



El Guía

HOTEL | RESTAURANT

CAS PUNTINADOR *El Guía*

Discover the true essence of Sóller.
A small hotel,
a restaurant and a lot
of history to be told.

The El Guía hotel, in Sóller, is one of the
oldest hotel and restaurant establishments
in Majorca, open since 1863.

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CAS PENTINADOR - *El Guía*

Carrer de Castanyer, 2
07100 Sóller, Illes Balears
www.hotelesguia.com
info@hotelesguia.com



Castanyer Street corner

Antoni
Quetglas

Jaime
de Garnica

A brief INTRODUCTION

To discover the essence of a place is to experience it in an authentic way. To know its origin, its history.

At *El Guía* we know that we are authentic because of our respect and commitment to our heritage, to our origin. After more than one hundred and fifty years, we are proud to continue the tradition of welcoming visitors to our land and working to take care of the well-being of our guests.



Arch and entrance door *El Guía*

Discover Sóller's essence with us; be part of our history with a professional team that invites you to live a memorable experience in our city and, of course, in our hotel. It's the ideal place for a stay in the genuine heart of hospitality, which for a solleric means always having the doors open for visitors.

You are in the Hotel *El Guía* – *Cas Pentinador*,¹ a building full of history that has grown and evolved with the town of Sóller.

In this document you will find a list of facts and curiosities that revive the heritage. Each section contemplates a specific aspect, so it can be read in small pills according to your interest in the subject or as if it were a novel.

Enjoy reading and don't hesitate to ask us if you have any question. We haven't recorded everything we know!

¹ *Cas Pentinador* or *Ca's Pentinadó*, both forms are correct. *Ca's Pentinadó* is like a figure in the arch that gives access to the courtyard. *Cas* or *Ca's* is a Majorcan contraction for "the house of". In this case to "the hairdresser's house", as it will be explained later.

1. BACKGROUND & BEGINNING: HOSTELS & INNS AT THE END OF THE 19TH CENTURY IN SÓLLER

From the end of the eighteenth century and throughout the nineteenth century, Sóller underwent an important social, economic and cultural transformation. The cultivation and export of oranges and, to a lesser extent, oil and the development of the cotton weaving industry, made the town grow and become one of the poles of attraction in Majorca. The access was the main problem of the village. By land there were four roads to the valley: the one that linked to the Port; the one that went to Palma from the south; another towards the towns of Deià and Valldemossa to the west; and a fourth one leading to Inca, passing Lluc and Selva to the northeast. They were all narrow, cobbled, winding, steep and staggered paths, passable only on foot or on the back of an animal. The transport of goods and people was done with pack animals that often traveled in groups.

This situation changed with the road from Palma to Sóller through El Coll in 1847.²

The main consequence of this new communication route was the introduction of the carriage in Sóller, a means of locomotion that facilitated the transport of people and goods. In fact, thanks to the modern El Coll road, in 1856 the first stagecoach transport service to Palma was established.

On these dates, work was also carried out on infrastructures, especially in the Port, aimed at boosting commercial traffic and the transfer of passengers. Other advances were the public lighting with oil lamps (1853), the night surveillance of public roads by means of the watchmen (1855), the first post office (1858) and the telegraph line (1865).



Es Coll Road (built in 1847)

² The opening of the Coll of Sóller road meant breaking the isolation that Sóller maintained with the rest of the island. Let's remember that at that time the trip from Palma to Sóller required two days, spending the night; by carriage to Can Penasso or, in the best case, to Alfàbia and the rest of the journey on donkey back or on foot.

All these improvements were accompanied by the arrival of travellers in the town who contributed, with their visions of Majorca and Sóller in particular, to fostering an idyllic image of the town, which subsequently attracted many visitors. These travelers came from various countries in Europe, as well as the Iberian Peninsula and tended to belong to the most privileged social classes, as they could afford to travel and spend long periods in different places; Nor can we ignore the fact that some of them had political and economic concerns. Quite a few of them described Sóller in stories, each following their own experiences and criteria.

However, they had in common the treatment of the themes of landscape, economic and agricultural wealth, urban descriptions, especially those of the buildings they considered most important, the port or the character of the *sollerics*. These first visitors were attracted by the landscape of our valley and, also, with a scientific interest.

In fact, they often used to go on excursions in the mountains, hiring local people to guide them along the trails. These guides used to be the owners of the inns or their relatives, who made extra money from this work. Of all the travellers who came, surely the most outstanding was Archduke Ludwig Salvator of Habsburg-Lorraine (1847-1915) who, from 1867 onwards, would visit our island many times, until he settled down. In his magnum opus *Die Balearen* he made numerous references to Sóller.

The arrival of visitors to the town generated a small and very basic infrastructure of services to serve them. There is evidence that, throughout the first half of the nineteenth century, there were two inns in the town. Also, on the old road to Palma there was a house that since the end of the eighteenth century served as a hostel, providing food and accommodation to travelers, known as *Ca la Senyora Maiola de s'Hostalet*.



Portrait of Archduke Ludwig Salvator, by José María Fayos

In 1863 there were two guesthouses: one was located in Sa Mar, 6 and the other in Castanyer, 3.³ By the mid-1880s there were only three hostels: *La Paz*, *La Balear* and *Cas Pentinador*, and *Marina* joined in 1898.

A factor to be taken into account in this decade was the establishment of regular maritime lines with steamboats, between Sóller and different places on the continent (Barcelona, Marseille, Sète) which favoured the arrival of visitors from the Peninsula.

