recolección y almacenamiento, el aroma cambia, pero conserva su agradable olor característico a hierba recién segada. El sabor en sí es intenso y recuerda más al de una nuez. Esta trufa estival crece desde finales de mayo hasta finales de agosto, a diferencia de otras trufas que pueden recolectarse hasta finales de noviembre.

17b AGRI - Keleméri bányahús

The village of Kelemér is located in the Northern Uplands of Hungary. Its specific microclimate (cool, dry summers) and soil conditions are extremely favourable for the grasses and herbal plants. Unique grassland has developed on the pastures of Kelemér. 'Keleméri bányahús' has pleasantly spicy taste, tender texture, bright-red colour, fresh aroma and marbled appearance.

El pueblo de Kelemér está situado en las tierras altas del norte de Hungría. Su particular microclima (veranos frescos y secos) y las condiciones del suelo son extremadamente favorables para los pastos y las plantas herbáceas. En los pastos de Kelemér se han desarrollado praderas únicas. La carne Keleméri bányahús tiene un sabor agradablemente picante, una textura tierna, un color rojo brillante, un aroma fresco y un aspecto jaspeado.

17c AGRI - Balatoni hal

'Balatoni hal' [Balaton fish] is the exclusive name of carp (*Cyprinus carpio* L. 1758) and pike-perch (*Sander lucioperca* L. 1758) that live, are propagated and farmed in Lake Balaton or in the catchment area of Lake Balaton, and are sold live or processed (fresh, chilled or frozen; usually in piece, rarely in fillets).

El Balatoni hal (pez del Balatón) es el nombre exclusivo de la carpa (Cyprinus carpio L. 1758) y la lucioperca (Sander lucioperca L. 1758) que viven, se reproducen y se crían en el lago Balatón o en la cuenca hidrográfica del lago Balatón. Se venden vivas o transformadas (frescas, refrigeradas o congeladas; normalmente en trozos y raramente en filetes).

17d CI - Halas Kiskunhalas

Halas lace is a hand-stitched wonder. The first Halas lace – the pride of Hungary – was made in 1902. It is a worthy rival of the famous Brussels and Venice lace and has won the top prizes in several exhibitions. It is 100 % handmade with needle and thread. Each large tablecloth takes 2-3 thousand hours to make. The three fish laying over each other have been the trade mark of Halas lace since 1935 (halas = fish). Many well-known people from all over the world have received Halas lace as a gift: Pope John Paul II, Queen Elizabeth II, Pope Francis and the wife of the Chinese president during her visit to Hungary in 2024.

One of our most distinctive pieces of lace is the oval-shaped swan tablecloth. Designed by Ernő Stepanek in the early 1930s. It was 36 x 67 cm and took 1 700 working hours to complete (nearly 1 year). Ernő Stepanek was an art teacher at the local high school and is the leading designer of Halas lace. The swan is a typical and often-used motif in Halas lace. With its outstretched wings, it is universally recognised as a symbol of purity and family.

El encaje Halas es una joya cosida a mano. El primer encaje Halas, orgullo de Hungría, se fabricó en 1902. Es un digno rival de los famosos encajes de Bruselas y Venecia y ha obtenido los máximos galardones en varias exposiciones. Está hecho 100 % a mano con aguja e hilo. Cada mantel grande requiere entre 2 000 y 3 000 horas de trabajo. Los tres peces superpuestos son, desde 1935, la marca del encaje Halas (halas significa pez). Numerosas personalidades de todo el mundo han recibido encajes Halas como regalo: El Papa Juan Pablo II, la Reina Isabel II, el Papa Francisco y la esposa del presidente chino durante su visita a Hungría en 2024.

Una de las piezas de encaje más características es el mantel cisne de forma ovalada. Diseñado por Ernő Stepanek a principios de la década de 1930. Medía 36 x 67 cm y

tardó 1 700 horas de trabajo en completarse (casi un año). Ernő Stepanek fue profesor de arte en un instituto local y es el principal diseñador de encajes Halas. El cisne es un motivo típico y muy utilizado en los encajes Halas. Con sus alas extendidas, se reconoce universalmente como un símbolo de pureza y familia.

17e CI - Hövej

The folk-art treasure of Hövej is the entirely handmade, white, hole embroidery, made unique by its extraordinary variety of 'spidering'. Its stitching elements are the eyelet embroidery, chain stitch and loop stitch. The original raw materials used were rosin (later flax meal), grenadine and organdie. The creative imagination of the women of Hövej is reflected in the rich variety of motifs in the lace. Early motifs included velvet roses, wheatgrass, cat's-paws, forget-me-nots, daisies, oak leaves, acorns, etc. After the holes, flower stems and velvet roses are sewn, the larger holes are created using spidering. In most cases, the knitting begins with a dense base stitching, which highlights the delicate lace-like central motif of the spiderweb, the net. Spidering, made with thin thread, of 80-100 gauge white crochet thread, and a thin needle, is actually a variation of stitching. The spacing of the stitches, their numerical grouping, variations in density and length create the different patterns. The uncountable stitches made by the women in Hövej have made Hövej lace one of the most remarkable creations of Hungary's embroidery culture. It is registered and protected as a geographical indication and was included in the Collection of Hungarian Hungarikums in 2023.

El tesoro del arte popular de Hövej son los bordados de agujeros blancos, totalmente hechos a mano, únicos por su extraordinaria variedad de «arañazos». Sus elementos de costura son el bordado de ojales, el punto de cadeneta y el punto de lazada. Las materias primas originales eran colofonia (más tarde harina de lino), granadina y organdí. La imaginación creativa de las mujeres de Hövej se refleja en la rica variedad de motivos de los encajes. Los primeros motivos eran rosas de terciopelo, hierba de trigo, patas de gato, nomeolvides, margaritas, hojas de roble, bellotas, etc. Después de coser los agujeros, los tallos de las flores y las rosas de terciopelo, se crean los agujeros más grandes utilizando el spidering. En la mayoría de los casos, el tejido comienza con una densa puntada de base, que resalta el delicado motivo central en forma de encaje de la tela de araña, la red. El spidering, hecho con hilo fino, de ganchillo blanco de galga 80-100, y una aguja fina, es en realidad una variante de la costura. El espaciado de las puntadas, su agrupación numérica, las variaciones de densidad y longitud crean los distintos patrones. Las incontables puntadas realizadas por las mujeres de Hövej han hecho del encaje de Hövej una de las creaciones más notables de la cultura húngara del bordado. Está registrada y protegida como indicación geográfica y se incluyó en la colección de Hungarikums de Hungría en 2023.

17f CI – Herendi

One of the most famous designs of the 200-year-old Herendi porcelain manufacture – which still makes its products exclusively by hand – is the Victoria pattern. This Far Eastern-inspired pattern, depicting butterflies and peonies, caught the eye of Queen Victoria of England at the 1851 World Fair in London. She ordered a set for her castle at Windsor. Named the Victoria pattern in her honour, it has since become one of the most recognisable Herendi porcelain decorations around the world. The aesthetic richness of the pattern is deeply rooted in European culture. The brightly coloured, delicately composed butterflies and flowers evoke a respect for nature that has defined European art since the Renaissance. At the same time, the design is influenced by Chinese porcelain, which was very popular among the European aristocracy in the 18th and 19th centuries. The European reinterpretation of these motifs and their fusion with Western tastes is a fine example of the dialogue between Eastern and Western cultures.

The Victoria pattern represents not only the preservation of tradition but also the openness to innovation. In addition to the classic design, it is also available in modern colour and shape variations to suit contemporary tastes. This constant renewal, typical of Herendi porcelain, ensures that the Victoria pattern remains a symbol of timeless elegance and the eternal value of art.

Uno de los diseños más famosos de la manufactura de porcelana Herendi, con 200 años de antigüedad y que sigue fabricando sus productos exclusivamente a mano, es el modelo Victoria. Este motivo inspirado en el Lejano Oriente, que representa mariposas y peonías, llamó la atención de la reina Victoria de Inglaterra en la Gran Exposición Universal de Londres de 1851. Pidió un juego para su castillo de Windsor. Bautizado con el nombre de Victoria en su honor, se ha convertido desde entonces en una de las decoraciones de porcelana Herendi más reconocidas en todo el mundo. Su riqueza estética está profundamente arraigada en la cultura europea. Las mariposas y flores, de colores vivos y composición delicada, evocan el respeto por la naturaleza que ha definido el arte europeo desde el Renacimiento. Al mismo tiempo, el diseño está influido por la porcelana china, muy popular entre la aristocracia europea de los siglos XVIII y XIX. La reinterpretación europea de estos motivos y su fusión con los gustos occidentales es un buen ejemplo del diálogo entre las culturas oriental y occidental.

El modelo Victoria representa no solo la conservación de la tradición, sino también la apertura a la innovación. Además del diseño clásico, también está disponible en variantes nuevas, con colores y formas modernas, para adaptarse a los gustos contemporáneos. Esta renovación constante, típica de la porcelana Herendi,

garantiza que el modelo Victoria siga siendo un símbolo de elegancia atemporal y del valor eterno del arte

18. MALTA

18a AGRI - Gozo / Għawdex

The Gozo PDO is also known under the traditional term 'Denominazzjoni ta' Orġini Kontrollata' D.O.K Gozo. Red, white and rosé wines are produced following established norms for the region. Wines certified as D.O.K Gozo have a minimum actual alcoholic volume for dry, medium dry, sweet and sparkling wines ranging from 10.0 % to 11.5 %. Colours vary from light straw to golden yellow (for oak-aged) white wines, pale to intense pink for rosé wines, and ruby to intense for red.

