

## Introduction

From the end of the eighteenth century and all throughout the nineteenth, Catalonia's economy experienced resurgence thanks to trade with America. In 1756, the Crown authorized Barcelona permission to send ships to America; in 1765, trade with the West Indies was opened up to new ports; and in 1778, Spain's King Charles III signed the **free trade decree**.

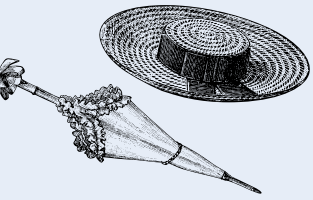
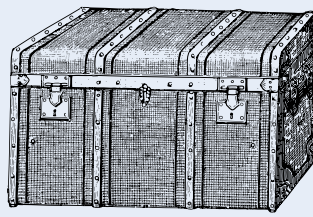
**Colonial trade** consisted of exporting manufactured goods to America and importing raw materials for its industries. Ships loaded with coffee, sugar, tobacco and cocoa returned from America, and textiles, wine, brandy, dried fruit and paper were exported from Catalonia.

### Why did Catalans emigrate?

There were two major classes of emigrants: those fleeing economic hardships who were out of work, and those leaving to earn more money for their businesses. Of the first category, many left when phylloxera arrived in rural areas of Catalonia, an insect that devastated the local vineyards.

This movement spread mainly to the coastal areas, among the marine population.

Most of the emigrants from Sant Pol went to Cuba and then, in order of significance, to Uruguay and Argentina.



They **migrated in chains**, in other words, before embarking on the journey they had already chosen a destination and secured a job. This type of chain migration was based on a network of ties to family and friends: usually, the first to emigrate was the father or a young single person who went to work as an apprentice in a family business or with a friend. Then, once in America, the young person passed on information about opportunities, and then younger brothers went there successively, in order of age, as did cousins and neighbours. Before emigrating, it was important that the young man mastered reading and writing and have knowledge of mathematics and accounting, as this would make it easier for him to find a job there.

Women did not typically emigrate, if they did, it was when they were already married and their husband in America claimed them.



Route Sant Pol dels indians

## Who were the Indians or “Americanos”?

Indians, or *Americanos*, is the name given to the men who immigrated to the overseas colonies between the end of the eighteenth century and the beginning of the twentieth with the idea of making a fortune and improving their economic and social circumstances.

The typical Catalan emigrant of the mid-nineteenth century was a single teenage boy or young adult, aged between 14 and 18 years old, with drive and ability to work.

**To qualify as an Americano, the individual had to return home, whether he'd been successful or not.** Those who became prosperous returned to flaunt their new-found social status, having climbed the social ladder with their newly acquired wealth. Many spent the remainder of their lives retired in comfortable residences and living on their overseas income, while others also became figures of influence in all areas and promoted all kinds of charitable actions.

However, many of those who left to make a fortune never succeeded. Those who weren't so lucky and had the courage to go back home were told that “they had lost their suitcase in the strait”.

## The Indians' wives

Despite having been pushed to the background, women play a very important role in this story. They are omnipresent in the Indians' exploits, as mothers, daughters, wives or widows, rich, poor or slaves. Their names may not have endured but many of their actions, mentioned in documents or cemented in popular memory, form an undeniable part of this Indian legacy.

The widows of the wealthy Americanos often worked with advisers and procurators to manage the inherited fortune, which was not insignificant. Many invested in real estate businesses upon returning to Catalonia.

Like their husbands, they also gave part of their fortunes to social and charitable causes. Apart from the many Indian women who led a life of luxury and comfort, others became known for their cultural activities.



## Indian houses

The Indians built three types of buildings as private homes. Most built houses, usually near the beach, although some also chose to live in the centre of the towns. Other Indians decided to retire to the countryside and restore colonial-style farmhouses. Finally, in the cities, they built palaces, majestic buildings that only the richest Indians could afford.

The Indians commissioned these homes before returning to Catalonia. The first thing they did was to contact a family member or trusted friend to hire an architect or master builder, who oversaw the building of the home. The Indians would send instructions and money from America so that once home they only had to take care of the final details.

In the eighteenth and nineteenth centuries, the Indians favoured the neoclassicism style; at the end of the nineteenth century, they opted for modernism; and once in the twentieth century, for noucentisme. In Catalonia, the houses have their own characteristics of each style, but you can also see homes with a combination of features from these styles and others.

