

PAUL LIEBRANDT

PRESS PACKET



Paul Liebrandt

Paul has cooked in some of the world's most esteemed restaurants. He began his career in England, working under Marco Pierre White at his Michelin three-star restaurant and Raymond Blanc at Le Manor Aux Quat' Saisons in Oxford. Next, Paul traveled to Paris, where he worked for Pierre Gagnaire at his eponymous three-star restaurant. He then came to New York in 1999, where he worked with David Bouley at Bouley Bakery, which soon earned four stars from The New York Times.

In 2000, Paul was hired as executive chef of Atlas. In November of that year, at the age of 24, he became the youngest chef ever awarded three stars from The New York Times. Critic William Grimes praised the young chef's "daring, distinctive style" likening him to "a pianist who seems to have found a couple of dozen extra keys."

After leaving Atlas, Paul cooked for numerous high profile clients including Lord Rothschild and HRH Prince Andrew. In 2002, Esquire named Paul as the Best and Brightest of the next generation in food and restaurants. In 2005, he opened Gilt in the Villard House in New York City. He was named one of Gotham magazine's "Top 100 Bachelors of 2009" and has also been profiled in Vogue, Men's Health, W Magazine and the UK Sunday Telegraph. As Executive Chef and Owner of Corton, in Manhattan's Tribeca neighborhood. His modern French menu melded the tradition of classical cuisine with a contemporary, personal approach to ingredients and technique. In its inaugural year, the restaurant was honored with two

Michelin stars, three stars by The New York Times and named in Esquire's "Best New Restaurants of 2009." Corton celebrated its four-year anniversary in October 2012, earning two Michelin stars every year.

In his menus and on the plate, Paul Liebrandt displays a deeply personal, thoroughly modern, compellingly graphic style that has excited critics and connoisseurs for the past decade, since his debut as a chef at Atlas in 2000.

Liebrandt's Modern French cuisine is rooted in classic technique, with openness to contemporary advancements and, up until now, unheralded (or undiscovered) ingredients. Signature dishes include a number of ever-changing compositions such as his iconic "From the Garden," a first-course comprising more than a dozen vegetables, each prepared separately, then artfully arranged on the plate, and culinary "essays" such as "Early Spring" or "Autumn Sea" that arrive at the table as a flotilla of small vessels, each bearing an intricately arranged composition of seasonal or thematic preparations. It's dishes such as these that led The New Yorker to proclaim, "Liebrandt's cooking is the culinary equivalent of wordplay - an intellectual exercise cloaked in amusement..."

In only his mid-thirties, Liebrandt proudly believes that for all the acclaim he has received, he continues to hone his style every day. Accordingly, his menu is ever-changing and even his most frequent guests look forward to his surprises as much as they do his signature offerings.

To the Bone

Published in December 2013 by Clarkson Potter, Paul Liebrandt's first book, *To the Bone*, combines two popular literary formats—first-person food narrative and cookbook—for an utterly unique look at the evolution of a chef's craft and style. Set during a weekend in the present day, the narrative portion of the book crosscuts between Liebrandt's working life in New York City and the jobs and life experiences that brought him to this point... each stage of his career illustrated by a recipe and accompanying full-page photograph, either of one of Liebrandt's own dishes, or his interpretation of a signature dish from one of his early influencers and mentors.

To the Bone promises to further elevate Liebrandt's reputation and prominence not only through the book itself, but also through the publisher's national marketing campaign, both of which will create a relationship between food aficionados outside New York City and Liebrandt.

Here is a lovely collection of praise for the book thus far:

"By any measure, Paul Liebrandt's career in the kitchen has been a wild success. But it hasn't been a mad dash toward celebrity, as anyone who reads *To the Bone* will see. More than a collection of recipes, this impressive book is a coming-of-age story, a narrative that tells of a chef's often painstaking creative growth. Liebrandt spares us any phony glamour, focusing instead on the desire and commitment that

restaurant work requires. That's a lot more real than anything you see on 'reality' TV."

-Thomas Keller

"Ever since first learning about Paul's cooking while he was Atlas, I have followed him for his no-holds-barred risk-taking style of cooking. It takes a determined and self-confident person to eschew the standard conventions, and by doing so Paul has changed the way people view cooking and its possibilities."

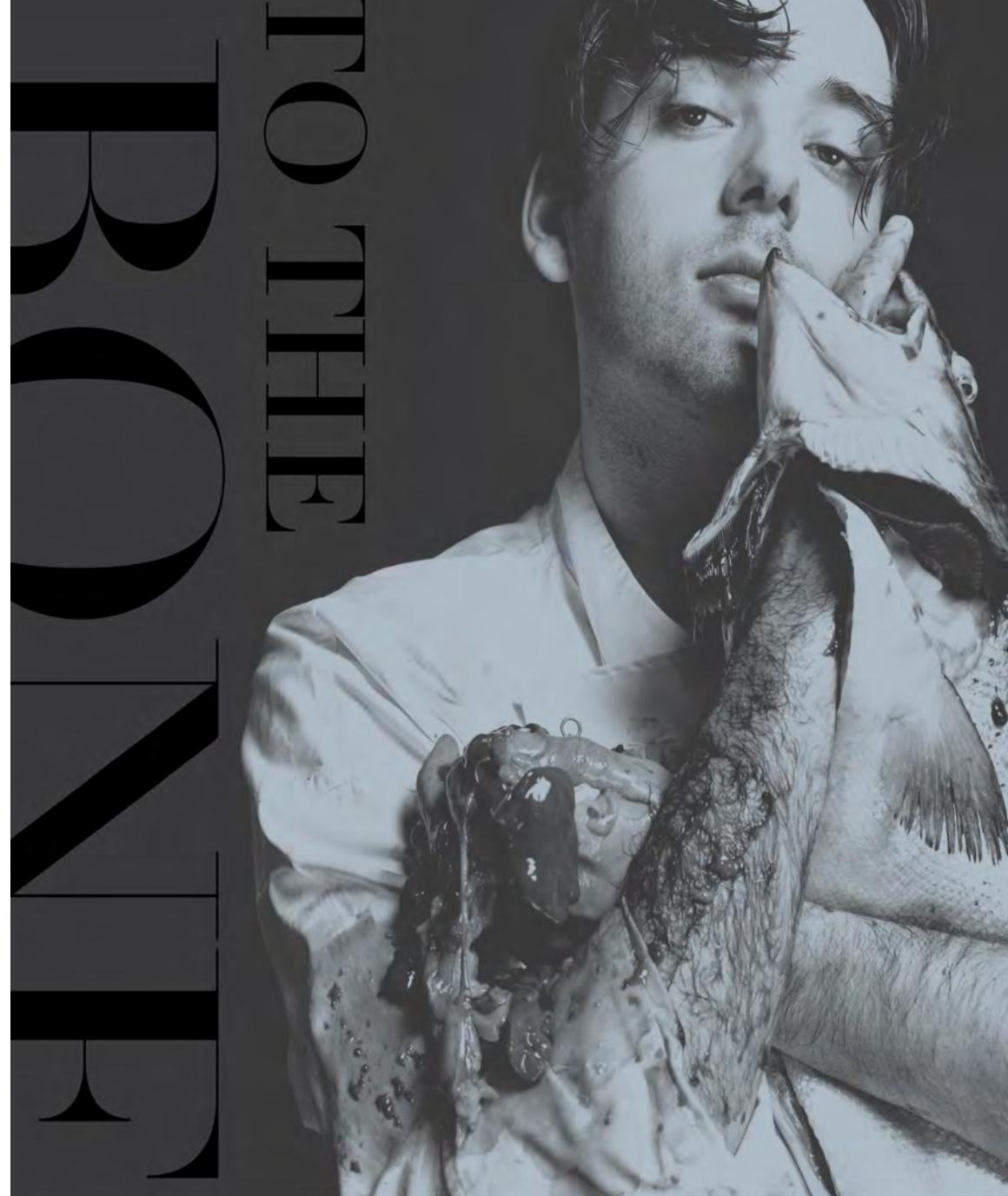
-Grant Achatz

"Paul is not a categorically 'French,' 'American,' or 'British' chef, but he has absorbed knowledge from three cultures . . . solidifying his reputation as a chef to be reckoned with through his passion and hard work. His food is more than art on the plate—it is an intricate extension of himself . . . and showcases the evolution of one of America's most creative young chefs today."

-Daniel Boulud

"If you've ever wondered where the heck a modern chef gets his inspiration from, these pages will give you some idea of how it works. [This is] privileged access to one of the most innovative, skillful, and idiosyncratic chefs in America. . . . Dig in and enjoy."

-from the foreword by Heston Blumenthal



PAUL LIEBRANDT & ANDREW FRIEDMAN

PHOTOGRAPHS BY EVAN SUNG; FOREWORD BY HESTON BLUMENTHAL



A Matter of Taste

The HBO documentary, A MATTER OF TASTE: Serving up Paul Liebrandt takes an intimate look inside the world of an immensely talented and driven young chef, Paul Liebrandt. At 24, he was awarded three stars by The New York Times for unforgettable and hyper modern dishes such as “apple wasabi sherbert with extra virgin olive oil.” Critic William Grimes likened Paul to “a pianist who seems to have found a couple of dozen extra keys.”

The film follows Paul over a decade and reveals his creative process in the kitchen, as well as the extreme hard work, long hours, and dedication it takes to be a culinary artist and have success in the cutthroat world of haute cuisine in New York City. Exploring the complicated relationships between food critics, chefs and restaurant owners, the film delves into the life of an uncompromising, thought-provoking, young chef ahead of his time.



Full frame:
documentary film festival

TRIBECA
FILM
FESTIVAL

E JAMES BEA
FOUNDATION
2012 BEST DOCUMENTARY

2012 EMMY
NOMINEE



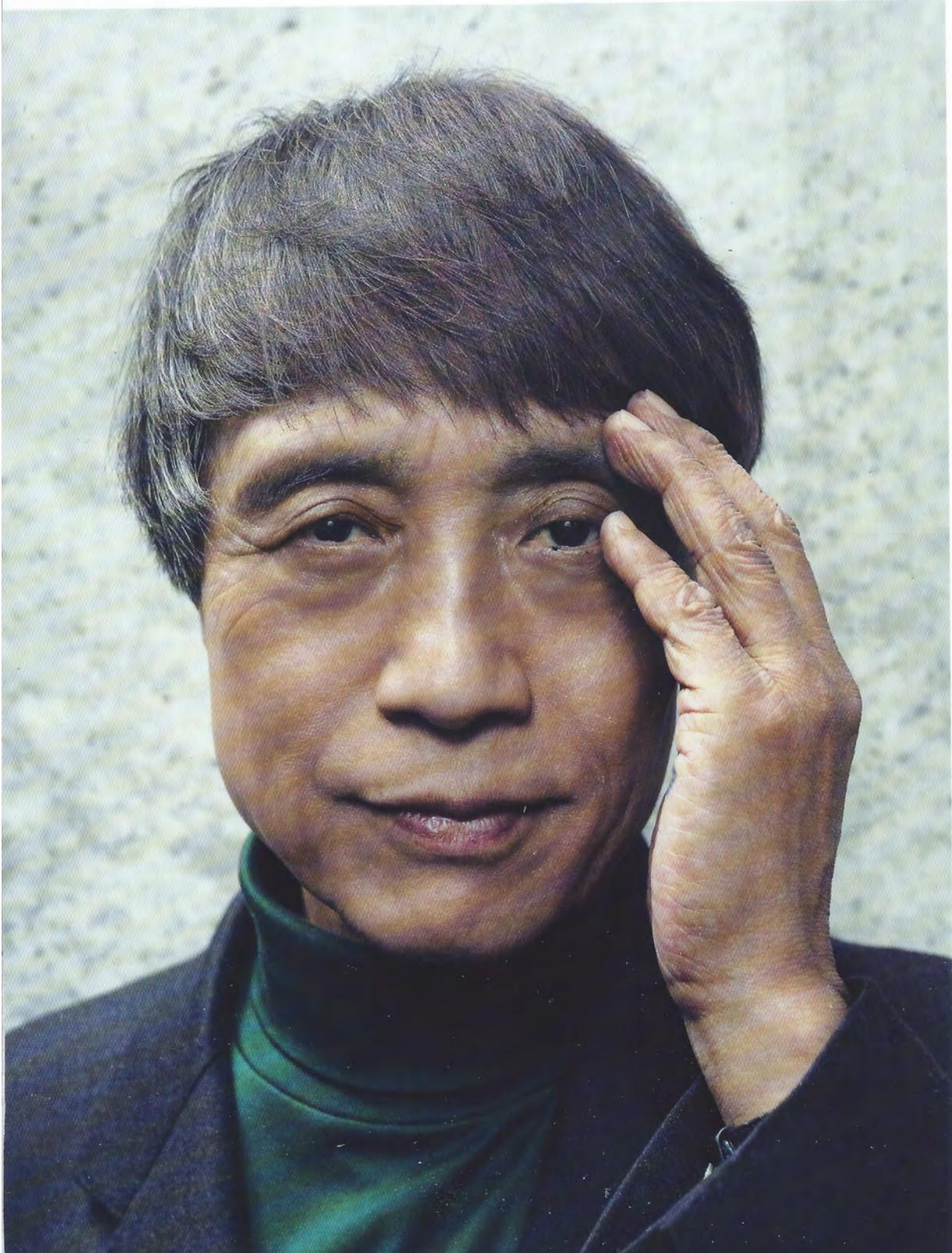


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PAUL LIEBRANDT

TADAO ANDO

SURFACE



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LEGENDS AT WORK

\$15 USD
7 252740





PAUL LIEBRANDT



Dish by Paul Liebrandt

INSPIRED BY CAFÉ ARTSCIENCE
PHOTO BY LESLEY UNRUH

The simple idea for this dish was created in response to Café ArtScience's play with textures and natural green colors. The velvety texture of raw scallop and artichoke juice, combined with the pop of the caviar and crisp shishito, make for a surprising and diverse mouthfeel. Similar to the look and rhythm of the design, achieved through silk, green, and white hues, and an airy space, this dish presents a pleasing, natural clarity.

Serves Four

4	diver scallops
8	small shishito peppers
1 lb.	sunchokes
1 tbsp.	Osetra caviar
20	small pepper leaves
≈	green pepper olive oil, to taste
≈	fleur de sel, to taste

Process

Remove scallops from shells and wash in cold water. Dry and set aside.

Peel the Jerusalem artichokes and juice the flesh. Over medium heat, reduce the sunchoke juice until a syrupy texture is obtained. Strain the juice through a fine strainer and chill.

Lightly char the shishito peppers in half and season with the oil and a pinch of fleur de sel, to taste. Cut the scallop in two and lay on a large plate. Divide the caviar by four and spoon into the center. Place shishitos beside the scallop, then sauce with the Jerusalem artichoke syrup.

Garnish with the pepper leaves and pepper oil. Enjoy.

Paul Liebrandt is the chef and partner of The Elm restaurant in Williamsburg, Brooklyn, at the McCarren Hotel & Pool. He is the author of the book To The Bone (Clarkson Potter).



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PAUL LIEBRANDT

MICHAEL CHOW

SURFACE



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Dish by Paul Liebrandt

INSPIRED BY BIBO
PHOTO BY LESLEY UNRUH

21-day-aged squab and red kuri squash

When I look at the design and feel of Bibo, its texture speaks to me, with its underlying layers of history and culture. I thought that texture would translate well in a dish with squab, which carries a long complex and rich flavor—similar to Hong Kong’s vibrant character. Visually, the space has great depth, with a new discovery in each layer. Here, I’ve applied the same method for the squash: Each of the multiple textures at play reveals a different aspect of its character. The combination of flavors and texture with the pairing of squab and squash are emblematic of Bibo: When you step back to take a look, you see warmth and depth.

Serves Six

3	1-pound squabs
1	red kuri squash
2	lemons
200	grams sugar
5	pieces green cardamom
5	pieces green peppercorn
12	pieces baby Tokyo turnips
100	grams salted butter
1	piece cassia cinnamon bark
10	grams smoked sea salt
5	grams cracked green peppercorn
2	teaspoons extra virgin olive oil

Process

For the squabs, remove guts and wipe inside clean. Age the squabs in the refrigerator for 21 days on a rack, then remove and temper to room temperature.

For the squash, peel and deseed, take half and slice lengthwise in 2 mm-thick slices to resemble a moon shape. Brush with a little olive oil and lay them flat on a greaseproof paper-lined tray so that the squash pieces do not touch one another. Place the tray in an oven at 220° F (with no fan) for approximately 30 minutes. When fully dry with no color, gently remove the slices from the sheet paper and reserve for further use.

For the puree, take the remaining squash and slice into 2 mm-thin pieces. In a thick-bottomed pan over medium heat, put half of the butter and melt. Add the sliced squash and season with a pinch of smoked sea-salt. Sweat the squash until completely cooked, adding a little water if necessary to stop the squash from absorbing color. Remove from the pan and transfer to a blender, then blend to a fine puree. Season with some more salt and a teaspoon of lemon juice, pass the puree through a fine chinoise, and set aside.

Peel the lemons in 5 mm-thick strips and juice in a pot, adding the sugar, 200 grams of water, peppercorns and cardamom pods. Bring the mixture to a boil and add the lemon-skin strips. Cover and cook over very low heat for three hours. Add the lemon juice to the mixture. Remove from heat and allow to sit for 24 hours, then remove the peels and cut into 2 cm cubes.

To cook the squab, set an oven at 300°F. Brush the squab with the remaining butter, and place the cassia bark and turnips inside the squab cavity.

Place the squab on a tray and put into the oven to cook for approximately 15 minutes, then remove and rest another 15 minutes in a warm place. Remove the breasts from the squab and season with the smoked sea-salt and cracked green pepper. Place the squab in the center of a serving plate; add some of the puree, lemon cubes, turnips, and dry squash pieces next to it. Take a little of the squab cooking-butter and spoon around the plate. Enjoy!

Paul Liebrandt is the chef and partner of The Elm restaurant in Williamsburg, Brooklyn, at the McCarren Hotel & Pool. He is the author of the book To The Bone (Clarkson Potter).



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PAUL LIEBRANDT

ELIZABETH DILLER

SURFACE



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AMERICAN INFLUENCE

\$15 U:
7 252



PAUL LIEBRANDT



Dish by Paul Liebrandt

INSPIRED BY ST. CECILIA IN ATLANTA
PHOTO BY LESLEY UNRUH

Scallop "William"

To me, the architecture of St. Cecilia feels almost Rothko-esque, with its prominent facade of strong lines and bold block shapes, a bar space with strong perspectival lines, and chairs crisply textured with leather and wood. I wanted the dish to evoke those same feelings, with bold yet simple shapes, forms, and tones. The classic combination of scallop and truffle is a perfect platform for this: It's a no-frills dish that's all about the quality of the ingredients. The focused texture of the scallop and thinly sliced truffle is what makes this a precise yet complex dish so fitting for the restaurant.

Serves Six

- 12 pieces diver scallop, in shell
- 100 grams Greek yogurt
- 200 grams burgundy truffles
- 50 grams aubergine ash
- 1 tsp. grilled peanut oil
- 1 tsp. yuzu juice
- 1 pinch Murray River salt
- 1 pinch Malabar pepper

Process

Remove the scallops from the shell and clean. Using a slicing knife, slice scallop rounds 1 mm thick and lay in the center of a large plate. Keep laying the slices flat to form a circle. Use two scallops per serving.

Finely slice the truffles and lay over the scallops. Mix the aubergine ash yuzu and yogurt together and pipe in a spiral pattern over the scallop and truffle.

Gently brush the scallops with the grilled peanut oil and lightly season with the Murray River salt and Malabar pepper.

Serve cold.

Paul Liebrandt is the chef and partner of The Elm restaurant in Williamsburg, Brooklyn, at the McCarren Hotel & Pool. He is the author of the book To The Bone (Clarkson Potter).

new containers

月刊

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専門料理 2

Feb. 2015

世界の
レストラン



1つの空間に4つの機能を合わせ、
融合性を持たせつつデザインで分断

The Elm in N.Y. ジ・エルム

話題の店が次々生まれるブルックリンの一角にある「ジ・エルム」は、クラシックなフランス料理に創意を加えた先駆的なスタイルで知られる、Paul Liebrandt氏が手がける現代フランス料理店だ。氏はパリの「Pierre Gagnaire」などで修業後、渡米。フォーマルな現代フランス料理店「Corton」でミシュラン二つ星をはじめとする高評価を得た後、より気軽に料理を楽しめる店として、2013年に同店を開いた。スタイリッシュなホテルMcCarrenの半地下にある同店は、約140㎡の空間を機能の異なる4つのエリアにゾーニング。美食家から高感度な地元の若者、観光客まで幅広い客層の支持を得ている。



マンハッタンの隣に位置するブルックリン地区の中でもひととき洗練された店が多い、ウィリアムズバーグの一角にある。表通りにも近く、公園利用者も多く行き来する好立地で毎晩満席が続く。

住所/160 N 12th Street, Brooklyn, NY 11249, USA
 電話/718 218 1088
 URL/http://theelmnyc.com
 営業時間/月曜7:00~11:00(L.O.)
 火曜~土曜7:00~11:00(L.O.)、
 18:00~22:00(L.O.) (金曜、土曜は23:00 L.O.)
 日曜7:00~10:00(L.O.)、11:45~15:00(L.O.)、18:00~22:00(L.O.)
 定休日/月曜夜
 スタッフ数/厨房45人、サービス30人
 客単価/65ドル(リトルエルム150ドル)

開業/2013年7月
 店舗面積/138㎡
 客席数/バー12席、ダイニング54席、シェフズカウンター8席、個室1(24席)
 設計/Parts and Labor Design



リトルエルムのカウンター内にある、機能性を重視したオープンキッチン。客席より一段高くすることで、ダイニングルームの様子が見渡せる造りになっている。



ニレ材をはじめ各種の木材を使ったテーブルに彫り跡を入れ、さりげなく個性を演出。左「ジ・エルム」のインシヤル入りのテーブル。中 メインのダイニングでは異なる木材を組み合わせた寄せ木のテーブルを特注。使用した木材の名称を彫り込んで遊び心を表現した。右 バーカウンターの角にはチェス盤の彫り込みが。



138㎡の空間をバー、ダイニング、個室、シェフズカウンター「リトルエルム」の4エリアに分割。全体を木と緑のイメージで統一しつつ、空間にメリハリをつけている。

リトルエルムのカウンターには、日替わりコースのメニューを収めた小さな引出しを用意。特別なディナーと感じさせる工夫の一つだ。



オープンキッチンに面した、シェフズルーム的な位置付けのカウンター、リトルエルム(8席)。店中のお客の視点が集まる場所にあり、コンセプトの核となるスペースだ。





1 個室は緑色のクッションを配したベンチシートや壁に吊した植木鉢で自然を表現。頭上のライトが都市性を感じさせるアクセントに。2 リーブラント氏と交流のある斧店とのコラボレーションで作ったオブジェが店内を飾る。3 入口から階段を降りた場所にあるウェイトングスペース。4 店内の壁に薙をめぐらせ、自然の要素を導入。

Q 内装のコンセプトを教えてください。

ブルックリンの賑やかなエリアにありながら、大きな公園に面しているという環境を反映し、都市性と自然を同時に感じさせるデザインとしています。たとえばバーエリアの照明は、N.Y.の古い街灯をイメージしたもの。その一方、「Elm = ニレの木」という店名が示す通り、テーブルや壁などに木材を多く取り入れています。

セメントの大きな柱がダイニングルームの中心にあるなど、既存の構造を変えられずもどかしい点もありましたが、それを生かすデザインを考えることで個性が生まれました。グレーの柱に塗装を加えても不自然な感じになるので、逆手に取ってこれを店のベースカラーに定め、椅子やメニュー表にもグレーを採用。また半地下なのでディナー時には通行人が店内を覗くこ

とが多いと予測して、店内を魅力的にライトアップする照明を意識しました。ただし、料理のビジュアル性が高いので、内装がそれと競うことがないように全体にすっきりしたデザインにまとめられています。

Q 1つの空間の中にさまざまな機能がありますね。

バー、ダイニング、個室、それにオープンキッチンに面した8席のみのシェフズカウンター「リトルエルム」という4つの機能を併せ持つ空間となっています。バーカウンターで気軽に料理をつまむこともできますし、135ドルの日替わりテイスティングメニュー限定のリトルエルムで、ちょっと贅沢にディナーを楽しむこともできるという、使い勝手のいい店をめざしています。

ポイントは、それぞれのエリアのデザインを

変えて、各機能を一空間の中で自然な形で分断したこと。天井が高く、全98席を擁する大きなスペースなので、異なるデザインを共存させることで、店内が単調なイメージになるのを避けられます。

たとえばバーは、各席の上に照明を配置して、光で囲むことで別空間らしさを演出。またリトルエルムのダイニングカウンターは高級感のあるブラジル産石英の一枚岩にし、バーと同じデザインのスツールに肘掛けを付けるなど、グレードアップした意匠にしています。一方テーブル席については、フォーマルな印象を与えるテーブルクロスは使いませんが、寄せ木になったテーブルを特注し、店の個性を伝えるよう意識しました。

(総支配人のArleene Oconitrillo氏談)

BIL DONOVAN
CHUCK CLOSE
GRETA GERWIG
MARILYN MINTER
PAUL LIEBRANDT
ROBERT WHITMAN
AND MORE

asij

2014 / ISSUE N° 4





the
outré
limits

PAUL LIEBRANDT

Food Photography by Evan Sung • Portrait and Interview by Tatijana Shwan • Paul Liebrandt styled by Stacey Jones





Scallops/Porcini/Black Rice

Although he has made his name at the terrific Corton in New York, Paul Liebrandt is, like me, a London boy. Paul and I took very different routes up the ladder of our profession. I'm a self-taught chef, whereas he undertook apprenticeships at various establishments—L'Escargot, Marco Pierre White's legendary The Restaurant, Pied à Terre, Le Manoir aux Quat'Saisons, Pierre Gagnaire, and Bouley. He's good on the crazy nature of restaurant life: the dodgy dorms, drinking binges, sleep deprivation, camaraderie, and quirky personalities, and the infernal heat in poorly ventilated kitchens that had him periodically tipping an entire bottle of water over himself. He's thoughtful and eloquent on the downsides of culinary life that can make it hard to take: the repetitive drudgery, the pressure of proving yourself day after day, the isolation.

Although we cut our teeth in different ways, when Paul came to eat at The Fat Duck, I quickly recognized a kindred spirit—someone who, culinarily speaking, speaks my language. For me, good food is ultimately about emotion. Of course, you have to practice, develop, and perfect the necessary techniques, otherwise there are likely to be limits to what you can achieve creatively. But eating is a multisensory experience, and a large part of the deliciousness of food comes from its appeal to the five senses: taste, smell, sight, touch—in terms of our appreciation of different textures—and even sound. And this appeal in turn triggers all kinds of memories and associations that can enormously enhance the perception of flavor. This is something that Paul understands. Early on in his apprenticeship, he says, he realized that in cooking there was "a simple animal attraction to the tasks that appealed to my senses." It's this sensual appreciation that gives his cuisine a strength of character. Thus his dish "The Marine," with its oyster, apple, onion meringue, and shallot cream, grown out of Paul's fondness for the heady saline scent of sea foam. His Smoked Caramel and Pomegranate picks up on the caramel flavor of the Butterkist popcorn he relished at the movies. Many people think that this emotional aspect of cooking doesn't fit well with a technical, scientific approach. To me this attitude never made much sense, and Paul takes a similar viewpoint. Working with pastry in the early days of his apprenticeship showed him the value of precision and consistency and, like me, he saw no reason why that shouldn't apply to savory dishes just as much as sweet ones. This has become part of his signature style.