La DOP Gozo también se conoce con el término tradicional «Denominazzjoni ta' Orġini Kontrollata» D.O.K Gozo. Los vinos tintos, blancos y rosados se elaboran siguiendo las normas establecidas para la región. Los vinos certificados como D.O.K Gozo tienen un volumen alcohólico real mínimo para los vinos secos, semisecos, dulces y espumosos que oscila entre el 10,0 % y el 11,5 %. Los colores varían del pajizo claro al amarillo dorado (para los vinos blancos envejecidos en roble), del rosa pálido al intenso para los rosados, y del rubí al intenso para los tintos.

18b AGRI - Maltese Islands

The PGI of the Maltese islands is also known under the traditional term 'Indikazzjoni Ġeografika Tipika' I.Ġ.T Maltese Islands. Wines certified as I.Ġ.T Maltese Islands have a minimum actual alcoholic volume for dry, medium dry, sweet and sparkling wines ranging from 10.0 % to 11.0 %. The properly harvested and processed red wines are characterised by their sweet tannins and high alcohol volume of around 13 % or more.

La IGP de las islas maltesas también se conoce con el término tradicional «Indikazzjoni Ġeografika Tipika» o I.Ġ.T Maltese Islands. Los vinos certificados como I.Ġ.T Maltese Islands tienen un volumen alcohólico real mínimo para los vinos secos, semisecos, dulces y espumosos que oscila entre el 10,0 % y el 11,0 %. Los vinos tintos correctamente cosechados y tratados se caracterizan por sus taninos dulces y su elevado volumen de alcohol, de alrededor del 13 % o más.

18d CI - Filigranated silver and gold jewellery

18e CI - Irdieden

18f CI – Karrozzin

19. THE NETHERLANDS / PAÍSES BAJOS

19a AGRI - Achterhoek - Winterswijk

19b AGRI - Gouda Holland

'Gouda Holland' is a full fat (48 % +), naturally matured semi-hard cheese. It is produced in the Netherlands from cows' milk obtained from Dutch dairy farms and is matured to a consumer-ready product in Dutch maturing rooms.

El «Gouda Holland» es un queso semiduro con toda la grasa (48 % +), de maduración natural. Se produce en los Países Bajos a partir de leche de vaca procedente de explotaciones lecheras neerlandesas y se madura hasta obtener un producto listo para el consumo en salas de maduración neerlandesas.

19c AGRI - Opperdoezer Ronde

This potato is described as yellow/white-fleshed, somewhat irregular in shape, oval to round, and is a deep-eyed tuber with quite a low starch content and a distinctive taste. The potato grows well on the somewhat high, light sandy clay around Opperdoes.

Esta patata se caracteriza por su carne amarilla/blanca, forma algo irregular, de ovalada a redonda, y es un tubérculo de «ojos profundos» con un contenido bastante bajo en almidón y un sabor característico. La patata crece bien en la arcilla arenosa ligera y algo elevada de los alrededores de Opperdoes.

19d CI - Delfts blauw

19e CI - Dutch Clog

19f CI – Makkumer

20. AUSTRIA

20a AGRI - Steirisches Kürbiskernöl

‘Styrian Pumpkin Seed Oil’ PGI is a dark, viscous, edible oil used mainly as a salad oil. It is produced from Styrian pumpkin seeds (*Cucurbita pepo* var. *styriaca*), which grow without skin, using a gentle pressing process. It is high in polyunsaturates and has highly nutritious ingredients. Styrian Pumpkin Seed Oil is pressed exclusively in the traditional production area in southern Styria (in the districts of Deutschlandsberg, Südoststeiermark, Hartberg-Fürstenfeld, Graz, Graz-Umgebung, Leibnitz, Voitsberg, Weiz), and southern Burgenland (in the districts of Jennersdorf, Güssing and Oberwart). The skinless Styrian pumpkins from which the oil is made are only grown in the above-mentioned area and in parts of lower Austria (in the districts of Hollabrunn, Horn, Mistelbach, Melk, parts of Gänserndorf and Korneuburg).

El Steirisches Kürbiskernöl (IGP), o aceite de semillas de calabaza de Estiria, en español, es un aceite comestible oscuro y viscoso que se utiliza principalmente como aceite para ensaladas. Se produce a partir de semillas de calabaza de Estiria (Cucurbita pepo var. styriaca) que crecen sin piel, mediante un suave proceso de prensado. Tiene un alto contenido en poliinsaturados e ingredientes altamente nutritivos. El aceite de semillas de calabaza de Estiria se prensa exclusivamente en la zona tradicional del sur de Estiria (distritos administrativos de Deutschlandsberg, Südoststeiermark, Hartberg-Fürstenfeld, Graz, Graz-Umgebung, Leibnitz, Voitsberg y Weiz), y el sur de Burgenland (distritos administrativos de Jennersdorf, Güssing y Oberwart). Las calabazas de Estiria sin piel con las que se elabora el aceite se cultivan exclusivamente en la zona mencionada y en partes de Baja Austria (distritos administrativos de Hollabrunn, Horn, Mistelbach, Melk, partes de Gänserndorf y Korneuburg).

20b AGRI - Tiroler Speck

In the rural mountainous region of Tyrol, knowledge of bacon production and special spice recipes have developed over many generations as a traditional method of preserving fresh meat. ‘Tiroler Speck’ PGI has always been a symbol of Tyrolean culinary culture. The best cuts of meat are boned, seasoned with a special blend of sea salt, juniper berries, pepper and garlic, then dry-cured. Tiroler Speck PGI is gently cold smoked over beech or ash wood at around 20°C to give it its typical character. It is then matured at a constant temperature for several months. It is characterised by its red colour and snow-white fat. Tiroler Speck PGI has a mildly salty, well-defined meaty, cured and smoked flavour with a slightly spicy note. Other characteristics

include its firm consistency, its tender bite and the way it melts in the mouth. Tiroler Speck PGI can only be produced in the Austrian regions of North and East Tyrol.

En la región rural montañosa del Tirol, los conocimientos sobre la producción de tocino y las recetas con especias especiales se han desarrollado a lo largo de muchas generaciones como método tradicional de conservación de la carne fresca. El Tiroler Speck IGP ha sido siempre un símbolo de la cultura culinaria tirolesa. Los mejores cortes de carne se deshuesan, se sazonan con una mezcla especial de sal marina, bayas de enebro, pimienta y ajo, y se curan en seco. El Tiroler Speck IGP se ahúma suavemente en frío sobre madera de haya o fresno a unos 20°C para darle su carácter típico. A continuación, se madura a temperatura constante durante varios meses. Se caracteriza por su color rojo y su grasa blanca como la nieve. El Tiroler Speck IGP tiene un sabor ligeramente salado, bien definido, carnoso, curado y ahumado, con una nota ligeramente picante. Otras características: consistencia firme, tierna al morder y se deshace en la boca. El Tiroler Speck IGP solo puede producirse en las regiones austriacas de Tirol del Norte y Tirol Oriental.

20c AGRI - Vorarlberger Bergkäse

'Vorarlberger mountain cheese' PDO is a regional cheese speciality from the Austrian province of Vorarlberg. Vorarlberger mountain cheese belongs to the group of hard cheeses and is made from silage-free raw milk or hay milk, exclusively with natural whey ferments. What makes Vorarlberger mountain cheese special is the mountain meadow grasses and alpine herbs that give the milk its particular aromatic note and the Vorarlberger mountain cheese its savoury taste and intense smell. Vorarlberger mountain cheese usually has a fat content in the dry matter (F.I.T.) of 45 %, which corresponds to a 33 % fat content in absolute terms.

El queso de montaña Vorarlberger Bergkäse DOP es una especialidad quesera regional de la provincia austriaca de Vorarlberg. El queso de montaña Vorarlberger pertenece al grupo de los quesos duros y se elabora a partir de leche cruda sin ensilar de leche de heno, exclusivamente con fermentos naturales de suero. Lo especial del queso de montaña Vorarlberger: las hierbas de los prados de montaña y las hierbas alpinas dan a la leche la nota particularmente aromática y al queso de montaña Vorarlberger su sabor sabroso y su olor intenso. El queso de montaña Vorarlberger suele tener un contenido de grasa en la materia seca del 45 %, lo que corresponde a un contenido de grasa del 33 % en términos absolutos.

20e CI - Original Wiener Schneekugeln

20f CI - Ischler Hut

21. POLAND / POLONIA

21a AGRI - Jabłka grójeckie

Fruit farming in and around Grójec began under the reign of Queen Bona, who received a large tract of land in this area in 1545. As a result of her efforts, the Grójec region boasted more manorial orchards than any other region at that time. The annual celebration of an apple blossom festival (Dni Kwitnących Jabłoni) shows the significance of fruit farming in the region. The apples called 'jabłka grójeckie' are characterised by their colour with a blush that is more prominent than the average. It reflects the higher content of pigments, mainly anthocyanins and caretonoids. The acidity of jabłka grójeckie is also higher than the average for the variety of apple concerned and is appreciated by apple processors across Europe. Low night-time temperatures impact favourably on the physiological processes which take place in the apples just before their harvesting. This makes a significant contribution to the exquisite taste of jabłka grójeckie.