By the last decade of the nineteenth century, Majorcan society was already well aware of what the incipient tourist industry entailed and the Sóller valley was becoming one of the main centres of reception for travellers who wanted to combine the natural and unspoilt landscape with a certain cosmopolitanism and comforts.⁴

It should be said that the inns functioned as "offices" for the people who stayed to offer various services that the villages did not usually have in a fixed way. Normally, once they arrived in the town, they advertised the service they offered through pamphlets or advertisements inserted in the local press. In this way, the inns were also centers of meeting and economic exchange, even for collecting taxes.⁵



Corsetry advertisement April 1, 1911 Setmanari Sóller



Cargo and passenger steamer Villa de Sóller

³ The numbering of this street has undergone several modifications over the years; Today the hotel is number 2, having been listed as 1, 3 and 7.

⁴ To this end, the inauguration of the Sóller train (16 April 1912, the same day that the Titanic sank) helped a lot. Initially, with steam locomotives that filled the wagons with smoke when steep sections and tunnels coincided. The electrification of the city (1929), the third in Majorca, as a result of the power line built by the railway, made it possible to replace coal-fired locomotives with electric ones. Prices in 1929 were: *Cas Pentinador* 10 pesetas (€0.06), *Hotel Ferrocarril* 12 to 15 pesetas (€0.07 to €0.09), *Mar i Sol* (Port) 12 pesetas (€0.07), *Marina* from 14 to 16 pesetas (€0.08 to €0.1).

⁵ Review in the Sóller of May 6, 1919 (also in previous and subsequent years): "The collector of the tax on personal identity cards will be in this city again, on the days between tomorrow and next Friday, both inclusive. It will have its office open for those who voluntarily want to provide their personal ID for the current year at the *Ca's Pentinadó* Inn, Castañer Street."

2. CAS PENTINADOR AND EL GUÍA: BETWEEN LOOMS AND PATHS

This hotel is known in Sóller by two names, the popular and the official. Its origin is due to the trades practiced by its owners at certain times.

"*Pentinador*". According to F. B. Moll in his Catalan-Valencian-Balearic Dictionary:

«*PENTINADOR*, -ORA *m. and f. and adj.*

1. *Who combs; who has the profession of combing (hair, hemp, etc.).*
2. *A coarse brush, barely 80 cm long by 25 or 30 cm wide, with iron tips placed vertically, and used to comb hemp or flax*
3. *A large handkerchief that covers the person combing her hair from the neck to the waist, so that no hair falls out of her dress."*

In this way, it can be seen that its origin is found in the work of the *pentinador*, who was in charge of combing the wool.

This trade was linked to the world of woollen fabric production, an important sector in the local economy until the beginning of the nineteenth century. The combing of the wool took place after cleaning and drying the fabric and its purpose was to rinse, detangle, homogenize, align and soften the fiber to give order and direction, finally achieving a ribbon that will end up in thread. To do this, the *pentinador* was used, a rectangular wood with a handle, which has a series of long tines stuck on its surface alternating in rows. It should be noted that these works were compatible with other activities as they were carried out at certain times of the year or at very specific phases of the production process.

As far as *Cas Pentinador* is concerned, the *malnom* (nickname) comes from Cayetano Rosselló, who in 1835 resided in this building and had this trade.⁶



Pentinador sheep obverse



Pentinador sheep reverse

⁶ The City Council promoted a commission in 1861 to study the town of Sóller. Among its conclusions, a document dated June 7, 1864 listed streets, buildings and inhabitants, providing data on the origin of their names. That document stated that the name of Castanyer Street referred to a family with that surname who lived there; and that it was also known as *Cas Pentinador* because there lived a family that "took care of pentinar hemp and linen" In other documents it was alluded to that "*pentinaban oveilles*"

Origins "EL GUÍA"



Léon Louis Rolland

The other name of the business, the one that has remained, was "*El Guía*" and also has its origin in one of the jobs carried out by the owner of the establishment. Since the arrival of the first travellers in the nineteenth century, the owners of inns and hostels earned a bonus as guides, transporters or companions of these visitors along the paths and nooks and crannies of the Sóller valley, usually with a donkey that could also be used to carry material or food for the excursion.⁷

Of the many examples of *Cas Pentinador* related to guide work, we can mention that of the French naturalist Léon Louis Rolland, who in 1903 settled in Sóller to study in depth the mycological flora of the region.⁸

Other illustrious regular visitors were the politicians Antoni Maura and José Sánchez Guerra⁹ who, on their visits to Sóller, hired Bernardí Celià for their excursions.

⁷ Legends say that the mountains of the Sóller valley were inhabited by bandits (*bandejats*) who assaulted walkers; probably reminiscent of the revolt of the Germanies.

⁸ From this research, focused on fungi in warm humid environments, two studies were published (26 new fungi between species and subspecies and after having cataloged 310 species). He also analyzed a fungus (*Armillarea mellea*) that was considered harmless, but harmed orange trees. The scientist had a close relationship with Antoni Magraner (owner of the inn where he was staying) and with Bernardí Celià "*El Guía*", the latter due to his high knowledge of the area. Very often they went on excursions together. As a thank you for the innkeeper's owner's hospitality, Rolland recalled Magraner in one of the mushrooms discovered, calling it *Dendrophoma magraneri*.

In honour of Rolland and Magraner, we hold mycological days every year, with a special menu based on mushrooms and activities that allow us to deepen our knowledge of mushrooms!