Cod Cheek with Smoked Bone Marrow and Black Trumpet; Beet-Hibiscus-Glazed Foie Gras with Treviso; Black Sesame Crème with Purple Potato Ice Cream and Cashew Paste—these are beautiful, precise, well-thought-out plates of food. But from the way Paul talks about his cooking, you can also understand the emotion that has gone into them—how his Rhubarb, Strawberry, and Cucumber Royale is infused with memories of his Sussex boarding school. How the dress-shaped white-beer gel in his Summer Crab Composition reflects Paul's Sundays spent girl-watching in the pub. And how his take on "The Bagel" and the skyscraper shape of his "Gold Bar" dessert both reflect his excitement on first arriving in New York as a twenty-three-year-old looking for work.

—HESTON BLUMENTHAL, chef

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Pheasant Egg and Razor Clam



Ruby Red Shrimp and Reindeer Lichen



Kampachi Jamon



Kampachi/Huckleberry/Rose/Daikon

AS IF: Your dishes are visual masterpieces that never upstage the taste of the dish; they elevate the experience of eating it. Do you follow a set of rules to create that balance time after time?

Paul Liebrandt: Yes and no. The rules are based on classical foundations, and we don't make up flavors and visual aspects; they are based on things that I know will work. I like to take classic foundations in a different direction. For example, I take certain ingredients that work well together, such as cheese and tomato, garlic and onion, then I try to interpret them in a different way. My food is familiar, yet there is always a twist.

AS IF: Your blue potato ice cream was quite magical and yet so simple because it actually tasted like potato; there wasn't anything masking it.

PL: I wanted to do something with potatoes that hadn't been done before, but at the same time keep the quality and taste of the potato intact and pure.

AS IF: Was there a certain dish or food experience growing up that inspired you to become a chef?

PL: I grew up in London's Chinatown where the streets were full of fishmongers, and there was

Berwick Street Market in Soho, which had butchers selling game. I was reacting, I suppose, from a food point of view, to what I saw.

AS IF: When you first started to cook was there a certain cuisine that intrigued you most?

PL: French. I always loved the beauty and classicism of French cuisine.

AS IF: Is that the basis of your cuisine today?

PL: Absolutely. For me, French cuisine is the building block of technique. But as I've gotten older, I've embraced other cuisines, such as Japanese. I like the sensibility and minimalism of Japanese cuisine.

AS IF: How have you evolved as a chef?

PL: Rather than the idea of creativity for creativity's sake, I'm more concerned with the quality of what I'm doing. I've learned to slow down a little bit and take the time to look deeper into what I am doing. I am still, and will always be, finding and defining my voice.

AS IF: Have you proved yourself?

PL: I'm still proving myself every day. I don't think I'll ever stop doing that.

AS IF: Do you have a weakness in your skill set or cuisine that you'd like to work on?

PL: I want to improve everything. As you get older your ideas change, the way you approach things change, and your palate changes. When I was younger I liked playing with levels of sweetness in the food, whereas now I am much less about sweet. I guess it's similar to periods in a painter's evolution as an artist, like Picasso's Rose and Blue periods. I'm going through a constant arc of change, and I am always looking to improve myself.

AS IF: Where do you see yourself in fifteen years?

PL: I would like to see myself in a position where I'm a little better known, a little more developed in terms of my cuisine and who I am as a chef. I would like to have a definitive brand; I feel that I'm still clarifying who I am and what I stand for. Most ambitious chefs come into their own at my age, mid-thirties, and in the years leading up to and into their forties, they usually will develop into what they will become when they reach their mid-forties—a renowned chef, like Thomas Colicchio, who is now in his late fifties. I spent my twenties and early thirties learning my craft and developing my "voice," and now the next ten to fifteen years will be spent pushing it, branding it, and expanding it so more people can enjoy what I do. I want people to enjoy my food, experience it, and

hopefully get something more than just a nice meal out of it.

AS IF: What has been your most valuable mistake?

PL: Lack of humility. You have to have an ego in this business, which is fine, but ego can be detrimental to yourself and your business. Recognition and fame came to me when I was quite young. I was twenty-four when I was in the *New York Times*. That's very young to have that kind of press and stay humble. I would intentionally be rebellious and say or do things I would never do today. I used to feed into that sort of "enfant terrible" idea.

AS IF: On your personal website you have a variety of dishes and recipes. The amount of dedication and detail that goes into one dish, and the multitude of stages and cooking time is so precise and intricate. How do you do this night after night?

PL: It's not hard to do it if you give yourself the means to do it. To the untrained eye it may seem overwhelming, but it's what we do. It's what I've done my whole life and that's the value in what I do. This is not a typical style of dining, but it's the style I do very well. You'd be surprised how hard it is to find a chef who can come up with a really good sandwich; it's easier to do technically challenging

dishes. It's not easy to cook this way night after night, but this is what I do.

AS IF: What's your goal as a chef?

PL: To elicit emotion, which is important to me. Food should be emotional. Eating is something that everyone has to do, and therefore food is an amazing common denominator among people. You don't have to look at art, or listen to music, but you do have to eat. Emotion is very important when creating new dishes. I think of flavors and ideas and telling a story. Each dish is a story.

AS IF: Do you go through dry spells? If yes, how do you manage them?

PL: Of course I do. Creativity and production don't really go hand in hand, so when I am experiencing a dry spell, I'll make sure the production and execution is absolutely perfect, and I'll focus on that. Through focusing on that, I loosen up. I'm not the kind of guy who says, "I want to be creative now!" I approach it more by focusing on one thing at a time, like execution, which often gives me ideas, so I'll try them out and adjust them until they start to take shape. Finding your creative voice has a lot to do with maturing as well.

AS IF: What is your benchmark for success?

PL: Success doesn't have to be exposure in terms

of commercial success or financial success. To me, success is being happy with what I'm doing, being happy with the people I work with, and having a customer say, "I came all the way from Russia to taste your food"—that's the success! The benchmark of success is producing something that people enjoy.

AS IF: What excites you most about food?

PL: Something that I've always loved is the unknown. I'm always seeking out new ingredients and always trying to learn what I can do with them. That's why I'm always excited to work with food.

AS IF: Is there one ingredient you can't live without?

PL: Sea salt! It's fantastic! It's so natural, so basic, yet so necessary.

AS IF: Are you a perfectionist?

PL: I would like to think that I am.

AS IF: What drives you?

PL: Failure. I don't want to fail.

AS IF: What is your signature trait?

PL: I would say it consists of a lot of little things that lend to my personality as a chef. I don't follow trends, I don't try to be someone that I'm not, I'm



*“Emotion is very important
when creating new dishes.
I think of flavors and ideas
and telling a story. Each
dish is a story.”*





From the Garden



Wild Alaskan King Salmon



Lamb neck, Black eggplant paste



Corn, Lobster, Vadouvan Spice

very honest about who I am. I'm very open; I throw it all out there. I give it my all.

AS IF: What is your pet peeve?

PL: Dishonesty. If you're in an agreement with someone, follow it through; if you can't do it, say so. Be honest about it. I don't like dishonesty, and this business is rife with it.

AS IF: You once said, "Food is the medium of all senses." Explain what you meant by that.

PL: Let's take green food as an example. Green is a very creative color, and it's a color that calms people. It's the color of spring. So the feeling of green, for me, would be in balance with the different flavors, shades, and textures of green foods. Like the snap of a beautiful French soret, or the slight lemon-citrus flavor of a wood soret. They're both soret, they're both slightly different in their color and texture, but each is unique in its own way, and I like playing on that and layering it. I was playing with the notion of reinventing Chicken Kiev by manipulating the different levels and intensity of garlic—confit garlic, fresh garlic, green garlic, white garlic, garlic ramps, spring garlic, red garlic. I took these many variations of one flavor and subtly balanced them with the chicken to create a different take on this well-known dish. Trying to attain the wild nature of that aggressive garlic flavor and balancing it in the dish was exciting.

"Something that I've always loved is the unknown. I'm always seeking out new ingredients and always trying to learn what I can do with them."

AS IF: What inspires you?

PL: Travel, culture, meeting new people, art. It's never one thing.

AS IF: Tell me about your latest project in Brooklyn called The Elm.

PL: It's in Williamsburg, and it's a much more approachable and informal dining experience than Corton. At The Elm there are no tablecloths, and it's a la carte pricing, and we don't have a traditional appetizer and main-course style menu. Instead, the idea is to share dishes, and it's the sort of food you can eat two or three times a week. Have one small dish or five small dishes. We give the customer a choice, and we do it with great execution, great ingredients, and at an affordable

price. You can come in and have a well-polished meal that feels very special, but without pomp and circumstance.

AS IF: It's AS IF you could express the work of your favorite artist in a dish. Who would the artist be and what would the dish be?

PL: Joan Miró, Cy Twombly, and Mark Rothko. If I were to take Miró, I would do my garden dish, which is abstract in color and form. Each ingredient is chosen for the taste, shape and color, and is patterned around the plate. Cy Twombly would be my skate dish I made at Corton, which was skate rolled in a nettle paste, fresh green spring nettles, and razor clams, and a pesto made from nettles with macadamia nuts and baby pickled turnips. I make a beautiful milk from the juice that comes out of the razor clams that has a delicate salinity and marries well with the herbs and works well with the skate. There are little lettuces and anise, as well, so it's very dainty, free flowing, and layered—like a Twombly. The Rothko would be my ayu dish. Ayu is a sweet river fish. The plate is very structured with swaths of color and flavor. It's made with spinach and garlic, huckleberry, and red wine. It's very acidic, very vegetal, with a big round garlic flavor. The ayu is delicate and light with a subtle melon-like flavor. Each flavor plays off the other, but they're not intermingled; they're lined up on the plate.



Saffron Vanilla Fudge



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FOOL

#4 *food insanity brilliance & love*



Massimo Bottura *Madness in Modena*

The Italian Issue

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Chef Paul Liebrandt
Partner, The Elm. Brooklyn, New York.

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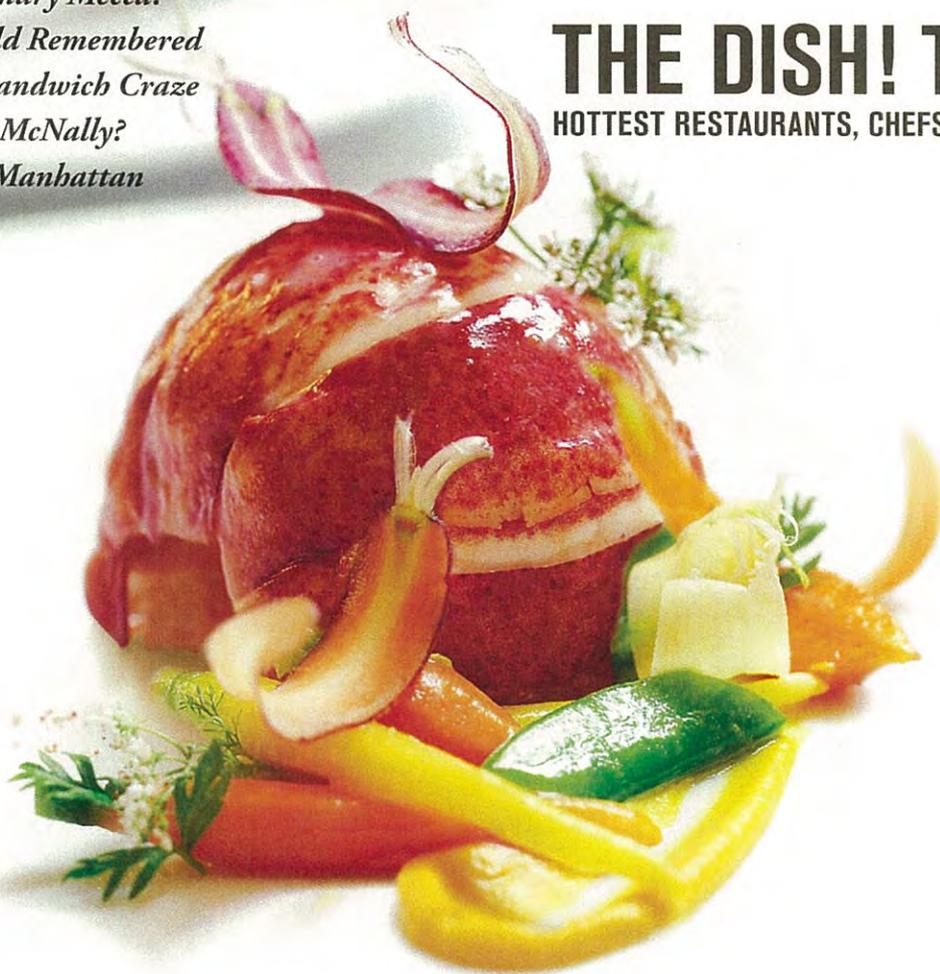


MANHATTAN

[*THE RESTAURANT ISSUE 2010*]

The 10 Best Restos To Try Right Now!
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NOVA SCOTIA LOBSTER FROM ELEVEN MADISON PARK

>>> Hamilton's dishes read like good writing: spare, unembellished and incredibly expressive —SUSSMAN... It's no wonder she got a six-figure lavender, is one of the city's great dishes —SUTTON... **Eleven Madison Park** is some of the most elegant and refined cooking

The 5 Best Chefs



1. Paul Liebrandt He earned his stripes in the kitchens of Pierre Gagnaire and Marco Pierre White, so demure this 32-year-old is not. But Liebrandt isn't the total crazy man he was back in the Atlas days, and the food he's serving at **Corton**, in the old Montrachet space, is as inventive and weirdly wonderful as anything you'll find in town. 239 W. Broadway, 212.219.2777

Paul Liebrandt has settled down and stepped up at Corton.

for lunch; fire-roasted garlic chicken for two at dinner? Although his **Locanda Verde** is one of the hardest reservations in town, his food remains above the fray. 377 Greenwich St., 212.925.3797

2. Daniel Humm He looked promising when Danny Meyer hired him in 2006, but his molecular-gastronomy-meets-classic French creations at **Eleven Madison Park** exceed all expectations. 11 Madison Ave., 212.889.0905

3. Michael White He comes off about as genial as a Little League coach, but everything this Wisconsin native has done—from the Italian classics at **Fiamma**, **Alto** and **L'Impero** to the piscine pyrotechnics on display today at

Marea—proves he's one serious cook. 240 Central Park S., 212.582.5100

4. Andrew Carmellini Sheep's-milk ricotta with truffle honey at breakfast; shaved-porchetta sandwich

5. Gabrielle Hamilton You gotta love a chef who stays true to the 30-seat place that originally made her a star. Dip into **Prune** tonight, and you'll see Hamilton in her chef's whites and clogs, darting in and out of the open kitchen to ensure that every plate of deviled eggs and seared duck breast is as satisfying as it was 11 years ago. 54 E. 1st St., 212.677.6221



THE WOMEN & RESTAURANTS & CARS WE LOVE ISSUE

Esquire

THE SEXY WOMAN ALIVE

IS

SCARLETT JOHANSSON

THE
NEW POLITICAL
CENTER
IT'S BIGGER THAN WE THOUGHT
AN
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NBC NEWS
POLL
PAGE 138

PLUS:
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OUR CAR OF
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PAGE 80
...AND
A HANDY GUIDE
TO WATCHES
WE LOVE
PAGE 61





Trend watch!

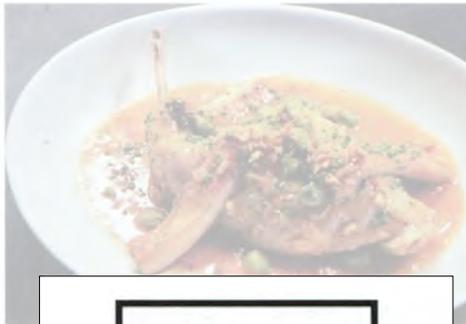
Sundried tomatoes

Pork belly

Kale

adella, and cheese sizzling on a grill the size of an airstrip. That smoke underpins most of Peruvian chef Victor Albusu's phenomenal cooking at Del Campo, a grand South American restaurant in D.C.'s Chinatown. Albusu, whose grandfather was a Cuban baker and whose mother ran a market where her son learned to grill from Argentinean and Uruguayan butchers, has created a menu on which everything tastes as if it were prepared because you came to visit. Seafood and ceviches lashed with good olive oil share plates with chiles, charred onions, corn, yucca fries, romesco sauce, chimichurri, and *salsa criolla* (a tangy onion relish). The bar serves street food when the kitchen closes—empanadas, *albondigas* (plump, juicy meatballs), *chicharones* (fried pork), and *chivitos* (sandwiches stuffed with seared rib eye, mortadella, ham, cheese, olives, hearts of palm, and fried egg). But the heart of the matter is a platter piled high with chorizo, short ribs, rib eye, lamb shank, and pork belly, all of them gleaming, fat-rich, and deep red, rosy, or pink, but always charred black. If the Peruvian food trend in the U.S.—which has been about to become a trend for a couple years now—needs a leader, Del Campo is it. 777 I Street NW; 202-289-7377; delcampodc.com

⇒ **DESIGN, BEST** For years, Europe has had first-rate department-store restaurants—Galeries Lafayette in Paris, Harrods in London, KaDeWe in Berlin—while America's remain largely conveniences. Stella 34, at Macy's New York flagship, challenges that idea with a \$12 million space anchored by a 240-foot



BOOK COVER OF THE YEAR



Those are chef Paul Liebrandt's hands inserted into a fish, holding its guts and touching his face. Who's hungry?

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Those are chef Paul Liebrandt's hands inserted into a fish, holding its guts and touching his face. Who's hungry?

Philadelphia.



Elm, The BROOKLYN

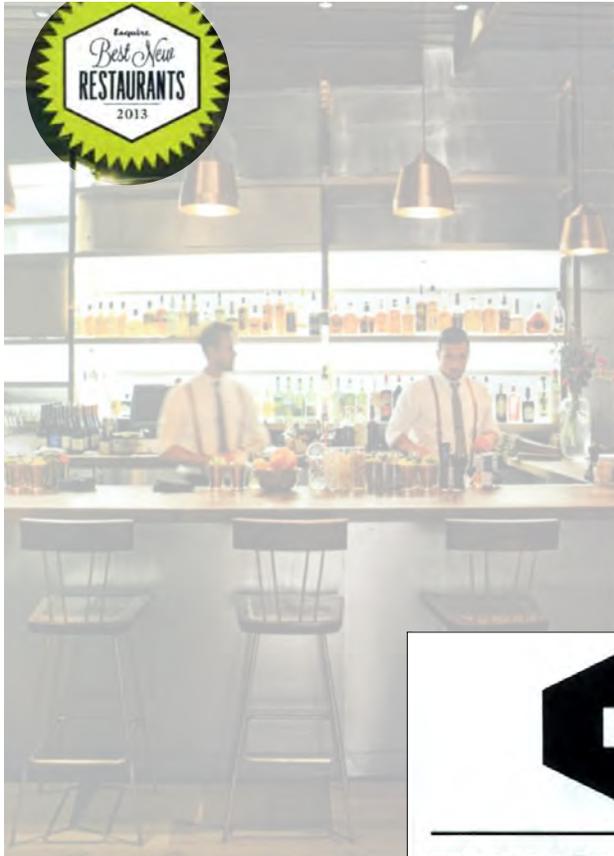
Paul Liebrandt may never live down his grandstanding days, during which he pulled stunts like having guests dine in total darkness. But after prov-

ing how serious a chef he is at Corton for the last five years, he now has shown himself to be a masterful avatar of what modern cuisine truly is. At the Elm, in Williamsburg, Brooklyn—heart of Hipster-ville, America—Liebrandt has stripped down his historically high-flying cuisine. His dishes are sleeker, the elements on the plate fewer.

The short menu has four categories: Raw, Sea, Land, and Share. The last includes dishes meant for two, priced between \$48 and \$56; most others cost about \$20. The dining room, down a flight of stairs but with sufficient glass to see outside, has a cool coffee-shop look, with an open kitchen and lighting soft enough to make everyone look good. It's a local clientele—Rag & Bone boots, Warby Parker glasses—and they come here not just to get something to eat but for cooking. Liebrandt's cuisine is about classic good taste embellished with whimsy: a two-inch-round foie-gras terrine comes with a spiced strawberry gelée, tiny pickled strawberries, and ginger. And his homage to chicken Kiev is a marvel: a juicy, seasoned chicken breast that, when cut into, floods forth a gush of butter. Such triumphs are the result of the intellect going beyond the sensational in search of true excellence. 160 North Twelfth Street; 718-218-1088; theelmnyc.com

Embeya CHICAGO

There is a tendency among aficionados of Southeast Asian food to resist high-end restaurants in favor of storefront eateries where no dish costs more than \$12. This can indeed be a rewarding way to go through life. But Embeya—"little one" in Vietnamese, the childhood



nickname of chef Thai Dang—is that rare, beautifully designed Asian restaurant that can please big spenders and dumpling sniffers alike. It's a large corner space with a hundred seats and a lively bar, done up with carved teak panels and chandeliers that look like airborne ice crystals. Vast windows frame the streets of the West Loop. You're greeted by the gorgeous Indian-born Komal Patel and her impeccably dressed Hungarian husband, Attila Gyulai, whose

long sons beya ty. Di of As two. Zieb Lee d. Lau chel Er in an in Th mus brot sea sump and the Crutch of

Chinese celery, pungent garlicky chicken, and head-on prawns with roasted pineapple, tamarind, and chiles. The flavors all sound promising on the menu. They deliver on the plate. *564 West Randolph Street; 312-612-5640; embeya.com*



➡ **FOR TWO** A menu designation once reserved for a few large dishes, like a whole chicken or bananas Foster. Now, instead of a thick slab of prime rib, you can order a



➡ **FOR TWO** A menu designation once reserved for a few large dishes, like a whole chicken or bananas Foster. Now, instead of a thick slab of prime rib, you can order a Tomahawk steak for \$144 (at Marc Forgione in New York). At the Elm in Brooklyn, a whole section of the menu is called "Share."

LISTS
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Hinoki & the Bird LOS ANGELES

At the curiously named but enchanting Hinoki & the Bird, executive chef Kuniko Yagi and chef-owner David Myers have allied to show the world what California cuisine has become this century—an amalgam of American-Pacific and Asian ideas melded with extraordinary finesse.

Myers's West Hollywood restaurant, *Sona*, shows a fastidious respect for Japanese food culture, and he has five restaurants in Tokyo. At Hinoki & the Bird, he has given Angelenos a spectacular two-level dining room with a ceiling of twisted cedar planes, a walnut stairwell, a copper-covered communal table, denim-covered seats, and a huge open kitchen. It's like a tree house for gourmands.

No dish is composed of more than three ingredients. Yagi marries seemingly incongruous flavors and textures with impeccable grace, making friends of unlikely ingredients like a culinary secretary of state. Ramen salad is jammed with succulent ginger-braised short ribs and spiced English peas. An outstanding beef tartare is finely chopped and barbed with jalapeño. Monkfish, it turns out, pairs beautifully with a lovely yellow-curry noodle and soft eggplant. I don't know which of the two is Hinoki and which the bird, but all you need to know is that together, Yagi and Myers are working some magic. *10 West Century Drive; 310-552-1200; hinokiandthebird.com*



➡ **INDIVIDUAL DINING**
Aka dining solo, aka eat-

Gratuity

A subject of debate, instigated by the elimination of tipping by New York's *Sushi Yasuda* in June. ("Following the custom in Japan, *Sushi Yasuda's* service staff are fully compensated by their salary.") Others weighed in:

"The tipping system catches us all in a regressive cesspool of our own worst prejudices."

—ELIZABETH GUNNISON, *ESQUIRE.COM*

"Considered eliminating tipping years ago, and then servers asked to lesep things as they were. Your opinion please?"

—@DHMEYER, RESTAURATEUR DIANNY MEYER

"[Tipping] is irrational, outdated, ineffective, confusing, prone to abuse and sometimes discriminatory."

—PETE WELLS, *THE NEW YORK TIMES*

"We are more than kicking around the idea @momofuku of figuring out how to increase prices removing tips w/o revolt"

—@DAVIDCHANG

International New York Times

Dining & Wine

The Ceramic Canvas

December 4, 2013



Wait. We know you're hungry. We know you're ready to use that shiny fork as a battering ram. But before you dismantle and devour that dish of beautiful food placed in front of you, take a moment to look at it. Really look.

If you happen to be dining in one of the more inventive restaurants in New York City — or in Chicago or Copenhagen, San Francisco or São Paulo — it's possible that what you see recalls a canvas or sculpture at the Museum of Modern Art. (Or your kid's latest excursion into finger-painting.)

Whether smeared and swirled across a white plate, stacked beneath a tower of flowers in a ceramic bowl, or strewn like debris atop the surface of a log, the way the food is laid out reflects an aspect of a chef's craftsmanship that can be just as crucial as the ingredients in the dish.

We're talking here about plating, gastronomic jargon for how a chef arranges the food before it is served. Naturally, every cook has to think about that, whether at Le Cirque or the Cheesecake Factory. But some think about it more than others.

Even though it rarely gets as much attention as flavor and texture, plating forces a chef to consider factors that go beyond what we traditionally think of as cooking. An expert plater is attuned to color, temperature and serving size while dreaming up (and figuring out how to assemble) bonsai feats of edible engineering — and even, sometimes, whimsical experiments in consciousness expansion.

Presentation has always been a mode of expression; think of the domes and carts and silver platters of French haute cuisine. Contemporary approaches to plating can be traced to a wide array of global chefs: Ferran and Albert Adrià, Alfred Portale, Alice Waters, Anne-Sophie Pic, Pierre Gagnaire, Wylie Dufresne, the Arzak family of Spain, Charlie Trotter, Michel Bras, Marc Veyrat, Grant Achatz, René Redzepi, to name but a few. By now, their various approaches to stacking, smearing, dolloping, pouring and tweezering have permeated the mainstream to such a degree that you may drop into your neighborhood bistro and get a Caesar salad that looks as if it were done by Jackson Pollock.

To illustrate and explore the current state of the plate, we asked 11 New York City chefs to put together a dish that exemplifies their visual style, and to explain the inspiration that went into each. Their answers ran the gamut.

At Atera, the tasting-menu atelier in TriBeCa, Matthew Lightner oversaw the painstaking layering of what looked like a monochrome rosebud. Its petals were slivers of almond, razor clam and pickled garlic. Paul Liebrandt, the chef at the **Elm**, in Williamsburg, Brooklyn, constructed a delicately Dr. Seussian tableau of squab, beet, tarragon flowers and pink dabs of crab apple juice. Mr. Liebrandt, whose plating is on full

display in his new book, "To the Bone," and who cites the influence of painters like Cy Twombly and Mark Rothko, said the striking, complex dish had been inspired by the flavors of autumn.

"It's not simple," he said. "But that's why you come here to eat it. If everyone could do this at home, we'd go out of business. I know that this is not everyday food, but that's the point. You couldn't really say a Picasso is an everyday picture."

There was also a strong sense of playfulness on many plates. Whether it happened to be Akiko Thurnauer of Family Recipe stuffing the mackerel for her fish tacos inside an actual sardine can, or Alex Stupak of Empellón Cocina coating an entire plate with a lacquer of sauce made from black beans, or Wylie Dufresne of WD-50 mentioning the stylistic influence of Betty Boop and Felix the Cat ("I tend toward more cartoonish geometry," he said), the chefs described plating as a way to deliver an unexpected dose of delight and surprise.

"I like that idea of instant recognition — and then instant confusion," said Amanda Cohen of Dirt Candy in the East Village, who whipped up a spinach mille-feuille.