La fruticultura en Grójec y sus alrededores comenzó bajo el reinado de la reina Bona, que recibió una gran extensión de tierra en esta zona en 1545. Gracias a sus esfuerzos, la región de Grójec contaba con más huertos señoriales que cualquier otra región de la época. La celebración anual de una fiesta del manzano en flor (Dni Kwitnących Jabłoni) demuestra la importancia de la fruticultura en la región. Las manzanas llamadas «jabłka grójeckie» se caracterizan por su color con un rubor más destacado que la media. Refleja el mayor contenido de pigmentos, principalmente antocianinas y caretonoides. La acidez de las manzanas «jabłka grójeckie» también es superior a la media de la variedad de manzana en cuestión y es apreciada por los encargados del tratamiento de manzanas de toda Europa. Las bajas temperaturas nocturnas influyen favorablemente en los procesos fisiológicos que tienen lugar en las manzanas justo antes de su recolección. Esto contribuye significativamente al exquisito sabor de la variedad jabłka grójeckie.

21b AGRI – Oscypek

'Oscypek' is a cheese produced from the milk of the Polska Owca Górska (Polish mountain sheep). Due to the limited opportunity to collect sheep's milk, the production of oscypek is only possible between May and September. It is produced in a very traditional way, high up in the mountains, in traditional shepherds' huts. Oscypek has a double-cone shape. Its middle (widest) part is cylindrical and decorated with protruding and concave patterns. The pattern is divided into three parts: the middle (main) part and two side parts. The patterns are embossed on the oscypek by pressing

the cheese into a form (oscypiorka) which are specific to each producer (baca). Oscypek is hard and flexible, characterised by a smoky smell and a slightly salty taste.

El queso Oscypek es un queso elaborado con leche de la Polska Owca Górska (oveja polaca de montaña). Debido a la escasa posibilidad de ordeñar leche de oveja, la producción de Oscypek solo es posible entre mayo y septiembre. Se produce de forma muy tradicional, en lo alto de las montañas, en cabañas tradicionales de pastores. El queso Oscypek tiene forma de doble cono. Su parte central (la más ancha) es cilíndrica y está decorada con motivos salientes y cóncavos. El patrón se divide en tres partes: la parte central (principal) y dos partes laterales. Los motivos se marcan en el Oscypek prensando el queso en un molde (oscypiorka) que es específico de cada productor (baca). El Oscypek es duro y flexible, se caracteriza por un olor ahumado y un sabor ligeramente salado.

21c AGRI - Polska Wódka / Polish Vodka

‘Polska Wódka’ (Polish vodka) is a national Polish drink with 600 years of history. The top Polish brands of vodka are well known all over the world. Polska Wódka is a strong spirit drink. The clarity and clear taste of Polska Wódka are the result of modern technological production processes that include a careful selection of grains (rye, wheat, barley, oats or triticale) and potatoes, the preparation of the mash and the natural fermentation and expelling of the alcohol by multiple distillations. The last stage of production has a significant influence on the product’s quality. A well-purified (rectified) grain or potato distillate is a vodka concentrate that is later diluted with pure water (free of any pollution). The beverage produced in such a manner is pure Polska Wódka, with the true essence and strength of alcohol.

El «Polska Wódka» (vodka polaco) es una bebida nacional polaca con seiscientos años de historia. Las principales marcas polacas de vodka son conocidas en todo el mundo. El Polska Wódka es una bebida espirituosa fuerte. La claridad y el sabor limpio del Polska Wódka son el resultado de modernos procesos tecnológicos de producción que incluyen una cuidadosa selección de granos (centeno, trigo, cebada, avena o triticale) y patatas, la preparación del mosto y la fermentación natural y expulsión del alcohol mediante múltiples destilaciones. La última fase de la producción influye considerablemente en la calidad del producto. Un destilado de grano o de patata bien purificado (rectificado) es un concentrado de vodka que posteriormente se diluye con agua pura (libre de cualquier contaminación). La bebida así producida es pura Polska Wódka, con la verdadera esencia y fuerza del alcohol.

21d CI - Koniaków lace

Koniaków lace is made using a specific technique of manual crocheting from thin cotton threads, called heklowanie that has been developed for over 140 years. It is characterised by unique patterns – floral motifs passed down from generation to generation. Elements are symmetric and stellate, which most often form round or oval doilies. Today, this type of lace decorates elements of clothes, home ornaments, wedding dresses and jewellery. The famous Koniaków lingerie has also been on display at the Victoria and Albert Museum in London and on the Victoria's Secret catwalk. In 2013, the largest piece of Koniaków lace was recognised by the Guinness World Records. Koniaków lace was entered on the National List of Intangible Heritage in 2017.

El encaje de Koniaków se elabora con una técnica específica de ganchillo manual a partir de finos hilos de algodón, denominada heklowanie, que se viene desarrollando desde hace más de 140 años. Se caracteriza por patrones únicos, motivos florales transmitidos de generación en generación. Los elementos son simétricos y estrellados, que suelen formar blondas redondas u ovaladas. Hoy en día, este tipo de encaje decora elementos de ropa, adornos para el hogar, vestidos de novia y joyas. La famosa lencería de Koniaków también se ha expuesto en el Victoria and Albert Museum de Londres y en la pasarela de Victoria's Secret. En 2013, el Guinness de los Récords dio un reconocimiento a la mayor pieza de encaje de Koniaków. El encaje de Koniaków se inscribió en la Lista Nacional del Patrimonio Inmaterial en 2017.

21e CI - Bursztyn bałtycki biżuteria (Baltic amber jewelry)

21f CI - Koronki koniakowskie

22. PORTUGAL

22a AGRI - Porto / Port / vinho do Porto / Port Wine / vin de Porto / Oporto / Portvin / Portwein / Portwijn

Port wine is a fortified wine that is produced in the Douro demarcated region, the world's first demarcated wine region, under very specific conditions resulting from its human and natural factors. Its traditional winemaking procedures involve stopping the fermentation of the must by adding grape spirit (benefício), blending wines and ageing. With an alcohol volume of 18 %-22 %, Port wine offers a variety of colours and sweetness levels that are categorised into different types. Red Port ranges from deep purple to light gold, with intermediary hues (tawny, golden tawny, golden and light gold). White Port comes in various shades (pale yellow, straw and golden white), depending on the winemaking technique used. Prolonged cask ageing gives the white Port wines a golden hue similar to that of a very old tawny wine. Port wines can be very sweet, sweet, semi-dry or extra dry, with the level of sweetness determined by when the brandy is added to stop fermentation.

El vino de Oporto es un vino fortificado que se produce en la región demarcada del Duero, la primera región vinícola demarcada del mundo, en condiciones muy específicas derivadas de sus factores humanos y naturales. Sus procedimientos tradicionales de vinificación consisten en detener la fermentación del mosto añadiendo aguardiente de uva (benefício), mezclar los vinos y envejecerlos. Con un volumen de alcohol de 18 %-22 %, el vino de Oporto ofrece una variedad de colores y niveles de dulzor que se clasifican en diferentes tipos. El Oporto rojo oscila entre el púrpura intenso y el dorado claro, con matices intermedios (tawny, tawny dorado, dorado y dorado claro). El Oporto blanco se presenta en varias tonalidades (amarillo pálido, pajizo y blanco dorado), dependiendo de la técnica de vinificación utilizada. El envejecimiento prolongado en barrica confiere a los vinos blancos de Oporto un tono dorado similar al de un vino rojizo muy viejo. Los vinos de Oporto pueden ser muy dulces, dulces, semisecos o extrasecos, y el nivel de dulzor viene determinado por el momento en que se añade el brandy para detener la fermentación.

22b AGRI - Cereja do Fundão

The 'Cereja do Fundão' is renowned for its unique characteristics, assuming an agricultural, economic and gastronomic importance that makes it one of the main exports of the region. Its production benefits from the ideal edaphoclimatic conditions,

very favourable for the development of this type of cherry, such as cold winters (essential to ensure an adequate dormancy period, the homogeneity of its flowering and good setting rates), mild springs, wind protection, granite soils and shale slopes. Combined with the know-how of the local producers, these factors are the basis of its reputation and notoriety. Certification requires the cherries to meet specific characteristics at the time of their harvest, the timing defined by monitoring parameters such as calibre, the Durofel hardness index, the colouring index (based on the CTIFL colour chart) and the soluble solid contents. Additionally, the cherries must be picked when they are at a suitable and uniform maturity, with stalks and no leaves, and handled with great care to avoid mechanical damage.

