








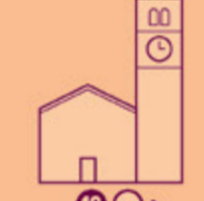




NEGRAR VALLEY ON FOOT

in Valpolicella Classica

Points of interest and itineraries

Points of interest


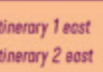





● In the historic center ○ In the surroundings of Negrar

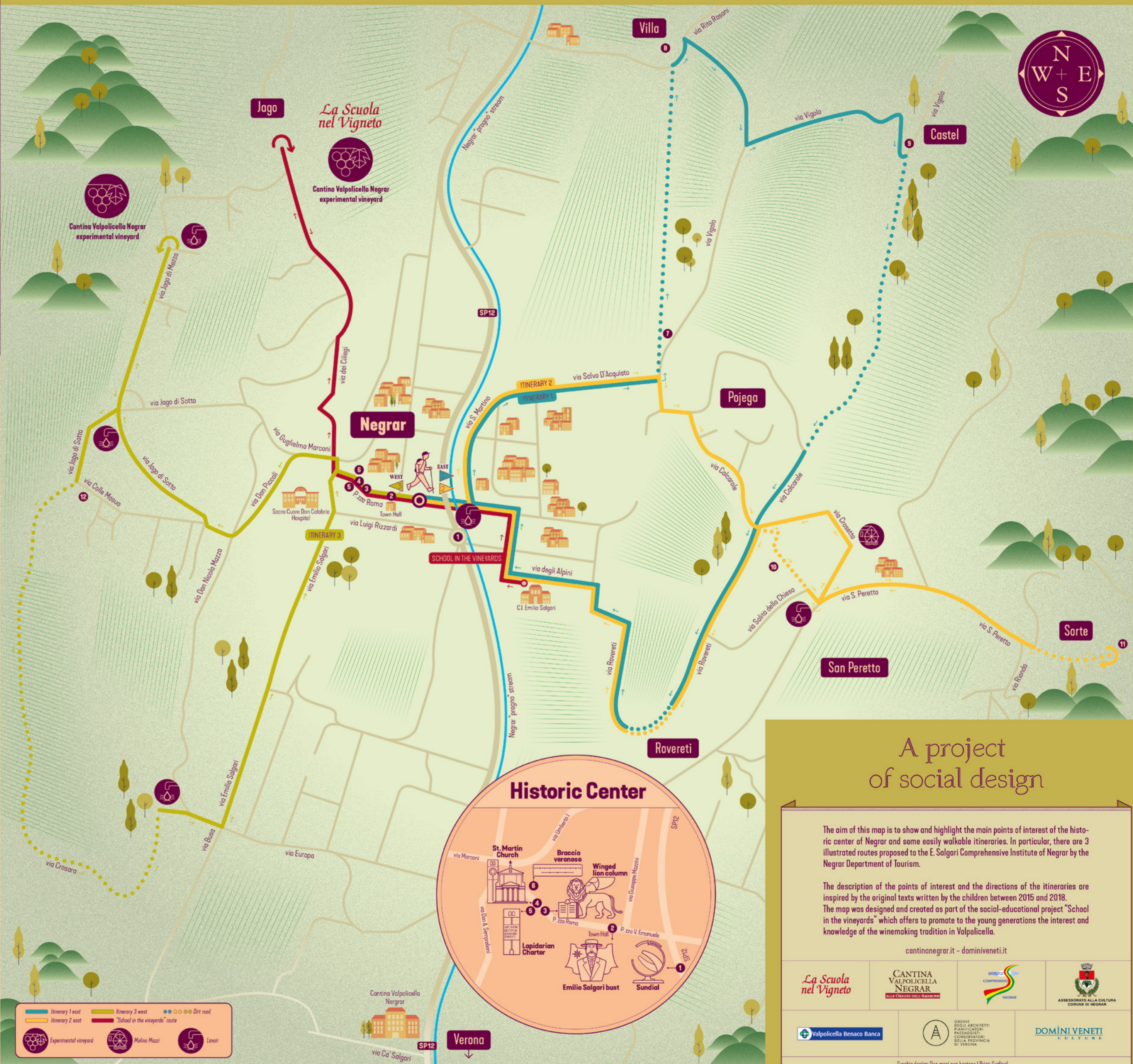
 1 ● Sundial	 2 ○ Emilio Salgari bust	 7 ○ Villa Rizzardi	 8 ○ Villa hamlet
 3 ● Winged lion column	 4 ● St. Martin Church	 9 ○ Castel	 10 ○ San Peretto Church
 5 ● Lapidarian Charter	 6 ● Braccio veronese	 11 ○ Villa La Sorte	 12 ○ Villa Spinosa