That said, she also hopes customers will crave a big, heaping forkful right away, and not just gaze at her handiwork. "I want people to jump in there," she said. "The messier the plate looks at the end, the happier I feel."

For Joey Campanaro of the Little Owl, Rita Sodi of I Sodi and Ignacio Mattos of Estela, appetizing messiness qualifies as something of an aesthetic ideal. They're apt to toss out the tweezers and the nasturtiums, and just drop a pork chop onto a heap of beans, or put a mound of perfectly cooked pasta into a bowl.

"I don't want to do anything sculptural," Mr. Mattos said. "I enjoy knowing what I'm eating. You know what? It's a plate of food. Pile it up."

And dig in.

5 CITY KITCHEN

Into the wild with mushroom stew. BY DAVID TANIS

3 FRONT BURNER

A Belgian dessert that stands tall. BY FLORENCE FABRICANT



6 HUNGRY CITY

Karaoke and Filipino comfort food. BY LIGAYA MISHAN

6 RESTAURANTS

Paul Liebrandt at the Elm in Brooklyn. BY PETE WELLS

RESTAURANTS | RECIPES | WINE | SPIRITS

Dining

The New York Times

WEDNESDAY, OCTOBER 9, 2013 D1

RESTAURANTS | PETE WELLS

A Fearless Palate for the Drop-In Crowd

The Elm waves in those who want a distinctive bite or meal.

THERE WERE MORE LUXURIOUS fine-dining restaurants in New York than Corton, which closed this summer after nearly five years in TriBeCa, but very few that could deliver as many high-wire thrills. Paul Liebrandt's cooking challenged you to pay attention. The precisely calibrated flavors might be contained in a single mouthful, or might unscroll themselves as you ate your way across several plates. The harmonies were multilayered, and so were the rewards.

Corton earned three stars from The New York Times and two from Michelin, yet the acclaim didn't translate into the kind of love that fills dining rooms. While other restaurants serving far less compelling food at similar prices were booked weeks ahead, tables at Corton could often be found with just a few hours' notice. This seemed wrong to me, and it must have seemed wrong to Mr. Liebrandt, too. This summer, he opened the Elm in a new hotel in Williamsburg, Brooklyn, extricating himself from Corton weeks later.

"Honestly, I wanted to do a restaurant that would reach a clientele that would never, ever have come to Corton," he told the blog Grub Street. Corton was hushed; the Elm plays music. Corton's tiny bar seemed like a waiting room; the Elm's is a hangout. Corton's menu offered two tasting menus, one long and the other longer; the Elm's lets you drop in for a bite, a meal or something in between. You can study the food or just eat it while in the background Jarvis Cocker sings, "I want to live like common people. I want to do whatever common people do."

The Elm, in other words, would be just like a hundred other restaurants if not for Mr. Liebrandt. He has ratcheted down the complexity and the number of surprises in his cooking. This could have dumbed down the cuisine, but it has focused its pleasures instead. He has tied one hand behind his back and made that seem like an advantage.

A dish called Flavors of Bouillabaisse, in quotation marks, sounds ominous, as if the Provençal classic has been turned into edible powders. It is lovely. Mr. Liebrandt has kept it in seafood-stew form but rearranged the emphasis. He leans strongly on the sweet perfume of fennel and orange



THE ELM **

KING & GROVE WILLIAMSBURG HOTEL, 160 NORTH 12TH STREET (BERRY STREET), WILLIAMSBURG, BROOKLYN, (718) 218-1088; THEELMNYC.COM.

Atmosphere The dining room, sunken below street level, mixes wood, metal, concrete, glass and walls of ivy floating in the air.

Service Good-natured and far more casual than the cooking.

Sound level Moderate to high.

Recommended Foie gras; Flavors of Bouillabaisse; gnudi; Atlantic skate; Elysian Fields lamb; duck; Summer Garden; fruit tart for two; milk chocolate palet.

Drinks and wine The wine list has many well-priced bottles and is particularly strong in France.

Prices Most dishes, \$15 to \$27; dishes for two, \$48 to \$56.

Open Daily for breakfast and dinner.

Reservations Accepted.

Wheelchair access The dining room and accessible restrooms can be reached by an elevator inside the hotel.

What the stars mean Ratings range from zero to four stars and reflect the reviewer's reaction primarily to food, with ambience, service and price taken into consideration.



The Elm, in Williamsburg, Brooklyn, where the chef Paul Liebrandt, top left, moved after his time at Corton in TriBeCa. At right, the Elm's menu includes slow-roasted duck, top, and a fruit tart for two with meringue chips, berries, lemon grass marshmallows and flowers.



PHOTOGRAPHS BY RAMSAY DE GIVE FOR THE NEW YORK TIMES

peel in the luxurious, half-way-sweet emulsion that swirls around razor clams, oysters, bits of lobster and a brick of meaty tilefish.

How do you eat something called Summer Garden? When a black Dutch oven arrived at the table, filled with what our server called "literally around 50 different vegetables and fruits" bobbing in a green herb sauce, we plunged into the chaos. Some of those vegetables were raw, some were pickled, some were roasted, some were braised; all tasted extremely fresh and delicious.

Instead of appetizers and main courses, Mr. Liebrandt's menu puts forth mix-and-match categories called Raw, Sea, Land and Share, with so much overlap that the point is hard to follow. Foie gras torchon, listed under Raw, was of course cooked before it was topped, thrillingly, with pickled strawberry jelly and pungent cracked long pepper.

More confounding is the Share category, where Mr. Liebrandt seems to be trying to catch the large-format wave without changing the way he composes his plates. Except for the Summer Garden, these consist of two main-course servings of one dish arranged inside a casserole or pan that played no apparent role in its preparation. It's your job to transfer each element to a plate. So, for example, turbot stuffed with a pale green vein of leek mousse has to be fished out with two spoons and dropped unsteadily upon a bowl of summer beans.

There is no reason not to do all this work in the kitchen. My turbot certainly lost something in the journey, including whatever warmth it once had. The chicken Kiev had less to lose. Mr. Liebrandt prepares the log of white meat without the traditional bark of fried bread crumbs that makes it crunchy fun to eat. Once you've stabbed the skin and watched the melted butter gush out, the show is over.

From his days at Atlas and Papillon in the early 2000s, Mr. Liebrandt has had a fearless palate that didn't try to please everybody. So it's a little surprising that the few disappointments at the Elm err on the side of dullness. Blobs of Mr. Liebrandt's swell homage to HP sauce couldn't salvage one of the Land courses, a long-cooked short rib that was dry and dull and, on one of the two nights I tried it, almost as gray as pot roast.

But while you can find a couple of sleepwalkers on nearly any menu, you'd be lucky to find just one dish as good as Flavors of Bouillabaisse. The Elm has at least a half-dozen that equal or surpass it, and none of them is more than \$30.

I stopped noticing bacon in restaurant cooking a long time ago, but I was almost knocked on my back by the intensity of the spicy, smoky bacon XO sauce that lifts a beet salad to a higher plane of awesomeness. The gnudi splayed around a browned sea scallop were a little sticky, but I forgot that, once I tasted their wildly rich coconut-milk sauce, lush with Kaffir lime and galangal. And there is nothing safe or dull

about the charred eggplant purée beside the lamb neck. Terrifyingly black and shiny, like nothing that humans are meant to eat, it has a deep and enduring flavor that goes on even longer than the taste of the gorgeously sticky lamb, and that is saying something.

My reservations about the shared plates definitely do not extend to the fruit tart for two, a conglomeration of meringue chips, berries, lemon grass marshmallows and flowers that shows up under a glass cloche looking like a prom corsage. In fact, I had no reservations about any of Jeffrey Sytma's desserts, or about the wedge of aged goat cheese from Vermont Creamery that the Elm serves with pistachio croutons and a twisted band of apricot.

I could complain that the dining room, in the open basement of the King & Grove Williamsburg hotel, isn't as fixated on the details as the kitchen is. The servers were amiable, but apt to say things like "How's that lamb working out for you?" when not mangling the pronunciation of "Eton mess" in a way that Eton's headmasters would have once rewarded with a caning. When a fork clattered to the concrete floor, nobody noticed. And the phrase that runs through my mind each time I look at the bulbous glass lamps on the ends of long, thin, bent rods is "alien probes."

Building a restaurant that can keep company with Mr. Liebrandt is no easy job, however. "You'll never live like common people," Jarvis Cocker is singing now. "You'll never do what common people do."

RESTAURANTS | RECIPES | WINE | SPIRITS

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Dining

The New York Times



EVAN SUNG FOR THE NEW YORK TIMES

An Unapologetic Artist

Paul Liebrandt, with his exacting style, isn't known for being down-to-earth. But now he's trying something a bit more casual.

By JEFF GORDINIER

Hunched at a table at Bar Masa, four stories above Columbus Circle, Paul Liebrandt was nibbling and sipping his way toward an \$800 bill and talking about art.

"An artist like Cy Twombly — it's just a bunch of scribbles to some people," the chef said. "I look at it, I see rhythm in what he's doing. How does he know to do it like

that? I don't know. He just does it. There's no plan."

Mr. Liebrandt is only 36, but the British chef has occupied an influential, and at times perplexing, seat in New York's fine-dining pantheon for more than a decade. On this rare night off, he was citing Twombly's curves and colors as a stab at self-explanation: When Mr. Liebrandt creates a new dish at Corton, his culinary atelier in

TriBeCa, he's responding to the same kind of instinctual tug.

"I see a connection in something, without necessarily seeing it," he said. "It's a feeling. And we have to explore that feeling, and sometimes it works, sometimes it doesn't."

Plenty of award-winning cooks around the world are treated these days with the sort of gasping awe that used to greet pioneering painters and composers. New York certainly has its share of creative powerhouses (think Daniel Boulud, Eric Ripert, David Chang). But many of them

strive to convey a certain down-to-earth, New Yorky nonchalance; a few might even brush off the word "artist."

Not Mr. Liebrandt. He embraces it.

Prone to perfectionism in the kitchen but allergic to schmoozing in the world outside, easy to respect but difficult to warm up to, Mr. Liebrandt seems to exist, like many artists, in a bubble of his own devising. In spite of his relative youth, he doesn't have that much stylistically in common with his comrades in, say, the booming restaurant scene across the East

Paul Liebrandt in the kitchen of the Elm, set to open in July in Williamsburg, Brooklyn. The venture will take the chef in a less formal direction.

CONTINUED ON PAGE D7

An Artist, and Unapologetic About It

CONTINUED FROM PAGE D1

River. "When you look at me," he said, "I couldn't be more far from being Brooklyn."

So it will be interesting to see what happens this July when he breaks out of that bubble to open the Elm, a more casual enterprise in the King & Grove Williamsburg hotel. Will hipsterville take to this exacting auteur?

"Basically that's the way he sees himself," said Drew Nieporent, the veteran restaurateur who is the chef's primary business partner at Corton. "And the reality of Paul Liebrandt versus anybody else in New York is that his food and his approach to it — you can't compare it to anybody else. I don't think you can. And that's both good and bad."

At Corton, you don't just drop in to have dinner; you go to marvel at the virtuosity. Intricately composed and blossoming with color, his dishes can look, on the plate, like edible bonsai corsages. His handiwork is so painterly that it can feel like desecration to dig a fork into it. (Lately he's two tasting menus, priced at \$125 and \$155, have at times included a tribute to Cy Twombly, fashioned from skate, spring nettles and razor clams.)

Mr. Nieporent concedes that their partnership is complicated. (Mr. Liebrandt declined even to discuss it.) It's the sort of uneasy symbiosis you might find between a visionary painter and a perpetually hustling gallery owner. Mr. Liebrandt needs a downtown showcase for his oeuvre; Mr. Nieporent provides that, even when the oeuvre itself mystifies him.

"Well, I work very hard at the relationship," Mr. Nieporent said. At 58, he has backed 36 restaurants over the years and has a customer-centric philosophy that can be at odds, he suggested, with the aims of an auteur.

"My whole thing has always been about accessibility and making it easier on the guest," Mr. Nieporent said. "This has been a challenge. Because his food is anything but accessible. It takes submission."

To some extent Mr. Nieporent, too, must submit. He's the restaurateur "famous for killing the goose that laid the golden egg," as he put it, by firing David Bouley at Montrachet 27 years ago, but at Corton his core job is to stage the exhibition. He used a cinematic metaphor to explain it.

"If the restaurateur is the director and the chef is the actor, you're in an era now where the actor doesn't want to listen to the director," Mr. Nieporent said.

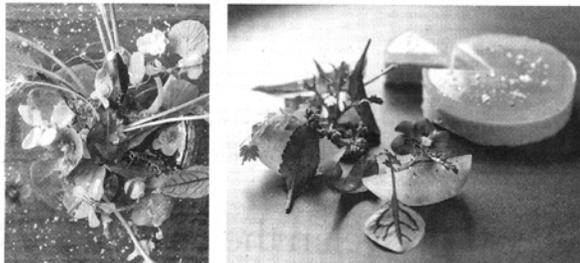
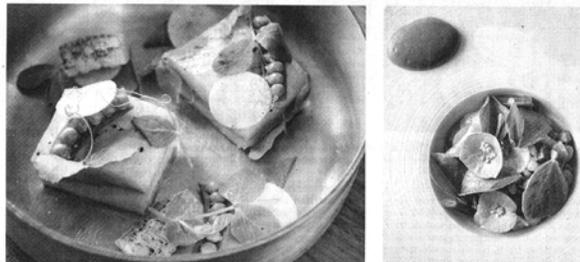
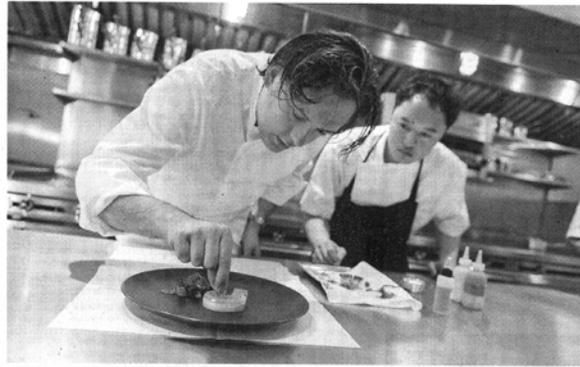
Not even to praise, at times. "I think Paul's food changes, and it changes rather rapidly, and sometimes you run the risk, if you compliment him about something, that then he'll change that, too," he said.

Indeed, as creative people tend to do, Mr. Liebrandt is evolving. Corton is five years old now, and at the Elm, he plans to twist, refine and reimagine dishes from the classical canon: chicken Kiev, turbot for two, even quiche. "No one's ever seen me open a restaurant, up to now, where it's been more casual," he said. "But I'll tell you, I can make a mean steak frites. I can make a beautiful soupe de poisson."

As he ticked off what ingredients and methods might go into that Provençal fish soup, he spoke in a tone that came across as half reverie and half recipe. "Saffron and fennel and dried orange and orange blossom," he said. "Cook it very gently with a beautiful, very light fond de poisson. Long and slow, then fresh tomatoes in there. Silky, smooth, beautiful."

Then he added this: "Cooking. Just cooking. That's all."

Mr. Liebrandt, who apprenticed with game-changers like Pierre Gagnaire and Marco Pierre White, seems to regard the concept of "just cooking" as a refreshing, relaxing exhalation. At Corton, he goes to arduous extremes to achieve the textures and tastes he envisions.



Lately he and his Corton team have gone to the trouble of dismantling an entire pig's head primarily so they can extract a few interior nuggets of meat and fat and transform them into something that, on the plate, winds up as just two or three bites of hyper-concentrated flavor.

Over dinner at Bar Maa, the chef recalled one experiment that involved garnishing a side dish of silken tofu with a green-apple sabayon and "a little touch of plankton." That's right: the stuff whales eat.

It is possible that Mr. Liebrandt's complex relationship with rules and authority goes way back. When he was 7, his parents

in London shuttled him off to a boarding school, and in his adolescent years he became a passionate fan of the Cure, the English band whose mascara-blotched, anemone-haired frontman, Robert Smith, still serves as an avatar for sulky and misunderstood teenagers of all ages.

Mr. Liebrandt no longer wears his dark locks at a Cure-like length, but it is not hard to guess that he was a devotee. Something about him seems slightly mournful, perpetually misunderstood and, to quote the lyrics of Robert Smith, "alone, alone, alone upon a raging sea."

"Why am I perceived as pretentious?" Mr. Liebrandt asked. "I'm the farthest from it, I'm a very shy, very unpretentious kind of guy. But for whatever reason, people think that I'm this effete snob. Which is crazy. Ask anybody that knows me."

It's not easy to find people who do know him, because Mr. Liebrandt isn't the sort to pal around with fellow stove warriors in the wee hours. Even though he was the subject of an engrossing full-length documentary ("A Matter of Taste," which came out in 2011), other chefs still describe him as something of a mystery. "I'm trying to work on being more sociable," he said.

Lately, though, he has developed a rapport with someone who would appear to be his stylistic opposite: Danny Bowien, the man who introduced New York to kung pao pastrami and salt cod fried rice at Mission Chinese Food.

When Mr. Bowien moved to New York from San Francisco last year, he made a beeline for Corton. "I've been to his restaurant a lot," Mr. Bowien said. "He's always been a crazy inspiration, although you may not see it in the food that we make."

Many chefs are able to suss out one another's tricks, when a plate hits the table. At Corton, the sleight-of-hand isn't so easily picked apart. "I feel like Paul is, like, six steps ahead of everyone else," Mr. Bowien said. And the enigma is part of the appeal.

"I don't know if he wants people to understand him," Mr. Bowien said. "Which makes him cooler, in a way."

There is no music playing at Corton; the stillness is so hushed, it calls to mind the near-motionless scenes in Stanley Kubrick movies. While it's doubtful the Elm will have a beer keg on the floor, it's clear that Mr. Liebrandt wants his new venture to have a looser mood. "I've been wanting to do a more accessible version of who I am for a while now," he said. When entrepreneurs behind the King & Grove approached him, Mr. Liebrandt wondered whether he fit the type. "I'm not cool," he said. "I'm not a hipster. I'm not trendy." But he started venturing out to Williamsburg, and his explorations convinced him that the project made sense for him.

"Real estate is expanding out there," he said. "You have a huge market of young people that are independently wealthy, that have money, that want to have, obviously, good restaurants. And there are a lot of good restaurants."

He is now conjuring up a full menu for the Elm that will be broken down into four categories: raw, land, sea and shared. And because the restaurant occupies the ground floor of a hotel, Mr. Liebrandt will be responsible for everything from room service to poolside snacks.

But why the name? Are there elm trees nearby?

"I don't know," Mr. Liebrandt said, grinning again. "I haven't looked. It's a nice name. I just — I liked it. Every name that I came up with, everybody looked at me and was like, 'No, no.'"

But, as with Cy Twombly and his wavy lines, instinct nudged him toward a precise arrangement of letters.

"It's The Elm. It's clean. It's six letters. It fits very nicely," he said. "Why not? Why not?"

Fluent in French, Colloquially

Bistros spread in New York, as chefs go for informality.

By FLORENCE FABRICANT

Hungry for rillettes or a blanquette? Why yearn for the Boulevard St-Germain when the Bowery might do. Since last summer, more than a dozen French restaurants have opened in New York, most of them bistros.

There are Andrew Carmellini and Damon Wise at Lafayette, Matthew Aita at Amadeus Bogner's Le Philosophe, Richard Krause at the new Casimir & Co., Jodi Bernhard at Charlemagne, Laurence Edelman at Left Bank and Eric Korsh at Calliope, to name just a few. And on the horizon is Rotisserie Georgette from Georgette Farkas, who worked in Daniel Boulud's kitchen and office for many years. And of course, the Elm from Paul Liebrandt.

Mr. Korsh, who opened Calliope in the East Village last year, attributes the increase to "a whole generation of younger chefs who trained in good French restaurants." Even French chefs like Flavian V. Hugo of Brasserie Cognac, who just opened Brasserie Cognac East on the Upper East Side, noted how many places have Americans with French training in their kitchens.

Those American chefs are more likely to tweak than adhere to tradition. Mr. Korsh said he "can include French techniques in a less fancy environment."

"Chefs like me can make it newer and more inventive," he said. "And it's easier to do at Second Avenue and Fourth Street than uptown."

Mario Batali agreed that the pendulum



Le Philosophe, left, in NoHo, and Calliope, right, in the East Village, are among the wave of restaurants opened by younger chefs who are tweaking formal French fare.

has swung. "French was the first so-called gourmet food for most people," he said. "La Grenouille is there if you want it, but French can be easier than that today."

Cosiderer Benoit. Alain Ducasse's imported French bistro, which is thriving, while his high-end Adour has closed.

André Compy, Benoit's wine director, said, "French restaurants have adapted." Then he pointed his finger at the tip of his nose as he added, "And maybe they are not so 'French' anymore."



Calliope, right, in the East Village, is among the wave of restaurants opened by younger chefs who are tweaking formal French fare.

Mr. Carmellini, who earned his French credentials as the chef at Café Boulud many years ago, said he had been working on Lafayette for more than two years. Having opened an Italian restaurant and an

American restaurant, French was on his to-do list, he said.

"I was passionate about doing a grand café," he said. "I did not expect to be swept up in a trend. Now I see restaurant owners from Florida coming into Lafayette and taking pictures."

Like Mr. Carmellini, Gabriel Stulman, who just opened a brasserie-style place in Chelsea called Montmartre, had restaurants of other cuisines. "We haven't done French," he said, at least before the arrival of Montmartre. "I see French, with its terrines and steak-frites, as a new kind of comfort food." And French cooking has become contemporary with the popularity of nose-to-tail cooking, said Lee Hanson, who shared chef duties at Balhazar with Riad

Nasr. The two hope to open a restaurant.

Mr. Nasr said he did not see how they could avoid doing something French. "It's our training and techniques," he said. Like Mr. Carmellini and Ten Ho at Montmartre, Mr. Hanson and Mr. Nasr also cooked in a Boulud kitchen.

Even in Paris, there is now a generation of less formal chefs, like Yves Camborde at Le Comptoir and Bertrand Grebaut at Septime, who "want to cook for the people, not for Michelin stars," as Mr. Korsh put it. Parts of Paris, like the 11th Arrondissement, where some of the new bistros are, seem to aspire to be Williamsburg, Brooklyn, with minimal décor, recycled furniture, no reservations, dish towels for napkins and organic wines.

Dining

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WEDNESDAY, APRIL 22, 2009

The New York Times



EVAN SUNG FOR THE NEW YORK TIMES

MR. HOSPITALITY Paul Liebrandt at Corton: "Interesting is not enough," he says.

At Home, at Last

By JULIA MOSKIN

PAUL LIEBRANDT wants the world to know that he is not leaving New York. Ever.

Mr. Liebrandt, hulking yet baby-faced, is the chef at Corton in TriBeCa, one of the most gastronomically ambitious and pleasurable new restaurants to open in the city in years. Ten years ago, he arrived to begin an on-and-off relationship with New York's diners, filled with misunderstandings, reunions and provocations. At Corton, Mr. Liebrandt has found a refined, reformed cooking style and made a mutually nourishing commitment to his adopted city.

"I have no contact with anyone in England now," he said last week, with mild annoyance at being identified as a British chef. "This is where I belong."

New Yorkers have not always agreed. Mr. Liebrandt, now 32, came to the city from London in 1999 and, with his challenging avant-garde cuisine, became one of the most controversial cooks in town.

For every glowing review (at 25, he was the youngest chef ever to win three stars from The New York Times, at Atlas in 2000), there were 10 doubters who criticized his penchant for combina-

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At Home, at Last: A Chef's Newfound Peace

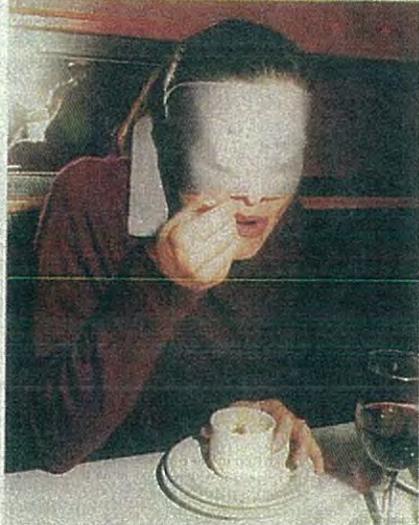


BARBARA ALPER FOR THE NEW YORK TIMES

A CAREER EVOLVES

From top: Paul Liebrandt with his father, Christopher, at Atlas. Diners bobbing for foie gras and eating blindfolded at Papillon in 2001;

Gilt at the New York Palace Hotel, where the chef worked in 2005; a dish of foie gras at Corton in TriBeCa.



BARBARA ALPER FOR THE NEW YORK TIMES

From First Dining Page

tions like eel and chocolate, hibiscus and beets, smoke and cream.

In an interview, he showed off scars and boasted of beating his kitchen staff into shape. He has launched and left kitchens in less time than it takes to cure a ham: in 2005, he opened Gilt, one of the most opulent rooms in the city, and was gone a few months after a two-star Times review. He left Atlas after a year; at the restaurant that followed, Papillon, he was known for introducing chocolate and scallops to squab, onions to sorbet, and archaic methods like hay-smoking to expensive cuts of beef. One enchanted evening, diners were blindfolded for one course and, in another, bound at the wrists and directed to slurp foie gras from a bowl of soup.

Mr. Liebrandt now says that such stunts were done deliberately, to generate publicity — which, in turn, would bolster his case with immigration authorities and allow him to remain in New York.

"I would do it again," he said. "It did work, but it's been surprisingly difficult to get past all that." But, he says, he has outgrown certain arrogant assumptions he made in the early years. "Interesting is not enough," he said. "Food must be pleasurable and delicious."

The Paul Liebrandt of 2009 is a high priest of hospitality, completely dedicated to the transcendent values of flavor, technique and craftsmanship. "Feeding people is by definition a repetitious act," he said. "Trying to make it perfect is what gives it meaning."

Mr. Liebrandt's vision of perfection draws heavily on the work of the French chef Pierre Gagnaire, layering global flavors (cilantro and tarragon; sansho pepper and apricot kernel oil), and sending out plates that are invitingly lush.

"Paul's plates look like the food was blown there by a gentle breeze," said Will Goldfarb, a pastry chef who has worked with him. "To have a plate that is super-composed but looks organic, that's the dream. And it's not easy to do."

Mr. Liebrandt's food at Corton is mysteriously flavorful, shimmering with new variations on perfume and texture and temperature, but restrained from pushing cuisine beyond recognition. His asparagus velouté has notes of vanilla, garlic, yuzu and fresh bay leaf, but it's familiar; a soup is still a soup. And yet. Within its traditional framework, Mr. Liebrandt's food is so full of allusions and hints and references that it's like Nabokov on a plate: delicious, demanding and just the slightest bit disturbing.

"People either love it or hate it," said Joël Antunès, a French chef in New York who has known Mr. Liebrandt since they both worked in London in the 1990s. "What is the word in English, when a man walks on a string between two buildings? You have to have perfect balance to walk the string, and Paul has that in his food."