La «Cereja do Fundão» es conocida por sus características únicas, asumiendo una importancia agrícola, económica y gastronómica que la convierte en uno de los principales productos de exportación de la región. Su producción se beneficia de condiciones edafoclimáticas ideales, muy favorables para el desarrollo de este tipo de cereza, como inviernos fríos (indispensables para garantizar un periodo de latencia adecuado, la homogeneidad de su floración y buenos índices de cuajado), primaveras suaves, protección contra el viento, suelos graníticos y laderas de esquisto. Combinados con el saber hacer de los productores locales, estos factores son la base de su reputación y notoriedad. La certificación exige que las cerezas reúnan unas características específicas en el momento de su recolección, momento definido por el seguimiento de parámetros como el calibre, el índice de dureza Durofel, el índice de coloración (basado en la carta de colores CTIFL) y el contenido en sólidos solubles. Además, las cerezas deben recolectarse en un estado de madurez adecuado y uniforme, con pedúnculos y sin hojas, y manipularse con sumo cuidado para evitar daños mecánicos.

22c AGRI - Ananás dos Açores / São Miguel

Introduced in São Miguel, Azores, in the 19th century, pineapple was initially cultivated for botanical and ornamental purposes before becoming part of the farmers' diet. In 1864, the first greenhouse was built for industrial production, with a capacity for 800 plants. Its glass structure and other characteristics remain unchanged to this day. The *Ananas comosus* (L.) Merrill of the Bromeliaceae family and variety 'Smooth Cayenne' is cultivated on the island of São Miguel using traditional techniques under strict control and certification. Classic greenhouses made of masonry, wood and glass, or similar materials, are used, employing traditional methods such as substrates ('warm beds'), fumes to induce flowering and the maturation of the fruits. The cylindrical fruits, slightly fused, have a golden-yellow to straw-yellow skin coloration with carmine pigmentation and translucent yellow pulp, particularly in the summer production. Pineapples can take 22 to 29 months to ripen fully for harvest.

Introducida en São Miguel (Azores) en el siglo XIX, la piña se cultivó inicialmente con fines botánicos y ornamentales antes de pasar a formar parte de la dieta de los agricultores. En 1864 se construyó el primer invernadero para la producción industrial, con capacidad para ochocientas plantas. Su estructura de cristal y otras características permanecen inalteradas hasta hoy. El Ananas comosus (L.) Merrill de la familia de las Bromeliaceae y la variedad «Cayena lisa» se cultivan en la isla de São Miguel utilizando técnicas tradicionales bajo estricto control y certificación. Se utilizan invernaderos clásicos de mampostería, madera y cristal, o materiales similares, que emplean métodos tradicionales como sustratos, invernaderos, y vapores para inducir la floración y la maduración de los frutos. Los frutos cilíndricos, ligeramente fusionados, tienen una coloración de la piel de amarillo dorado a amarillo pajizo con pigmentación carmín y pulpa amarilla translúcida, sobre todo en la producción de verano. Las piñas pueden tardar entre 22 y 29 meses en madurar completamente para la cosecha.

22d CI - Renda de Bilros de Peniche / Peniche Bobbin Lace

Traditional lacework is an important part of the historical heritage of Portugal. In Peniche, a fishing port, the connection to the sea has profoundly shaped the identity of its population. Bobbin lace emerged as a way for many families to supplement their domestic economy, with women learning to lace from an early age. This knowledge has been passed down through generations, enhancing the role of lacemakers who work with a cushion, a cardboard full of holes, thread and bobbins (small wooden pieces similar to spindles). Through the intricate crossing and twisting of the bobbins, authentic pieces of art come to life in the hands of these artisans, offering a living testimony to the importance of preserving cultural and ancient heritage.

El encaje tradicional es una parte importante del patrimonio histórico de Portugal. En Peniche, un puerto pesquero, la conexión con el mar ha modelado profundamente la identidad de su población. El encaje de bolillos surgió como una forma de complementar la economía doméstica de muchas familias, y las mujeres aprendían a hacer encaje desde muy jóvenes. Estos conocimientos se han transmitido de generación en generación, realzando el papel de las encajeras, que trabajan con un cojín, un cartón lleno de agujeros, hilo y bobinas (pequeñas piezas de madera parecidas a husos). Mediante el intrincado cruce y torsión de las bobinas, auténticas obras de arte cobran vida en manos de estos artesanos, ofreciendo un testimonio vivo de la importancia de preservar el patrimonio cultural y ancestral.

22e CI - Filigrana de Portugal / Filigree of Portugal

Filigree, a traditional jewellery craft, has a rich and very old history in Portugal, particularly in two municipalities in the north of the country, Gondomar and Póvoa de Lanhoso. These territories were early centres where it developed, later spreading to other parts of the country and abroad. They became the two hearts of production, where it achieved its finest quality. The two municipalities are united in their shared mission to preserve the handmade filigree technique, common to both towns, by defending producers and protecting handmade production from industrial replicas that confuse buyers and discredit the art. Filigree is an ancient jewellery-making technique practiced in small to medium-sized workshops by artisans who inherited the craftsmanship skills passed down through generations. This art involves creating very thin gold or silver strings that are twisted and flattened and applied manually in a delicate manner with precision and exceptional patience.

La filigrana, artesanía tradicional de joyería, tiene una historia rica y muy antigua en Portugal, sobre todo en dos municipios del norte del país, Gondomar y Póvoa de Lanhoso. Estos territorios fueron los primeros centros donde se desarrolló, extendiéndose después a otras partes del país y al extranjero. Se convirtieron en los dos corazones de la producción, donde alcanzó su máxima calidad. Los dos municipios están unidos en su misión común de preservar la técnica artesanal de la filigrana, común a ambas ciudades, defendiendo a los productores y protegiendo la producción artesanal de las réplicas industriales que confunden a los compradores y desacreditan el arte. La filigrana es una antigua técnica de fabricación de joyas practicada en talleres pequeños y medianos por artesanos que heredaron las habilidades artesanales transmitidas de generación en generación. Este arte consiste en crear cordones muy finos de oro o plata que se retuercen y aplastan y se aplican manualmente de forma delicada con precisión y una paciencia excepcional.

22f CI - Bordado da Madeira / Madeira Embroidery

Madeira embroidery is a traditional form of embroidery from the Madeira archipelago of Portugal. The fabrics used are linen, silk, cotton and organdie. Despite its delicate nature, it is extremely versatile, fitting a wide range of collections such as baby layette sets, decorative elements or the irreverent haute couture. Madeira embroidery draws inspiration from the island's unique and lush landscapes, reflected in the drawings that guide the needle of its main protagonist: the embroiderer. While the Madeira embroidery factories are based in Funchal, the embroidery work is traditionally done at home by embroiderers across the island. Although the various phases of production are associated with an industrial unit or factory, the use of machinery is minimal, relying almost exclusively on basic household tools operated by hand. Madeira embroidery

follows strict rules laid down by law that guarantee its legitimacy and is certified by the Madeira Wine, Embroidery and Handicraft Institute (IP-RAM).

El bordado de Madeira es una forma tradicional de bordado del archipiélago portugués de Madeira. Los tejidos utilizados son lino, seda, algodón y organdí. A pesar de su delicadeza, es extremadamente versátil y se adapta a una amplia gama de colecciones, como conjuntos de canastilla para bebés, elementos decorativos o la irreverente alta costura. El bordado de Madeira se inspira en los paisajes únicos y exuberantes de la isla, reflejados en los dibujos que guían la aguja de su principal protagonista: la bordadora. Aunque las fábricas de bordados de Madeira tienen su sede en Funchal, el trabajo de bordado se realiza tradicionalmente en casa por bordadoras de toda la isla. Aunque las distintas fases de la producción están asociadas a una unidad industrial o fábrica, el uso de maquinaria es mínimo y se recurre casi exclusivamente a herramientas domésticas básicas manejadas a mano. El bordado de Madeira sigue normas estrictas establecidas por ley que garantizan su legitimidad y está certificado por el Instituto del Vino, el Bordado y la Artesanía de Madeira (IP-RAM).

23. ROMANIA / RUMANÍA

23a AGRI - Magiun de prune Topoloveni

Magiun de prune Topoloveni is a traditional Romanian plum-based spread. It is a fine, homogenous paste with a shiny surface that contains no lumps or pieces of peel. These qualities are achieved thanks to the specifically local method of production. Magiun de prune Topoloveni is made using quality plums that are carefully selected when fully ripe. The skin of the fruit is incorporated into the final product, thereby increasing its nutritional value. It is well known that the skin contains the greatest proportion of active biological substances and nutrients (antioxidants, vitamins, soluble and insoluble dietary fibre, etc.). The magiun is dark brown because it is made from fully ripe plums. The colour is also influenced by the long boiling time employed during the concentration phase. The magiun has a pleasant sweet-sour taste derived from the fully ripe plums, and a strong, pleasant smell. It has no taste or smell of burning, fermentation or mould.

El Magiun de prune Topoloveni es una pasta fina y homogénea, de superficie brillante, que no contiene grumos ni trozos de piel. Estas cualidades se deben al método específico de producción local. El Magiun de prune Topoloveni se elabora con ciruelas de calidad que se seleccionan cuidadosamente cuando están completamente maduras. La piel de la fruta se incorpora al producto final, aumentando así su valor nutritivo, ya que es bien sabido que la piel contiene la mayor proporción de sustancias biológicas activas y nutrientes (antioxidantes, vitaminas, fibra alimentaria soluble e insoluble, etc.). El magiun es de color marrón oscuro porque se elabora a partir de ciruelas completamente maduras. El largo tiempo de ebullición durante la fase de concentración también influye en el color. Tiene un agradable sabor agridulce derivado de las ciruelas completamente maduras. Su olor es fuerte y agradable. No tiene sabor ni olor a quemado, fermentación o moho.