⁹ Antonio Maura (1853–1925), President of the Council of Ministers of Spain on five occasions between 1903 and 1922, and José Sánchez Guerra (1859–1935), President of the Council of Ministers of Spain and Minister of Various Portfolios between 1903 and 1923.

3. THE EVOLUTION OF THE BUSINESS AND OWNERSHIP

The oldest reference we find of this establishment, originally located at 3 Carrer de Castanyer, dates back to 1863 when the inn run by Sebastià Serra, who had been the last innkeeper of the Can Mayol estate¹⁰ and had probably rented part of the building to diversify his work, is documented. At least until the early 1870s he ran this business.

Subsequently, from the 1880s, it was managed by Antoni Rosselló and Catalina Castanyer, a married couple with three daughters, since their family owned the property. His father, Cayetano Rosselló, was a native of Palma and was a "rake" by profession (translation of "*pentinador*" as adapted by the scribe to Spanish).

His son Antonio was also listed with this profession and that of a weaver.

This inn was called *Cas Pentinador* and had 3 rooms. On Rosselló's death and after it was run by his widow (popularly known as "Rosselló's Widows Inn"), it passed in 1902 to his daughter Paula Rosselló and her husband Antoni Magraner.¹¹

We know that these owners did the work of guiding some of their guests, but it was probably a job that their predecessors already did.



Can Maiol (Station) and Gran Hotel Ferrocarril (1912)

The inn was a typical family home and quite austere¹²; the patrons of the Hotel Ferrocarril took advantage of it when they came to eat.¹³

As it was one of the few inns in the town, it was not uncommon for all kinds of customers to stay (artists, politicians, writers...) and for it to serve as an office for business.

¹⁰ The house from 1606 with a defensive structure that would eventually become the railway station.

¹¹ From this period is the arch of the entrance. All the iron in the courtyard is wrought, an artisanal technique to work and shape the iron. The result is a stronger metal, with greater resistance to fatigue and impact. In forging, the iron is shaped, striking it, once it is ductile due to the effect of heat. The use of the forge, present throughout Majorca, is characteristic of Sóller because between the end of the 19th century and the beginning of the 20th century the population surrendered to modernism. This artistic movement marked Sóller and today, there are still numerous examples of wrought iron on balconies, windows, railings and barriers. The great master of modernist slabs in Sóller was Manuel Carrascosa (1874–1946). Continuator and disciples were the *sollerics* Bernat and Navarro. The Navarro blacksmiths, now in their 3rd generation, are the authors of our irons.

Many of them were advertised in the local press. Some examples of this activity are:

- "C. Pérez, photographer. He lets all his parishioners know that on Tuesdays and Wednesdays of each week he will be in Sóller and will work at the Cas Pentinador Inn. Castanyer Street". (1899)
- "To the ladies: Today the Accredited Corset Dressmaker and Director-of the "Catalan Corsetry" of Costa de Brossa in Palma has arrived in this town, with a beautiful assortment of corsets Tailored Cut, Empire, etc.; the latest novelty in Paris. He stays at the inn of Cas Pentinador, where he has installed his rich collection of corsets. He will remain here all day tomorrow, Sunday, and with notice he will go to his home to take measurements and try on corsets, taking with him a very extensive collection of foreign fabrics and figurines from Paris." (1910)
- "NOTICE: Mr. Manuel Badía, physician-surgeon, offers his services to the public of this city, and warns that in the meantime he hopes to find a suitable address, the patients may be visited at Cas Pentinador during the hours of consultation or request their home visit in this same place. Consultation hours: 10 a.m. to 12 p.m. and 2 p.m. to 4 p.m." (1914)
- "Catalina Gilet de Puigcercós. Surgeon, callist and manicure. It will be in Sóller, at the Cas Pentinador Inn every Tuesday from 9 a.m. to 5 p.m. Address in Palma: Calle de Pelaires, 11". (1918)



Advertisement Ca's Pentinadó (1918)

¹² The house, representative of Majorcan rural architecture, is the protagonist and witness of the development of Sóller, accompanying and participating in its splendour.

Its location, adjacent to the Can Mayol defence building and behind the walled enclosure that makes up the church, will mark its future.

The location is vital: its proximity to the bustling main square – without suffering from the noise inherent to it – the medieval centre and the town hall, protected by the aforementioned buildings and all this without losing face in front of the impressive mountains of the Sóller valley, especially the Coll de l'Ofre.

¹³ Although they were among the first to offer accommodation in the valley, they had to compete very hard when, in 1912, after the inauguration of the railway, the station was converted into the stationmaster's home and the second floor as a hotel (Gran Hotel Ferrocarril), with 24 beds.

Bernardí Celià



Bernardí Celià 'El Guía'

Antoni Magraner died in 1909 and the business was continued by his widow, Paula Rosselló.

In February 1925 Bernardí Celià (1871-1943) and his wife Jerònima Timoner rented the inn at *Cas Pentinador*. Celià, a native of Campanet,¹⁴ had settled in Sóller around 1898. Fond of dog fights, he owned several animals to place bets on. These fights were very popular in Sóller and were held in a circular courtyard on Pau Noguera Street,¹⁵ betting money. Bernardí came to Sóller with his dogs and they participated in this show. At the beginning of the 20th century, the family lived at 1 Calle Real (now *Casa Margarita Trías*) and Bernardí worked as a muleteer, transporting goods and people locally. He kept the donkeys and carts in a courtyard on Calle de la Unió. To earn a bonus, and as he knew the trails of the Valley, he also guided the roads of the area to tourists who visited the city.¹⁶ And painters such as Anglada Camarassa, Joaquín Mir, Rossinyol, Cittadini, Bernareggi and Cardona.