He was born in 1976 in Zimbabwe (then Rhodesia) to British parents; his father, a career officer in the British military police, traveled often, and the couple split when he was 11 years old. Paul,

COLD WHITE ASPARAGUS AND YUZU SOUP WITH CRAB SALAD AND BAY LEAF SALT

Adapted from Corton

Time: An hour and a half, plus overnight refrigeration

For the garlic stock:

- 1/4 pound (1 stick) unsalted butter
- 2 large heads garlic, broken into cloves (do not peel)
- 1 leek, pale green and white parts only, sliced
- 3 shallots, peeled and halved
- 1 bay leaf
- 10 green peppercorns

For the soup:

- 2 tablespoons olive oil
- 2 cups thinly sliced white asparagus (about 1 pound, trimmed)
- 1 leek, white part only, thinly sliced
- 1 lemon grass stalk, trimmed and cut into 4 pieces
- 1 cup whole milk
- 1/4 vanilla bean, split and scraped
- 2 tablespoons yuzu juice (available at Japanese markets), fresh Meyer lemon juice or fresh lime juice, more to taste
- Sea salt and freshly ground black pepper
- Crab salad (see recipe)
- Bay leaf salt (see recipe).

1. At least 1 day before serving, make

stock: Melt butter in a pot over medium-high heat. Add remaining ingredients and cook, stirring occasionally, 5 minutes; reduce heat as needed to prevent browning. Add 1 1/2 quarts (6 cups) water and simmer; uncovered, 30 minutes. Turn off heat and let cool, then refrigerate, covered, overnight. Then strain, discarding vegetables and spices.

2. To make soup, heat olive oil in a pot over medium-high heat. Add asparagus and leek and cook 10 minutes, covered, stirring often and reducing heat as needed to prevent browning. Add garlic stock and lemon grass, bring to a simmer, and cook 30 minutes.

3. Remove lemon grass, add milk and vanilla scrapings, and blend in a blender or with an immersion blender for two minutes at high speed. Add yuzu juice and salt and pepper to taste. Strain and refrigerate until very cold. Taste before serving; adjust seasonings if needed.

4. To serve, divide crab salad among six chilled bowls. At the table, pour cold asparagus soup around salad. Sprinkle with bay leaf salt.

Yield: 6 servings.



CRAB SALAD WITH CILANTRO, TARRAGON AND GRAPEFRUIT

Adapted from Corton

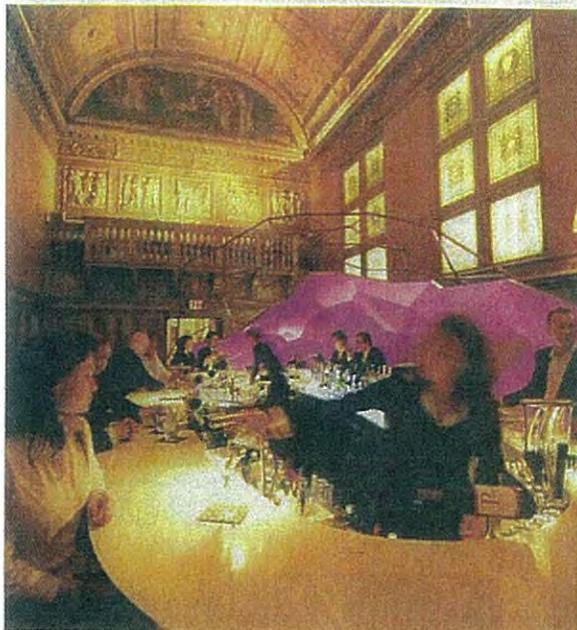
Time: 5 minutes

- 1/2 pound lump crab meat
- 2 tablespoons apricot kernel oil or almond oil or a neutral-tasting oil like grapeseed
- 1/2 teaspoon sansho pepper (available at Japanese markets) or 1/4 teaspoon freshly ground green or black peppercorns

- tarragon
- Freshly grated zest of 1/2 pink grapefruit
- Salt to taste.

In a bowl, gently combine all ingredients. Taste and add more oil, pepper or grapefruit zest to bring flavors into

BARBARA ALPER FOR THE NEW YORK TIMES



SHANNON CREEK FOR THE NEW YORK TIMES

ple split when he was 11 years old. Paul, an only child, was sent to St. George's, a large boarding school in Hertfordshire. "The combination of military discipline at home and corporal punishment at school is probably good preparation for a restaurant kitchen," he said.

Mr. Liebrandt first worked in a kitchen at age 14. At 19, he was working at Restaurant Marco Pierre White when Mr. White became the youngest chef ever to win three Michelin stars. "That was a heady experience," he said. "Now I always feel I'm behind."

Mr. White's kitchens were notoriously tough, but Mr. Liebrandt, like most chefs, eschews shouting, threats and throwing of pots. "That works once or maybe even twice to give someone a scare," he said. "But after that, where do you go?" He proceeded to demonstrate the cold glare and contemptuous brushoff he uses on errant cooks.

"Paul was always intense, even though his food was playful," said Galen Zamarra, the chef of Mas in Greenwich Village. The chefs worked together at Bouley Bakery in 1999, when junior cooks had what Mr. Zamarra called "a free rein" in the kitchen. "I remember a perfect, smooth ball of foie gras, breaded and deep-fried, that showed a lot of technique," he said.

Recently, Mr. Liebrandt maintained focus over the course of two enormous Thai lunches in Queens. "Try the temperature on that duck," he said, lifting a forkful of yum phet. "Any colder and it would be clammy, any hotter and the

green or black peppercorns
1 tablespoon minced cilantro
1 tablespoon minced fresh

grapefruit zest to bring flavors into balance. Keep chilled until ready to serve.
Yield: 6 servings.

BAY LEAF SALT

Adapted from Corton

Time: 15 minutes plus overnight drying (if using fresh leaves)

5 bay leaves, preferably fresh, center vein removed with sharp knife
Sea salt or fleur de sel.

leaves, toast in hot pan until fragrant, then let cool.

2. In a mortar or spice grinder, grind bay leaves until fine. Measure powder and combine with double the amount of salt. Store in an airtight container until ready to use.

Yield: One tablespoon.

1. If using fresh bay leaves, toast in a hot pan until fragrant, then dry overnight in a 100-degree oven. If using dried bay

taste would change." He pointed out the "fruit sweet" of the pineapple in the salad, how its flavor differs from "sugar sweet." Some chefs taste in two dimensions, he said, and some in three — discerning nuances of flavor that others do not. "There's nothing wrong with being a two-dimensional chef, and it's not easy to be a good one," he said.

If there is a fourth dimension in cooking, Mr. Liebrandt is chasing it.

Every morning, he cooks a single scallop from that day's delivery to test its sweetness, then decides how to complete the flavors of the dish with icicle, breakfast, Easter and black radishes, which vary in bitterness. He turns essence of lobster into a cool jelly, the perfect foil for a warm soft-cooked egg and a few bites of caviar. Without muddying flavors, he manages to fill a plate with about a dozen distinct ingredients at one time, and in his best dishes, each flavor is precise and legible: lemon over here, chorizo there; cèpes at 12 o'clock and black bean sprouts at 6.

Mr. Liebrandt's raw product is mainly local — microgreens from the Hudson Valley and excellent pheasants from New Jersey — but his cuisine is self-consciously international, reflecting the growing globalism of haute cuisine. "You can't only think about your local audience," Mr. Liebrandt said. "It's a world stage you're on."

Via FedEx, chefs can get fresh and luxurious ingredients from anywhere; Michelin stars, the only global currency in dining, are more and more valuable. Once young chefs reach the top-level kitchens — no easy feat, requiring connections, some savings and a commitment to grunt work — they now move around the world, exchanging stages and spice mixtures.

"There are hundreds of young donkeys like I was who come through Ga-

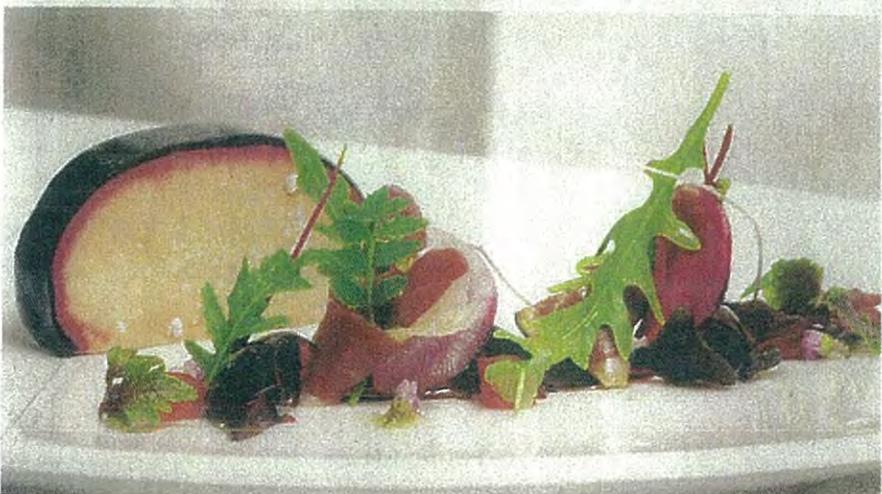
naire, through Bras, through El Bulli every year now," he said. "Each one of us absorbs what we can and brings it to the next kitchen, and the next," he said.

As the International Style revolutionized architecture in the 1920's with design that transcended national and traditional boundaries, Mr. Liebrandt's hothouse cuisine — a careful balancing of French, Spanish, Asian, molecular and North African influences and ingredients — is part of the evolution of culinary art that began with the nouvelle cuisine innovators of the 1970's and 1980's, continued with both clumsy and graceful versions of "fusion" food, and more recently bubbled away as molecular gastronomy.

"Today's chefs must absorb everything that's gone before — because stocks and jus and proteins are still the basis of cuisine that people will pay for," he said. Mr. Liebrandt has also absorbed, and seemingly embraced, the fundamental transaction of restaurants: that no matter how crafty or brilliant the food, the customer must walk out feeling well fed and cared for. For the first time, he said, he is thinking of settling down with a second restaurant, with simple food like "the perfect beef short rib."

He recently had the odd experience of being named one of the best new chefs in the country by Food & Wine magazine — despite having taken charge of his first kitchen when Bill Clinton was president. (Mr. Liebrandt qualifies as "new" under the magazine's rules because his total time in charge of a kitchen adds up to less than five years.) Having experienced the rough love of the restaurant world for 18 years, he cannot get his mind around the notion that he is just starting out.

"I thought I was done being new," he said.



PHOTOGRAPHS ABOVE AND ABOVE RIGHT BY EVAN SUNG FOR THE NEW YORK TIMES

The New York Times
RESTAURANTS

Frank Bruni

Imagination, Say Hello to Discipline

ABOUT a third of the way into a recent meal at the refined, quietly elegant new TriBeCa restaurant Corton, something wholly surprising — and altogether wonderful — happened. I forgot about my food.

I don't exactly mean "forgot." I was aware of what I was eating: juicy, sweet scallops with a sea urchin cream that showed a different side of the sea to beautifully complementary effect; sweetbread nuggets suitable for a master class on the ideal texture for these delicacies, best when neither too crunchy nor mushy.

But to appreciate these dishes fully I didn't need to conduct a mental inventory of their disparate ingredients, marvel over technique or puzzle over an unlikely flavor combination on the precipice of foolishness. I could just let them wash over me. The pleasure they principally engineered was sensual — and easy.

And that surprised me because they were the work of Paul Liebrandt.

Mr. Liebrandt, 32, is the kitchen prankster who did eel with crystallized violets at Atlas and, at Gilt, executed a menu that affirmed his talent but brought his judgment into question. He sometimes indulged eccentricity for its own sake or set off an exhausting surfeit of fireworks.

At Corton he calms down and wises up, accepting that an evening in a restaurant shouldn't be like a visit to a fringe art gallery: geared to the intellect, reliant on provocation. It needn't demand raptness. And it must, in the course of whatever else it means to accomplish, leave a person eager for the next bite and intent on the one after that.

In fact the best appetizer I had at Corton was an essentially classic, relatively straightforward torchon of foie gras.

Yes, Mr. Liebrandt gave the torchon a distinctive beet and hibiscus glaze that left the circle of it before me with a ruby aureole. But in the end it was the creamy, sublimely prepared foie that got me and my companions.

And the triumphant glory of a beef entree wasn't any flamboyant embellishment but rather the richest, most tender and most flavorful fillet I've had in recent memory.

Mr. Liebrandt's benefactor and partner in this project is the restaurateur Drew Nieporent, who may well have something to do with the chef's newfound restraint.

Mr. Nieporent's other restaurants include Nobu, Centrico and the Tribeca Grill, and used to include Montrachet, whose space Corton inherited and refashioned.

He isn't the type to let self-conscious artistry overtake good sense. And while he no doubt intended to head in a less bluntly and less broadly crowd-pleasing



EVAN SUNG FOR THE NEW YORK TIMES

NO DISTRACTIONS Corton has moved into the space on West Broadway that was Montrachet.

CORTON

★★★

239 West Broadway (Walker Street), TriBeCa; (212) 219-2777, cortonnyc.com.

ATMOSPHERE A contemporary room with minimal color, its elegance a whisper so faint it's sometimes inaudible, directs diners' attention to the food itself.

SOUND LEVEL Moderate.

RECOMMENDED DISHES Garden salad; foie gras; scallops; sweetbreads; smoked pasta; "risotto" with salt cod foam; turbot; cobia; black Angus beef; squash; caramel brioche; "crème" cake.

WINE LIST All French and first-rate, with reds and whites under \$60 in special categories, and rare, expensive bottles for higher budgets.

PRICE RANGE Three-course prix fixe, \$76; seven-course tasting menu, \$110.

HOURS From 5:30 to 10:30 p.m. Monday through Thursday and to 11 p.m. Friday and Saturday. Closed Sunday.

RESERVATIONS Call at least a week ahead.

CREDIT CARDS All major cards.

WHEELCHAIR ACCESS Ramp available for steps up to entrance; dining room and accessible restrooms on one level.

WHAT THE STARS MEAN Ratings range from zero to four stars and reflect the reviewer's reaction to food, ambience and service, with price taken into consideration. Menu listings and prices are subject to change.

PAST REVIEWS from The Times with additional capsule reviews:

nytimes.com/dining

direction by teaming with Mr. Liebrandt, he obviously had some indication that Mr. Liebrandt was willing to play nice.

At Corton Mr. Liebrandt finds the sweet spot between disciplined cooking and intricate, imaginative leaps.

Intricacy and imagination are still there: in a simultaneously ethereal and earthy "risotto" that floats a white cloud of salt cod foam over a dark terrain of black trumpet mushrooms and risotto pasta; in an "olive sponge" canapé both lighter in weight and more intense in olive flavor than the laws of physics and gastronomy would seem to permit; in a seaweed butter, served with the bread, that called to mind caviar in a whole new guise.

And Mr. Liebrandt's version of a seasonal salad breaks down to more than a dozen vegetables and fruits prepared in nearly as many ways. Parsley root is puréed, kabocha squash braised, baby brussels sprouts sautéed in browned butter, eggplant roasted, quince poached in white wine

— and so on and so forth.

But these exertions aren't obvious or showy. They're a generous attempt to orchestrate a varied medley of tastes both more and less familiar.

And while dish after dish has subtle nuances or an inspired finishing touch, each succeeds primarily for simpler, more basic reasons: the happy marriage of squash, bacon and a chestnut cream in an entree that further reflects the premium Mr. Liebrandt places on the seasons; the exquisite moistness of butter-poached turbot in the center of an artful composition with many visual and textural fillips, all quietly beguiling, none disruptive.

Corton is for the most part superb, and joins the constantly improving Eleven Madison Park as a restaurant hovering just below the very summit of fine dining in New York.

It's almost heroically less expensive than the legends on that peak. For at least two stages of canapés, three courses and some of the city's finest petits fours, it

charges \$76, an out-and-out deal in light of its high standards. And its majestic French wine list includes a special section for bottles between \$32 and \$55.

But Corton — named, like Montrachet, for a prized Burgundy — does have shortcomings.

Chicken for two on a menu as succinct as this restaurant's needs bigger payoffs than the brown bread jus and dark-meat croquettes that seemed to be this bird's bids for glory.

The Parmesan custard, pickled chanterelles and other effects in a peekytoe crab appetizer muscled the crab out of the picture.

And among the generally lovely, finely wrought desserts by the pastry chef, Robert Truitt, only one rose all the way to the level of Mr. Liebrandt's best entrees.

Labeled a caramel brioche, it combined a sort of exalted French toast, banana, passion fruit and Stilton cheese to make something buttery, sweet, salty and wholly original.

More than a few diners will be turned off by the pale-hued, pared-down room, especially if their sight lines don't include the wine bottles around the entrance or a long, squat window with a teasing, effectively curiosity-piquing peak into the kitchen.

The room's white-on-white patterned walls and slender contemporary lighting fixtures make for a beauty so austere it verges on sterile. One companion said he felt as if he were dining in the cafeteria of the Fortress of Solitude.

But Corton's accomplishments warrant more attention and give it a fighting chance, in a difficult economy, of success. Mr. Liebrandt deserves that, because he's pulled off his most meaningful trick yet: a place where it's a joy to eat.

The New York Times

NEW YORK, WEDNESDAY, NOVEMBER 29, 2000

RESTAURANTS

William Grimes

A Cheeky Ambassador Of the British Scene

CENTRAL Park South has long been one of the sleepier dining addresses in Manhattan, and initially, Atlas looked as if it would fit right in. The restaurant, in a former dentist's office, seemed rich and handsome, but the food seemed as unfocused and generic as the name. Atlas was agreeable, polite and instantly forgettable. A year after its opening, it showed every sign of being a dead duck.

Paul Liebrandt changed all that. Mr. Liebrandt is a 25-year-old English chef who trained under the culinary stars Marco Pierre White and Richard Neat, and then moved along to the London Vong and Manoir aux Quat'Saisons near Oxford.

Along the way, Mr. Liebrandt developed a daring, distinctive style, representative of the newer British chefs who have energized London's dining scene. The starting point is French, with a reverence for good ingredients and classic technique. The animating principle, however, is working-class cheek — a determination to create friction by rubbing opposites together, or giving high-class treatment to low-status foods. Add an experimental urge, and you get a highly revved culinary engine.

London has thrived on chefs like this. New York has only heard rumors from afar, since even the most celebrated new-wave British chefs have stayed put. If for no other reason, Mr. Liebrandt piques curiosity because he affords a glimpse of the London scene. But his cooking alone would command attention.

After arriving at Atlas in September, Mr. Liebrandt took one look around and

decided that the place needed some rude food. He instituted a policy of shock therapy, turning the dial all the way to "stun" when necessary.

There's no question that a new man is in charge of the kitchen, or that Atlas is now a new restaurant, one of the most exciting

Continued on Page 15



Barbara Alper for The New York Times

DARING Olive oil is drizzled over the wasabi and green-apple sorbet at Atlas.

A Cheeky Ambassador



Thomas Dallal for The New York Times

TRANSFORMED An English chef, Paul Liebrandt, has brought new life to Atlas on Central Park South.

Continued From First Dining Page

in the city.

Two incidental dishes caught my attention instantly. The first was a cup of salsify soup, presented as an amuse-bouche one evening. The soup itself was straightforward enough, thick and powerful, but you passed two hurdles to get there. The first was a paper-thin sheet of roasted quince sitting on top of the cup like a lid. The second was a half-inch float of Delirium Tremens, a double-fermented Belgian white beer. The progression of flavors from tart-sweet to sweetly bitter to earthy made quite a little voyage.

So did another palate-challenger, now a fixture at Atlas. It's an ovoid dollop of green-apple and wasabi sorbet nestled in a baby abalone shell and sprinkled with a few crunchy grains of Maldon salt, England's fleur de sel. There's more. Out of nowhere, a waiter appears bearing a small glass beaker, from which he pours a drizzle of olive oil over the sorbet. The combination is magic — a jolt of fiery wasabi, a lively tingle of acidic fruit, then a palate-soothing smear of fresh, fruity oil.

Mr. Liebrandt makes you use taste buds that other chefs ignore. He forces open the taste spectrum. To shift the metaphor, he's like a pianist who seems to have found a couple of dozen extra keys. He takes appalling risks with unlikely flavor combinations and, most of the time, cashes in on one long-shot bet after another. Licorice is not an easy flavor to sell,

especially in soup. But, somewhat improbably, it makes a brilliant partner for parsley, adding depth and richness to the equation, and Mr. Liebrandt thoughtfully adorns his plate with little salt-cod beignets the size and shape of oyster crackers, to sharpen things up.

Like many British chefs, Mr. Liebrandt loves humble ingredients, which he elevates in unexpected ways. His stuffed pig trotter starts with firm, succulent chunks of braised meat pressed into a cylinder with chicken mousseline, poached in chicken stock, then veiled in a foie gras foam that spreads outward, making the dish look like Cousin Itt from "The Addams Family." (Sometimes he applies a foam that is half calf's brains, half foie gras.) A sharp relish of fresh marinated anchovies and cucumbers makes the perfect foil for this down-home, uptown combination.

Diners who brave the pig trotter can advance to freshwater eel that's painted with a red-wine glaze, balanced on watermelon cubes and sprinkled with crystallized violets. It works. But it was probably a wise decision to tell the waiters at Atlas to stop reciting every ingredient when putting the food in front of customers. The list invited laughter. After one particularly flamboyant dish had been described in all its glory, my wife said, "The only thing missing was chocolate-covered ants." Better to eat, then inquire.

The main courses at Atlas pull back from the edge just a bit. This makes sense. The envelope-pushing

that pleases in a small format can quickly pall when writ large. But cannon of lamb with braised artichokes in a coffee-cardamom fumet is not exactly conservative. Coffee and lamb, it turns out, were made for each other. Like star-crossed lovers, they simply took a long time to get together. Roasted beef fillet, fork-tender and exceptionally flavorful, takes a direct route, surrounded by a purée of roasted carrots and horseradish, baby onions poached in a cumin-accented broth and a wonderfully clear, intense jus.

Once you get past the bubble bath, there's nothing baroque, either, about Mr. Liebrandt's poached chicken, large slices of slow-cooked, moist, velvety meat swathed in a chicken liver and artichoke foam, then balanced on a pile of Basmati rice bound with tarragon-mushroom purée and flecked with bits of chestnuts. Mr. Liebrandt may be a dandy, but his cooking expresses flavor rather than masking it. Things taste like what they are.

Mr. Liebrandt is a precisionist, and when he miscalculates, there's nowhere for him to hide. The most egregious example is John Dory, stained dark by immersion in red-wine shiso bouillon and surrounded by baby turnips that have been fashioned expertly into tiny corkscrews. The flavors occupy the same space but that's all they have in common. The lack of communication is so complete that it would take a psychotherapist to resolve the situation. The dish has no redeeming features. But it is also a rare exception.

Atlas

★★★

40 Central Park South; (212) 759-7968

ATMOSPHERE: Highly adventurous modern French cuisine with British accents, in a cozy dining room that looks out on Central Park.

SOUND LEVEL: Quiet, except for an intrusive jazz soundtrack.

RECOMMENDED DISHES: Parsley and licorice soup, eel with red wine glaze and watermelon, pig's trotter with cucumber-anchovy chutney, cannon of lamb with coffee-cardamom fumet, poached chicken on Basmati rice with tarragon and chestnuts, fig and almond butter cake, chocolate soufflé tart.

SERVICE: Attentive but stiff and sometimes slow.

WINE LIST: A smart, well-chosen international list of about 200 wines, with three Champagnes by the glass and 10 wines served in two sizes of "fillip," either one-quarter or two-thirds of a bottle.

PRICE RANGE: Dinner, three-course prix fixe, \$68. Pre-theater, 5:30 to 6:15, \$48.

HOURS: Dinner, Monday through Saturday, 5:30 to 11 p.m.

CREDIT CARDS: All major cards.

WHEELCHAIR ACCESS: Restrooms are on street level.

WHAT THE STARS MEAN:

- (None) Poor to satisfactory
- ★ Good
- ★★ Very good
- ★★★ Excellent
- ★★★★ Extraordinary

Ratings reflect the reviewer's reaction to food, ambience and service, with price taken into consideration. Menu listings and prices are subject to change.

Past restaurant reviews from The New York Times, with additional capsule reviews by Times critics, are available on New York Today: www.nytoday.com

Natalia Andalo, who worked at Savoy and Tabla, brings the right spirit of adventure to the desserts. Chai tea ice-cream soda may be her answer to eels and violets, a slightly preposterous, nervy confrontation between chocolate-orange sorbet and vanilla-clove soda that stubbornly refuses to be dreadful. Fig and almond butter cake, soaked in warm port syrup, is homey but elegant, with crème fraîche adding a welcome sour note, and the challengingly dense chocolate-soufflé tart, packed tight with dried plums, rewards the diner who applies his fork with enough force to budge the chocolate.

Atlas has always been attractive, an oddly configured two-part restaurant with tucked-away booths and secluded corners to complement the window tables, with their sightlines over the sidewalk and Central Park. I'm fond of the funny fountain near the bar, a blue globe suspended over a modernist black-marble birdbath. It seemed a little sad in the early days, a jaunty touch in a struggling restaurant. Now that globe seems like the right symbol for the right place, off-kilter but undeniably stylish, circling in its own crazy orbit with all the confidence in the world.

Bloomberg

Liebrandt Restrains Himself With \$18 Burger: Ryan Sutton

By Ryan Sutton - 2013-10-23T04:01:00Z

At [Corton](#), late of TriBeCa, chemist-slash-chef Paul Liebrandt used to wrap raw fish in cotton candy, puff up beef tendon like fried pork rinds and turn potatoes into ice cream. A dinner date could easily hit \$800 for its two-Michelin-starred cuisine.

Now he runs The Elm, a less prepossessing Brooklyn spot where trendy meats cooked sous-vide co-exist with \$18 burgers. The chef simply grills a blend of dry-aged short rib, brisket and chuck, and serves it on a bun with spicy pickles and tomato confit. Fries come with.



[Enlarge image](#)

A mix of dry-aged short rib, brisket and chuck forms the patty for this burger at The Elm. The result is a musky, \$18 sandwich that comes with espelette pepper-seasoned fries. Photographer: Philip Lewis/Bloomberg

The hefty patty is medium rare and boasts a stronger dry-aged musk than pricier beef around town. Drink a \$9 Allagash White brew and there you have it: A beer-budget dinner from a

Champagne-quality chef. The Elm is Liebrandt for everyone, [Jackson Pollock](#) taking a turn at the Spin-Art wheel.

Don't worry, food snobs. Located just below street level at [The King & Grove](#) hotel in Williamsburg, The Elm also sends out tom yum froth, tomato dust and apricot gel (at least two of which taste good).

So for Liebrandt, [The Elm](#) is a concession to restraint. Unlike Corton, where dinner began with a procession of increasingly challenging amuses, meals at the Elm begin with a yuzu and black-olive financier delivered via service tray.

Natural Light

The sunken living-room space is bustling, open and alive with natural light. A canopy of greenery hangs by one wall, nicely contrasting with the worm's-eye view of the streetscape. Service is attentive without being nosy. In the open kitchen, you can watch the Zimbabwe-born chef turning each plate into a small work of art before releasing it to the servers.

Pillowy early autumn beets (\$18) would be fine alone, but Liebrandt checks the sugary root with tomato aioli, dried shrimp and bacon. It's delicious.

The kitchen mixes a farmers' market load of produce into the \$48 garden casserole, tossing in carrots (glazed and shaved raw), roasted purple Peruvian potatoes, pickled ramps, yuzu-

compressed Asian pear, anise hyssop, golden frill mustard -- and more. They were perfectly cooked; I devoured them with as much gusto as I might a lamb chop.

Raw Strip

No steak here, only a tartare of [New York](#) strip stung with chili and horseradish. At \$15, it's a bargain for a Brooklyn neighborhood where restaurants command Manhattan prices (nearby Aska charges \$79-\$125 for dinner), and hotels charge Central Park South rates (getting a room upstairs here will start at around \$450 a night this weekend).