23b AGRI - Telemea de Ibănești

The Ibanesti cheese is a dairy speciality made with milk from cows raised in the Gurghiu Valley area. It is then salted with brine that is obtained from saltwater fountains in the Orsova locality. The saltwater springs in the Orșova area provide a natural source of brine for salting and preserving ‘Telemea de Ibănești’ – Protected Designation of Origin. These saltwater springs have high concentrations of calcium and magnesium. It has a pleasant taste, which is slightly sweet and sour and slightly salty, becoming stronger as the cheese matures. The aroma and fragrance are delicate and pleasant and also become stronger with maturing. It has a marked aroma

of mountain pasture. The production area comprises the administrative areas of the municipalities Gurghiu, Hodac and Ibănești in Mureș County. In the territories of these municipalities in the Gurghiu Valley, the production method has been passed down through generations. Sibiu Salami PGI is a traditional delicacy known for its rich flavour, high-quality ingredients, and meticulous production process, which preserves its authentic taste and cultural significance.

El queso Telemea de Ibănești (denominación de origen protegida) es una especialidad láctea elaborada con leche de vacas criadas en la zona del valle de Gurghiu, salada con la salmuera obtenida de fuentes de agua salada de la localidad de Orșova. Los manantiales de agua salada de la zona de Orșova, que tienen elevadas concentraciones de calcio y magnesio, proporcionan una fuente natural de salmuera para salarlo y conservarlo. Su sabor es agradable, ligeramente agri dulce y salado, haciéndose más intenso a medida que madura. Su aroma y fragancia, delicados y agradables, a su vez se hacen más fuertes con la maduración. Tiene un marcado aroma a pastos de montaña. La zona de producción comprende las áreas administrativas de los municipios de Gurghiu, Hodac e Ibănești en el condado de Mureș. Los territorios de estos municipios forman, en parte, el valle de Gurghiu, donde el método de producción se ha transmitido de generación en generación.

23c AGRI - Salam de Sibiu

Sibiu Salami PGI is a traditional delicacy known for its rich flavour, high-quality ingredients, and its meticulous production process. The process followed helps preserve its authentic taste. The production process involves the following unique factors: high-quality pork meat, with a minimum of 70 % pork content used in the salami filling, and a natural fermentation process of 7-10 days. It is then matured in controlled conditions for at least 60 days, which is how it goes on to develop its characteristic flavour. The flavour of the product is given by the characteristics of some of the additional elements used during the production process. The PGI is granted based on the reputation of the product and the geographic area of production. The Sibiu Salami is produced in the following regions Bacău, Brașov, Covasna, Călărași, Ilfov, Prahova and Sibiu.

La IGP Salam de Sibiu es una variedad de salami tradicional conocida por su rico sabor, sus ingredientes de alta calidad y un meticuloso proceso de producción que preserva su auténtico sabor y su significado cultural. En el proceso de producción intervienen los siguientes factores exclusivos que le dan su sabor característico: carne de cerdo de alta calidad (mín. 70 %), un proceso de fermentación natural de siete a diez días y una maduración en condiciones controladas de, al menos, sesenta días. El sabor del producto viene dado, además, por las características de algunos de los

elementos adicionales utilizados durante el proceso de producción. La solicitud de obtención de la IGP se basa en la reputación del producto y en la zona geográfica de producción. El salami de Sibiu se produce en las siguientes regiones: Bacău, Braşov, Covasna, Călăraşi, Ilfov, Prahova y Sibiu.

23d CI - Ceramică de Horezu

Horezu pottery is a unique type of Romanian pottery that is traditionally produced by hand in the area of the Oltenesc town of Horezu (Valcea county), near the famous Horezu Monastery. It reflects many generations of knowledge and skills in the development of ceramics, which is why the craftsmanship of Horezu ceramics was placed on the UNESCO Intangible Cultural Heritage List in December 2012. Production is divided into separate manufacturing processes, with some tasks done by men and others by women. The men extract the earth, which is then cleaned, cut, watered, kneaded, ironed and mixed – turning it into red clay that potters shape using a very precise type of workmanship, not to mention a great deal of concentration, strength and agility. Each potter has his or her own shaping technique, but each follows the steps that need to be followed for this type of ceramics. The women decorate the shaped pottery before firing it with special techniques and tools to draw traditional motifs. Their skills in combining decoration and colour determine the personality and uniqueness of each piece. The colours are bright shades of brown, red, green, blue and the so-called ‘Horezu yellow’. Horezu potters use many traditional tools, such as a mixer for cleaning the earth, a pottery wheel and comb for shaping, a hollowed-out bull horn and a fine wire-tipped stick for decoration. A wood-burning stove is used for firing the clay.

A dominant symbol in the painting of Horezu vases is the rooster, but other figures are also used, such as stars, snakes, trees, people, flowers, fish, the double spiral, the straight line, the wavy line, the leaf, the girdle, the sun, the thorn, the tree of life and the peacock’s tail. There are also two colours specific to the area: red and Horezu yellow.

La cerámica de Horezu es un tipo único de cerámica rumana que tradicionalmente se produce a mano en el área de Oltenesc, perteneciente a Horezu (condado de Vâlcea), cerca del famoso Monasterio de Horezu. Refleja muchas generaciones de conocimientos y habilidades en el desarrollo de la cerámica, razón por la cual esta cerámica artesanal se inscribió en la Lista del Patrimonio Cultural Inmaterial de la UNESCO en diciembre de 2012. Su producción se divide entre hombres y mujeres según los procesos de fabricación. Así, los hombres extraen la tierra, que luego se limpia, se corta, se riega, se amasa, se plancha y se mezcla, convirtiéndola en arcilla roja que los alfareros moldean con una técnica especial de los dedos que requiere

concentración, fuerza y agilidad. Cada alfarero tiene su propia técnica de modelado, pero todos siguen los pasos del proceso. Las mujeres decoran la cerámica modelada antes de cocerla con técnicas y herramientas especiales para dibujar motivos tradicionales. Su habilidad para combinar la decoración y el color determina la personalidad y singularidad de cada pieza. Los colores se componen de tonos vivos como el marrón, rojo, verde, azul y el llamado «amarillo de Horezu». Los alfareros de Horezu utilizan muchas herramientas tradicionales, como batidoras para limpiar la tierra, tornos de alfarero y un peine para dar forma, un cuerno de toro ahuecado, un palo fino con punta de alambre para la decoración y estufas de leña para cocer la arcilla.

Un símbolo dominante en la pintura de los jarrones de Horezu es el gallo, pero también hay otras figuras como estrellas, serpientes, árboles, personas, flores, peces, la doble espiral, la línea recta, la línea ondulada, la hoja, la faja, el sol, la espina, el árbol de la vida y la cola del pavo real. También hay dos colores específicos de la zona: el rojo y el mencionado amarillo de Horezu.

23e CI - Ceramică de Corund

The settlement of Corund is famous for being the 'Salt Land' of Transylvania, and for its clay, which is used to make pottery. The good quality clay is extracted from the Sacadat Creek, which flows on the western side of the village. The clay is washed and cleaned of impurities with water, cut into strips and shaped using the potter's wheel. Before being put into the kiln, where it burns at over 900 degrees, it is left to air for a few days.

Corund is also one of the few places in Romania where the famous black pottery is found. Here, it is less common, which is why it is so prized. The colour, from dark grey to black, is obtained following a specific process of smothered burning. The multitude of decorative elements indicate important aspects of rural life and popular beliefs: the richness of the fauna and flora of Harghita is found on these ceramic objects, which are stylised with characteristics that are typical of the Harghita region. Most often we will encounter the tulip, the rock cockscomb, or the cornflower.

El pueblo de Corund se distingue por su ubicación en la «tierra salada», en Transilvania, y por la materia prima que se utiliza en la alfarería, a saber, la arcilla de alta calidad extraída del arroyo Sacadat que fluye por el lado occidental del pueblo. Esta arcilla se lava y se limpia de impurezas con agua viva. Después, se corta en tiras y se le da forma con un torno de alfarero. Antes de introducirse en el horno, donde arde a más de 900 grados, debe airear unos días. Corund es, también, uno de los pocos lugares de Rumanía donde se elabora la famosa cerámica negra. Es menos común, de ahí que sea tan apreciada. El color, del gris oscuro al negro, se obtiene

tras un proceso de quemado específico. Estos objetos de cerámica presentan multitud de elementos decorativos, que representan aspectos importantes de la vida rural y las creencias populares de la región. Su estilización refleja la riqueza de la fauna y la flora de Harghita. Lo más frecuente es encontrar el tulipán, la cresta de gallo de roca o el aciano.