The new managers formally reopened the establishment in April 1925 having undergone major interior renovations. They also changed the official name of the establishment to *El Guía*. As a novelty, they put up a small sign with a painted donkey to remind potential customers of the complementary services offered by the business. Thus the offer was more complete: they offered food, lodging, guidance and, at the same time, they had good stables for the animals.

¹⁴ Campanet, a town about 50 km from Sóller by roads and highways, although only 22 km away as the crow flies.

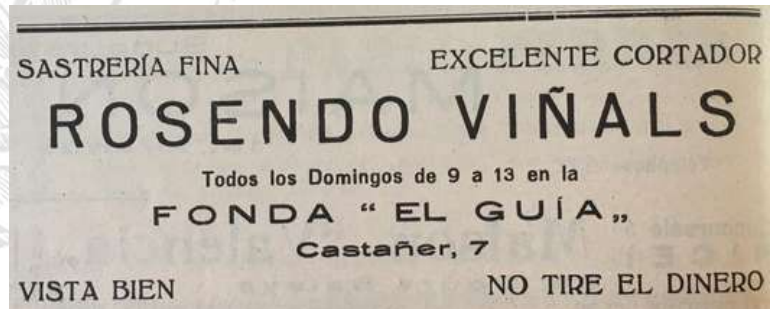
¹⁵ Pau Noguera 24. Subsequently, the Can Fiolet textile factory would be located there.

¹⁶ Journeys were made by donkey or carriage. "El Guía" had two four-wheeled carriages and at least three *bistias*. And in 1920 he charged 30 pesetas (0.18 euros) for the outward carriage trip and double that if he included the return. The trip to Lluc, for example, 36 km, took a day and a half. Depending on the destination, they went by donkey as far as possible, continuing on foot. This activity and the satisfaction of its users generated a great reputation, so his neighbors addressed Bernardí with the nickname he had earned: "The Guide".

In 1943 Bernardí Celià died and was replaced at the head of the business by his son Joan Celià, married to Catalina Ensenyat. He dedicated his entire life to giving prestige to his company. As J. Morell wrote: *"Joan Celià was in the habit of going to the market every day at 6:30 in the morning, where he bought the best fish, meat and other food he could find. He also took the delicatessen and the sollerics called "primeurs" – the first products of the season – beans, asparagus, etc., arrived at El Guía before any other establishment."*



Reopening Announcement by Bernardí Celià (7-02-1929)



Tailor's Ad hosted on *El Guía* (4-05-1935)

Both Joan and Catalina had language skills, as he had emigrated to Germany as a young man¹⁷ and she to France, where her parents had a business. This favored the accommodation of foreigners in his establishment.

Despite being an establishment that already had a certain fame, the forties (after the Spanish Civil War and with Europe at war) were hard for all businesses and *El Guía* was no exception. The store's purchases had to be made on a daily basis and many times the products were also purchased in retail in small quantities. There were artists who wanted to pay for their stay or food with their works, but the owners could not accept it due to the need to have liquidity to meet daily expenses.

In 1944, major renovations were carried out¹⁸ to increase the number of rooms and provide all floors with bathrooms and hot water. They would later buy the adjacent buildings (*Can Sisu*) to gain space for the garden and would end up owning the entire building in 1957.

¹⁷ 1932 to 1935.

¹⁸ The *sollerics* tradition shows its hospitality with the double door. The exterior door has two gates, made of thick wood and under a stone arch.

The interior door is lighter and with glass, making it easier to see inside. Very often the door had a bell, to warn of the visit. The owner shows off his furniture (a tall box clock, with a pendulum and weights inside, is a must). After the second door, there is access to a small room where visitors are received; only those who are very close to them and relatives went to later rooms, away from gazes. If the visit is considered an intrusion, there is a saying: *"la porta oberta dona dret a pegar una ullada, pero no a entrar-hi"* (the open door gives the right to look, but not to enter). In the morning the outer door opens and remains open until evening, unless no one is in the house. It closes at night, with the arrival of all family members. The access door of *El Guía* maintains the local custom. It's original, from the middle of the last century.

After this, several works were carried out to expand and improve the building: installation of a boiler that worked with coal, almond shells and olive pits that allowed central heating and in 1970 the hotel was renovated and expanded again and the primitive terrace of the restaurant was roofed in order to gain space and extend its period of use. This allowed them to offer more services such as hosting large social events (weddings, baptisms and private parties). There were celebrations of up to 200 people.¹⁹ In 1976, the kitchen was expanded.

In those years, *El Guía*'s restaurant became famous as a benchmark of good cuisine, not only among locals but also among foreigners.²⁰ Chefs such as chefs Jaume (*Es Senyor*), Toni (*Collet*), Biel Bernat (*Coc*), Pere Frontera (*Punya!*) and Jaume Ordines have been able to maintain the quality of this establishment. The letter of *El Guía* has always had a certain French reminiscence. Among the most popular dishes of this restaurant are biscuit glacé, cannelloni, sole meunière, artichokes stuffed with spinach or rice dishes.²¹



Dining room terrace (1967)



Belgian group *Les Hirondelles* (1972)



Dining room prepared for celebration (1982)



Celebration of the Philatelic Association

¹⁹ Despite the difficulty of the Coll (there was no tunnel) many people came from outside to eat at *El Guía*, foreigners (especially English) and "people with money" from Palma.