Liebrandt will revert to his more expensive ways in November when he plans on turning the kitchen counter into tasting-menu territory. For now, I'm happy with \$18 foie gras, paired with peanuts and topped with Concord grape gelee -- PB&J for grownups. With a \$20 glass of Rene Geoffroy Champagne (or an \$11 Vinho Verde), there's your party for one.

Avoid the short rib, a spongy sous-vide preparation that will make you wish for a proper braise. And skip the \$52 chicken Kiev for two, a flavorless bore.

The chef redeems himself with fish. He cures oily kanpachi into a chewy but succulent ham. Fried hake filets (\$22), the bland chicken fingers of the piscine world, are made exotic with curry mayo. Memorable pasta is cooked in clam stock and the bivalves spiked with sopressata sausage.

Pork Belly

And for a final surf and turf, Liebrandt brings on pork belly, pairing it with tomato-stuffed squid for a \$50 feast that easily feeds three.

Finish with a fruit tart and savor the fact that Liebrandt is back, very near the top of his game.

Rating: ***

The Bloomberg Questions:

Price: Most dishes \$25 or under.

Sound Level: About 70 or so; never quite noisy.

Date Place: Yes.

Inside Tip: Very good cheese course for just \$12.

Special Feature: For a cocktail, try the "East End", a blend of gin, maple and sriracha (\$14).

Back on my own dime? Absolutely.

The Elm is at 160 N 12th Street. Information: +1-718-218-1088; <http://theelmnyc.com>.



10 Essentials: Paul Liebrandt

From tea to T-shirts, the critically acclaimed chef shares 10 things he can't live without:



From his entry into the New York restaurant scene in 2000, when he became the youngest chef to earn three stars from *The New York Times* at the age of 24, to his starring role in the Emmy-nominated Sally Rowe documentary *A Matter of Taste: Serving Up Paul Liebrandt*, to his post as the creative force behind New York's critically-acclaimed Corton, Paul Liebrandt's boundary-pushing, technically magnificent cooking has long earned him a place in any discussion of New York's best chefs. Now at the helm of his newest restaurant, the Elm, and with a memoir, *To The Bone*, due in early December, we dropped in on Liebrandt in the Elm's kitchen to talk about what keeps him one of the sharpest players manning the Pass.

1. PG Tips Tea | My Morning Routine

"A British staple. Kept the British Empire rolling for hundreds of years. It's nothing fancy, it's just good British tea. Every morning at 7 a.m. I get up, I make a cup of PG Tips, check e-mails, feed the dog, watch NY1—Pat [Kiernan], he's my boy—and that's my morning."

2. Uniqlo Black V-Neck T-shirts | My Uniform

"It's the go-to. You can add a black jacket on top for something more formal, but it's fashionable anywhere in the world, any time of the year, any year. When you find something you feel comfortable in, why change it? Uniqlo's are simple, but real good quality, and they wear nicely. It looks like a million dollars, but it only costs you ten."

3. Fresh Tahitian Vanilla Beans | My Favorite Flavor

"Fresh vanilla is one of those flavors that had an immediate impact on me. I can remember when I first walked into the kitchen and tasted it, smelled it, touched it. The texture of that Tahitian vanilla bean in a roll—it almost feels the same as rolling a cigar in a way, you can feel the beans inside when you touch it. It's so sensual. Very, very delicious stuff, whether it be in vanilla ice cream, or something's that's non-traditional, it's one of those flavors that is always so complex and amazing."

4. Martial Vivot | My Hair Maestro

"He's the three Michelin stars of men's barbering. He really is. He has that magic and he's an artist. I was introduced to him a couple of years ago by a friend, and it's been him ever since."

5. Prada Attaché Case | My To-Go Bag

"It's a document case, but an iPad fits in it nicely, and you can throw in a few business cards and stuff like that when you're on the go, as well. It's also great as a travel wallet."

6. Fleur de Sel | My Staple Ingredient

"To me, the most amazing products are normally the simplest, the ones we use all day because you can do so many things with them. Fleur de Sel is the core building block of French cuisine. Beautiful *sel violette*—violet sea salt from France—is especially amazing. At home, try using it in salad vinaigrettes. Mix it into olive oil first, so that it doesn't dissolve, before you use it in vinaigrettes over greens. It will add a nice little crunchiness of salt to it."

7. Montblanc Pen | My Splurge

"It was my first real pen—a birthday gift from a friend, so I have a soft spot for them. It's not an everyday pen (I use the iPad in the kitchen), but when I travel, I bring it with me to write down thoughts and ideas."

8. iPad | My Command Center

"I use the iPad for general notes and e-mail. I bring it into the kitchen with me for notes and for storing recipes, too. It's incredibly useful. One of the apps I use most is Pandora (I listen to everything. Recently, I was listening to old-school drum and bass and taking myself back to my teens in London, but when I'm working, it's off.) I also read on it: *The New York Times*, for one, especially the Style and Arts sections. My favorite artists are Rothko & Cy Twombly."

9. My Chihuahua Spencer | My Best Friend

"Spencer lives like a prince. I've had him for six years. I take him out every night when I get home. Anybody who owns a pet will tell you that they are like your family. He's like my child."

10. Takeda Petit Knife from Chubo Knives | My Weapon of Choice

"Takeda is a brand of knife that I really quite like. It's hard to find in this country. My friend owns Chubo knives, which is based in Tokyo, so I get them through him. They make the blades in the traditional style of blade making, which means they don't polish them, so it has a black, almost matte finish to it. It's a very light knife and it's very thin. Not everybody likes that, but when you have a thin blade you can get a really beautiful, angular cut. The petit knife is also small, almost the size of an index finger, so it's really nice when you need something that does small detail."

HOLIDAY WINE: BEST GIFT BOTTLES & GADGETS

FOOD & WINE

DECEMBER 2013

best holiday recipes

ultimate buffet guide

hors d'oeuvres by the dozen and
more great party ideas

10 best
restaurant dishes
of the year

*Juicy prime rib roast
with creamed
Tuscan kale and a bold,
earthy Barolo*
RECIPE, P. 234



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10 BEST DISHES OF 2013

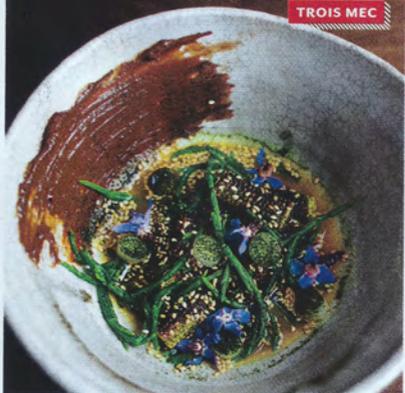
The year's most extraordinary dishes reflect the biggest restaurant trends of the moment: nose-to-tail-fin eating, live-fire grilling and the quest for elemental flavors.



THE ELM



TROIS MEC



1. Grilled Baby Corn with Black Garlic

TROIS MEC, LOS ANGELES In most cities, the hot tickets are for concerts. In L.A., they're for seats at Trois Mec, Ludo Lefebvre's new avant-garde restaurant set inside an old-school pizza place. Once I snagged a ticket, I understood why his five-course menu got everyone so excited, especially the ingenious vegetarian take on ceviche: smoky grilled baby corn on honey custard in a broth of garlic, ginger, lime juice and chile-based ají amarillo paste. I'm not the only one who loves the dish: Anthony Bourdain, Lefebvre's co-judge on *The Taste*, told Ludo it was the best thing he'd ever eaten. 716 N. Highland Ave.; troismec.com. —Kate Krader

2. Foie Gras with Avocado

THE ELM, BROOKLYN It takes a talented chef to pair foie gras with avocado. But I knew I could trust Paul Liebrandt to do it. At his new French-leaning spot, The Elm, the chef makes a perfectly smooth foie torchon. Then he serves it with avocado. Crazy, I thought, but together they're outrageously silky; plus the avocado's subtle flavor boosts the ultra-buttery foie gras. Liebrandt adds other glorious, unconventional touches: He coats the torchon in smoky kombu gelée, drizzles almond milk next to the avocado slices and spikes the accompanying brioche with Thai long peppers. Trust me: It's delicious. 160 N. 12th St.; theelmny.com. —KK

PHOTOGRAPHS: MARCUS NILSSON (FOIE GRAS), RICK POON (LEFEBVRE, CORN)

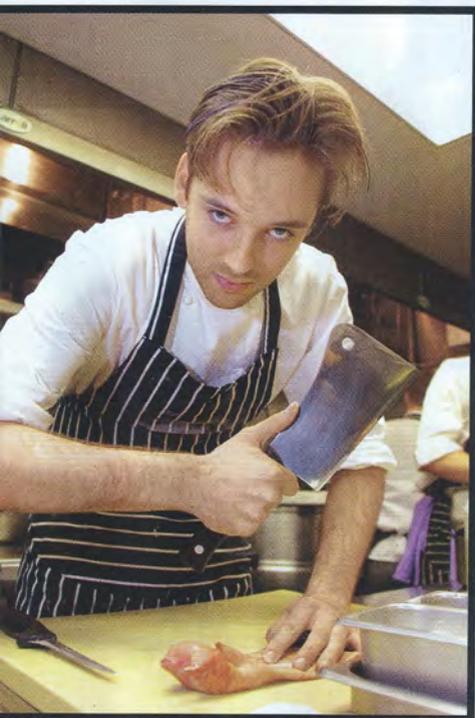
A Chef's SHOCKING comfort food Confession?



Paul Liebrandt is one of America's most brilliant cooking talents. So why is he so drawn to cheap Chinese food? A peek into the mind and soul of a chef.

BY MICHAEL ENDELMAN PORTRAIT BY MARCUS NILSSON

Paul Liebrandt grew up near London's small Chinatown, right. Below, in the kitchen at Atlas in 2000, one year after he moved to New York City.



Old-guard FRENCH cuisine and CHINESE cookery both respect the hands-on skill of a kitchen craftsman, whether he's making quenelles or xiaolongbao.

PAUL LIEBRANDT, one of the great auteur-chefs of New York City cooking, who calls cerebral French chef Pierre Gagnaire “Papa” and created an infamous dish that combined eel, violets and chocolate, has a secret obsession: cheap Chinese food.

Name a country—Scotland, South Africa, Germany, Switzerland—and Liebrandt can recall a dinner of dumplings, stir-fries, soups and noodles there. “Chinese food and pizza are the two things you can find anywhere in the world—and I just think that Chinese food has more depth to it,” he says.

This has led Liebrandt to some less-than-delicious meals. In Scotland, he ordered a duck stir-fry, but when it arrived, something seemed off. “I’m looking at it, and can’t really tell what part of the duck it comes from,” he says. “It’s cut all funny and I’m not sure if I’m looking at a leg, a breast...Is it even duck? It was swimming in a murky brown sauce and they’d topped it with a handful of glazed cherries.”

Other times, the food is decent, but the setting is dicey. On a late night in Philadelphia, Liebrandt stopped by the only restaurant that was still open. While he was slurping his chow mein, a fight started. “About 15 guys jumped up, flipped the whole table and got into a massive brawl,” he says. “What was amazing is that the waiters just ushered all of them out onto the street, then cleaned up the mess, righted the table, reset the silverware and said, ‘Next!’ like nothing ever happened.”

Occasionally, there are moments of greatness. Stuck overnight in Lille, France, near the Belgian border, he went to the local Chinese restaurant, “as you do,” and found amazing wonton soup and a textbook dish of sweet-and-sour pork.

As Liebrandt reveals in his new memoir, *To the Bone*, an early exposure to Chinese food helped push him into the kitchen. Born in Zimbabwe (then called Rhodesia), Liebrandt was raised in London; his parents lived on busy Charing Cross Road (“the equivalent of living in Times Square,” he says), near the city’s small Chinatown. “I remember my grandmother taking me out to a Chinese restaurant when I was 10 and I was fascinated by it...It was just so different: not the usual carrots and cauliflower, but bok choy and all sorts of exotic vegetables. I’ve always been curious and inquisitive, so I had all sorts of questions: Why is that pork hanging in the window? What’s a wonton? And then I just wanted to try everything.”

As he got older, he would take walks by himself through Chinatown—as an escape route. “I didn’t want to be in the house with my parents; they eventually got a messy divorce,” he recalls. “I had to get out, and Chinatown was just there. Right on the corner of Gerrard Street, there was a restaurant called China China. In the window, you could see a woman standing and making the wontons. I remember the steam on the window, the smell from the street and then trying them—the thin wonton

skin bursting, then you get this succulent shrimp and pork. Then the broth, which looks light, but has this depth of flavor. It's something I've always loved."

He pauses for a minute. "If I had grown up in New York City, maybe it would have been the Union Square Greenmarket, and I'd be in love with produce. But it was London's Chinatown, and now I love Chinese food. That's my comfort food."

He's not using a traditional definition of "comfort food" here—wonton soup doesn't really remind him of home (which has been a restaurant kitchen since adolescence) or of his mother's cooking (mostly prepared dinners from a local department store). Instead, with each sip, he's reminded of the hard work that turned a pile of chicken bones and meat scraps into a light, golden-yellow broth; the careful simmering and skimming that keep the soup clear; the mind-numbing hours of repetition that every single dumpling maker endures to create these ingenious packages of dough and filling. In other words, he's reminded of the reason he became a chef.

LIEBRANDT STARTED his first real kitchen job at the age of 16 at London's L'Escargot, where he learned to make veal jus, nine different potato preparations and all the building blocks of French cuisine. From there, he went on to work with some of the greatest European chefs of our time—Marco Pierre White, Raymond Blanc and Pierre Gagnaire—absorbing their techniques, philosophies and aesthetics. It wasn't easy: His first job paid the equivalent of \$150 a week, and Liebrandt slept on a mattress on the floor in a room with five other cooks.

Even as his food became more and more complex—at the now-closed Gilt in New York City, a single entrée order would actually consist of as many as seven different preparations of one ingredient—and as he rode the wax-and-wane fortunes of his career, Liebrandt always found solace in his

"Even as he rode the wax-and-wane fortunes of his career, Liebrandt always found solace in Chinese restaurants—in the clear and simple flavors, the humble and clamorous atmosphere."

beloved wonton soup: The flavors clear and simple, a contrast to the unusual juxtapositions of his own dishes; the restaurants' humble, clamorous atmospheres a pointed contrast to the hushed dining rooms he oversaw. In Paris, he frequented Kok Ping, right off the Champs-Élysées, directly opposite Pierre Gagnaire's flagship. When Liebrandt moved to New York City in 1999, he was blown away by Chinatown spots like Joe's Shanghai, Ping's and Golden Unicorn. "In New York, Chinatown is like a city within a city," he says. "It's incredible."

Liebrandt isn't exactly a recluse—he will happily share stories about his days as a DJ on the UK's rave scene if you ask—but he stands apart. He still goes to the movies alone, opts out of the television and festival circuit and relies on solo Chinese-food excursions to escape the unrelenting pressure of the kitchen. "That's one of the greatest things about a Chinese restaurant," he says. "You can sit down by yourself, order dinner and no one blinks."

After cycling through a handful of restaurants—and, at 24, becoming the youngest chef to earn three stars from the *New York Times* while at Atlas in 2000—Liebrandt settled into a fruitful collaboration with restaurateur Drew Nieporent at Corton in Tribeca, a gallery-like space where he earned an F&W Best New Chef award in 2009 for dishes like From the Gar-

den—more than a dozen vegetables, each prepared in a different manner, arranged into dioramas that recalled a Monet canvas.

This past summer, Liebrandt decided to open a more casual restaurant, The Elm, inside the King & Grove hotel in Brooklyn's Williamsburg neighborhood. The Elm is Liebrandt's bid at making "simple food, really." But only in Liebrandt's rarified, fastidious world is this food simple—meaty slices of turbot fused around a layer of bright green garlic-and-shrimp mousse, then served over a *nage* of fresh peas, bacon and lemongrass. "Simple food means what? Making fried chicken and burgers? That means simple?" Liebrandt asks. "Maybe that's the stereotype, but I'm not a stereotypical person."

In Liebrandt's mind, The Elm's food isn't complex or precise, it's just "well-prepared"—which is where his old-guard French cuisine and traditional Chinese cookery dovetail. Both respect the value of a clean, strong stock and the hands-on skill of a kitchen craftsman, whether one is making quenelles or *xiaolongbao*. There isn't anything recognizably Chinese on The Elm's menu, but Asian flavors are very present. The *gnudi* come with a silky broth that tastes like some Milanese millionaire's idea of Thai *tom yum*—tart, fragrant and luxurious.

Today, Liebrandt spends six nights a week at The Elm, so he doesn't cook much in the Manhattan kitchen he shares with his girlfriend, Arleene Oconitrillo, who is also a partner in the restaurant. But in the past, he worked up his own version of wonton soup (recipe, p. 190), based on the idealized version in his memory and "well-prepared."

"You just have to make the stock super slowly, don't boil it and keep skimming it, so it stays clear," he says. "Then, for the wontons, you just mix up the filling, divide it, pinch the wrapper, twist it and cook them in a bit of the broth. Take them out, divide them into bowls, ladle in the broth, serve with some scallion and sesame oil, and that's it. It's easy. Really easy."



Chicken-and-Shrimp Wonton Soup with Lemongrass Broth

TOTAL: 1 HR 30 MIN • 4 TO 6 SERVINGS

This recipe is chef Paul Liebrandt's interpretation of the classic. "They don't use a huge amount of lemongrass in traditional Hong Kong cooking; it's a Southeast Asian ingredient," he says. "But it adds great aroma and it's a nice twist."

CHICKEN BROTH

- 1 tablespoon peanut or canola oil
- 1 pound chicken breasts on the bone, skin discarded
- ½ pound spareribs or baby back ribs, cut into single ribs
- 8 green cardamom pods

- 3 black cardamom pods (optional; see Note)
- ½ tablespoon black peppercorns
- ½ tablespoon Sichuan peppercorns (see Note)
- 2 whole star anise pods
- 10 cups water
- 1 fresh lemongrass stalk, tender white inner bulb only, chopped
- One 1½-inch piece of fresh ginger, peeled and thickly sliced
- 3 cilantro sprigs
- 2 scallions, halved
- 3 tablespoons soy sauce

WONTONS

- 3 ounces shelled and deveined shrimp, minced

- 2 ounces skinless, boneless chicken breast, minced
- 2 garlic cloves, minced
- 2 tablespoons minced shallot
- 1 tablespoon soy sauce
- 1 tablespoon honey
- ½ teaspoon toasted Asian sesame oil, plus 1 tablespoon for garnish
- 1 red Thai chile, seeded and minced
- 1 teaspoon minced cilantro, plus 1 tablespoon small leaves, for garnish
- Pinch of fine sea salt
- 12 square wonton wrappers
- 1 scallion, light green and white parts only, thinly sliced, for garnish

1. MAKE THE BROTH In a pot, heat the oil. Add the chicken and spareribs and cook over moderate heat, turning occasionally, until lightly browned, 5 minutes. Add the cardamom pods, peppercorns and star anise and cook, stirring, for 1 minute. Add all of the remaining broth ingredients and bring to a boil. Simmer over moderately low heat, skimming off the fat, until the broth is reduced to 6 cups and very fragrant, 40 minutes. Strain the broth through a cheesecloth-lined sieve into a large saucepan; skim off any fat.

2. MAKE THE WONTONS In a bowl, combine all of the ingredients except the wrappers and garnishes. Arrange 4 wrappers on a surface; keep the remaining ones covered with a damp paper towel. Brush the wrapper edges with water. Place 2 teaspoons of the filling in the center of each wrapper. Bring all 4 corners of each wrapper together and twist the top gently to form into purses. Press the edges to seal. Transfer the wontons to a plate. Repeat with the remaining wrappers and filling; cover with plastic wrap.

3. Bring the strained broth to a boil. Add the wontons and simmer over moderate heat until cooked through, about 3 minutes. Spoon the wontons into bowls and ladle the broth over. Garnish the soup with the sesame oil, cilantro leaves and sliced scallion and serve. **NOTE** Black cardamom and Sichuan peppercorns are available at penzeys.com.

MAKE AHEAD The wontons can be refrigerated for 8 hours. The broth can be refrigerated for 3 days or frozen for 1 month. ●

The Elm, 160 N. 12th St., Brooklyn; theelmnyc.com.

What's Your Favorite Wine?

Ten acclaimed cooks reveal what they imbibe on—and off—duty. | by *Anthony Rotunno*

Illustrations by **YANN LEGENDRE**



ALEXANDRE BOURDAS
SA.QUA.NA
Honfleur, France

"I recently discovered **Domaine Eliañ Da Ros Chante Coucou**, from the Côtes du Marmandais region in Bordeaux. The well-constructed blend of Merlot, Cabernet Sauvignon and Malbec strikes the ideal balance between delicacy and roughness."



IGNACIO MATTOS
ESTELA
New York

"A solid white is the **2011 Agnès & René, Mosse Arena Savennières** from France's Loire Valley. My business partner and sommelier, Thomas Carter, introduced it to me. It's completely unfussy and pairs excellently with roasted chicken, potatoes and chanterelles."



FERRAN ADRIÀ
ELBULLI FOUNDATION
Roses, Spain

"My everyday table wine is a **2009 Luis Cañas Crianza** from Rioja, in Spain. Typically, I drink it at Bodega 1900, my brother Albert's restaurant in Barcelona, where it pairs nicely with the menu's tapas plates."



SEAN BROCK
HUSK RESTAURANT
Charleston, South Carolina, and Nashville

"2003s from Rhône producers, like **Rostaing Côte-Rôtie**, **André Perret St.-Joseph** and **Jean-Louis Chave Hermitage**, drink beautifully now. So do the Grenache-based **2005** and **'07 Guigal Châteauneuf-du-Papes**. All have hints of fruit, smoked meats and funky earth."



ERIC RIPERT
LE BERNARDIN
New York

"I remember drinking a **1990 Château Latour à Pomerol** in France when it was first released—a soft, silky red with a hint of black currant. Today it's just as enjoyable. An added bonus: It's quite versatile with food."



ALAIN DUCASSE
BENOIT and MIX
New York and Las Vegas

"**NV Lanson Extra Aged Brut Rosé** is the perfect blend of exceptional vintages from Grand Cru villages in Champagne. It has a purity and freshness that leaves me craving more—one reason why we stock the Champagne at most of my restaurants."



PAUL LIEBRANDT
THE ELM
New York

"One of my clients gave me a bottle of **Evening Land's 2010 Red Queen Pinot Noir**, and I was surprised by how well-rounded it is. Produced in Oregon's Willamette Valley, it's fine to drink now—but is one that will definitely improve with age."



MAGNUS NILSSON
FÄVIKEN
Järpen, Sweden

"Traditional German Rieslings from vintners like **Egon Müller** are the opposite of what's hot in the wine world. Younger vintages from 2009 to 2011 have a little bit of residual sugar, low alcohol and very fresh fruit. I enjoy them with a meal or on their own, sometimes over crushed ice."



DAVID CHANG
MOMOFUKU RESTAURANTS
New York

"I've loved **Diebolt-Vallois Brut Blanc de Blancs** ever since my beverage director poured a magnum for family and staff to toast our success at the 2013 James Beard Awards. Not only good for celebrating, the Champagne also makes a killer complement to fried chicken."



DANIEL BOULUD
DANIEL and
DB BISTRO MODERNE
New York

"Bottles on my short list: **2010 Les Héritiers du Comte Lafon Mâcon-Milly-Lamartine**, **2010 Marcel Lapierre Morgon** and Jean-Paul Brun's **2008 Les Terres Dorées Morgon**. The Lyonnais drink these daily; they are some of the most artisanal, organic wines from Beaujolais's best vintners."

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2. SATC名場面 ロケ地ガイド
3. 行くべし! 恋する NY全アドレス

写真: 米倉涼子/田中幸治、大草直子/田中幸治、大草直子/田中幸治

The Elm

ザ・エラム

洗練されたフレンチが
ブルックリンで手軽に楽しめる

見た目も美しい料理が自慢のフレンチレストラン「ザ・エラム」。ブルックリンのウリアムズバーグにオープンしたばかりの「キング&グローブホテル」のレストランです。シェフはパリのミシュラン3つ星の「ビエール・ガニエール」で修業を積んだ、実力派のポール・リバント。「自分らしいフレンチを、ブルックリンならではのリーズナブルな価格で提供したい」とあって、洗練された本格フレンチが手軽に味わえます。ホテルの滞在客から近所の人々も集まる、カジュアルな魅力。



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4.バーもある広いダイニングルーム。 5.「これからソースに使います」と真っ赤な梅を手にするシェフのリバント。多くのコックたちが下ごしらえをしているオープンキッチンで。



1.日本の目の丸をイメージしたという前菜は、フォアグラとイチゴのムースにイチゴのマリネやショウガなどを添えたもの。\$18。 2.たくさんのフルーツが彩り豊かなタルトは2人前で\$22。バニラクリームとベリーのタルトの上にメレンゲとマシュマロ、ソルベがのっている。 3.深い森をイメージしたという、フレッシュなベビーレタスがたっぷりのサラダ\$17。



乙女心くすぐるかわいい空間で、
絶品カフェごはんを召し上がれ

その昔、工場地帯だったブルックリンのグリーンポイントは、今では若手アーティストたちが集うフレンド発信のスポットに。ここ「グラスセリー」も1860年からガラス工場だったビルを改装してできたレストランです。元チブリアーニにいたオーナーのサラ・コンクリンと、ブルックリンで話題の「マールウ&サンズ」出身のシェフのサラ・カーマによるメニューはふたりが生まれ育った中近東の地中海風料理がベースのメニューで、どれも抜群の美味しさ。真似したくなるようなかわいいインテリアも必見です。



4.桃のパンナコッタ\$9。サフラン入りのクリーミーなソースと桃の酸味がマッチ。食事のメにぴったり。 5.焼いたラディッシュとフェタチーズの前菜は\$7とお手頃。オレガノなどのハーブや中近東のスパイス、チーズの酸味の効いたソースで。 6.メインディッシュの鶏肉とクランベリービーンズ、コリアンダー添えは\$17。焦がしたジュシーな鶏肉を美味しいスープで。

Glasserie

グラセリー



1.小さな植木鉢が飾られて、かわいい雰囲気。 2.レンガ作りの壁は当時のままに、壁には工場で作っていたガラス製品のポスターが! 3.イスラエル出身のシェフ、カーマはブルックリン在住。

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At the Elm, Williamsburg's Most Sophisticated Dining Yet

BY ALAN RICHMAN

SEPTEMBER 09, 2013

Chef Paul Liebrandt at his new post, The Elm, in Williamsburg. Photograph by Evan Sung.

As long as I can remember, Paul Liebrandt has been about molecular gastronomy or modern cooking or whatever food writers are labeling kitchen pyrotechnics these days. Quietly, Liebrandt has always demurred: "Everything is based on my training, which is classical French," he said recently, and not for the first time. He is brilliant at so much, including unsubstantiated denials.

Controversy over his cooking style peaked years ago at Atlas, where he was the chef at age 24. His food was called daring and distinctive by a complimentary NY Times and the result of a failed science experiment by a disdainful Gourmet. Liebrandt's reputation has fluctuated over the years, as has his employment record, although he evolved into a star at Corton in Manhattan before coming to his new spot, The Elm in Williamsburg. I was always an unconditional admirer, but it did me no good. It seems he's never gotten over my assertion that his Label Rouge chicken was the best dish on the opening Corton menu five years ago. It was classic French cuisine, yet my praise was not the accolade he desired.