### NEOCLASSICISM

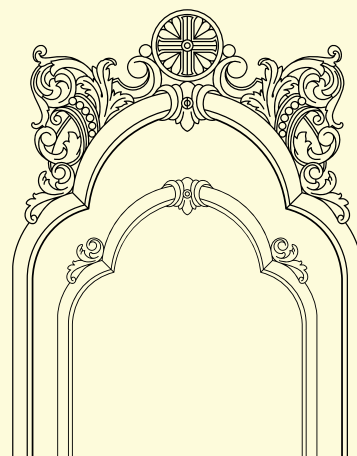
- Buildings mimic ancient Greek temples
- Columns and frontages are placed on the façades
- Round-based temples are built in the gardens

### MODERNISM

- Natural elements can be seen on the front of the houses': leaves, trees, flowers, etc.
- Curved lines predominate over straight lines
- The shapes of the buildings seem to have movement
- Very ornate buildings, with no space left undecorated

### NOUCENTISME

- Noucentisme architecture features elements of modernism and neoclassicism
- Buildings must not only be beautiful but also fulfill a social function



## Can Planiol

Abat Deàs, 30

This building from 1910 is by architect Ignasi Mas Morell and was commissioned by Ramon Planiol for his brother Josep. This was the manor home of the Planiol family, where Ramon lived as a child with his parents, before becoming a carpentry shop. They rebuilt what was already there.

The house is a sample of **modernist architecture** in the style of Mas Morell's first period, with a very ornate façade in which colour is the most striking feature. Blue, red and white, dotted with maroon blooms, cover the entire frontage. Interestingly, on the first floor you can see the shield of Sant Pol and the flag of Cuba, which represent the relationship between the architect and Ramon Planiol (the Americano), who were friends and took a trip together to Havana, where the architect resided for a while. There, he renewed his architecture title and built the Notary Association premises as well as a house for the Planiol family.

**Ramon Planiol Claramunt**, immigrated to Cuba in 1873 to work at the Sauleda house in San Francisco de Paula. He arrived in Cuba at the age of 13 and set about selling fabric, which he bought in the capital and distributed in a cart to the inland villages. He became independent and settled in Havana, where he started new businesses and began amassing wealth, acquiring all sorts of building materials companies: wood, marble, iron, ceramics, hydraulic tiles, etc. He also took over Victoriano Sauleda's business when he returned to Sant Pol: a ceramics factory for construction and various uses. He was a figure of considerable influence in Cuba, and later, in Sant Pol, Planiol married a Mexican woman from a very good family, Clara Padilla. In 1924, he returned to Sant Pol and sent his nephews Jaume and Ramón Planiol Arcelós to run his Cuban companies. Ramón stayed in Cuba to continue his uncle's business, following in his footsteps as a businessman and an important and influential community figure, while Jaume returned to Sant Pol to oversee the Can Reig property, which his uncle had bought from the Roca family.



## Ca l'Adroher

Abat Deàs, 23-25

This property was built in 1875. Featuring stately, dignified **neoclassical architecture**, it is a ground-floor two-storey building with a flat roof. The property is dominated by a large balcony with three exits clearly inspired by neoclassicism due to their arrangement, proportions and moderate decoration. The corners of the façade are outlined with granite stone slabs taken from the Palace of the Marquis of Alfarràs building in Barcelona, as are the frames and areas of the windows and balconies. The back of the building has a domed circular watch tower topped with a comb. This house is owned by the Adroher family, which has been living in Sant Pol since the 15th century. Some of its members immigrated to Cuba and settled in Manzanillo.

**Bonaventura Adroher** (1796-1873) was a navigator pilot who while sailing towards America he discovered, at the height of Vigo, a very large sand bank that he ended up registering with his name: *Banc Adroher*. He took up residence in Barcelona, Cuba and finally in his native town. Here he promoted festivals and traditions and was renowned for his charity work. He donated money for the construction of the current cemetery, which was a dire need in the Sant Pol of his time.



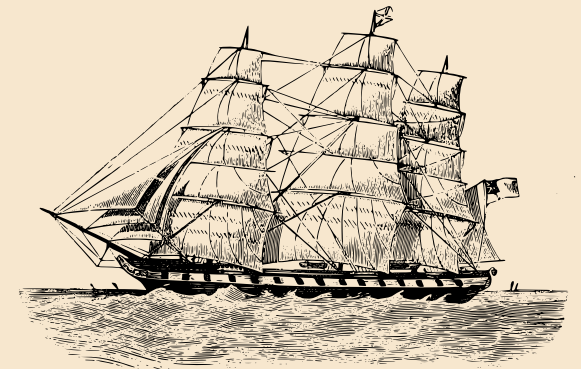
## Sailing and nautical schools

From the nineteenth century onwards, ships were built with iron and steel. Catalonia had a booming wooden boat building industry, which were manufactured or repaired in the shipyards, located in the ports or on the beaches. These boat builders were known as ship carpenters.