²⁰ J. Rullán, a regular visitor, remembers an occasion when, in Palma, "he witnessed an argument between a gentleman of a certain age and a much younger gentleman who were talking about restaurants. The eldest maintained that the best one he knew was called *Cas Pentinador*, and the younger one that was not, that it was *El Guía*. They got heated and things got dangerous. He asked to speak and as a solitary he clarified that it was the same restaurant and that one was the original name, the other the current name and that popularly both names were used.

²¹ Stuffed artichokes, cannelloni and biscuit glacé have been on the menu since 1943.

Its work has been distinguished over the years with awards such as the "Silver Covered" of Última Hora and also the plaque for Tourism Merit; it was the first restaurant in the Balearic Islands to be mentioned in the prestigious Michelin Guide; catalogued as a Historic Establishment by the City Council of Sóller. They were also distinguished by their "English-style" service and by the fact that the waiters were dressed in etiquette. So it is not surprising that the business grew thanks to the tourist boom that began with the Belgian club *Les Hirondelles* (The Swallows). The Belgian groups that came became so numerous that they exceeded the capacity of the hotel. For this reason, the owner made agreements with neighboring houses to rent rooms and sometimes it was the case that rooms were shared with other people who had no relationship. Thus, tourists slept in private homes and ate at the hotel.



Joan Celià, children and employees



El Guía advertisement in the weekly Sóller

When a room was emptied, the clients were told that they could go to *Cas Pentinador* to sleep, although on some occasions the tourists preferred to stay in the house where they had been accommodated.

Also faithful to its relationship with art, the establishment hosted many of the artists who were in the town in the 1950s and 1970s, such as Castellanas, Miret, Conde Dixon and Ventosa.

When Joan retired, the business was continued by his children, Catalina and Bernardí Celià, along with the latter's wife, Rosa M. Arbona. Joan Celià died in 2006 at the age of 90.

In 1994 they bought the neighbouring house in *Cas Carreter* and carried out works to improve the sanitary services in the rooms.

In 2017, the Celià brothers retired and handed over the management of *El Guía* to the *sollerica* company Falguera Inversions, which, committed to the legacy received and the tradition it represents, undertook a reform and expansion in the following years in which it incorporated the annex building and various facilities such as the spa,²² achieving the four-star rating for the establishment.

²² The area that is now the spa had very different uses over time: a work area for the job of *pentinador* and a stable to house livestock: the donkeys and horses used by Bernardí Celià "El Guía" to transport goods to other towns on the island were housed there. Later it was the outbuilding where the boiler's fuel was stored: almond shells and olive pits! Finally, as a storage area, from drinks to chairs and tables for celebrations. Around 5 o'clock in the morning, the shells were unloaded on the street and all the staff helped to introduce it into the warehouse. With a pulley they started the combustion, generating a powerful explosion with great smoke.

The use of natural resources (concepts that we now know as biomass, ecology and sustainability) was already a reality in El Guía more than 70 years ago!

²³ In 1986 it was 1* and 2* in 2016

4. OTHER CURIOSITIES OF CAS PENTINADOR – EL GUÍA

Details of extensions and renovations

The evolution of *El Guía's* hotel offer has always been conditioned by two factors: its creditworthiness and the peculiarities of the properties in Sóller, in which, for example, the surfaces in the vertical planes are not always identical.

Originally, according to municipal archives, the *Fonda Ca's Pentinadó* had 3 rooms.

In 1925, when it was rented by the Celià couple, it had 4 rooms: they are the current 101, 103, 201 and 203. We don't know when it went from 3 to 4 rooms.

After the death of Bernardí, Joan Celià undertook a major expansion in 1944: the hotel now had 15 rooms (9 doubles, 6 singles), of which 3 were on the ground floor and the rest on floor 1. Total 28 beds. 2 communal bathrooms on the first floor and 1 toilet on the ground floor. The terrace (dining room) grows.

The second major expansion, also carried out by Joan Celià, was in 1976. The terrace is covered giving shape to the current restaurant and is extended with 6 bedrooms on the upper floor, 5 doubles with bathroom, 1 single without bathroom and 1 communal bathroom. The hotel now has 21 rooms, with 39 beds. Cooking is also growing.

Adapting to the needs of the guests made it necessary to provide each room with its own bathroom, so in 1996, thanks to the purchase of an adjoining building, the space was reconfigured, especially above the Reception, and the courtyard was enlarged. This renovation reduces the capacity to 19 rooms.



Patio without annex (2017)



Celià family and Rullán-Garnica families (2017)

Finally, in 2018 the adjacent building –bought by the Celià family in 1994– was refurbished, and the hotel grew with 5 new rooms, 2 of them Junior Suite, going to 24 rooms.



Door with *roba de llenguas*

Before *llengües*, they were called *flàmules* (flames) because they resemble the flames of a bonfire.

In Sóller there were up to 19 textile factories, but none produced fabrics. The textile heyday of Sóller was in the 40s of the last century, reaching 3 shifts of 8 hours.

Majorcan blinds²⁵

A blind is a mechanical element that is placed on the outside of a balcony or window to regulate the passage of light and control privacy. The correct term would be shutters. The expression comes from the French persienne, which attributes the origin of this protection from the sun to Persia in the eighteenth century.