23f CI - Ceramică de Marginea

Marginea is famous in Romania and abroad for its pottery. Here, clay is used to make cups, jugs, pots, vases, trays, sconces (candle holders) of various sizes, and many others. This stunning type of black ceramic is made in a small commune in Suceava county, Marginea, in Bucovina, and it is unique to Romania. The final product is attractive and elegant. The clay, which is specific to the area, is used to create ceramic objects. The traditional techniques and forms used help to preserve the ancient craft of manual clay modelling thus maintaining its authenticity. Poplar wood was used for the reduction firing of ceramics in kilns, and the extracted clay had to be yellowish in colour, otherwise it was considered unsuitable. The pots made were convex, and they were used for memorial holidays and commemorating the dead. The decoration is made by polishing the stone, the zig-zag decoration being the most commonly used type of ornamentation. The ceramics from this area are characterised by the presence of white painting on the vessels, made by inlaying with lime paste.

Marginea es famosa en su país y más allá por su centro alfarero, donde la arcilla adopta diversas formas: tazas, jarras, ollas, macetas, jarrones, bandejas, apliques de varios tamaños y muchas otras. La impresionante cerámica negra, única en Rumanía, que atrae la mirada por la elegancia y proporción de sus formas, se fabrica en el pequeño municipio de Marginea en el condado de Suceava, en la región de Bucovina. Para crear los objetos de cerámica se utiliza la arcilla específica de la zona. Las técnicas y formas tradicionales conservan y perpetúan de forma genuina la antigua artesanía de modelado manual, donde se utilizaba madera de álamo para cocer de la cerámica en hornos y la arcilla extraída debía ser amarillenta para ser buena. Las vasijas fabricadas, convexas, se utilizaban para fiestas conmemorativas y recordar a los muertos. La decoración se realizaba puliendo la piedra, siendo la decoración en zig-zag la más común. La cerámica de esta zona se caracteriza por la presencia de pintura blanca en las vasijas, realizada mediante incrustaciones con pasta de cal.

24. SLOVENIA / ESLOVENIA

24a AGRI - Tolminc

‘Tolminc’ is named after the town of Tolmin. It is classified as a hard, full-fat cheese. The raw material used for the production of Tolminc is raw or thermised cow’s milk from the defined geographical area where the cheese is produced. Tolminc is special because of its long-standing history, traditional production methods, its climate and the other natural conditions of the Zgornje Posočje region. It is a round cheese with a smooth rind and occasional lentil- or pea-sized ‘eyes’. Tolminc has a very long and rich tradition. The first record of this cheese dates from 1756 in the town of Udine, where it appeared in a price list of cheeses under the name ‘Formaggio di Tolmino – Tolminski sir’. The people of Tolmin have remained faithful to the tradition and preserved the original cheese-making technology, resulting in its typical organoleptic characteristics. Its rind is smooth and straw-coloured, whereas the interior of the cheese is pliable and yellow. The cheese has a distinctive smell and a sweet and piquant taste.

El queso Tolminc debe su nombre a la ciudad de Tolmin. Se clasifica como queso duro y graso. La materia prima para la producción de Tolminc es la leche de vaca cruda o termizada producida en la zona geográfica delimitada. El Tolminc es especial por su larga historia, los métodos tradicionales de producción y el clima y otras condiciones naturales de Zgornje Posočje. Es un queso redondo con corteza lisa y ojos ocasionales del tamaño de una lenteja o un guisante. El Tolminc tiene una tradición muy larga y rica. Su primer registro data de 1756 en la ciudad de Udine, donde apareció en una lista de precios de quesos con el nombre de Formaggio di Tolmino - Tolminski sir. Los habitantes de Tolmin se han mantenido fieles a la tradición y han conservado la tecnología quesera original, lo que ha dado lugar a sus características organolépticas típicas. Su corteza es lisa y de color pajizo, mientras que el interior del queso es flexible y amarillo. El queso tiene un olor característico y un sabor dulce y picante.

24b AGRI - Kraški pršut

‘Kraški pršut’ is an air-dried/matured meat product made from whole fresh legs of pork. No specific breed of pig is required for the production of Kraški pršut, which is a protected geographical indication. The fresh hind legs of pigs from noble crossbreeds raised for their meat in the region are collected. Its characteristic feature is its dry salting using only coarse sea salt. The average time for maturation is one year. Distinctive organoleptic properties, which are created by the lower water content

caused by the higher level of dehydration, develop during this period. Favourable climate conditions also influence the dynamics of the drying and maturing processes, which are reflected in the colour and texture of the meat and the rich aroma of Kraški pršut. Kraški pršut may be marketed whole, on the bone or deboned, and packaged as a whole, in halves, quarters or in slices.

El Kraški pršut es un producto cárnico secado al aire y madurado elaborado con perniles de cerdo frescos enteros. Para la producción de Kraški pršut con indicación geográfica protegida no se requiere ninguna raza porcina específica. Se recogen perniles frescos de cerdos de tipo cárnico de razas nobles cruzadas. Su rasgo característico es la salazón en seco utilizando únicamente sal marina gruesa. El tiempo medio de maduración es de un año. Durante este período se desarrollan propiedades organolépticas distintivas, que se reflejan en un menor contenido de agua debido a una mayor deshidratación. Las condiciones climáticas favorables influyen en la dinámica versátil del secado y la maduración, que se refleja en el color y la textura de la carne y en el rico aroma del Kraški pršut. El kraški pršut puede comercializarse entero, con hueso o deshuesado, y envasarse entero, en mitades o cuartos o, envasado adecuadamente, en lonchas.

24c AGRI - Štajersko-prekmursko bučno olje

Farmers from Štajerska and Prekmurje have produced oilseed pumpkins and processed their seeds into oil since the 18th century. The first oil press was founded in Fram in the Štajerska region as early as 1750. Štajersko-prekmursko bučno olje is a high quality, unrefined, edible vegetable oil produced according to the traditional method of pressing roasted pumpkin seeds using heat (and with no additives). It is dark green to red in colour with a characteristic aromatic smell (from the quality ingredients) and taste. It has a good fatty acid composition. The sensory evaluation of the pumpkin seed oil takes place in a specially equipped sensory testing laboratory that guarantees a suitable and standardised environment. The evaluation panel consists of specially qualified members who are chosen for their abilities to distinguish between similar samples.

Los agricultores de Štajerska y Prekmurje producen calabazas oleaginosas y transforman sus semillas en aceite desde el siglo XVIII. La primera almazara se fundó en Fram, en la región de Štajerska, ya en 1750. El Štajersko-prekmursko bučno olje es un aceite vegetal comestible, no refinado, de gran calidad; se produce según el método tradicional de prensado de semillas de calabaza tostadas de primera calidad, utilizando calor y sin aditivos. Tiene un color entre verde oscuro y rojo y un olor y sabor aromáticos característicos (de ingredientes de calidad). Tiene una buena composición de ácidos grasos. La evaluación sensorial del aceite de semillas de calabaza tiene

lugar en un laboratorio de pruebas sensoriales especialmente equipado que garantiza un entorno adecuado y normalizado. El panel de evaluación está formado por miembros especialmente cualificados, elegidos por su capacidad para distinguir entre muestras similares.

24d CI - Ribniška suha roba

The production of Ribnica woodenware belongs to the oldest and most unique tradition of local craftwork. The richness of the forests, the close connection of the local people with nature and their ingenuity have helped to develop a craft that is still popular today. The simple wooden products for home use were exported around the world when the Austrian Emperor Frederick III issued a special privilege to the Ribnica area, known as the Peddler's Patent, that enabled the region to trade their home-made products tax free. For more than 500 years, the tradition of making and selling wooden products in Ribnica has been preserved until today. Adapting to the market, new technologies and the development of new products has helped to maintain the reputation of the Ribnica products in terms of quality and usefulness. The proud tradition continues.

La producción de objetos de madera de Ribnica pertenece a la artesanía local más antigua y singular. La estrecha relación de las personas con la naturaleza, la riqueza de los bosques y el ingenio de los lugareños contribuyeron a desarrollar una artesanía que sigue siendo popular hoy en día. Los sencillos productos de madera para uso doméstico dieron la vuelta al mundo cuando el emperador austriaco Federico III concedió un privilegio especial para la zona de Ribnica, la patente de vendedor ambulante, que permitía el libre comercio con productos de fabricación casera. A lo largo de más de quinientos años, la tradición de fabricar y vender artículos de madera en Ribnica se ha conservado hasta nuestros días. La adaptación al mercado, las nuevas tecnologías y el desarrollo de nuevos productos han contribuido a mantener la reputación de calidad y utilidad de estos productos de Ribnica. La tradición continúa y los habitantes de Ribnica la llevan al mundo con gran orgullo.

24e CI - Ribniška suha roba

24f CI - Idrija Lace

The geographical indication 'Idrijska čipka' informs the user that Idrija lace is made within the designated geographical area referred to as the 'Land of Idrija Lace', and that it complies with the cultural heritage of the region. This means that it is crafted using the techniques and elements of the Idrija lace school and is made predominantly from natural materials and meets the necessary quality requirements.

La indicación geográfica Idrijska čipka informa al usuario de que el encaje de Idrija se fabrica en la zona geográfica designada, que cumple los criterios de patrimonio cultural prescritos, que se elabora utilizando las técnicas y con los elementos de la escuela del encaje de Idrija, que se fabrica predominantemente con materiales naturales y que cumple los requisitos de calidad.