Itineraries

Start and finish in front of the Town Hall

1 EAST 1:30 200 m Pojega	7 ○ 239 m Villa	8 ○ 300 m Castel	9 ○ 187 m Rovereti	10 ○ 187 m Rovereti	DISTANCE 4.20 km ELEVATION GAIN 108 m
2 EAST 1:30 200 m Pojega	10 ○ 238 m San Peretto	11 ○ 258 m Villa La Sorte	12 ○ 187 m Rovereti		DISTANCE 4.70 km ELEVATION GAIN 130 m
3 WEST 1:15 260 m Jago	12 ○ 256 m Villa Spinosa				DISTANCE 4.20 km ELEVATION GAIN 110 m

 Itinerary 1 east
  Itinerary 2 east
  Itinerary 3 west
  "School in the vineyards" route
  Experimental vineyard
  Malina Mazzi
  Lavor



Historic Center

This circular inset map provides a detailed view of the historic center of Negrar. It highlights the locations of St. Martin Church, Braccio veronese, Winged lion column, Emilio Salgari bust, Sundial, Lapidarian Charter, and the Town Hall. It also shows the intersection of Via Europa and Via S. Martin.

A project of social design

The aim of this map is to show and highlight the main points of interest of the historic center of Negrar and some easily walkable itineraries. In particular, there are 3 illustrated routes proposed to the E. Salgari Comprehensive Institute of Negrar by the Negrar Department of Tourism.

The description of the points of interest and the directions of the itineraries are inspired by the original texts written by the children between 2015 and 2018. The map was designed and created as part of the social-educational project "School in the vineyards" which offers to promote to the young generations the interest and knowledge of the winemaking tradition in Valpolicella.

cantinanegrar.it - dominiveneti.it

Graphic design: Due mani non bastano | Print: Grafic

Negrar, valley of waters and mills



La Valpolicella, famous for its wines, is definitely a land of waters as well. Thanks to its morphology modeled on basaltic tuffs, it is crossed by various streams called **"progni"**, but also by many ground waters.

The presence and the possibility of using the essential water resource has always represented one of the factors of a rich land that benefits from a strategic position and a mild climate, affected by the positive influence of Lake Garda.

The waters were used for domestic consumption, to irrigate the fields, to water the animals and to start up the wheels "a coppedello" of the watermills, meaning provided with curved wooden buckets to better exploit the water coming from streams with low and uneven flow. Inside the watermills, two big containers received the wheat from the farmers for the millstone.

A recent research by Professor Bruno Chiappa shows the presence in the Negrar Valley of eight **watermills** classified and listed in the 1960s. One of them is in excellent conditions within the courtyard of the Mazzi family in San Peretto. The largest number of the mills was located in this area.

In the past, the meeting place in Negrar was the **lavoir**, made of slabs of local stone both in the structural parts and in the inclined planes, where women fetched water and spent many hours washing clothes. A municipal census has identified over two hundred lavoirs.

Negrar, valley of vines and vineyards



Cantina Valpolicella Negrar (cantinanegrar.it) manages two experimental vineyards in the hamlet of Jago.

The first of 5000 m² is reserved for behavioral studies of the main grape varieties of Valpolicella: **Corvina, Corvinone** and **Rondinella**.

The second of 8000 m², **"pergoletta veronese"** trained, is dedicated to behavioral studies of different local grape varieties, with some national (Sangiovese, Croatina, Teroldego, Reba and Refosco dal peduncolo rosso) and international (Cabernet Sauvignon, Shiraz and Neronet) grape varieties.

Part of the vineyard is dedicated to the old Veronese cultivars that are important for the Valpolicella Classico viticultural heritage: Molinara, Spigamonti, Pelara, Dindarella, Oseleta, Turchetta, Corbina, Casetta, Pomella, Quaiara, Denela, Covrara, Enantio, Forselina, Ancelotta, Recantina Pecolo Bruno, Langanesi, Pecolara, Gambugliana, Cenerente, Bressa, Rossignola, Cà Brusina, Rossetta di montagna a bacca nera, Vernanzina a bacca bianca, Bigolona, Bianca Capriana, Nosiola, Durella.

The vineyards

CORVINA

It is the most important variety that gives structure and color, longevity and aromatic complexity. It has average, pentagonal, five-lobed leaves and medium cylindrical-pyramidal bunches, compact and

winged. The berries are medium, ellipsoidal and with a thick violet-blue skin. The wine obtained is intense in aromas, very fresh, sapid and slightly tannic.