In the case of the Majorcan shutter, the origin is clearly Mediterranean and much earlier: a defence against strong winds coming from the sea, intense rains at specific times, hot weather and very often excess light. This solution, in addition to toning the entry of light, provides thermal and acoustic insulation, and offers privacy.²⁶

By allowing air currents to be created by the inclined arrangement of the pieces, without letting light through, we gain freshness during the summer, avoiding the use of air conditioning. As windows are the part of the façade that loses the most energy, these shutters therefore contribute to the energy efficiency of the building, a much-needed feature in the fight against climate change.



Window blinds



Patio blinds

²⁵ In some places they are called Venetian

²⁶ Gossip has it that the slanted slatted shutters were designed by the French King Louis XIV who used them to peek out and spy on the ladies of the court when they bathed!

They consist of a frame made up of four wooden (or aluminium) slats or profiles fitted together. A series of slats with a certain space between them are attached to the frame from side to side and one after the other.

This type of window decoration, in addition to the Mediterranean, is common in Australia, South Africa, and the southern United States.

Tiles in the rooms

On the walls of the rooms there are tiles that show various motifs such as vegetables, the work of the fields and artisans, representations of the months and seasons of the year.

Once again, remembering an ancestral tradition of our land.

They were recovered by the ceramist *sollerica* Magdalena Frontera²⁷, from whom we commissioned some pieces in the remodeling and expansion of 2017. Despite the short time that has elapsed since then, we do not keep all of them since, unfortunately, some guests decided to take a couple of them "as a souvenir".

Frontera applies the majolica technique, a term accepted since the Renaissance, to a type of ceramic decoration, which uses lead and tin for the glaze and oxides to highlight the decoration on the base.



Kitchen tile



Pastry tile

²⁷ Magdalena Frontera is known, among other things, for being the author of the ceramic signs in the streets of Sóller (80 plaques -of 6 tiles each- in 40 streets), the restoration of the niches of the Via Crucis and the tiles of the Ses Botigues room of the Museu de Can Prunera.

They are monochrome tiles (brown or blue) made of baked clay and glazed between 980°C and 1050°C for 6 hours, leaving to cool in the oven for 8 hours. The engraving is carved with a gouge or burin from boxwood or cherry wood.

Sóller has a long relationship with ceramics. The most intense is modernism, combining very different materials (stone, iron, wood) with ceramics, even on the façade. Examples include Can Baltasar (Pastor, 32), Can Rebasa (Gran Vía, 27), Ca La Nena (Uuna, 52), Casa Vermella (Alqueria del Comte, 18)

Another example are the niches with the Stations of the Cross: 14 representations of the Passion of Christ, between the church of San Bartolomé and the old convent of San Francisco; most of them on Isabel II Street, just 50 meters from the hotel. Each niche is made up of 9 tiles depicting scenes from the Passion, topped by a sentence for meditation. They are from the end of the eighteenth century.

Ask for information at Reception of the most emblematic buildings of modernist Sóller with ceramics on the façade and the route of the Via Crucis.

Try to find out which is the only tile in the hotel not based on Magdalena Frontera's work!

Patio Nights

In Sóller we are so used to living with beauty that sometimes we don't appreciate it in its proper measure. So it was with the courtyard²⁸ (*patio*)

Yes, the courtyard was an obligatory step to enter the building –which already allowed a glimpse of history– providing serenity to the traveller, but which remained diaphanous: only a palm tree and the ferns inherited from several previous generations.

In the beginning, it was a watering hole and a rest place for horses, a long time ago. The well is maintained –although unused– as the main element, which allows us to appreciate the harmonious ensemble of a *Sollerie* courtyard. (The wheel, chain, and extraction hub system is the original.)



Staircase to the dining room from the *patio* (1967)



Original courtyard

²⁸ One morning, still cool, but without the risk of rain, some guests asked us to have breakfast on the *patio*. A fresh orange juice –from the owners' orchards in the Sóller valley– squeezed by themselves, a *pagès* bread with olive oil from Sóller and a good coffee.

That was the beginning and, little by little, it has been given more uses. It is the meeting point for specific experiences: the snail stew by our chef, the preparation of the herbal liqueur by our director, the dissertation on mushrooms by the expert mycologist, the presentation of a special vintage by the winery's winemaker, the samba jazz of an exceptional guitarist...

And if you visit us in summer, without ruling out having dinner at the Port, with its hustle and bustle and overlooking the bay, we strongly advise you to enjoy a night –at least– on our *patio*. Traditional *Sollerie* surroundings and Majorcan cuisine prepared with love and passion. Our best reference is the local public that visits us regularly.

Trying to please everyone's habits, we opened the restaurant to Central European and Nordic time... And we extended it to cater for those "acclimatized" to more Mediterranean schedules.

Ferns

(sa falguera)

The specimens that we have in the courtyard of the *El Guía* hotel have been cared for, maintained and inherited, generation after generation, since the *Fonda Ca's Pentinadó* belonged to the Magraner family, back in 1905.

We don't know his real age!²⁹



Patio fern



Logo falguera negra

²⁹ Ferns are among the oldest plants on Earth, they are living fossils that have been able to adapt to different climate changes and overcome all kinds of catastrophes. Its origin dates back about 420 million years, long before the appearance of the dinosaurs. Almost all of the charcoal we use is due to the burial and decomposition of the huge fern forests. Fossil remains of ferns 390 million years old have been found.