At that time, crossing the Atlantic was a hard, risky and perilous voyage. Although iron and steel made ships safer and more reliable, the storms and hurricanes that formed over the ocean, which there was no way of predicting at the time, turned the crossing into a dangerous affair. The ships transported goods to sell to America, as well as the crew, passengers and provisions to feed them.

The crew was the group of people who ran the ships and worked on them. Each crew member had a different name depending on the position he held. In the old sailing ships, there was the captain, the highest authority on board; the pilot, who directed the navigation; the coxswain, who steered the ship; the foreman, who was principally responsible for handling the goods; and sailors, who followed the orders of the superior officers.

Pilots had to study at **royal nautical schools** in order to sail the seas and oceans. Their education included lessons in mathematics and navigational instruments. In Catalonia, the first school of pilots was that of Arenys de Mar, which opened in 1780 and was one of the most important. Later, schools also opened in Mataró, Vilassar and El Masnou.



## The houses' courtyards

Popularly known as *els horts* (the orchards), these courtyards were closed off with iron grilles and accessed by a gate decorated with colonial motifs. Through the courtyards and gardens, the Indian wanted to recreate the tropical landscapes of Cuba, which is why they boasted lots of lush vegetation and water installations. There were fountains, small ponds, paths and all kinds of exotic plants.

The plants they chose were the same ones that were planted in Cuban gardens, although not all of them were native to Cuba. For example, there were the Louisiana orange tree, originally from the United States; the bougainvillea, which comes from South America; as well as other plants such as the Indian chestnut tree, hibiscus, magnolia or bamboo.

**The palm tree** has become a symbol of Indian houses. However, not every house that has palm trees was built by the Indians! Today there are more than two hundred species of palm trees; the Indians' favourite was the royal palm, originally from Cuba.



## El Pla

Abat Deàs, 17

This house was built between 1870 and 1880 by emigrants from the Sauleda family on their return from Cuba. The name comes from its front garden, which is full of palm trees.

Featuring a **pared-down neoclassical style** that contrasts with the decorative excess of the pre-dating Baroque style, and with an imposing appearance, its frontage is typically neoclassical: stuccoed with polychrome friezes, balconies framed by a pediment and a balustrade made of artificial stone on the roof. Facing the sea, it has a large colonial-style garden with a fountain covered in glazed tiles and a pottery sculpture depicting a young fisherman with a turtle.



The home is linked to **Josep Sauleda Villaronga** and his son **Victoriano Sauleda**, who moved back from Havana to San Francisco de Paula (14 km away), where Josep bought a shop and worked with his son, Victoriano, who would take over and grow the business, creating a ceramics factory for construction and various uses. After 28 years in Cuba, Victoriano returned to Sant Pol (in 1888) and three years later sent his sons Pepe and Arturo as well as his nephew Magi Pasols Paulis to work in the Paula shop (in Cuba).

## Can Roca Ravell

Manzanillo, 1

Dating from 1916, this home's architecture has Arabic and medieval motifs and is an example of **transitional architecture between neoclassicism and modernism**.

This two-storey ground-floor building's main features are its reddish frontage with horizontal strips of red brick and imitation stone and the round-arched balconied windows on the upper floor, one of which is double and decorated with ceramic friezes. It is linked to the Roca family, who immigrated to Cuba and settled in Manzanillo (hence the name of the street).

In Cuba, **the Roca family** had a plantation as well as a sugar factory called *Ingenio y tranquilidad* that was so important that they even had a train that went from the sugar fields to the factory. This was also one of the oldest trains in the history of Cuba.

**Francesc Xavier Roca Pujol** was a boat captain, born to a modest fisherman, Pau Roca i Fonrodona, and his wife Teresa Pujol Torrus. Married to Rita Vivas, he had three children: Francesc Xavier Roca Vivas, Francisca Xaviera Roca Vivas and **Jaume Roca Vivas** who, although born in Sant Pol, lived in Manzanillo and was the main boss of the sugar factory, located on the outskirts of the city.