CORVINONE

Variety that adapts well to the hill but is sensitive to cryptogamic diseases. It has large, pentagonal, five-lobed leaves and large, pyramidal, compact bunches with one or more wings.

The berries are large, ellipsoidal and with a pruinose skin of dark blue colour. It produces a wine that, compared to Corvina, has more color and alcohol. This variety gives body and spicy aromas.

RONDINELLA

Rustic and disease-resistant variety. The leaves are of average size, pentagonal, five-lobed or seven-lobed. The bunch is medium, pyramidal, winged and moderately compact. The berries are

average, spherical and with a very pruinose and averagely thick black skin. It produces a wine with an intense color and aroma, low alcoholic and tannic, sapid and medium-bodied.

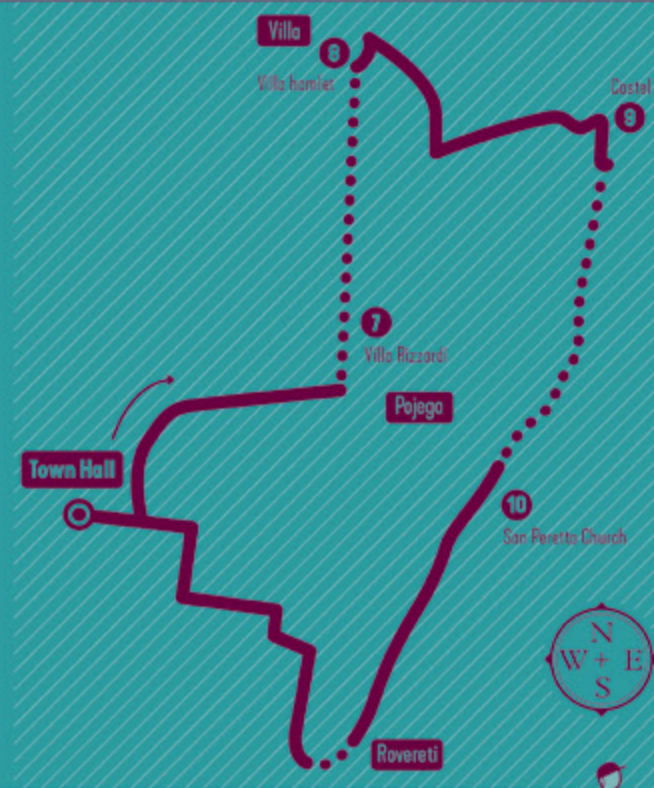
The appassimento

The *appassimento* of the grapes in the drying rooms for 100-130 days, after the harvest, is a traditional method reserved for the production of the finest wines such as **Recioto** and **Amarone** della Valpolicella. The ancient methods of *appassimento* have developed over time: from laying the bunches on the ground on simple wooden boards, to hanging them on double braided threads on the domestic *pergula*, used in Roman times, to the *taolani*, big tables, with *orèle*, swamp reeds mats. Nowadays, the grapes for *appassimento* are placed directly in wooden or plastic boxes.

Itinerary 1

Pojega-Villa-Castel-Rovereti

Facing the Town Hall, turn left and cross the small bridge over the "pragno" stream, take Via San Martino on your left and then turn right onto the tree-lined avenue to **Pojega**. To the left of **Villa Rizzardi** begins the dirt road which ends at **Villa** (on the right). Facing the large arched portal, descend briefly and take the paved uphill road on the right; at the intersection, turn left and continue to **Castel**. Take the dirt road slightly downhill that starts in front of the large wooden door of the complex. *Arrived* to a short cemented stretch, turn left into Via Calcarole to a crossroad characterized by a column. Below on the left you can see **San Peretto Church**. Continue straight on Via Rovereti, first on asphalt and then on a downhill path, until the walls of Villa Rovereti. Keep it to your left and continue until the end. To return take Via degli Alpini or one of the other two parallel streets.