They lived through times when the amount of carbon dioxide (CO₂) in the atmosphere was very high, about ten times higher than it is today, and yet they have not undergone major changes.

The fern is the best plant to place in bedrooms because it produces much more oxygen than CO₂ and also removes toxins from the air.

Collected uses of popular culture (curiosities):

- The fern, tucked into the shoes, eliminates tiredness and rests the feet.
- In case of foot or calf cramps, cover the affected area with a fern leaf.
- Filling a mattress with dry leaves of Male Fern benefits rheumatics and stunted children.
- No snake ever hides under the branches of the fern and with its smoke the bed bugs are eliminated.
- Eliminate nightmares, ward off lightning, and act against spells.

The Botanical Garden, an 11-minute walk from our hotel, has a wide range of ferns, both native and from other countries.

In tribute to this plant and its resilience, we have made it the symbol and logo of the hotel's management company.

Blown glass (bufat) chandeliers

The lamps and wall lights in the dining room are unique pieces from the 50s from the Gordiola artisan factory (Algaida, Majorca), founded in 1719.

Handmade, none are identical. The finish, with ochre pigments, only occurs once a year, which means that all repairs and maintenance must be carried out at that time. Admire its transparency, colors, shapes, reflections... in short, a charm typical of other eras.

We had to renovate them in 2020 to allow for different light intensities.³⁰



Chandelier Gordiola



Gordiola wall light

³⁰ Blown glass is an ancient art: the Phoenicians brought glass to the Balearic Islands by installing their first glass kilns in the second century B.C. Local artisans created pottery-like shapes and were highly prized by Roman emperors.

As glass is produced with sand and quartz, the result depends on the geological properties of the territory. The splendour of blown glass occurs in Venice in the 16th and 17th centuries (Murano glass). Despite the prohibition to leave Italy and disseminate his techniques, some masters traveled to Majorca and replicated his procedures.

There are currently only three factories left in Majorca: Gordiola (Algaida), Lafiore (Esporles) and Menestralia (Campanet). They can be visited by appointment.

Process: The glass melts at a temperature above 1,000°C for at least 8 hours. A hollow iron tube (*canya*) is inserted into the oven to remove the glass mass, blown at the other end and swelled. It is shaped by turning, aided by molds and tweezers. All this very quickly as the glass cools down quickly and is no longer malleable. Once the desired shape has been obtained, it is separated from the tube with the *tallant*. Then the piece is put in another oven, about 4 hours, to lower the temperature and avoid cracks.

When you are in our restaurant, don't look for the latest design trends or groundbreaking innovation, just admire the timeless style of the classic and let yourself be transported back a century.

The siurells

It is a piece of clay (*fang*), moulded with the fingers, traditionally in the shape of a *pagès* (farmer) or *dimoni* (demon), on a base, with a whistle and its respective holes. It is left to dry and, after cooking, it is given a lime bath by submerging the figurine through the whistle. It is then painted with green, red (mainly), blue and yellow strokes. Colors were the hallmark of the craftsman. The name comes from the whistle attached to the back ("*siulen*" = whistle)

Initially it was a woman's job: the daughters and wives of potters.³¹



Siurells

The tables

32

We currently have pieces by several artists on display.

Josep Castellanas i Garrich (1896–1980)³³

Post-Impressionist. A disciple of Santiago Rusiñol, he accompanied him to Majorca for the first time in 1919. In 1940 he took up residence in Deià, and in 1960 he moved to Biniraix.

He paints mainly rural mountain and marine landscapes. He likes to depict large and deep perspectives, to use light and luminous colors, to divide the composition into numerous planes that define first, second and third or more subjects, creating sensations of depth, height and distance.

³¹ Each artisan has a personal way of painting the *siurells*, following guidelines such as the distribution of parallel brushstrokes, combination of colors, perpendicular brushstrokes or combining long brushstrokes with dots of another color. There are similarities with archaeological objects from Crete, Cyprus, Sardinia, Greece and Egypt. A children's toy and an instrument for shepherds, since with the siurell they controlled their flocks. They were even able to perform songs. The painter Joan Miró, whose grandfather was born in Sóller, was a collector of *siurells*, and the influence on his painting is clear. Be sure to visit the Sala Miró, at the railway station, adjacent to our hotel. In the dining room we keep some pieces from the Celià family.

³² When deciding which paintings should be on our walls, we decided that they should meet three requirements:

- Who had stayed at *El Guà* and/or had frequented *Cas Pentinador*
- That represented themes from Sóller and/or the Serra de Tramuntana
- That they were painters of recognized prestige (which implied leaving aside young painters and made the investment more expensive)

³³ He frequented the hotel and restaurant and hired the professional services of *El Guà*. Castellanas exhibited regularly at Galerías Mora (Sóller, Bauzá Street, 4; now Mobles Mora) and the inauguration always ended with a dinner at *El Guà* (in 1946 there were 39 diners).

Sometimes the surprising element is not in the shapes, but in the color.

Drawing has a capital presence in his works, although it is not always based on the defined and clear line. He often combines drawing with painting and the play of shadow and light.

In the entrance hall: "Sa Foradada", protrusion between Valldemossa and Deià. The light pumpkin-colored notes indicate the beginning of the sunset. It could be the Morro de sa Vaca (Torrent de Pareis / Sa Calobra), but the reflection in the water from the hole in the rock defines the motif.

In the restaurant: "Sóller" the effects of light come together with the spectacularity of the whole, the strength of the colour and the vigour of nature.