**Francisca Xaviera Roca Vivas** was married to Josep Adroher Vives, who was the municipal judge of Sant Pol between 1890 and 1893. Most of the children of the Adroher-Roca couple went to work in the family sugar business with their uncle Jaume Roca.







## The sugar industry

**Sugar** was obtained by growing sugar cane or sweet cane and was produced in sugar factories (*ingenios*). Producing sugar was a long process that began by harvesting the cane. Once harvested, it was taken to the factories where it was peeled and placed in the sugar mills (*trapiches*). The sugar mills were formed by a series of animal-driven mills, which pressed the cane and removed the juice or *guarapo*. There were also hydraulic mills that were driven by the water of the rivers. Once the cane was pressed, the juice was boiled and taken to the chillers, where the sweet liquid was separated from the other liquids, strained and crystallised.

These factories also produced **rum**, an alcoholic drink that is also produced from sugar cane. Rum was made from molasses, a black liquid left after boiling the juice of the cane. It was a residual liquid that couldn't be used to make sugar.

Sugar cane is not originally from America. It has been used in China since ancient times and was introduced to the Caribbean by Christopher Columbus in 1493, where the tropical climate provided the perfect conditions for it to grow.



## Can Cristòfol

Abat Deàs, 3

Built in 1870, this property represents the richest example of **neoclassical architecture** in Sant Pol. A fine example of architecture exhibiting an array of artistic styles, it features a mixture of everything that its owners had seen and desired. It is a two-storey ground-floor building, with a domed lookout tower that can only be seen from the street behind it (Manzanillo St).

The façade follows the style imperatives of the time, with classical-style columns –Ionic on the upper floor, and Doric on the main floor– and coloured walls that are richly ornamented with stuccoes and quilting. There are also decorative ceramic elements, as well as wrought detailing in the balconies' grilles and rails. On the upper floor the balconies are individual, all of them with natural stone blasting. The main balcony has a shield with the owner Cristòfol Panadero's initials and the year of construction: "C.P. 1870".

**Cristòfol Panadero Tarré** (1835-1910) lived in Sagua de Tánamo (in the east, like Santiago de Cuba), where he ran a thriving business.

He was married to **Rosa Casellas Ferrer**, who returned to Sant Pol to settle there with her children. Cristòfol, who went back and forth between Catalonia and Cuba, eventually returned for good in 1894.

He became town mayor from 1895 to 1897, and while in office made reforms such as replacing the public oil lighting with electric street lights. He was very well-integrated into the town's community.



## El Centre

Consolat de Mar, 49

This community centre started out as a modest establishment, erected in a working-class Sant Pol for the fishermen and farmers, who spent their weekend downtime in two recreation venues, the *Círculo Recreativo* and a venue on Nou Street opened by the Serra family. The new establishment was founded by **Ramon Roura**, who had just come back from California.

In 1888, the venue got a new lease on life when a group of well-to-do Sant Pol residents made it the social headquarters of their activities. A catalanist organisation was created, the **Catalan Centre of Sant Pol**, with partners and links to the Catalan Centre of Barcelona. The venue was eventually used for more activities, which were mainly social (meetings), cultural (choir, theatre), charitable (helping the sick and handing out food and goods) and political. Sant Pol was divided between customers from **Puda** (middle class, working class and particularly fishermen) and those of the **Centre** (high position, right-wing with social and political influence). The building was large with two stories, and had dependencies like a café, lounges and game rooms. In 1892 they bought the house in front (now the Cultural and Recreation Centre) to expand the facilities and create a showroom to promote the theatre group and put on functions that were open to the public. The Cultural and Recreation Centre is still active (it has generally been a theatre and cinema hall), but the Centre's café closed in 2017.

**Ramon Roura** lived with his brother Agustí in Montevideo and worked in a shipbuilding company together with other colleagues. When the Uruguayan Civil War broke out, a group of them decided to go to California, where there was said to be a future. Once there, some stayed, others scattered across North America, and others returned home. Ramon returned to Sant Pol, married **Maria Paulis Roura** (known locally as the Teta del Centre) and set up the hospitality centre to earn a living.

Maria was the older sister of Josefa, who was married to an emigrant who had already returned, Victoriano Sauleda, and of **Magi Paulis Roura**, otherwise known as Mr. Maginet, who upon returning from Havana was mayor of Sant Pol and a member of the Brotherhood of Sant Josep and the Society of Salvation of Sant Pol. Magi bought part of the Can Reig land from the Tobella family (on Roger de Flor Street, which was then Puerto Rico Street) and built the property there.