1:30' 7 8 9 10 11

Villa Rizzardi Villa Rizzardi Castel San Peretto Church

DISTANCE 4.20 km ELEVATION GAIN 108 m

Itinerary 2

Pojega-San Peretto-Villa La Sorte-Rovereti

Facing the Town Hall, turn left and cross the small bridge over the "pragno" stream, take Via San Martino on your left and then turn right onto the tree-lined avenue until **Villa Rizzardi** in **Pojega**. Go up to the right in Via Guglielmi and Via Calcarole until the cross-road with a stone column. Going straight down Via Crosetta and turning right immediately at the wall (lawn and then steps), you reach **San Peretto Church**. At the end go left for about 250 m and, at the turn, continue straight slightly uphill (asphalt and then dirt road) to **Villa La Sorte** (on the left). Return on the same road until the center of San Peretto and go up on the right in Via Crosetta. Once at the crossroad at the top of the hill, take Via Rovereti on your left, first on asphalt and then on a downhill path, until the walls of Villa Rovereti. Keep it to your left and continue until the end. To return take Via degli Alpini or one of the other two parallel streets.



1:30' 7 10 11

Villa Rizzardi San Peretto Church Villa La Sorte

DISTANCE 4.70 km ELEVATION GAIN 130 m

Itinerary 3

Jago-Villa Spinosa

Facing the Town Hall, take the road on the right next to the church and go up Via Marconi. Turn left on the uphill "shortcut" (Via Don Piccoli). At the top, continue to climb briefly, then turn right into Via Jago di Sotto, continuing straight to reach a historic lavoir (on the left). Continue for a few meters and cross the narrow hamlet of **Jago** to the right until the sixteenth-century Villa Pigari-Dall'Ora, outside of which there is another beautiful lavoir. Return on the same route at the intersection and continue to the right until you reach the **Villa Spinosa** complex. Take the path, partly in concrete and partly in dirt, which starts from the wall in stone slabs of the Villa's gate and which, with a circular path, flat and slightly downhill, goes through the vineyards and emerges at an intersection with a lavoir on the left. Continue straight and turn left into Via Salgari until the town center.



1:15' 12

Villa Spinosa

DISTANCE 4.20 km ELEVATION GAIN 110 m

Points of interest

In the historic center and surroundings of Negrar

Sundial



In the historic center Lat 45.31'46.83" Long 10.56'24.17"

Emilio Salgari bust



In the historic center Lat 45.31'50.10" Long 10.56'14.23"

Winged lion column



In the historic center Lat 45.31'49.01" Long 10.56'17.65"

St. Martin Church



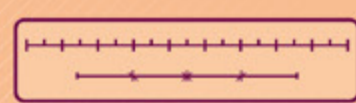
In the historic center Lat 45.31'50.70" Long 10.56'17.78"

Lapidarian Charter



In the historic center Lat 45.31'50.22" Long 10.56'12.81"

Braccio veronese



In the historic center Lat 45.31'51.29" Long 10.56'14.36"

The work realized in 2014 by the architect **Giuseppe Ferlenga** is a sculpture-instrument about 7 meters high and 5 meters in diameter that harmoniously combines science and design. The supporting structure, with open circumferences, filters the hilly landscape to the visitor's view. The base lined with porphyry embeds tiles of the local **Prun stone** placed like the characteristic "dry" stone walls of Valpolicella. By taking advantage of the apparent motion of the sun, the instrument accurately provides solar time, solstices and equinoxes as well as wind direction.

The writer Emilio Salgari (1862-1911) deserves a statue in the place where he spent his youth. The work, located to the left of the Town Hall's entrance door, was made by the contemporary sculptor **Nicola Beber**, who modeled his bust with a hat, mustache and two sails behind him: one depicts images of the writer's adolescence spent with friends playing in the "pragno" (stream) and in the countryside of Negrar. On the other sail are engraved the compass rose, swords, ships and the face of Sandokan, a fictional character and protagonist of many adventure novels by Salgari.

Placed on top of the column in front of the church, the symbol of the **Republic of Venice** expresses its majesty and power. It recalls the concession which authorized to hold a weekly cattle market, a concession that became fully operational in 1791. The remains of the original column, dismantled under Napoleon's rule, were recomposed in the St. Martin square located behind the Town Hall.

There is no trace of the original structure of the parish church dedicated to **St. Martin**, the first records date back to 1067: the current building in neoclassical style dates back to 1807. The mighty bell tower (11th century) is in tuff with regular ashlars alternated with red limestone, while the central lesenes accentuate its square-based verticality. With the belfry with four mullioned windows, the coupled columns and the crutch-shaped capitals, it is a Romanesque example of city elegance. In a 1238 charter it is stated that a guard had to stay on top of the bell tower and, when necessary, sound the alarm by ringing the bells.