Bernardí Celià Colom (1921–1985)³⁴

A disciple of Josep Ventosa, he specialized in the landscapes of the Serra de Tramuntana, receiving recognition and awards. Ravidly post-impressionist, he expressed his inner strength in the richness of color and light. In his last stage, the use of spots and masses of color led him to verge on abstraction.

In the restaurant: "Olivo" (1978) belongs to his last period, easily recognizable by the thick strokes and handling of the palette.

In the restaurant: "Mollet" (1967) in addition to its vigorous brushstrokes, you can appreciate postmodernist positions of exaltation of light.



Josep Castellanas "Sa Foradada"



Bernardino Celià "Olivo"

³⁴ Sollerí, cousin of Bernardí Celià Pons "El Guí", had the workshop in the nearby Plaça de Antoni Maura and was a regular diner at *Cas Pentinador*. He also exhibited at *Galerías Mora* (a benchmark in Sóller).

Oranges

Despite having numerous references in the books of travellers and popularizers³⁵, as well as in literature³⁶, Sóller was not identified as the "Valley of the Orange Trees" until 1912 with the publication of Santiago Rusiñol's book³⁷ "The Island of Calm".

In 2200 B.C., the first written references to oranges are found in a document dedicated to the emperor of China. The bitter orange tree was introduced by the Arabs in the 10th century. But it is not until the end of the sixteenth century that the Majorcan chronicles mention the cultivation of the sweet orange tree on the island³⁸, becoming the source of wealth and economic pillar of Sóller (due to its particular orography that protects from the wind, ideal climate, humidity and abundant water from torrents and streams give rise to a fertile land, almost an orchard) along with the olive trees and the commercial importance of its port. The exemption from tithing of³⁹ fruit trees also helped.

As a result of this international sale, many *sollerics* "made the Americas" and others chose France to open establishments. Years later, the descendants of these emigrants returned and, proudly, displayed their fortune in stately buildings.

It wasn't all joy: in 1865 a plague devastated the orange groves of Sóller, forcing many farmers to abandon their orchards and emigrate, in this case for different reasons.

Many of them ended up in Valencia, where they contributed to the commercial expansion of this fruit.

Various varieties are grown in Sóller, mainly peret, canoneta, navel (also called California) and navel late... each with appreciable contrasts in flavour and different maturation times.⁴⁰



³⁵ Georges Sand (1842), Archduke Ludwig Salvator of Austria (1869–1891), Monsignor Rullán i Mir (1875), Baron de Davillier and Gustav Doré (1875), ...

³⁶ Alexandre Dumas, in the book "The Count of Monte Cristo", describes a banquet with the best selection of fruits, highlighting "the oranges of the Balearic Islands"

³⁷ Catalan impressionist painter, essayist, novelist and traveller (1861–1931)

³⁸ It arrived in Spain from India via the Silk Road in the 15th century

³⁹ Tax, a part of the harvest, which had to be paid to the king

⁴⁰ The oranges we offer for breakfast come (until production runs out) from the owners' orchards. They are mostly of the "navel" variety.

In spring (the date varies) the Fira de la Taronja is held in Sóller and our restaurant Ca's Pentinadó offers a special menu with dishes cooked with orange.

The olive – the oil

Phoenicians and Greeks introduced the olive tree to the Iberian Peninsula and from there it reached Majorca, although the wild olive tree produced by the Majorcan variety was already present. There is evidence that in the thirteenth century Majorca exported oil to North Africa, along with other agricultural products, highlighting the Port of Sóller.

In the sixteenth century, thanks to a significant improvement in the cultivation and production of oil, it was consolidated as the main source of wealth for many of Majorca's estates, many of them with their own oil mills (*tafonas*), which led to an expansion of the olive tree, especially in the Serra de Tramuntana.

It should be noted that, in the sixteenth century, the tithes (shares of the harvest) of oil paid to the king represented 10% of the total, a figure only surpassed by wheat and barley. During the seventeenth, eighteenth and nineteenth centuries, Majorcan oil played a key role in the island's economy, both as a basic ingredient in the diet of the inhabitants and as a product for exchange and export.⁴¹

Cultivation is mainly carried out on terraces (*marjades*), small flat plots of land in the mountains with retaining walls built by hand with dry stone, facing south⁴², where the only water input is rain. And it is complemented with sheep to eliminate shoots and weeds, as well as provide organic fertilizer.

The three varieties of olives authorised for the production of Olive Oil from Majorca are: Majorcan (softness, sweetness and a hint of ripe almond flavour), arbequina (green fruit flavour) and picual (spicy and bitter)⁴³

The municipality of Sóller had 36 oil mills, of which 7 were in the town.⁴⁴



Olive Can Det

⁴¹ Until the first half of the 19th century, olive oil accounted for between 65% and 80% of Majorca's exports measured in monetary units.

⁴² To take advantage of the slopes, get maximum sunshine and avoid the cold north winds.

⁴³ Our oil is from the Cooperativa de Sant Bartomeu (Sóller) and has all three varieties. Most of the olives we offer are picual.

In autumn, to celebrate the harvest, our restaurant Cas Pentinador offers a special menu with dishes cooked with olives.

⁴⁴ Currently only Ca'n Det (Ozonas, 8) -and Cooperativa Sant Bartomeu- remains active since 1525 and after 17 generations. Admits visits.

Ask at Reception for information to find out where the tafonas were located



**HOTEL
RESTAURANT
EL GUIA**

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