## The new Schools

Santa Clara, 2

These were financed, mostly, by four *Americano* beneficiaries: **Ramon Planiol Claramunt** and **Jaume Roca Vivas**, who had returned from Cuba with fortunes, properties and businesses, and brothers **Francesc and Salvador Roca Pagés**, wealthy bankers living in Buenos Aires who kept up a solid relationship with their relatives in Sant Pol from Argentina.

In the nineteenth century, the situation of the schools in many villages was not very good. In 1857 the Spanish government established free education for all, but there was not enough money to build all the schools needed. The Indians' support was very important as it allowed new schools to be built and others to be reformed. The schoolhouse was constructed in 1907-1910. The building is by Mas Morell and is considered the most interesting work of his first period, but today the building is badly damaged as a result of the destruction that occurred during the Spanish Civil War, when the figures of the Virgin and the angel that decorated the front of the building were destroyed. These figures had been a donation from Ramon Planiol's wife, Lady **Clara Padilla**, which is why the street was given the name of Santa Clara.

The building has an uneven ground floor with an interior courtyard, with an elevated section at one of the corners (the former schoolmaster's house) that gives it a monumental appearance and is crowned by a stylised conical pinnacle covered with polychrome glazed ceramic and finished with a lightning rod.

The decorative features include a base of pebbles inlaid with stones and shells, as well as the bands of brownish glazed Valencia brick that appear on the vases, which crown the pilasters and the roof, and the crumbled tiles.

The schools were divided by a wall separating the girls' school from the boys' school, in two symmetrical buildings, with two entrance doors and two independent courtyards. It was the school of Sant Pol from 1910 until 25 January 1975.

The architect asked for no payment for the project (which is why he was named an honorary municipal architect) and even retouched it, as initially the schools did not have a dovecote (the part between the schoolmaster's house and the pinnacle).



## Can Norbert

Manzanillo, 67

This is the house that Pau Simon Vives built for his son Agustí Simon. Norbert Simon Oliva was Pau Simon's great-grandson. The house faces the sea and is semi-attached to another house on one side, while the rest is surrounded by a garden. It's a ground-floor building, raised above the ground with a small garage; a first floor and a flat tile roof. The main façade, decorated in **neoclassical style**, features a pediment on the railing at the top, a cornice with moulding as well as balconies and parapets on the windows with fired clay balusters.



**Pau Simon Vives** was born in No. 8 La Riera Street. At the age of 27, he volunteered for the army and was sent to Cuba the following year. In addition to being a soldier, he also became a businessman. Shortly after arriving in Santiago de Cuba, he set up a ceramics factory, which produced all kinds of products: tables, building bricks, pots, etc. He then bought a large tract of land to engage in tobacco production. In 1879 he returned from Cuba, aged 51, and bought a house in Barcelona, although he was registered in Sant Pol de Mar. He invested much of the money he made in Cuba, particularly in purchasing the land of La Punta. In addition, on Manzanillo Street, he was starting to build a house for his son Agustí Simon, Can Norbert.

**Agustí Simon** was born in Cuba and at the age of 6 came to Catalonia with his father, where he lived between Barcelona and Sant Pol. When Pau Simon died, he left him all his inheritance and, with it, his responsibilities as well. At the age of 23, Agustí took over the execution of the La Punta project. He was cultured, a pioneer and a forward-thinker. He had a large library and played the piano. He was the first Sant Pol man to have a car, one of which ran on gasoline, and he also had two motorcycles, one of them with a side car. He was fond of bicycles and photography; he imported the first gramophone with Sant Pol, bought a film-projecting machine, and used a typewriter... all this was in the late nineteenth century, early twentieth.

## Tobacco

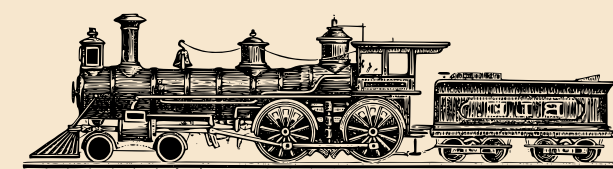
Tobacco was used by indigenous peoples to perform religious rituals. It was discovered by Europeans in 1492 when two Spanish sailors were exploring inland Cuba. The two sailors noticed that the natives smoked some dried leaves that gave off a strange smell. Soon the habit of smoking became fashionable in Catalonia and many Catalans dedicated themselves to the tobacco business.