The inscription called lapidarian charter is preserved on the south wall of the bell tower, in the so-called **"cortesela San Francesco"**. There are 64 lines in Latin in capital letters carved from May 3rd to June 4th, 1166 show a series of contracts by which the parish church of Negrar redeems an old annual tax due to the Veronese citizen Ribaldino. The parish church was probably a collegiate church, including an archpriest, some priests, deacons and clerics who lived together and arranged to officiate in the chapels throughout the territory. The inscription has recently undergone a preservative restoration and was enhanced within the project "School in the vineyards" (dominivneti.it) as shown by the panel located in the square.

Facing the church, on the right there is the building of Negrar old Town Hall: in the lower part of the facade there is a plaque with engraved the **"Braccio veronese"**, an ancient conventional unit of measurement used by merchants for fabrics before the introduction of the metric system. The Veronese **"braccio corto"** measured 64.2 cm. On the facade, we can also observe two dates: 1626 and 1810. The nineteenth-century plans for the building that provided for its raising or demolition are preserved in the municipal archive. It was finally decided to build a new construction.

Villa Rizzardi



In the surroundings of Negrar Lat 45.32'2.18" Long 10.56'43.59"

Villa hamlet



In the surroundings of Negrar Lat 45.32'21.86" Long 10.56'46.07"

Castel



In the surroundings of Negrar Lat 45.32'13.18" Long 10.57'6.84"

San Peretto Church



In the surroundings of Negrar Lat 45.31'45.59" Long 10.57'55.55"

Villa La Sorte



In the surroundings of Negrar Lat 45.31'40.81" Long 10.57'29.44"

Villa Spinosa



In the surroundings of Negrar Lat 45.31'50.10" Long 10.57'47.17"

The Pojega estate that includes the current villa, designed by the architect **Filippo Messedaglia** (1823-1901), was purchased by the counts Rizzardi in 1649. The real peculiarity of the complex is its marvelous garden of about 54 thousand square meters, designed by the architect **Luigi Trezza** at the end of the 18th century, where a historic "verzura theater" stands out, a place for meetings and shows, with semi-circular boxwood steps intersected by three tiers of steps. There are paths of hornbeams and cypresses, a small stalactite temple, citrus greenhouses, a splendid nymphoium, a grove and a rich vegetation of bay trees, cypresses, magnolias and hornbeams.

It is an ancient settlement, documented even before the 11th century, which takes its name from a Roman villa from the end of the 19th century. A **nineteenth-century arched portal** preserves under the gable roof a mural fresco depicting the Annunciation and the polychrome statue of St. Rocco, protector of plague victims. A little further on stands Villa **Quintarelli Ruffo** which, born as a farmers' house in the 16th century, changed shape over the centuries following repeated interventions. On the eastern side of the house stands the family chapel, separated from the main building.

Probable location of the **ancient municipal castle** is now characterized by an ancient cottage finely restored. Inside the courtyard, not visible, a beautiful **two-basin lavoir** is connected to another basin, outside the enclosure wall of the complex from which it is possible to draw water.

Documented since 1222 and better known as the church of **"San Pietro"**, it is dedicated to St. Peter. Built in Romanesque style, it was modified over the years: its orientation was reversed and it was extended in length westwards, where, instead of the original facade there is now a modern apse. The Romanesque bell tower is in tuff with mullioned windows on each side of the belfry. Without any decorations, it preserves the simple original lines unlike the rest of the small church which, inside, is decorated with a beautiful Gothic fresco, probably from the 15th century. Sunday Mass is usually celebrated at 10:00am.

Built by the **Giustiniani family** in the 17th century, it changed ownership several times over the centuries until the acquisition by the current owners in the 1990s. It is mentioned in a document of 1795 relating to a project aimed at the best use of the nearby water courses to benefit the villa and the owners of the local mills. The villa is simple and austere, the main facade is embellished by an eighteenth-century portal and by the wrought-iron railings of the central double-flight staircase and the balcony. The complex includes a *barchessa* colonnade, a large garden and several fountains, but the essential element is the **cedraia** (lemon house), typical of Lake Garda, built in the 18th century by the **Noris family** and entrusted to the design of an architect whose name is unknown. It remains a testimony of an important production that in the 19th century reached one hundred thousand citrons per year, exported to Northern Europe as an element needed for textile dyeing.

Towards the end of the 18th century the engineer **Giacomo Guglielmi** started building the cottages, connecting them with an L-shaped plan and joining them to the original structure from the beginning of the century. The manor is an example of nineteenth-century architecture, sober, with tuff decorations and openings organized in different shapes and sizes. It is surrounded by an **Italian garden** from the early 20th century in which boxwood hedges in harmonious geometric designs and citrus plants coexist. A small lookout on the edge of the garden allows you to enjoy the panorama of the valley.