When a friend and I walked into The Elm recently, we took a seat at the bar, where I grabbed a handful of orange-harissa popcorn, expecting it to explode in my mouth, as popcorn tends to do at molecular gastronomy spots. All it did was crunch. About then, Liebrandt, having recognized me, came over and asked with a small smile what I was going to order. When I reminded him that I had yet to look at the menu, he replied, wick- edly, "Have the chicken." Of course I had to laugh. He is an expert at confounding us critics with statements that emanate charm but simultaneously demonstrate a lack of admiration for our culinary insights.

The Elm seemingly appeared out of nowhere this past July, fully formed and expertly managed, an adjunct to the King & Grove Williamsburg hotel. I was surprised to see him relocate to Brooklyn, since his run at Corton was by no means in decline, and I quite reasonably wondered to myself how long this engagement would last. Although The Elm website lists him as chef/partner, I asked him if he was a part-owner, and he replied, "Nope." I suspect his ambitions range far beyond that. He has appeared in a film about himself and due soon is a book, *To The Bone*, described as a "memoir in recipes." Will he still be at The Elm when the book goes into its second printing, or will he have vanished mysteriously in a fog of boiling liquid nitrogen?

His dishes here are considerably more accessible than those at Corton, and the cost is less. The Elm website calls the cuisine "classical, yet forward-thinking French fare," but to me it is reminiscent of the French food of the post-nouvelle cuisine era, which I heard referred to as "modern French" back then. It was entirely admirable—precise, charming, attractive, flavorsome, and even a little rustic at times. Nevertheless, I'm fairly certain Liebrandt will be displeased to have his cuisine compared to any other, even though the signature chef of that era was Joël Robuchon.

The menu is in keeping with current trends: four categories, each with four offerings: Raw, Sea, Land, and Share. No tricks. None of the items in the first three categories could be described as hefty, and I asked a waiter if anyone had ever ordered one of the double-wide Share items for himself. "Not so far," he replied. Were you to do so, I'd recommend the pork belly, \$50, reminiscent of the early days of the pork belly craze, when the meat was more like bacon and less like today's fatty goo. Among the multitude of sides is a small tomato slice spread with pork marmalade, a meaty compote that would serve wonderfully as breakfast jam on toast, to accompany fried eggs.

The dishes at The Elm, in particular those in the first three categories, are still lifes in vivid colors. Every one has a multiplicity of items, most of them small, some bordering on the nearly imperceptible, such as the strawberry-gelee-covered disc of foie gras terrine accompanied by Tristar strawberries with batons of candied ginger insouciantly propped against them plus dots of almond cream topped with shiso leaves so small I wondered how they had not blown away between kitchen and table. More than a few times while eating I wondered if I was wandering through an enchanted forest of leaves, berries, fruits, and vegetables, plus somewhat petite chunks of meat. He has gone from mad scientist to mad gardener, perhaps a natural evolution. Remember, he's British, and British lads were out tending to their plants at the age when American boys were playing baseball.

The dishes are masterpieces of miniaturization, the animal and vegetable sort. Much is of fairy tale stature: minute mushrooms, baby purslane. Even the baguettes are undersized. The pork dish is surrounded by a meadow, the roasted duck by a forest. The fact that so much effort and artistry is going into every dish might prevent you from thinking, as I briefly did, Am I really paying \$17 for a beet salad with only two smallish beets?

The Elm is not overpriced, although I've heard that said. As proof I give you the reasonable cost of wine. At a dinner for four, I picked out one white and two reds, all good by any rating system—2012 Pewsey Vale Riesling from Australia, 2008 Allegrini 'Palazzo della Torre' from Italy, and 2009 Torbreck 'Woodcutter's Shiraz' from the Barossa Valley, the three adding up to \$120. The list has more than two dozen wines for \$40 or less, which helps make meals here reasonable. We foolishly started that three-bottle night with drinks. I was taken with the Pomegranate Russian Mule, an enhanced version of a Moscow Mule, and shuddered after a sip of the Cockney Walkabout, made with celery bitters, olive juice and lemon. It's surely the worst beverage ever made that smells great. After all that excessive drinking, my guests staggered out drunk and had to be escorted to Bedford Ave. and placed in a cab.

The restaurant is located on one level, in a space Americans would call a semi-basement apartment were it a residence and what Brits would more optimistically dub a garden apartment in the hope that people leasing it would not catch on that they were below ground. Essentially it is constructed out of metallic substances, odd for a place named for a tree. The lamps on the bar appear to be modeled after the laser rays from the sci-fi movies of the fifties and sixties.

The open kitchen where Liebrandt stands stoically at work is directly below the hotel swimming pool, which can be viewed through panes of frosted glass like those found in bathroom windows. There isn't much to see up there, no silhouettes of beauties fetchingly sprawled poolside. The world has changed and they are instead slumped over, looking at their iPhones. The only seating area in the restaurant I would shun is the private dining room, which has space for up to 20 and is otherwise used for overflow. It is so loud in there our waiter couldn't hear when I asked for water. The noise beat on us like we were percussion instruments. Everywhere else is relatively tranquil.

I found only one dish disappointing, a few more not quite as wonderful as they might be. The crudités, found under Raw, come with an inadequate quantity of olive-tuna crème, which is much like the tuna sauce found on Italian vitello tonnato. Liebrandt doesn't pour on the sauce except with his duck, good enough reason to have the duck. The Japanese kanpachi goes into the same category as the beets: not enough of the primary ingredient. I loved the bacony XO sauce on the beets, though. When Liebrandt opens a restaurant in Hong Kong, surely inevitable, that sauce will guarantee him acclaim.

In another tableside discussion, he and I debated his gnudi, which is the name of as well as the primary ingredient in a dish that also includes one velvety grilled sea scallop and fragrant Thai tom yum soup. When I first tried the gnudi, on an earlier visit, I thought the five tiny ricotta balls were hard and useless. I heroically decided to tell him that. He said I was wrong to compare their mouthfeel to that of commonplace gnudi, which are large and creamy. He insisted his had a worthiness I failed to grasp. I ordered the dish again. Out came three gnudi instead of five, all bigger, all much to my liking. The dish had been changed before I ordered it, but he wasn't going to concede that I might have been right.

His skate wing with two sauces—one a brown-butter-and-caper vinaigrette, the other a yellow cauliflower puree—is one of The Elm's most pleasing dishes, even though I was irrationally distressed to see the wing transformed into a block, one of many protein cuboids on his plates. The edges of the wing had been tucked under, a clever way of assuring even cooking. I couldn't look at it without thinking of a bird with clipped wings plunging toward the earth like a WWII bomber shot down by anti-aircraft fire. The lamb was stunningly intense, slow-roasted with a fat cap. When a friend tasted it, she gasped, and I asked if the food had made her ill. "No," she replied, "I'm loving it so much it's making me dizzy." It's deboned lamb neck, a study in melded meat and fat, and it comes with baby eggplant that's been smoked, charred, and pureed to the consistency of heavy cream.

The pastry chef, Jeffrey Sytsma, is thoroughly in control. He's a multicultural gadabout, creating interpretations of international comfort sweets. The German among us marveled at the perfection of a tiny log of Black Forest cake while at the same time grumbling that the portion was ridiculously small—in her country, she said, no person could polish off a proper slice. To me, the Eton Mess seemed English, the Peaches & Cream American, the Milk Chocolate Palet French. Easily the most irresistible of the desserts is a \$22 Summer Red Fruit Tart for two that was large enough for three and good enough that I could have eaten it myself.

Having long ago extolled Liebrandt's chicken-cooking capabilities, I was startled when the one dish on the menu I did not enjoy was the chicken Kiev. It's a classic best eaten while wearing a drop cloth, so immoderate is the geyser of butter that gushes out when knife pierces breast. This version was overly manipulated, the chicken a rubbery tube that leaked a dribble of butter. With it came a bowl of aligot, ostensibly stringy potatoes and cheese, all pleasure and joy. Ours was closer to broth.

You should not ignore The Elm. It's a singular restaurant where Liebrandt demonstrates his artistry in ways he hasn't before. He is one of our finest American chefs as well as a New York treasure, all talent and temperament. But when you go, don't have the chicken.

Don't Miss This...

Cocktail: Pomegranate Russian Mule, \$14

White Wine: 2012 Pewsey Vale Riesling, \$40

Red Wine: 2008 Allegrini 'Palazzo della Torre,' \$40

Starter: Foie Gras

Main Course: Elysian Fields Lamb

Dessert: Summer Red Fruit Tart



SKY
DELTA

// A HAWAIIAN HOLIDAY

// UP CLOSE WITH
THE ROCKETTES

// ALAN ARKIN
SPARKLES IN
TALK SHOW

The BEN
STILLER
Magic

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inspiration
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India Hicks

ISLAND GIRL

Entering the design arena might be daunting if your late father was interiors guru David Hicks. But India Hicks, granddaughter of Lord Mountbatten, the last viceroy of India, has created a niche with her relaxed-chic, island-inspired aesthetic. Based in the Bahamas, Hicks sells her Island Living line of home goods on HSN. "A little-known fact?" quips the former Ralph Lauren model. "I swear like a sailor."

HICKS' TOP PICKS: Christian Louboutin pumps, India Hicks for HSN throw blanket, Tod's handbag.



Paul Liebrandt

TOP TOQUE

Zimbabwe-born and London-raised chef Paul Liebrandt has garnered rave reviews for his work at Brooklyn's The Elm. Think turbot with wax beans and lemongrass nage or pork belly with baby squid. Liebrandt was recently profiled by HBO in the documentary *A Matter of Taste: Serving Up Paul Liebrandt*. "Liebrandt," says *GQ* food guru Alan Richman, "is one of the finest American chefs, all talent and temperament."

LIEBRANDT'S TOP PICKS: Chubo knife, Billecart-Salmon brut rosé.



DEPARTURES

September 2013

FALL FASHION ISSUE

Turquoise + Taos
The Chic of a New Venice
Black Tie Reconsidered
London Swings Again
...and Kate Moss's Little Luxuries



BLACKBOOK | THE AGENDA

The contemporary 12-room property, equal parts glass and indigenous wood, overlooks a pristine inland sea, while the snow-capped Andes Mountains provide a dramatic backdrop and ideal terrain for excursions by foot, bike and horseback. Those seeking a less strenuous way to explore the region can do so at the restaurant, which serves freshly caught seafood and a wide selection of the best Chilean wines.

- The dream of barefoot living is easily attainable in the Maldives, and now LVMH, a firm with luxury in its DNA, is adding its signature polish to the island life fantasy. The company's latest resort, **Cheval Blanc Randheli** (villas, from \$1,600; 960-301-6000; chevalblanc.com) flies guests via seaplane from Malé to the Noonu atoll, where 45 loft-like villas dot the shoreline. Book the four-bedroom Owner's Villa, complete with a private spa and jetty, or one of 14 Over Water Garden Villas, which stand on stilts above the lagoon.



The beaches of Cheval Blanc Randheli's villas can also host private yoga sessions or elaborate seaside dinners.

- Georgette Farkas spent a dozen years working for Daniel Boulud before she transformed a Beaux-Arts building into **Rotisserie Georgette** (14 E. 60th St.; 212-390-8060; rotisserieg.com), her new bistro on New York's Upper East Side. While roast chicken and truffle-stuffed baked potatoes take Manhattan, a different spin on French cuisine is coming to the King & Grove Williamsburg hotel in Brooklyn. Chef Paul Liebrandt—whose work at Corton in TriBeCa inspires whistles of awe—is crossing the East River to open **The Elm** (160 N. 12th St.; 718-218-7500; kingandgrove.com), where his creativity will translate into a menu of inventive takes on classics like turbot for two and chicken Kiev.



ttuces, fruits
vegetables

- Mies van der Rohe had already designed much of

While roast chicken and truffle-stuffed baked potatoes take Manhattan, a different spin on French cuisine is coming to the King & Grove Williamsburg hotel in Brooklyn. Chef Paul Liebrandt—whose work at Corton in TriBeCa inspires whistles of awe—is crossing the East River to open **The Elm** (160 N. 12th St.; 718-218-7500; kingandgrove.com), where his creativity will translate into a menu of inventive takes on classics like turbot for two and chicken Kiev.



Baby lettuces, fruits and vegetables with a green olive and tuna crème at The Elm



Fashion-forward storefronts like Muna's make Carrer Flassaders ideal for window-shopping.

- A narrow stretch of pavement amid Barcelona's grander thoroughfares, **Carrer Flassaders**, in the El Born neighborhood, has been transformed from nondescript back alley into major retail destination. A partial list of must-visit boutiques: Muna (No. 34), for children's clothes; Gamaya (No. 36), for resortwear made for Ibiza or Majorca; and Les Enfants Terribles (No. 31), a seriously fashionable men's and women's boutique that sells straight-from-the-runway pieces from the likes of Ted Baker and Dior. The street's glamorous shift reminds us that it's never too late for a makeover—even in a metropolis more than 2,000 years old. ♦

Bradley is the founder and CEO of the luxury travel outfitter Indagare. For more information, go to indagare.com.

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ME
MONTAGUD EDITORES



siete 76 ses

la excelencia está en los detalles

"Concéntrate en lo que tienes entre manos. La excelencia está en los detalles".

La frase lapidaria, probable mezcla de dos citas distintas colocada sobre el dintel de la puerta de la cocina, por dentro, recuerda a los cocineros afanosos la actitud en su trabajo. "Imaginación, saluda a la disciplina", titulaba significativamente Frank Bruni en el *New York Times* la crónica a propósito de su cena en Corton, apenas medio año después de su apertura. Y con estas cinco palabras mostraba su complacencia con la que para él –como para muchos otros gastronomos de la ciudad– era la nueva compostura de Paul Liebrandt, vilipendiado en sus aventuras como chef desde que hace diez años llegó a Nueva York –es británico– por un atrevimiento que algunos siempre consideraron vacuo.

Es improbable que una frase escrita sobre los azulejos blancos sea motor de ningún cambio; como mucho un *karma* gráfico para canalizar las energías hacia una manera cotidiana de trabajar. Y a buen seguro la condición imprescindible para que de la cocina de Corton salga eso: excelencia. No hemos conocido al Liebrandt chico malo y desafiador de los buenos modos en la cocina, si alguna vez lo fue. Pero sería difícil que nos quedáramos con otro que no fuera el que es ahora, porque cocina como los ángeles.

>

paul liebrandt

restaurante Corton
239 West Broadway, Nueva York (EE.UU.)
www.cortonny.com

fotografías: Carles Allende

siete 77 siete

> El restaurante **Corton**—cuyo nombre refiere a una zona de Borgoña en que se producen Grands Crus— ocupa el lugar en el que durante 20 años estuvo el Montrachet—otro de los chardonnay más reverenciados del mundo—, un restaurante clásico de Tribeca, en la parte baja de Manhattan, que abrió cuando el barrio no era ni la sombra de lo que es hoy. Aquel local detrás del cual estaba Drew Nieporent—uno de los grandes de la restauración en EE.UU.— se convirtió en seña de identidad del barrio y en ejemplo de cómo seguir sirviendo cocina francesa en un ambiente menos ampuloso. Nieporent es copadre—socio, junto a Liebrandt— del remozado local que, dos décadas después, vuelve a marcar el paso de la restauración neoyorquina.

Hoy de nuevo barrio residencial, Tribeca exuda aún el comercio que lo convirtió, en la segunda mitad del siglo XIX, en una delicia arquitectónica de almacenes y estructuras comerciales alojadas en edificios neorrománticos y neorrománicos levantados por los arquitectos más en boga de la época. Fachadas de tímpanos esculpidos sobre piedra caliza y arcos de medio punto en edificios de ladrillos renegridos, rotos en diagonal por escaleras de emergencia que hoy *salvan* hacia dentro, camino de los apartamentos de lujo a los que conducen.

Es en este escenario de antiguos almacenes de importadores de carne, verduras y lácteos de todo el país que abastecían tiendas, hoteles y restaurantes de la ciudad en el que Paul Liebrandt, declarado mejor cocinero novel de 2009, ha encontrado nombre para su cocina: se llama técnica perfecta al servicio de una sensibilidad exquisita transmitida con acento juguetón. O a eso, al menos, nos sonó a nosotros.





▷ "Mi gran influencia es Pierre Gagnaire. Su filosofía en torno a la comida es la que más me transmite. Podría dormirse en los laureles, reproducir los miles de platos que ya ha hecho, pero no: continúa apasionado, curioso y se atreve con nuevas cosas".

La pasión con la que habla de su antiguo jefe delata que lo aprecia como persona y como cocinero.

"Me encanta poner pequeñas cosas de acompañamiento, creo que es divertido.

Gagnaire es para mí como un padre y la manera en la que me acerco a la comida está influenciada por él. Adoro su sensibilidad, su estética..."

El sello del chef francés se entrevé en los platos y en el primer servicio, en el que los camareros rodean al comensal con siete, ocho, nueve... ¿cuántas?— pequeñas elaboraciones frías, un festín visual que hace que el comensal se sienta especial y se pregunte quién es exactamente aquel joven alto que entra y sale de su campo visual a través de una ventana estrecha y alargada que muestra la cocina.

De apariencia sencilla, los platos en Corton son, sin embargo, barrocos en lo conceptual, una carga de información difícil de descifrar en el tiempo en que se come. De manera que enfrentarse a un menú degustación desde la actitud de quererlo descubrir todo puede convertirse en algo parecido a estudiar el temario de unas oposiciones la noche antes del examen: pocas garantías de éxito. Liebrandt necesita, como las buenas películas que te hacen descubrir y disfrutar más con segundos visionados, más de una cena. Sabe, sin embargo, que la mayoría de los comensales que lo visitan —se atreve a poner porcentaje, un 80%— no son *gourmets*, lo que le obliga a buscar un equilibrio entre lo que ellos buscan y lo que en cocina están dispuestos a hacer. Ha aprendido que si los clientes vuelven es porque lo que comen está bueno, más que porque sea interesante.

Se aprecia que el punto de cocción de los alimentos es una de las obsesiones del chef: lo mima, lo controla, lo explica. Suele aplicar cocciones al vacío y los resultados en las texturas de la carne y de los pescados son magistrales. Hay ingredientes, como el erizo de mar, que se presentan en crudo. Liebrandt no esconde su gusto por la cocina asiática, en general, y por la japonesa en particular: es una de sus fuentes principales de inspiración y marca la estética de sus platos.

En Corton se rinde culto al esteticismo: son bellos los montajes de los platos, es bella la vajilla y es bella la sala, sin estridencias, de un modo casi clásico, con buen gusto. En las paredes, de escayola blanca y esquinas redondeadas, flotan hojas doradas. En realidad penden de una representación de árboles en bajorrelieve, entre cuyas ramas también vuela algún pájaro. En todo el perímetro de la sala, un solá corrido dorado verdoso hace un guiño al tono del vino que da nombre al restaurante.

La excelencia está
en los detalles.



erizo

"Es un contraste de color: negro y naranja. No hay ni que tocarlo, va en crudo, el interés único era buscar un equilibrio. Es lo que es y es fantástico por el sabor, la textura, la apariencia... todo."

El aderezo es un dashi vegetal, un dashi muy ligero, como un té, que luego gelificamos. El color negro se lo da la tinta de calamar que utilizo, además, como sazónador natural: es la manera de salar un producto delicado sin poner físicamente sal. La tinta tiene un gusto de umami que redondea el plato. El caviar y el oro forman parte del equilibrio de colores."

la gelatina negra de kombu

ingredientes: 15 g de algas kombu, 2 tallos de hierba limón picados, 4 hojas de lima kafir, 1,5 g de cilantro, 1,5 g de pimienta de Sichuan eri grano, 1 piel de limón meyer (*Citrus meyeri*), 1/2 piel de naranja, 5 g de tinta de calamar, 350 g de agua, 4 g de bonito, 1,6% de gelatina, c.s. de salsa de soja.

proceso: mezclar el agua, las algas, la hierba limón, las hojas de lima, el cilantro y los granos de pimienta. Calentar hasta los 85 °C y macerar durante 15 minutos. Retirar del fuego, añadir la gelatina previamente hidratada, las pieles y el bonito. Dejar en reposo 10 minutos y colar por el chino. Enfriar a temperatura ambiente. Incorporar la tinta de calamar pasándola por el chino e incorporarla removiendo manualmente. Añadir salsa de soja al gusto. Verter en una bandeja honda de aluminio de 15x25 cm aproximadamente y aplicar el vacío para retirar el aire. Enfriar sobre un baño de hielo hasta los 35 °C y dejar que cuaje.

acabado

otros ingredientes: erizos de Santa Barbara, caviar ossetra, pan de oro.

Disponer un erizo sobre una base de gelatina de kombu, coronar con una quenelle de caviar ossetra y decorar con pan de oro.



del huerto

“Se trata de poner los vegetales de temporada en el plato y jugar con ellos. Son verduras tratadas de una manera muy gastronómica. No es nada nuevo, pero es un plato muy agradable de comer. Es uno de esos platos en los que satisfaces al cliente, en el que encuentras un equilibrio entre lo que ellos quieren y lo que nosotros estamos dispuestos a hacer para complacerlos.”

las hortalizas

patata marble
alcachofa
cebolla grelot
remolacha chioggia
zanahoria burgundy
zanahoria enana
espárrago blanco
espárrago verde
haba
guisante
tirabeque
calabaza
puerro salvaje (*Allium tricoccum*)
níscolo
cebolleta
ajo negro
corazón de tomate
pera nashi

los purés

puré de guisante
puré de romanesco
puré de azafrán

los crujientes

crujiente de col
crujiente de puerro salvaje
crujiente de perejil
crujiente de hinojo

las hierbas

brote de guisante
perifollo oloroso (*Myrrhis odorata*)
capuchina (*Nasturtium*)
espinaca roja
acedera roja
cogollo de lechuga romana
albahaca púrpura
shiso rojo

otros ingredientes

polvo de tomate
aceite de pino



foto: B4 cuatro



foto: B5 cinco

ayu

"Es un pescado japonés de agua dulce, de primavera e invierno, muy común en Japón. Quizá no es un pescado suntuoso pero jugamos con su sabor para crear un plato estival. Conservamos la piel, porque tiene una gelatina estupenda. Nuevamente, pareció crudo pero, cuando te lo comes, se deshace. Evoca emociones, te transporta a la orilla de un río; las semillas de berros, las fresas, los guisantes... para mí es el verano. Está aderezado con sudachi". Este cítrico le acaba de dar el toque japonés al plato."

"El sudachi es una variedad de cítrico japonés que se recoge mientras está verde por su zumo astringente y su sabor refrescante (Nº Apicus 12).



el ayu

ingredientes: 6 ayus fileteados y sin espaldas, 10 g de transglutaminasa (Activa RM), 5 g de sal marina japonesa.

proceso: disponer los filetes de ayu boca arriba sobre el banco de trabajo. Salar ligeramente. Dejar en reposo 30 minutos en la cámara. Secar dando unos toquitos con un paño y espolvorear el lado de la carne con transglutaminasa. Reconstruir el pescado entero uniendo dos filetes por la parte de la carne. Envolver individualmente con papel film apretando bien para formar un cilindro perfecto. Dejar toda la noche en reposo en la cámara para fijar la forma.

Cocer en un baño maría a 57,5 °C durante 9 minutos. Retirar del baño y dejar reposar 5 minutos.

las fresas "aplastadas"

ingredientes: 30 fresas silvestres limpias y sin raballo, 1 cucharada de vinagre de chardonnay, c.s. de flor de sal, c.s. de pimienta verde en grano.

proceso: aderezar las fresas con el vinagre de chardonnay, removiendo con suavidad para que se impregnen pero procurando no estropearlas. Depositar las fresas una a una en una bandeja e introducirla en la campana de vacío. Activar un vacío del 100% para "aplastar" las fresas. Sazonarlas con flor de sal y pimienta verde machacada.

el aliño de semillas de albahaca

ingredientes: 25 g de semillas de albahaca, 200 g de agua mineral, 20 g de vinagre de frambuesa, 1 g de pimienta verde machacada fina, 150 g de aceite de albaricoque.

proceso: verter el agua sobre las semillas de albahaca y reservar en frío toda la noche para que se hidraten y se hinchen. Añadir el vinagre de frambuesa y la pimienta, y verter el aceite para "cortar" la vinagreta.

acabado

otros ingredientes: flor de sal, sudachi.

Servir una cucharada de aliño en el plato. Disponer el ayu, sazonar con flor de sal, rallar un poco de sudachi por encima y colocar las fresas alrededor.



foie

"Cerezas y foie. No me gustan las cosas muy agresivas para el foie. La acidez de estas cerezas es suficiente. Es, además, una preparación muy fresca, pensada para el verano, como la otra receta de foie, que servimos con un helado de queso Stilton. Se presenta como un bombón."

Conozco la granja de donde nos traen los foies: cuidan los animales, los tratan humanamente, de la manera correcta, y obtienen un producto excelente. Me gusta el foie y estoy encantado de poder ofrecérselo a los clientes."

el consomé de cereza negra

ingredientes: 30 cerezas deshuesadas (guardar los huesos), 500 g de cerezas negras enteras, 500 g de agua mineral.

proceso: poner las cerezas deshuesadas en una bandeja e introducirá en la máquina de vacío; hacer un vacío del 100%. Reservar en frío. Machacar los huesos e introducirlos junto con las cerezas enteras, sus rabillos y el agua en una bolsa de vacío para preparar el consomé. Sellar y cocer a 90 °C durante 1 h. Retirar y enfriar sobre un baño de hielo. Guardar en frío toda la noche para infusionar. El día siguiente, colar el consomé por un filtro de café y reservar.

la gelatina de cereza negra

ingredientes: 250 g de consomé de cereza (elaboración anterior), 5 g de gelatina en remojo en agua fría, c.s. de flor de sal, c.s. de aceite de hueso de ciruela.

proceso: calentar 100 g de consomé a 40 °C para fundir la gelatina, previamente hidratada en agua fría. Añadir el líquido restante. Colar y enfriar para que cuaje. Llenar con esta gelatina el interior de las cerezas deshuesadas al vacío. Dejar reposar en cámara durante 3 h. Sazonar con flor de sal y aceite de hueso de ciruela y emplatir junto con las bolas de foie gras glaseadas.

las bolas de foie gras

ingredientes: 1 foie gras desvenado, 1 cucharada de oporto blanco, c.s. de sal, c.s. de pimienta blanca.

proceso: poner todos los ingredientes en una bolsa de vacío. Cocer hasta alcanzar una temperatura a corazón de 38 °C. Depositar el foie gras en un cuenco grande sobre hielo. Empezar a emulsionar el foie con el túrmix; cuando se obtenga una crema homogénea y sin grumos, remover suavemente con unas varillas y ajustar de sal y pimienta. Seguir batiendo con las varillas hasta conseguir la textura de la mantequilla pomada. Con una manga pastelera, rellenar los moldes esféricos procurando que no queden burbujas de aire. Reservar en frío toda la noche antes de desmoldar y glasear.

el baño de remolacha e hibisco

ingredientes: 1,200 g de zumo de remolacha, 4 hojas de gelatina, 1 cucharada de agar-agar, 1/4 de taza de hibisco seco, 1 piel de naranja, 1/2 cucharada de sal.

proceso: reducir el zumo de remolacha a la mitad y enfriar sobre hielo. Una vez frío, verterlo en un cazo pequeño, añadir el agar-agar, el hibisco y la piel de naranja. Dar un ligero hervor y cocer durante 5 minutos sin dejar de remover para evitar que se pegue al fondo; reservar en caliente. Poner las hojas de gelatina 5 minutos en remojo en agua con hielo; cuando estén hidratadas, retirarlos del agua y añadirlos a la mezcla de remolacha, que deberá estar suficientemente caliente como para diluir la gelatina. Añadir la sal y remover bien para integrar la preparación. Colar y traspasar a otro cazo pequeño; reservar en caliente.

el glaseado de las bolas de foie

proceso: disponer una pequeña línea de montaje con las bolas de foie desmoldadas, un recipiente alto y pequeño para el nitrógeno líquido, el cazo con el baño de remolacha caliente y un plato o bandeja donde depositar las bolas. Dejar enfriar el baño hasta 50 °C. Mientras, insertar un palillo en lo que será la base de la esfera. En cuanto el baño alcance la temperatura adecuada, sumergir completamente una bola de foie en el nitrógeno líquido durante 5 segundos. Retirarla del nitrógeno e introducirla de inmediato dentro del baño caliente. Al sacarla, girar el palillo con la mano para evitar que gotee, luego sostener la bola en el aire para fijar el glaseado. Retirar el palillo, cortar ligeramente la esfera ahí donde estaba insertado y acomodarla sobre esta base en un plato o bandeja. Reservar en frío hasta el servicio.

acabado

ingredientes: hierbas aromáticas micro vegetales y flores variadas.

proceso: Disponer la bola de foie gras en un extremo del plato, repartir las cerezas y acompañar con las hierbas aromáticas y las flores.



salmón

"El salmón tiene mala reputación porque es un pescado común. Pocos se preocupan de cocinarlo bien. Pero éste, el salmón marfil*, es algo muy especial, el rey de los salmones, del que sólo se puede disponer durante un periodo muy corto. Por eso lo pongo en el menú, porque es algo único de aquí y de la temporada.