Tobacco production involved two phases: the cultivation of the plant in the plantations, known in Cuba as *vegas*, and the production of the tobacco in the factories. Men smoked tobacco in several ways. The poorest rolled the dried leaves into **cigars** in Catalan, and the rich folk smoked it in pipes made of wood or clay. The **pipes** were made in Catalonia and exported to Cuba.



## The Railway

The construction of the railway in Catalonia was possible thanks to several companies promoted by Indians. The first railroad to open in the Spanish state was in the colony of Cuba in 1837, and linked the capital of the island, Havana, with the region of Güines. It was the second railroad in America and the fourth in the world. The first train in Spain began running in 1848 and linked the cities of Barcelona and Mataró. This railway was promoted by Mataró-born Indian **Miquel Biada Bunyol**, who also played a part in building the first train in Cuba. The railway reached Sant Pol in 1859.



## La Punta

Avinguda Dr. Furest

In 1880, La Punta had a few houses starting from the train track. Then there was the rock, which stretched to the sea. Near the beach there were some huts that served as a fishermen's warehouse and then became Nofre Oriol's anchovy salt marsh.

La Punta, then, was a sand and stone road that followed the coast to allow the oxen to reach the Moré beach to take out the boats.

**La Punta of Pau and Agustí Simon.** Pau Simon Vives returned from Cuba and bought the piece of La Punta from the salt marsh to Moré beach. In 1880 he was given authorisation from the Provincial Commission to flatten La Punta.

The La Punta project had two problems: on the one hand, the water had to be brought in and, on the other; there was concern that the sea would swallow the flattened land, so Pau asked Barcelona to let him build a protective wall, which would serve as the border between the beach and the promenade. The project also provided for the closure of the land for buildings and private gardens, but the town council wanted a public area by the beach in case there were any shipwrecks or accidents so that fishermen could quickly reach by land. Pau Simon died in 1898 and the La Punta project was inherited by his son Agustí Simon. In 1897, La Punta now had water, was half flattened (up to the section with the current nautical club) and the land was divided into plots and sold to different families. From the corner to almost the Moré beach, Agustí sold everything to Modest Furest Roca.

**La Punta of Dr.Furest.** In 1918, after having left to study medicine, Modest Furest Roca returned to Sant Pol to stay there, married and built strong ties to Girona, where he founded the Vichy Catalan company in Caldes de Malavella (a water bottling station with mineral-medicinal properties). In 1922 he commissioned the La Punta project to architect Ignasi Mas Morell. He designed bathing rooms, a theatre, cinema, hotels and other leisure centres, even a gym. From this project, the charitable and cultural organisation *Amor Social* as well as the hotel *Parador de La Maresma* emerged. And summer houses were also built, taking advantage of the balconies of the promenade.



## Habaneras

Although habaneras have Cuban origins, they were more popular in Catalonia than in Cuba, where it was a little-known musical genre. In Cuba, the habaneras were not sung; instead, musicians performed them for the audience to dance along to. The habanera was a ballroom dance called **Cuban contra dance**, which emerged in England, spread to France and then Spain, where merchants from the cities took it to Cuba. On the island, the Cuban musicians adapted it, and throughout the nineteenth century, fused it with the music of the black slaves and changed the style's rhythm. This phenomenon, called *creolization*, gave rise to the Catalan habaneras as we know them today.

When the habaneras arrived in Catalonia they were known as **Americanes** and spread through zarzuela (a very popular theatrical show in the nineteenth century, in which the actors sang and performed at the same time) and through folds made of cane and string (prints that told of fantastic stories, explained events and recorded popular songs. First they created a fold, a folded sheet that was hung from a string in the squares or public places in villages). Between 1940 and 1950 the custom of singing habaneras was dwindling, until two books were published to prevent this type of song from being lost and, from then on, the habanera went from the tavern to the stage.

Since 2003, Sant Pol has been celebrating the **FIRAMAR** festival, which takes place in the second half of August. It includes a range of maritime activities, which can be categorised into different parts: the recreational and festive part is the **Festival d'Habaneres de Sant Pol**, a massive event popular among locals and visitors alike. Each edition sees acclaimed performing groups take part. Since 2009, FIRAMAR has held the **Habaneras Composition Competition of Catalonia**, the only one of this kind in our country. Firamar is organised by *Penya Xindries* with the collaboration of the *A Tot Drap* association and the city hall.



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