25. SLOVAKIA / ESLOVAQUIA

25a AGRI - Paprika Žitava / Žitavská paprika

‘Paprika Žitava/ Žitavská paprika’ is a sweet paprika made by grinding the dried fruits of the *Capsicum chilli* pepper grown in the Danubian lowland. The fruits are picked intact when ripe and then undergo a special post-harvest treatment process. Paprika Žitava / Žitavská paprika gets its characteristic intense colour from the final stage in the grinding process on what is known as the ‘colouring stone’. As pressure is applied, the temperature rises and the oil contained in the seeds is released, which is what imparts the characteristic orange-red colour.

*El pimentón de Žitava, Žitavská paprika, es un pimentón dulce que se obtiene moliendo los frutos secos del pimiento *Capsicum* cultivado en las tierras bajas del Danubio; los frutos se recogen intactos cuando están maduros y se someten a un proceso especial de tratamiento posterior a la cosecha. El pimentón de Žitava obtiene su característico color intenso en la última fase del proceso de molturación en lo que se conoce como «piedra colorante»; al aplicar presión, aumenta la temperatura y se libera el aceite contenido en las semillas, que es lo que confiere el característico color rojo anaranjado.*

25b AGRI - Bardejovský med / Med z Bardejova

‘Bardejovský Med / Med z Bardejova’ encompasses three separate products: fir tree honeydew honey, lime tree honeydew honey and honeydew honey. The specificity of Bardejovský Med lies mainly in the fact that both the lime tree honeydew and honeydew honey also contain fir tree honeydew, which influences their colour, from dark brown to black; the composition creates a very delicate taste. It owes this specific quality to its composition and its high flavonoid, mineral and trace element content. Honey that is produced in this way is characterised by a rather thick consistency, a delicate flavour and aroma and a dark colour. It contains very high quantities of minerals and trace elements. The product’s specific qualities are linked to the geographical area. The microclimatic conditions, the elevation, the climate and the humidity of the region create favourable conditions for aphids to reproduce, which in turn affects the production of honeydew. The hives are located in dense fir forests.

El producto conocido como Bardejovský Med / Med z Bardejova engloba tres productos distintos: miel de mielada de abeto; miel de mielada de tilo; y miel de mielada. La especificidad de Bardejovský Med reside principalmente en el hecho de que tanto la miel de tilo como la de mielada contienen también melazo de abeto, lo

que influye en su color, de marrón oscuro a negro; la composición crea un sabor muy delicado. Debe esta cualidad específica a su composición y a su alto contenido en flavonoides, minerales y oligoelementos. La miel así obtenida se caracteriza por una consistencia más bien espesa, un sabor delicado, un color oscuro y un aroma. Contiene cantidades muy elevadas de minerales y oligoelementos. Las cualidades específicas del producto están ligadas a la zona geográfica. Las condiciones microclimáticas, la altitud, el clima y la humedad de la región crean condiciones favorables para la reproducción de los pulgones, que a su vez afectan a la producción de melazo. Las colmenas están situadas en densos bosques de abetos.

25c AGRI - Klenovecký syrec

'Klenovecký syrec' is a semi-hard, ripened cheese, smoked or unsmoked, in the form of a wheel 10-25 cm in diameter or in wedges of 10-14 × 12-16 × 8-12 cm. The basic raw material for Klenovecký syrec is sheep or cow's milk with added milk cultures isolated from raw sheep's milk. It is produced either directly in a salaš (a hut used by a shepherd when keeping sheep on summer pastures) or on a farm, using the salaš method of production, or at dairies, using an industrial method. The surface of the cheese is unbroken, with a particular mosaic pattern: a circle 4-6 cm in diameter containing a cross or four-leaf clover which is embossed into the cheese. Klenovecký syrec may have a soft rind or may be coloured green or be coloured using wood ash. It weighs between 1 and 4 kg.

El Klenovecký syrec es un queso semiduro, madurado, ahumado o sin ahumar, en forma de rueda de 10-25 cm de diámetro o en cuñas de 10-14 x 12-16 x 8-12 cm. La materia prima básica del Klenovecký syrec es la leche de oveja o de vaca a la que se añaden cultivos lácteos aislados de leche cruda de oveja. Se elabora directamente en una salaš (cabaña utilizada por los pastores para mantener a las ovejas en los pastos de verano) o en una granja, utilizando el método de producción de salaš, o en lecherías, utilizando el método industrial. La superficie del queso es ininterrumpida, con un dibujo particular en mosaico: un círculo de 4 a 6 cm de diámetro que contiene una cruz o un trébol de cuatro hojas que se repuja en el queso. El Klenovecký syrec puede tener la corteza blanda o teñida de verde, o bien teñida con ceniza de madera. Pesa entre uno y cuatro kilos.

25d CI - Kyjatické hračky

The first written mention of the village Kyjatice dates back to 1413. The inhabitants lived by farming and working in the forest and were known for their production of wooden furniture. In addition to furniture production, the old craftsmen also began to produce the first toys, which they decorated with the same motifs used to decorate

furniture. Toys decorated in this way became a characteristic product of Kyjatice, for which they became well known in the surrounding area. Like the furniture, the toys were made of beech wood, which were engraved with the motifs with the help of a modified compass after they were stained. The most common decorative element is the sun rosette, which has several variations. Its elements are taken from ancient cultures. The most common toys are horses, roosters, various animals, miniature furniture and work tools (chairs, tables, wheelbarrows, cradles, cots) and shelves.

La primera mención escrita del pueblo de Kyjatice data de 1413. Sus habitantes vivían de la agricultura, trabajaban en el bosque y eran conocidos por la producción de muebles de madera. Además de la producción de muebles, los antiguos artesanos también empezaron a fabricar los primeros juguetes, que decoraban con motivos utilizados en la decoración de muebles. Los juguetes decorados de este modo se convirtieron en un producto característico de Kyjatice, por el que se hicieron muy conocidos en los alrededores. Al igual que los muebles, los juguetes estaban hechos de madera de haya, a la que se aplicaba el ornamento grabado después de teñirla con la ayuda de un compás modificado. El elemento más común de la decoración era la roseta solar en diversas variantes. Sus elementos se tomaban de culturas antiguas. Los motivos de juguete más comunes eran caballos, gallos, animales diversos, muebles y herramientas de trabajo en miniatura, así como sillas, mesas, carretillas, cunas, catres o estanterías.

25e CI - Piešťanské bahno

The unique living ecosystem of the 'Piešťanské bahno' (Piešťany mud) is formed by the unique natural conditions of the oxbow lake created by the Váh river, adjacent to the facilities of the 'Spa Piešťany'. Thanks to the thermal waters, the mud contains various forms of sulphur and sulphur compounds, which are in rare balance. The mud has a fine buttery consistency and a steel blue-black colour. It is mined once a year and then stored in a maturing pool. The mud settles in the maturing pool and the water is drained repeatedly. Subsequently, thermal sulphur water is added to the mud and the maturation process begins. The ripening time is approximately one year. Finally, the mud travels from the ripening pools to the individual mud kitchens, where it awaits therapeutic application. Mud wraps made of Piešťanské bahno, followed by a bath in the thermal sulphur waters, remain the main procedures in the treatment of many diseases.

El singular ecosistema vivo del lodo Piešťanské bahno está formado por las condiciones naturales únicas del brazo muerto del río Váh, adyacente a las instalaciones del Balneario Piešťany. Gracias a las aguas termales, contiene diversas formas de azufre y compuestos azufrados, que se encuentran en un raro equilibrio.

Tiene una fina consistencia mantecosa y un color entre azul acero y negro. Se extrae una vez al año y se almacena en una piscina de maduración. El lodo se asienta en la piscina de maduración y el agua se drena repetidamente. A continuación, se introduce agua sulfurosa termal en el lodo y comienza el proceso de maduración. El tiempo de maduración es de aproximadamente un año. Por último, el barro pasa de las piscinas de maduración a las cocinas de barro individuales, donde espera su aplicación terapéutica. Las envolturas de barro hechas con Piešťanské bahno, junto con un baño en agua sulfurosa termal, siguen siendo los principales procedimientos en el tratamiento de muchas enfermedades.

25f CI - Sol'nobanská čipka

Sol'nobanská lace is a textile tradition that involves creating fabric on a pillow using threads wound on bobbins through braiding, twisting, tying and connecting with a hook. Various types of threads are used for the lace production, depending on the type of lace being made. The basic colours of Sol'nobanská lace are white, beige and black, with yellow, blue, red and green woven in. The lace developed as a peasant or rural lace used for making bonnets and vests for traditional costumes, and as a lace for the nobility, used to decorate underwear, bonnets, children's duvets, pillows, handkerchiefs or tablecloths. Sol'nobanská lace originates from Sol'ná Baňa, a small village close to Prešov in eastern Slovakia where people were largely engaged in salt mining.