Creo que queda de maravilla con las zanahorias, aromatizadas con azahar, naranja y saúco, que les da el amargor que las equilibra. Aunque en apariencia el salmón, por su tamaño y fuerza, parezca un pescado muy masculino, considero que en el plato es femenino y elegante. Las zanahorias también son delicadas y son un producto más definido por su contenido en azúcares que por su pertenencia al reino vegetal. El plato en conjunto es poco agresivo.

El acompañamiento de este plato es la parte grasa del salmón. Aunque parece que está crudo, también va cocido al vacío. Es la idea de crudo, del mejor sushi, pero cocido. En la boca se deshace. Todo depende de la cocción, de hacerla a la temperatura ideal."

* Es un salmón de carne blanca procedente de algunos ríos del sudeste de Alaska y Canadá. La razón de que sea blanco es que dispone de una enzima capaz de procesar el caroteno, que en otras clases de salmón se acumula en la carne dotándolo del característico color anaranjado. El salmón marfil es conocido por su suavidad, sedosidad, y su sabor mantecoso.



imagen 30 1170

el salmón blanco

ingredientes: 6 filetes de salmón blanco de Alaska de 100 g cada uno, 120 g de aceite de naranja, 500 g de salmuera al 5% de sal, c.s. de flor de sal.

proceso: poner el salmón en la salmuera bien fría durante 20 minutos para dar firmeza a la carne. Retirar de la salmuera, pasar por agua fría y secar con delicadeza dando unos toquitos. Envasar cada filete en una bolsa de vacío con 20 g de aceite de naranja y cocer al baño maría a 57,5 °C durante 7 minutos. Dejar en reposo dentro de la bolsa 5 minutos más. Sacar de la bolsa y sazonar con flor de sal.

la zanahoria

ingredientes: 30 zanahorias heirloom, flor de azahar, naranja, flores de saúco.

proceso: envasar las zanahorias limpias en una bolsa de silicona. Añadir flor de azahar, naranja y flores de saúco. Cerrar la bolsa y cocer en papillote hasta que las zanahorias queden tiernas (¡es importante no pasarse!) y bien impregnadas de los vapores de los ingredientes que las acompañan. Cuando estén hechas, retirar las zanahorias de la bolsa y reservar los jugos de cocción para glasearlas.

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imagen 31 1170

salmón

Y el polvo de hierbas

ingredientes: 100 g de perejil, 100 g de estragón, 100 g de menta, 100 g de cilantro.
proceso: blanquear todas las hierbas en agua hirviendo durante 1 minuto. Refrescarlas en agua con hielo. Escurrirlas bien para retirar el exceso de agua, introducir las en el vaso de la Pacojet y congelar; Procesar 3 veces en la Pacojet para obtener un polvo fino de hierbas.

la alfombra de hierbas

ingredientes: 225 g de mantequilla fría en dados pequeños, 225 g de tuétano crudo (limpio y cortado en dados pequeños), 125 g de pan rallado panko*, 125 g de migas de brioche, 250 g de queso comté rallado fino (con Microplane), 400 g de polvo de hierbas (elaboración anterior), 50 g de maltodextrina de tapioca.

* Pan rallado japonés elaborado con un pan característico de este país que lleva leche en su composición y se pica fresco, sin corteza ni tueste previo. El resultado tras la fritura es un rebozado muy crujiente y aireado.

proceso: mezclar todos los ingredientes en la batidora hasta obtener una pasta verde; extenderla entre 2 hojas de acetato y pasar un rodillo por encima para conseguir un grosor de 2 mm. Congelar. Una vez congelado, cortar rectángulos de 5 cm por 1,2 cm.

la ballottine de salmón blanco

ingredientes: 2 filetes de salmón blanco, c.s. de estragón, c.s. de cilantro, 2 hojas de gelatina, c.s. de transglutaminasa (Activa RM), aceite de nuez de pecán, sal marina.
proceso: poner el salmón (ya desespinado, escamado, limpio de sangre y fileteado) en una salmuera al 5% de sal durante 1 hora. Retirar y secar bien. Espolvorear la transglutaminasa sobre los filetes, por el lado de la espina. Cerrar colocando la ventresca encima del lomo. Envolver con papel film enrollando y apretando para formar un cilindro bien prieto. Reservar en frío 24 horas.

Cortar las hierbas en chifonada. Disponerlas sobre papel film formando un rectángulo de tamaño suficiente como para envolver el pescado. Sacar el cilindro de salmón, ya compactado, de la nevera y retirarle el papel film. Situarlo encima de las hierbas y enrollar para envolver de nuevo el cilindro con el film, de modo que el pescado quede rebozado de hierbas. Cocer a 44 °C durante unos 25 minutos, hasta que se alcance una temperatura a corazón de 38 °C. En ese momento, enfriar en un baño de hielo para bajar la temperatura a corazón hasta 34 °C. Cortar en rodajas y aderezar con aceite de nuez de pecán y sal marina.

acabado

otros ingredientes: flor de sal, trufa de verano, zanahoria cruda, brioche, pimentón.
Disponer la alfombra de hierbas en un plato y gratinar en la salamandra durante 30 segundos. Colocar el salmón al lado, acompañado por las zanahorias sazonadas con flor de sal. Cubrir el pescado con una lámina rectangular muy fina y crujiente de brioche sazonado con pimentón. Añadir unas virutas de trufa de verano y de zanahoria cruda como decoración y finalmente aderezar el conjunto con el jugo de cocción de las zanahorias.

Servir acompañado de una rodaja de *ballottine* de salmón blanco con trufa blanca cortada en juliana por encima. >



pichón

"El objetivo de este plato es vestir de una manera veraniega una carne de gusto pronunciado y vinculada normalmente a productos de otoño e invierno. Para ello, juego con el sabor de lo verde: anís, hinojo, cilantro, lima kafir... El aspecto visual, por otra parte, es el de un plato fresco, con hojas cubiertas de rocío."

La cocción de la carne se hace envuelta en papel film y a baja temperatura: es importante para mantener la integridad de la pechuga. La textura del pichón es sedosa: si no lo cueces lo suficiente puede resultar blando, si lo cueces demasiado queda chicloso."

la cocción del pichón

ingredientes: 6 pichones sin piel, 500 g de salmuera al 5% de sal, 6 lonchas de tocino (*lardó di colonatto*) de 1 mm de grosor.

proceso: poner las pechugas de pichón en la salmuera. Dejar 25 minutos para que la carne coja consistencia. Retirar, pasar por agua fría y secar. Colocar las pechugas con el lado de la piel boca abajo y luego superponerlas una encima de la otra. Disponer cada loncha de tocino sobre papel film, situar las pechugas de pichón en medio y enrollar formando un cilindro. Enfriar en el frigorífico para compactar la forma. Cocer al baño maría a 58 °C durante 30 minutos. Retirar del baño y dejar otros 15 minutos en un baño a 52 °C. Dejar en reposo 15 minutos más.

el puré de pistacho

ingredientes: 300 g de pistachos verdes de Sicilia, 500 g de agua mineral, 30 g de semillas de cilantro verde fresco, 1 g de goma xantana, 5 g de sal ahumada.

proceso: poner los pistachos en remojo en agua toda la noche. Al día siguiente, calentar el agua y los pistachos a 70 °C. Poner en la batidora, añadir las semillas de cilantro verde fresco y la xantana para obtener un puré homogéneo. Ajustar de sal y pasar por el chino.

los hongos confitados

ingredientes: 700 g de aceite de cacahuete, 15 hongos (*Boletus edulis*) frescos de 2-4 cm, 1 piel de limón, 1 piel de naranja, 1 diente de ajo pelado y majado, 1 loncha de panceta ahumada, 1 chalota pelada, 15 granos de pimienta verde tostados, 5 cápsulas de cardamomo negro tostado, 5 granos de café tostados.

proceso: mezclar todos los ingredientes salvo los hongos y calentar a 65 °C. Añadir los hongos enteros. Retirar del fuego y dejar enfriar toda la noche.

acabado

otros ingredientes: sal ahumada, hojas de diente de león, hojas de acedera roja, hojas de lima kafir, hinojo, flores de anís, hongo crudo laminado.

Para el servicio, retirar con delicadeza el film del cilindro de pichón. Marcarlo en la plancha, haciéndolo rodar muy suavemente para que el tocino quede crujiente. Recortar las puntas del cilindro para darle una forma regular. Disponer el pichón en un plato templado y servir el puré de pistachos a un lado. Sacar los hongos del confitado y calentarlos en la salamandra con un poco del aceite de cocción. Sazonarlos con sal ahumada y colocarlos junto al pichón y el puré de pistacho. Decorar con hojas de diente de león, de acedera roja, de lima kafir, hinojo, flores de anís y láminas de hongo crudo.



bombón de caipiriña

"Es un prepostre que no tenemos en el menú. El sorbete que se elabora se congela con nitrógeno, puesto que el alcohol que lleva no permite otra congelación. Luego se embebe en crema, para equilibrar el gusto alcohólico. Entonces se congela para que quede crujiente en el exterior. Es como comerse una caipiriña en un solo bocado. Es fresco y limpia el paladar."

el sorbete de caipiriña

ingredientes: 240 g de agua, 90 g de azúcar mascabado, 40 g de glucosa, 12 g de azúcar invertido, 0,8 g de estabilizante, 70 g de cachaza, 70 g de zumo de lima, 2 g de piel de lima, 5 g de menta.

proceso: mezclar el agua y el azúcar mascabado en un cazo mediano y calentar a 60 °C. Añadir los demás azúcares y, cuando hierva la mezcla, incorporar el estabilizante y llevar de nuevo a ebullición. Emulsionar con la batidora de brazo para homogeneizar la preparación, pasar por un tamiz de malla fina y enfriar.

En un recipiente aparte mezclar la cachaza, la menta, la piel y el zumo de lima. Cuando el jarabe de base se haya enfriado, mezclar ambas preparaciones y dejar en reposo 24 h. Retirar la menta, escurriéndola, y turbinar la preparación en una heladora o en la PacoJet hasta conseguir una textura de sorbete. Reservar en el congelador para elaborar el mochi.

la crema de coco fresco

ingredientes: 250 g de pulpa de coco fresco, 250 g de agua de coco fresco.

proceso: pasar la pulpa de coco por la licuadora y mezclarla con el agua de coco. Reservar.

el mochi de caipiriña

ingredientes: c.s. de sorbete de caipiriña (elaboración anterior), c.s. de crema de coco fresco (elaboración anterior), c.s. de nitrógeno líquido.

proceso: para preparar el mochi, poner dos boles metálicos grandes uno al lado de otro, uno lleno de crema de coco fresca y el otro de nitrógeno líquido. Manipulando con rapidez, formar una bola pequeña de sorbete de caipiriña y sumergirla en el nitrógeno durante 5 segundos. Retirar del nitrógeno y echar en la crema de coco otros 3 segundos. Repetir esta operación y guardar en el congelador un mínimo de 30 minutos.

el praliné de "maíz"

ingredientes: 500 g de cereales Corn Pops® de Kellogg's®, 500 g de azúcar, 5 g de flor de sal, 100 g de agua.

proceso: mezclar el azúcar y el agua en un cazo grande y cocer a 121 °C. Añadir los cereales sin dejar de remover; seguir removiendo hasta que el azúcar cristalice. Verter los cereales sobre una hoja de papel parafinado y retirar el exceso de azúcar. Volver a poner los cereales en el fuego dentro de otro cazo y caramelizar a fuego medio hasta que adquieran el color deseado. Sazonar con flor de sal y verter de nuevo sobre papel parafinado. Cubrir con otra hoja de papel y pasar un rodillo para aplanar la mezcla hasta obtener una lámina uniforme. Retirar la hoja de papel de encima y marcar con un cuchillo cuadrados de 5 cm de lado; dejar enfriar. Cuando se haya enfriado y el caramelo haya solidificado, romper los cuadrados por la incisión e introducirlos en el robot para reducirlos a un polvo fino; pasar por el tamiz. Reservar en un lugar fresco y seco con gel de sílice.

acabado

otros ingredientes: flores de shiso.

Servir una cucharada de praliné de maíz en el plato y disponer el mochi de caipiriña sobre esta base. Decorar con una flor de shiso.



frambuesas y sésamo negro

"Es un postre elaborado a partir de los colores: el negro, el rojo y el blanco, los colores de una geisha. El negro es el sabor tostado del sésamo. El blanco lo relaciono con el coco y el rojo son las frambuesas. En lo que se refiere al sabor, es más un prepostre. Es contundente, cuatro cucharadas son suficientes."

el financier de sésamo negro

ingredientes: 400 g de mantequilla tostada, 75 g de pasta de sésamo negro, 560 g de azúcar lustre, 450 g de claras de huevo, 150 g de harina, 200 g de harina de almendra.

proceso: mezclar los sólidos y pasar por un tamiz. Precaentar el horno a 190 °C, mientras, tostar la mantequilla en un cazo a 80 °C. Colocar los ingredientes sólidos en un bol grande, añadir las claras y remover para integrarlas en la mezcla. Incorporar la pasta de sésamo seguida de la mantequilla tostada y mezclar bien hasta que sea homogéneo. Enfriar, introducir en una manga pastelera y escudillar en moldes de flexipan para financier. Hornear a 190 °C durante 15 minutos, retirar del horno y colocar en una rejilla de enfriamiento. Una vez fríos los financiers, reservar hasta el servicio.

el sabayón de sésamo negro

ingredientes: 1 litro de nata líquida, 150 g de azúcar, 200 g de claras de huevo, 3 hojas de gelatina, 200 g de sésamo negro en polvo.
proceso: hidratar la gelatina en agua helada. Mezclar la nata, el azúcar y el sésamo en polvo en un cazo mediano y llevar a 60 °C. Dejar infusionar durante 20 minutos, calentar de nuevo la mezcla a 60 °C, colarla por una bolsa filtrante Superbag y volver a poner en el fuego. En ese momento, incorporar las claras emulsionando rápidamente y cocer hasta 80 °C. Diluir la gelatina, colar otra vez por un tamiz de malla fina y enfriar sobre un baño de hielo. Una vez fría, traspasar la preparación al vaso de la batidora y montar con las varillas a velocidad media hasta obtener una textura esponjosa y no excesivamente firme. Poner en una manga pastelera y reservar en frío hasta el servicio.

el praliné de sésamo negro

ingredientes: 400 g de sésamo negro tostado, 400 g de azúcar.

proceso: con el azúcar, hacer un caramelo del color deseado, añadir el sésamo negro tostado y remover bien. Extender la mezcla entre dos hojas de papel parafinado. Cuando se haya enfriado, pasar al robot de cocina y picar hasta obtener un polvo grueso. Reservar en un lugar fresco y seco hasta su utilización.

el aceite de sésamo caramelizado

ingredientes: 250 g de praliné de sésamo negro (elaboración anterior), 250 g de aceite de pepitas de uva.

proceso: mezclar ambos ingredientes en la batidora y emulsionar. Colar por un tamiz de malla fina y reservar en un lugar fresco y seco.

el sorbete de coco

ingredientes: 2 latas de leche de coco, 1 lata de crema de coco.

proceso: mezclar ambos ingredientes, emulsionar en frío y colar. Turbinar en la heladora o la Paçojet.

las frambuesas frescas

ingredientes: 500 g de frambuesas frescas.

proceso: seleccionarlas por color y tamaño.

la gelatina fluida de frambuesa

ingredientes: 200 g de frambuesas, 200 g de agua, 40 g de azúcar, 4 g de agar-agar.

proceso: envasar las frambuesas, el agua y el azúcar en una bolsa de vacío y sellar con un vacío del 100%. Cocer a 90 °C en un termo de cocción (Romer) durante 1 h. Retirar la bolsa del termo y colocarla directamente en un baño de hielo 1 h más. Abrir la bolsa y filtrar el contenido por una estameña para obtener un líquido limpio. Mezclar 400 g de esta agua de frambuesas con el agar-agar y hervir durante 5 minutos. Colar y dejar que cuaje totalmente. Una vez cuajada, poner la gelatina en una batidora de vaso y triturar a máxima potencia hasta conseguir una textura cremosa. Pasar por un tamiz de malla fina y reservar en frío hasta el servicio, cuando se utilizará para salsear el plato.

acabado

otros ingredientes: merengues de frambuesa pequeños, coco en polvo, espuma de frambuesa.

Partir un financier en dos y, con un cuchillo pequeño, hacer un hueco en cada mitad. Rellenar una mitad con gelatina de frambuesa y frambuesas, y la otra con sabayón de sésamo negro. Disponerlas en el plato boca arriba, para que el relleno quede a la vista. Seguidamente, trazar una línea de gelatina fluida de frambuesa y disponer dos puntos de merengue de frambuesa, una frambuesa fresca entera y otra desgranada en la mitad inferior del plato. En la mitad superior, extender una cucharada de sabayón de sésamo negro seguida del praliné de sésamo en polvo, coco en polvo y el sorbete de coco. Con un sifón, servir un poco de espuma de frambuesa entre las dos mitades del financier y terminar con unas gotas de aceite de sésamo caramelizado.



tarta de anacardos y aguacate

"Es Brasil. Se consigue capturar la frescura de la flor del anacardo (lo que comemos habitualmente son las semillas), con un gusto más vegetal. Con ello se rellena la tarta. El postre se completa con el aguacate, el helado de anacardo y las flores de guisante. Con ello conseguimos rememorar los aromas brasileños bajo un formato de postre clásico francés. La tarta es crujiente, delicada, liviana."

el helado de anacardo

ingredientes: 1,5 litros de leche, 500 g de nata, 600 g de anacardos tostados, 250 g de azúcar, 225 g de glucosa, 50 g de azúcar invertido, 135 g de leche en polvo, 1 l 2,5 g de yemas de huevo, 8 g de estabilizante para helado.

proceso: mezclar un 20% adicional a lo que indica la receta de leche y nata con los anacardos tostados en un cazo grande y llevar a ebullición. Retirar del fuego, tapar y dejar en infusión 24 h. Volver a poner en el fuego y calentar a 80 °C, retirar y triturar en la batidora de modo que los anacardos queden fragmentados en trocitos pequeños y no en forma de puré. Colar por una bolsa filtrante Superbag. Pesar el líquido obtenido para adecuarlo a las cantidades que requiere la receta. Calentar hasta los 60 °C y diluir los azúcares, la leche en polvo y el estabilizante en el líquido. Añadir las yemas y cocer a 80 °C. Retirar del fuego, pasar por un tamiz de malla fina y enfriar de inmediato sobre un baño de hielo. Una vez frío, poner en el vaso de la Pacojet y congelar durante 24 h o bien turbinar en la heladora.





// NYC'S BOROUGHS:
1 CITY 5 WAYS

// TALK SHOW WITH
MICHAEL CAINE

// WHITE HOT REYKJAVIK

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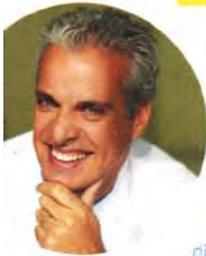
NYC

Why Alicia Keys (and other notables) consider their town the greatest city on Earth.

**Wheels
UP**

My Favorite Ingredient //

**Eric Ripert
on Sour Cherries**



Chef Eric Ripert of NYC's highly regarded Le Bernardin is best known for his inspired seafood-centric dishes, so it was surprising to discover that Ripert's must-have ingredient of the month is the humble sour cherry (albeit paired with fish, naturally). Watch for his sour cherry sauce with pan-roasted monkfish and wild seasonal mushrooms. "The flavor combination of cherries with the monkfish is surprisingly delicious," says Ripert. When he isn't manning the stoves, Ripert might be found at Blue, his Cayman Islands outpost, or hosting *On the Table* on YouTube's Reserve Channel. He is the chair of City Harvest's Food Council and works to bring chefs and restaurateurs together to increase the food donations to New York City's in-need population.

—Jason Oliver Nixon



The Elm
NYC superstar chef Paul Liebrandt will unveil his first Brooklyn offshoot in partnership with King & Grove Hotels at its Williamsburg outpost. kingandgrove.com

American colonists reportedly planted the first North American sour cherry when they arrived in Massachusetts.



Russia is the world's largest producer of sour cherries, followed by Turkey and Poland.

"If life is a bowl of cherries, what am I doing in the pits?"—Erma Bombeck

Legend has it that Queen Elizabeth I of England baked the first cherry pie.

**HOT
List
DINING**



The Elm
NYC superstar chef Paul Liebrandt will unveil his first Brooklyn offshoot in partnership with King & Grove Hotels at its Williamsburg outpost. kingandgrove.com



Three Letters
Come for the *males poutine* (fries, mussels, gravy) and stay for the Notorious B.I.G. wallpaper at this inventive take on the French bistro in Clinton Hill. threelettersbrooklyn.com



Juni
Settle in at this intimate, 50-seat restaurant in Manhattan's Flatiron District for a veggie-heavy, ever-changing menu courtesy of chef Shaun Hergatt. juninyc.com



Where to Get It

Sour cherries make a star turn this summer in everything from savory dishes to sweet courses.



On the Web

For more on dining in New York City, visit deltaskymag.com/nyc.



1 Chicago's **Tavernita** serves foie gras mousse with housemade sour cherry compote and a crisp baguette.



2 Look for a warm sour cherry crisp with cheesecake ice cream at **Napa Valley Grille** in Westwood, California.



3 LA's **The Churchill** crafts a scallop crudo with sour cherry gastrique, spring garlic, pea tendrils and black lava salt.

50 WAYS TO FEED YOUR LOVER

In a city chock-full of celebrity chefs, Michelin-starred restaurants and award-winning mixologists, finding the ideal place to dine à deux can be a daunting task. To help you with your culinary search, we present our list of the best chefs, restaurants, dishes, desserts and libations New York City has to offer. Now dig in.

BY BONNIE DAVIDSON

BEHIND THE LINE
The NoMad's Daniel Humm (center) with his culinary team



10 EXTRAORDINARY CHEFS

KINGS OF CUISINE

1 DANIEL HUMM At 6-foot-4, Daniel Humm is a towering presence on the culinary landscape, literally and figuratively. The Swiss native, along with front-of-the-house partner Will Guidara, gracefully turned Danny Meyer's already superlative Eleven Madison Park (11 Madison Ave., 212.889.0905, elevenmadisonpark.com) into a mega-starred, must-dine-or-die option for discerning gastronomes. In turn, the duo has done it again with NoMad (1170 Broadway, 212.796.1500, thenomadhotel.com), the soigné eatery at The Nomad Hotel.

2 PAUL LIEBRANDT Only 37 years old and already a veteran of hyper-complicated haute cuisine at Corton (239 W. Broadway, 212.219.2777, cortonnyc.com), chef/owner Paul Liebrandt famously prepared a dish of eels, violets and chocolate early in his career. Today, he continues to unleash his inner wild-child in strangely sublime flavor pairings (cotton candy and sushi, anyone?). His next move, The Elm, coming to Williamsburg's King & Grove Hotel, is one of summer's most anticipated openings.

3 JEAN-GEORGES VONGERICHTEN More than just a world-famous chef, Jean-Georges Vongerichten is a culinary mogul with establishments in Bora Bora, the Bahamas and Qatar, as well as the U.S., Canada, Europe and Shanghai. The most recent addition to his lineup of sexy NYC venues is ABC Cocina (38 E. 19th St., 212.677.2233, abccocinany.com), where the

elite meet to eat Latin tapas made with locally sourced ingredients and unmistakable Jean-Georges flair.

4 DANIEL BOULUD Daniel Boulud journeyed from his traditional roots in the Rhone Valley to the pinnacle of culinary artistry with ingredient-driven seasonal French-American cuisine at his namesake, Daniel (60 E. 65th St., 212.288.0033, danielnyc.com). Sure, his restaurant empire spans the globe—aside from seven in NYC, he has venues in Palm Beach, Fla., London, Beijing and Montreal—but it's NYC where he's hungriest.



FRENCH FLAV
Eric Ripert

5 ERIC RIPERT Diners are prone to take a bite and wax rhapsodic about chef Eric Ripert's delicate way with all things *piscine* at Le Bernardin (155 W. 51st St., 212.554.1515, le-bernardin.com). With his iconic NYC seafood restaurant, as well as The Ritz-Carlton Hotel-based destinations in Grand Cayman, Washington, D.C., and Philadelphia, Pa., Ripert is still at the top of his game. The Frenchman's urbane good looks and prime skill have earned him a place in front of television cameras, including Bravo's *Top Chef* and PBS's *Avec Eric*.

6 PAUL LIEBRANDT Only 37 years old and already a veteran of hyper-complicated haute cuisine at Corton (239 W. Broadway, 212.219.2777, cortonnyc.com), chef/owner Paul Liebrandt famously prepared a dish of eels, violets and chocolate early in his career. Today, he continues to unleash his inner wild-child in strangely sublime flavor pairings (cotton candy and sushi, anyone?). His next move, The Elm, coming to Williamsburg's King & Grove Hotel, is one of summer's most anticipated openings.

HEIRS APPARENT

6 WYLIE DUFRESNE Weird scientist or culinary genius? Yes... and yes. Wylie Dufresne, recipient of the 2013 James Beard Foundation (JBF) Award for Best Chef: New York City, loves to toy with the chemical composition of food. He employs liquid nitrogen, meat glue, xanthan gum, a vacuum chamber machine, immersion circulator and other gee-whiz ingredients and gadgets at wd-50 (50 Clinton St., 212.477.2900, wd-50.com), his trail-blazing, decade-old Lower East Side fine dining destination. Recently, the

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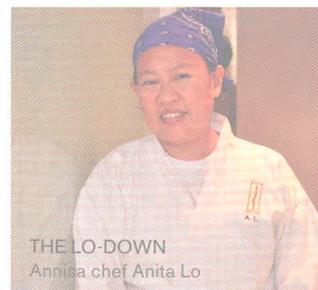
154
Orchard St., 212.529.8800,
missionchinesefood.com)—where
he dishes out a bold, imaginative
mashup of nose-to-tail Chinese-
American cuisine (hello, kung
pao pastrami)—weren't already
long enough!