El encaje Sol'nobanská es una técnica textil que consiste en crear tejido sobre una almohada utilizando hilos enrollados en bobinas mediante trenzado, torsión, atado y conexión con un gancho. Para su elaboración se utilizan varios tipos de hilos, según el tipo de encaje que se haga. Los colores básicos del encaje de Sol'nobanská son el blanco, el beige y el negro, a los que se añaden el amarillo, el azul, el rojo y el verde. El encaje se desarrolló como encaje campesino o rural utilizado para confeccionar bonetes y chalecos para trajes tradicionales, y como encaje para la nobleza, utilizado para decorar ropa interior, bonetes, edredones infantiles, almohadas, pañuelos o manteles. El encaje de Sol'nobanská es originario de Sol'ná Baňa, un pequeño pueblo cerca de Prešov, en el este de Eslovaquia, donde la gente se dedicaba a la extracción de sal.

26. FINLAND / FINLANDIA

26a AGRI - Suomalainen Marjalikööri / Suomalainen Hedelmälikööri / Finsk Bärlikör / Finsk Fruktlikör / Finnish berry liqueur / Finnish fruit liqueur

Finnish Berry Liqueur/Finnish Fruit Liqueur is a distilled alcoholic beverage produced from Finnish berries and/or fruits, with the addition of ethyl alcohol and sugar. Finnish Berry Liqueur/Finnish Fruit Liqueur has a minimum alcohol content of 18 %, a minimum sugar content of 130 gr/l, a sweet taste and a berry or fruit colour. The flavour, aroma and colour come mainly from the berries or fruits used. The berries and fruits used in Finnish Berry Liqueur/Finnish Fruit Liqueur, such as cloudberry, blueberry, honeyberry, cranberry, lingonberry, crowberry, apple and pear, are harvested or grown in Finland.

El licor de bayas finlandesas o licor de frutas finlandesas es una bebida alcohólica destilada producida a partir de bayas o frutas finlandesas, con adición de alcohol etílico y azúcar. El licor de bayas finlandesas o licor de frutas finlandesas tiene un contenido mínimo de alcohol del 18 %, un contenido mínimo de azúcar de 130 gr/l, un sabor dulce y un color a bayas o frutas. El sabor, el aroma y el color proceden principalmente de las bayas o frutas utilizadas. Las bayas y frutas utilizadas en el licor de bayas finlandés o licor de frutas finlandés, como la mora de los pantanos, el arándano, la madreselva azul, el arándano agrio, el arándano rojo, la baya de cuervo, la manzana y la pera, se cosechan o cultivan en Finlandia.

26b AGRI - Suonenjoen mansikka

The name 'Suonenjoen Mansikka' is used for garden strawberries (*Fragaria X ananassa*) grown in North Savo, Suonenjoki and its neighbouring municipalities. The Suonenjoen Mansikka is completely red, juicy and velvety soft to taste. The strawberry must be sweet and aromatic. The Suonenjoen Mansikka has a minimum size of 18 mm. The strawberry stem and calyx must be fresh and green. When picking, the strawberries must have an even colour. The strawberries may be eaten fresh, as uncooked berries. The strawberries must have a sugar content of at least eight Brix. The strawberries' sweetness varies depending on the variety and growing conditions. The Suonenjoen Mansikka is sold as a fresh berry, frozen, deep-frozen or used for processing. When sold fresh, the Suonenjoen Mansikka must meet at least Class I requirements. Frozen, deep-frozen or used for processing Suonenjoen Mansikka may

be Class II. The Suonenjoen Mansikka must be delivered fresh for sale no later than the day following the day of picking.

El nombre Suonenjoen mansikka se utiliza para las fresas ananás (Fragaria X ananassa) cultivadas en Savo Septentrional, Suonenjoki y sus municipios vecinos. La Suonenjoen mansikka es completamente roja, jugosa y tiene un sabor suave. Debe ser dulce y aromática. La Suonenjoen mansikka tiene un tamaño mínimo de 18 mm. El tallo y el cáliz de la fresa deben ser frescos y verdes. En el momento de la recolección, las fresas deben tener un color uniforme. Pueden consumirse frescas, sin cocer. Deben tener un contenido de azúcar de al menos 8 grados Brix. El dulzor de las fresas varía según la variedad y las condiciones de cultivo. La Suonenjoen mansikka se vende como baya fresca, congelada, ultracongelada o destinada a la transformación. Cuando se vende fresca, debe cumplir al menos los requisitos de la categoría I. La Suonenjoen mansikka congelada, ultracongelada o destinada a la transformación puede pertenecer a la categoría II. La Suonenjoen mansikka se entrega fresca para su venta a más tardar el día siguiente al de la recolección.

26c AGRI - Suomalainen Vodka / Finsk Vodka / Vodka of Finland

Finnish vodka is distilled in Finland from either Finnish grain or potatoes. Typically, Finnish vodka is barley-based (more than 95 % is made from barley). The alcohol content of Suomalainen Vodka is at least 37.5 % and at most 60 %. Its methanol content is less than 2 g/hl. Finnish vodka is clear and colourless and transparent, with a very light and delicate aroma when produced from grain. It gives a very slight feeling of heat in the aftertaste without an unpleasant burn and the mouthfeel is light without any oiliness. The product must not be coloured and flavouring is possible using only natural ingredients obtained from the fermentation of raw materials. In addition, the product can be given certain sensory properties, other than the prevailing taste.

El vodka finlandés se destila en Finlandia a partir de grano finlandés o patatas. Normalmente se elabora a partir de cebada (más del 95 %). El contenido de alcohol del vodka finlandés es como mínimo del 37,5 % y como máximo del 60 %. Su contenido de metanol es inferior a 2 g/hl. El vodka finlandés es claro, incoloro y transparente, con un aroma muy ligero y delicado cuando se produce a partir de cereales. El regusto del vodka tiene una sensación muy ligera de calor sin un ardor desagradable y la sensación en boca es ligera sin untuosidad. No se le debe añadir colorantes y solo se puede aromatizar con ingredientes naturales obtenidos de la fermentación de materias primas. Además, se puede dotar al producto de ciertas propiedades sensoriales, aparte del sabor predominante.

26d CI - Puukko

27. SWEDEN / SUECIA

27a AGRI - Kalix Ljörom

'Kalix Ljörom' are fresh fish, molluscs, and crustaceans. Importantly, the only additive is 4 % salt (NaCl). The size of the roe varies during the 5-week fishing period, from approximately 0,8 mm in week one to approximately 1,3 mm in week five. Kalix Ljörom has a round, mild flavour of smooth fish oil and salt.

Se refiere a pescado fresco, moluscos y crustáceos. Las principales características del Kalix löjrom son las siguientes: su único aditivo es un 4,0 % de sal (NaCl). El tamaño de las huevas varía durante el período de pesca de cinco semanas, desde 0,8 mm en la primera semana, aproximadamente, hasta unos 1,3 mm en la quinta semana. El Kalix löjrom tiene un sabor muy suave a aceite de pescado y sal.

27b AGRI - Svecia

'Svecia' is a semi-hard cheese that comes in cylindrical form. It is 35 cms in diameter and weighs 12-15 kg. The surface of the cheese is waxed. The cheese is uniform in colour, from light yellow to yellow. The surface has small irregular holes which are uniformly distributed. The cheese is stored for 2 months or more and the taste matures to become mildly acidic and full-bodied. The cheese has a creamy soft consistency. It is firm, quite resilient, and tender.

Se trata de un queso semiduro de forma cilíndrica con un diámetro de 35 centímetros y un peso de 12-15 kg. Su superficie está encerada y su color es uniforme, entre amarillo claro y amarillo. La superficie de los cortes presenta pequeños agujeros irregulares distribuidos uniformemente. El queso se almacena durante dos meses, o más, durante los que su sabor se vuelve ligeramente ácido y con cuerpo. Este queso tiene una consistencia blanda y cremosa, es firme, algo elástico y tierno.

27c AGRI - Svensk Aquavit / Svensk Akvavit / Swedish Aquavit

'Svensk Akvavit' is a drink that is sometimes clear and sometimes tinted. It has an alcohol content of between 37.5 % and 50 % by volume. It is flavoured with caraway and/or dill as well as fennel seed (*Foeniculum vulgare* Mill). A distillate of these spices is used, and other spices or flavourings are often added. Depending on local traditions, the taste can vary from quite discreet to more intensely spicy. It can be not sweet at all, or only slightly sweet. It can also have no bitterness at all or be only slightly bitter.

There is always a perceptible taste of fennel, which is what differentiates Svensk Akvavit from other spirits in the same category. The mixing of several spices is typical of this product and also contributes to making Swedish aquavit more complex and nuanced than others, which are often dominated by a single spice and rounded off with a sweet or bitter taste.

El Svensk akvavit es una bebida clara, a veces tintada, con un grado alcohólico entre 37,5 % y 50 % vol. Está aromatizado con alcaravea o eneldo, así como con semillas de hinojo (Foeniculum vulgare mill), obtenidas de un destilado de estas especias al que, a menudo, se añaden otras especias o aromas. Según las tradiciones locales, el sabor puede variar de bastante discreto a más intensamente picante, con un ligero dulzor o amargor o sin ninguno de estos últimos. Siempre hay un perceptible sabor a hinojo, que confiere al Svensk akvavit la especificidad que lo diferencia de otras bebidas espirituosas de la misma categoría. La mezcla de varias especias es típica del producto original y también contribuye a que el aquavit sueco sea más complejo y lleno de matices que otros aquavits, que poseen un sabor dulce o amargo en el que suele dominar una sola especia.

27d CI - Morakniv