8 ANITA LO Leader of the sisterhood of talented female chefs and a vocal advocate for women's empowerment, Anita Lo stirs a cultural melting pot at Annisa (the Arabic word for "women"), her 12-year-old contemporary American restaurant in the West Village. After a devastating electrical fire in 2009 and a loss on *Top Chef Masters*, Lo is again flying high, serving dishes

informed by her French training, Asian heritage and travels around the world, and highlighting women winemakers on an admirable, seasonally curated list. *Annisa*, 13 Barrow St., 212.741.6699, annisarestaurant.com

9 DAVID CHANG A collective gasp rose from the audience at the 2013 JBF Awards when it was announced that David Chang had tied with Paul Kahan of Chicago's Blackbird for Outstanding Chef of the Year. With all due respect, no one can match Momofuku's (171 First Ave., 212.777.7773, momofuku.com) magic way with ramen noodles or savory pork buns, not to mention frozen foie gras, which is said to reduce diners to tears. Fact is, at all four of his fantastic progressive Asian eateries and bar Booker and Dax, Chang's food is transcendent.

10 DALE TALDE He claims to favor big bold flavors over picturesque plating, but at Dale Talde's trio of lively, casual Park Slope hot spots, the two-time *Top Chef* contestant delivers playful dishes that are aesthetically pleasing and inimitably delicious. An Asian-American focus at his namesake Talde (369 Seventh Ave., 347.916.0031, taldebrooklyn.com), for example, yields salt-crusted "pretzel" pork-and-chive dumplings. Shrimp po'boys, Buffalo chicken wings, and other pub grub at Pork Slope (247 Fifth Ave., porkslopebrooklyn.com) are washed down with copious amounts of whiskey, scotch and bourbon. And Thistle Hill Tavern's (441 Seventh Ave., 347.599.1262, thistlehillbrooklyn.com) seasonal American gastropub fare assures the neighborhood joint is always jumping.



THE LO-DOWN
Annisa chef Anita Lo

MY LAST SUPPER
THE NEXT
COURSE

50 More Great Chefs and Their Final Meals
Portraits, Interviews, and Recipes



MELANIE DUNEA
INTRODUCTION BY
MARCO PIERRE WHITE



PAUL LIEBRANDT



What would be your last meal on Earth?

It changes from minute to minute. Today I fancy this, tomorrow that—there isn't one particular thing that I'm like, yep, that would be it. Today it would be a royal Thai banquet. But tomorrow it could be like a kai sake tasting. Or it could be, ya know, like an Indian banquet. I think probably it would have to be something more ethnic. It wouldn't be English food, although I did grow up with that as a kid (beans on toast, Marmite sandwiches).

If I had a royal Thai banquet, there would be beautiful freshwater shrimp and minced pork cooked with fresh mint and then packed together cold and wrapped in a spring roll paper and flash fried so they were really, really crispy. They'd be served with like a sweet and sour sauce, but very spicy. The mint and the pork are just very simple but, wow, amazing.

Obviously pad Thai, a classic, but done really well. A really good pad Thai is amazing. What else? Mango sticky rice. A dish with crab . . . a big saltwater crab baked with fried glass noodles and chiles and limes, and all the flavor from the crab broth cooks in there, and you eat the crab and the glass noodles and it's amazing. Also, freshwater shrimp satay with fresh kambava grated over the top and dried kaffir leaves.

What would be the setting for the meal?

So we're eating our royal Thai banquet, drinking our 1962 Billecart-Salmon, our 1923 Pol Roger-Grauves, drinking from our Holy Grail, and you know where? We are orbiting Earth. Because it's somewhere I'll never go. I love to travel, but it's one place I'll never go. So it would be orbiting Earth, looking down at Earth while eating and just kind of thinking, wow, we're kind of small in the whole grand scheme of things really, aren't we? Looking out into space—we're just there. We're floating, we're watching Earth, we're looking at the cosmos, looking at the rest of the universe, our universe and beyond. We can travel everywhere, but how many of us are actually gonna travel into space?

What would you drink with your meal?

This could be anything? It would have to be—what is the greatest champagne ever?—a '62 Billecart-Salmon or 1923 Pol Roger-Grauves. One of those two, and two goblets of it. And it would have to be the Holy Grail that I was drinking from. Yeah, a bottle of one of those each, drunk from the Holy Grail.

Would there be music?

Of course. We would probably have something by the Cure playing, because I'm British. They would be playing, just off to the side. Robert Smith would be doing something, like a version of "A Forest."

Who would be your dining companions?

My wife. My dog would be hopping around. I think I'd like a peaceful moment like that. The people and things that bring joy.

Who would prepare the meal?

Dead or alive? If I say something like William the Conqueror, it's so esoteric; it doesn't mean anything to anybody. It's like, "Who?" It would have to be William the Conqueror, William of Normandy, who led the Norman invasion of 1066; before that, England was small tribes. He was the first person ever to invade England. The Romans invaded later, but he was the first. And it's because he changed the course of that country forever. Because everyone who lived in England was ruled by the French. It's a very important thing, the Battle of 1066. I love history; I'm a history buff. He defeated King Harold. He changed the course of history forever. Would he cook it? No, he's French and from Normandy—what the hell does he know about Thai food? I just would like him to be there, to, like, do his thing.

GRANT ACHATZ
ALBERT ADRIÀ
ANDONI LUIS ADURIZ
MASSIMILIANO ALAJMO
ALEX ATALA
PAUL BARTOLOTTA
SHANNON BENNETT
JOHN BESH
HESTON BLUMENTHAL
JÉRÔME & PAUL BOCUSE
MASSIMO BOTTURA
CESARE CASELLA
DAVID CHANG
ROY CHOI
TOM COLICCHIO
TRACI DES JARDINS
TODD ENGLISH
BOBBY FLAY
PIERRE GAGNAIRE
DANI GARCÍA
PETER GILMORE
LAURENT GRAS
DANIEL HUMM
DAN HUNTER
DAVID KINCH
EMERIL LAGASSE
SUSUR LEE
PAUL LIEBRANDT
BARBARA LYNCH
GUALTIERO MARCHESI
DAVID MC MILLAN & FRÉDÉRIC MORIN
GEORGE MENDES
MORIMOTO
PATRICK O'CONNELL
ENRIQUE OLVERA
MARTHA ORTIZ
DANIEL PATTERSON
WOLFGANG PUCK
RACHAEL RAY
JOËL ROBUCHON
RUTH ROGERS
ALBERT ROUX
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MICHAEL SYMON
BILL TELEPAN
MARC VETRI
MARCO PIERRE WHITE
MICHAEL WHITE



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“TODAY I FANCY THIS,
TOMORROW THAT.”



The MICHELIN Guide

New York City

RESTAURANTS

2012

Manhattan ▲ TriBeCa

Corton ❀❀

Contemporary 

B2

239 West Broadway (bet. Walker & White Sts.)

Subway: Franklin St

Dinner Mon – Sat

Phone: 212-219-2777

Web: www.cortonnyc.com

Prices: \$\$\$\$



Richard Pure

There is no missing Chef Paul Liebrandt—if not for the film that documents his skyrocket to fame, look through the sliver of a window into Corton's kitchen, and you are sure to spot his imposing height towering over the staff.

Glimpse this scene and suddenly the restaurant itself seems taller, stark perhaps, but with very cool, modern character and an unerring sense of space that is a perfect reflection of its TriBeCa locale.

Yet just as tangible is Chef Liebrandt's enormous culinary skill and unbridled creativity. Corton's two prix-fixe menus are up-to-the minute compilations of seasonality, global inspiration, ambitious techniques, and whimsy. There are moments when the sheer volume of elements presented detracts from the brilliance, as in "the sea" with five unique preparations, a few otherworldly in their excellence (the sultry crab bisque), and a few uncharacteristically restrained (the deconstructed razor clam chowder). Yet it is as if we are briefly gazing at the artist's palette rather than the canvas before him—that sense of genius and contemplation returns with the impeccable roulade and terrine of poularde with black truffle purée, chestnut polenta, and flowering thyme.

OFF
STAFF MEALS FROM
THE
AMERICA'S TOP RESTAURANTS
MENU

MARISSA GUGGIANA

Paul Liebrandt

CORTON (NEW YORK, NY)

Paul Liebrandt spent his culinary formative years in kitchens like Le Manoir Aux Quat'Saisons in Oxford, England. Now well formed, he is garlanded in laurels: Among many Michelin stars and gobsmacked reviews, he was the youngest chef ever awarded three stars by the *New York Times*.

What was your favorite food as a kid?
Chinese.

What was the first meal you made that you were proud of?
Shepherd's pie! I was nine years old.

What three adjectives describe your cuisine?
Simple, graphic, and feminine.

What book most influences your food, cookbook or otherwise?
Cooking for Kings: The Life of Antonin Careme by Ian Kelly, *White Heat* by Marco Pierre White, *Modernist Cuisine: The Art and Science of Cooking* by Nathan Myhrvoid.

What chef do you most admire?
Pierre Gagnaire.

What is your favorite ingredient?
Fleur de sel.

What music do you like to hear when you cook?
The "music of the kitchen." I don't really play any music while I cook.

What is your favorite hangover meal?
Vanilla ice cream.

What is your favorite midnight snack?
Carr's water crackers with Saint-Marcellin cheese.

What restaurant in the world are you most dying to try?
Koju in Ginza, Tokyo.

What kitchen utensil is most indispensable to you?
My tasting spoon.

What is your favorite pot?
My CookTek induction wok.

Who do you most like to cook for?
Young, aspiring cooks. They have saved their money to come in here and you can just see the excitement on their faces.

If you could do one other job, what would it be?
Cinematographer.

What do you most value in a sous chef?
Passion, commitment, tenacity, and humility.

What food trend would you erase from the annals of history?
Macrobiotic food.

What one food would you take with you to a desert island?
Pad Thai noodles.

What is your favorite guilty-pleasure treat?
Kettle New York Cheddar potato chips.

What most satisfies your sweet tooth?
Pierre Hermé, Paris.

What would you eat at your last meal, if you could plan such a thing?
A full royal Thai banquet.

Cheeseburger or foie gras?
Foie gras.

What's your favorite place for:

Happy hour?
The Violet Hour, Chicago.

Splurge meal?
Masa, New York City.

Late-night/after-work meal?
Blue Ribbon Sushi, New York City.

A cup of coffee?
La Colombe, New York City.

A greasy-spoon meal?
Lure Fishbar, New York City.

Bread desire?
Le Pain Quotidien, New York City and everywhere.

Groceries?
Union Square Greenmarket in New York City.

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Corton

NEW YORK, NY

Paul Liebrandt's path to Corton is gilded in genius and hotheaded, bridge-burning departures. There is an elusiveness to him that is narcotic. He is an artist. Much of this glamour derives from the repeated narrative of Liebrandt cooking glorious, rarified food at places with Michelin stars totaling eleven, but leaving with the slamming of a door. Corton is a partnership with Drew Nieporent, a restaurateur with an astonishing stable, holding thoroughbreds like Nobu, Tribeca Grill, Rubicon, and Montrachet.

Doors regularly close here without a crash, in what seems, finally, to be a happy home for Liebrandt.

This staff meal stands alone. It is much more laborious than the other dishes in the book but it is impeccable. The shepherd's pie and potato purée are made in stages that are not all passive. Some stages are of the put-in-a-pot-and-go-in-the-other-room nature; but many are focused detail work, like ricing and peeling and being the agent that changes the food. I suspect most people would begin to incorporate shortcuts into the recipe after the first rendition because home cooking is often about creating the least distance between ingredients and dinner. But, please, for yourself, make

OFF THE MENU

Shepherd's Pie

Cauliflower Gratin

Caesar Salad

Oatmeal Cookies

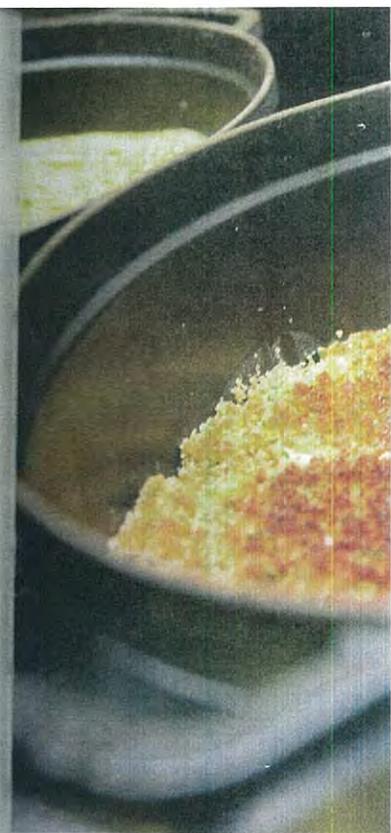
Suggested wine:

Kunin Wines Syrah 2006

it the way Chef Liebrandt would make it, at least once. It will give you an insight into why haute cuisine is so complex and rich. Ah, these mashed potatoes are without lumps, are practically creamed because you don't just throw them in a bowl and smash them. There is a process. It is chemistry. And butter. Learn Liebrandt's science and then go forth in your own way—if you still want to.

Corton is a heads-down type of kitchen with a large staff. They eat in the kitchen, *in medias res*.

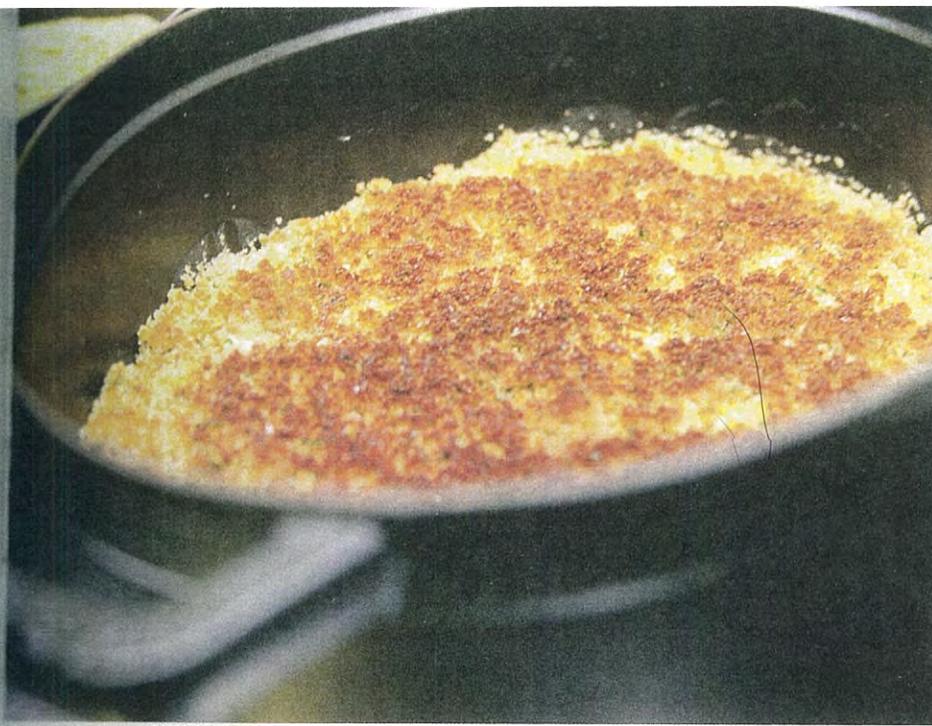
But the smallish dining room is so lovely, I wanted to take some photos of the crisp cooks eating in front of the elegant whiteness of the decor, which is both pristine and gentle, lit on the oblique. The staff was ruffled by the procession into the dining room. They were polite but irritated to be taken from their work. It is a truth that most anywhere, people are not irritated to be taken away from work in order to sit and eat a splendid meal of shepherd's pie, cauliflower gratin, and oatmeal cookies. Liebrandt is yoked to an idea of perfection that is unique. And at this meal, his staff's dedication and his adroit attention to my queries are all refractions of that artistic exactitude.



TOP RIGHT: Chef Paul Liebrandt in his *cuisine magnifique*.

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1/2 onion, diced
3 cloves garlic,
1/2 carrot, diced
3 star anise
1/2 fresh jalapeñ
2 red bell pepp
3/4 tablespoon c
1 1/2 tablespoon
1/2 cup Jack Da
1/2 cup milk
Potato Purée (p
2 tablespoons



Shepherd's Pie

Corton's shepherd's pie pays homage to the country dish, with its complexity of three meats and crown of potato purée. You may, of course, use your favorite mashed-potato recipe to top the dish, but for potato connoisseurs or the potato curious, it is worth visiting the farmers' market to find La Ratte potatoes.

4 tablespoons grapeseed oil
½ pound short ribs
¾ cup beef stock
½ pound ground veal
½ pound ground pork
4 tablespoons unsalted butter
½ onion, diced
3 cloves garlic, diced
½ carrot, diced
3 star anise
½ fresh jalapeño, seeds removed, diced
2 red bell peppers, roasted or confit, diced
¾ tablespoon chili powder
1½ tablespoons tomato purée
½ cup Jack Daniel's whiskey
½ cup milk
Potato Purée (page 90)
2 tablespoons minced chives

This can be done the day before or morning of. Preheat the oven to 250°F. Heat 2 tablespoons of the oil in a medium Dutch oven or heavy-bottomed pot over medium-high heat and brown the short ribs. Remove the meat and place in a pot with the stock. Cover and cook the short ribs in the oven for 8 to 9 hours, until falling apart. Allow the meat to cool, then remove from the pot, reserving the cooking liquid. Shred the meat.

Heat the remaining 2 tablespoons of the oil in the Dutch oven. Brown the veal and pork over high heat; remove the meat and set aside. In butter, lightly brown the onions, garlic, carrot, star anise, jalapeño, red bell pepper, and chili powder over medium heat, about 3 minutes. Add the veal, pork, short ribs, tomato purée, whiskey, milk, and ½ cup of the reserved short-rib cooking liquid. Cover, but leave a small vent, and cook for about 4 hours over low heat, until tender.

Spoon or pipe about 3 to 4 cups of Potato Purée over the meat, covering completely. Place under a broiler for 2 minutes, until browned. Top with a sprinkling of minced chives.

Serves 6 to 8

Potato Purée

2½ pounds La Ratte or
other fingerling potatoes
1 to 1½ cups milk
2 to 3 sticks unsalted
butter, room temperature
Salt and freshly ground
black pepper

Scrub the potatoes, peel, and slice evenly. Place the potatoes in a hot-water bath at 158°F (this is under a simmer) for 30 minutes. Then, refresh the potatoes in an ice-water bath, put them back in the pan, and boil until fully cooked. This method preserves the starch granules in the potatoes and prevents a gummy purée. Drain the potatoes as soon as they are cooked. Dry in pan for 5 minutes to remove any residual water.

Meanwhile, in a large saucepan, bring the milk just to a boil over high heat and set aside.

Once the potatoes are cool enough to handle, pass them through the finest grind of a food mill into a large, heavy-bottomed pot. Place the pot over low heat, and with a wooden spatula, stir the potatoes vigorously for 4 to 5 minutes to dry them.

Now begin adding about three quarters of the butter, little by little, stirring vigorously until each batch of butter is thoroughly incorporated and the mixture becomes fluffy and light. Slowly add about three quarters of the hot milk in a thin stream, stirring vigorously, until the milk is thoroughly incorporated. For an extra-fine purée, pass the mixture through a fine drum sieve into another heavy-bottomed pot (optional).

Place over low heat and stir vigorously. If the mixture seems a bit heavy and stiff, add additional butter and milk, whisking all the while. Adjust seasoning to taste.

Makes about 5 cups

G
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2 small heads ca
4 tablespoons ui
¼ onion, choppe
2 cloves garlic, c
1 tablespoon all-
1 cup milk
1 cup grated Pa
Juice of ½ lemo
Tabasco, to taste
Salt and freshly
½ cup bread cru
2 tablespoons cl

V
r

2 small egg yolk
3 anchovy fillets
½ tablespoon D
1 clove garlic
1 cup grapeseed
Juice of ½ lemo
1 cup grated Pa
Salt and freshly
2 heads romaine
2 cups croutons

Cauliflower Gratin

Gratin is rich and creamy and gives a vegetable a state of grace. My family serves this at Thanksgiving in lieu of mashed potatoes, and no one complains.

2 small heads cauliflower, cut into florets
4 tablespoons unsalted butter
¼ onion, chopped
2 cloves garlic, chopped
1 tablespoon all-purpose flour
1 cup milk
1 cup grated Parmesan cheese
Juice of ½ lemon
Tabasco, to taste
Salt and freshly ground black pepper
½ cup bread crumbs
2 tablespoons chopped parsley

Bring a pot of salted water to a rolling boil. Blanch cauliflower for 2 minutes and remove to an ice-water bath until cool; drain and pat dry. In a large pan, melt the butter and sauté the onion and garlic over medium-high heat until softened. Add the cauliflower and cook over low heat until tender. Add the flour and cook 2 minutes, stirring occasionally. Add the milk, bring to a simmer, and then add the Parmesan, lemon juice, and Tabasco. Season with salt and pepper. Pour the mixture into a baking dish and top with bread crumbs. Place under a broiler for 3 minutes. Top with chopped parsley to serve.

Serves 6 to 8 as a side

Caesar Salad

While the exoticism of Caesar salad has diminished, its excellence has not. This recipe is perfect and it will become instinct in only a few attempts.

2 small egg yolks
3 anchovy fillets
½ tablespoon Dijon mustard
1 clove garlic
1 cup grapeseed oil
Juice of ½ lemon
1 cup grated Parmesan cheese
Salt and freshly ground black pepper
2 heads romaine lettuce, chopped
2 cups croutons

In a food processor, blend egg yolks, anchovies, mustard, and garlic. With the processor still running, drizzle in the oil in a thin stream. Add the lemon juice and half of the Parmesan, and season with salt and pepper. Toss the romaine with the dressing and top with croutons and the remaining ½ cup of Parmesan.

Serves 6 as a side

CORTON



Oatmeal Cookies

There is a wide spectrum of oatmeal cookie. Even in such a narrow category, the texture can vary wildly. This recipe hits just the right chewy, comforting, and not cakey chord.

1¾ cups all-purpose flour
1 teaspoon baking soda
½ teaspoon salt
1½ teaspoons cinnamon
3 sticks unsalted butter, cubed,
at room temperature
2 cups brown sugar, packed
½ cup granulated sugar
3 large eggs
4 cups oatmeal
8 ounces raisins

Preheat the oven to 350°F. In a small bowl, sift together the flour, baking soda, salt, and cinnamon. Set aside.

Cream together the softened butter and sugars. Slowly add the eggs, one by one. Add the mixed dry ingredients in stages. Once incorporated, fold in the oats and raisins with a spatula. Line your baking sheets with parchment paper. Using a tablespoon, measure the dough in spoonfuls and drop about 1½ inches apart. Bake for 8 to 10 minutes, until lightly browned. Transfer the cookies to wire racks and let them cool.

Makes about 4 dozen cookies

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What was your favorite Chinese.

What was the first meal you were proud of?
Shepherd's pie! I was nir

What three adjectives describe your cuisine?
Simple, graphic, and ferr

What book most influenced your cooking or otherwise?
Cooking for Kings: The Life of Auguste Escoffier by Ian Kelly, *White on Rice* by Pierre White, *Modernist Cuisine* by Na

What chef do you most admire?
Pierre Gagnaire.

What is your favorite ingredient?
Fleur de sel.

What music do you like to cook to?
The "music of the kitchen" - any music while I c

What is your favorite holiday?
Vanilla ice cream.

What is your favorite snack?
Carr's water crackers with cheese.

IMAGE

FALL ISSUE 2011

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DELECTABLE DISCOVERIES

Scientific
Culinary
Creations

"Each dish takes on its unique character. It's an evolving composition inspired by different cultures, my travels abroad, the mood of the season, unique ingredients and spices that can be found in our local markets and my love of art. With respect to the food, I let the hearth of the plate take on its own shape and speak for itself. I am simply the conductor."

— Chef Paul Liebrandt

Photography by Evan Sung



*Kusshi Oyster
Smoked Beet & Almond Crème*

Science + Cuisine = Chef Paul Liebrandt

The "Thelonious Monk" of French classical cuisine, Chef Paul Liebrandt's keys of palette are in his epicurean practice and golden hands of acoustical effusion.



Home and owner of the culinary maestro, the *Corton* restaurant is the billet-doux to New York's Tribeca dining locale. The *Corton* features an extensive wine list from the namesake's French region and a six to eight course tasting menu. The intimacy of the atmosphere communicates a welcoming invitation that envelops the beauty of the whispering vines that stride the walls; opted for emotions, carrying you amidst among the cultural crossroads of aromas that waft through the 65 seated soothing space.

Although modest speaking about his craft, Chef Paul's ensorcelled chef d'oeuvre's, are those of a culinary sensualist with sharps and flats of color and textures. Chef Paul states, "Each dish takes on its unique character. It's an evolving composition

inspired by different cultures, my travels abroad, the mood of the season, unique ingredients and spices that can be found in our local markets and my love of art. With respect to the food, I let the hearth of the plate take on its own shape and speak for itself. I am simply the conductor."

Since the inception of the *Corton* in 2008, each dining experience is as memorable as the next. The *Corton* was nominated as Best New Restaurant in the United States by the James Beard Foundation in the same year. Chef Paul Liebrandt prides himself on providing a higher echelon of hospitality to his guests. Aside from being honored with several accolades for his distinctive flair, the best honors have been from the clientele who delight themselves with his savoir fare. – cortonnyc.com

Bloomberg

Four-Star Corton Serves Sublime Cotton Candy Sushi: Dine

By Ryan Sutton - May 15, 2013 12:01 AM ET



Evan Sung/Bloomberg

Corton's chawanmushi, which begins most meals, is a delicate custard with vanilla and trout roe.

Nothing is simple at Corton, least of all the amuse. This palate-whetting gift from the chef in any other restaurant usually disappears in one or two bites.

At Corton, there are six, seven, sometimes eight snacks, spread out over four movements, all before your separate six or nine course tasting begins.

The amuses are obscure, fussy and totally delicious: verdant arugula financiers; clam chowder croquettes; seabuckthorn tuiles that taste like deep-fried fruit roll-ups; kaffir lime crisps recalling Trix cereal (but in a good way) and a pungent mornay sachet garnished with micro red shiso.

The snacks set the scene for the hyper-complicated cuisine and tiny portions that signify Paul Liebrandt's food. He's a chef who quotes artists on his menus -- like the free-form skate dish inspired by [Cy Twombly](#) -- and who stuffs raw fish inside cotton candy.

Liebrandt probably figured if the Japanese can sweeten black cod with sake-miso, why not use spun sugar to amp up the sweetness of striped jack? The dubious combination dish works. So keep calm when a torchon of flawless foie gras arrives with a side of kombu toffee and a sticky bun.

High Wire

Such culinary tight-rope walking, refined over the years, has propelled Corton into the upper ranks of New York's best restaurants.

It opened less than a month after [Lehman Brothers](#) collapsed in 2008. As the financial crisis forced other operators into stripped-down dining rooms and bare-bones menus, Liebrandt and partner Drew Nieparent brazenly pushed forward with tablecloths and [Christofle](#) flatware in a banquette-laden space named for one of Burgundy's most expensive wine regions.

Corton has steadily improved its once slipshod service and upped the course count while keeping the tab comparatively reasonable, with menus at \$125 and \$155. That's lower than at Eleven Madison Park and Per Se, in whose rarefied league Corton now plays.

Meals might begin with chawanmushi, an egg custard so ethereal the delicate trout roe atop seems positively steely. Pay attention: This is precision food requiring, as they say these days, mindful consumption. That may be why Corton is so spare, little more than a large white studio, with no music playing, ever. You might even be inspired to indulge in quiet conversation over the course of your meal.

It's an expensively dressed crowd, but really everyone could be wearing jeans and tank tops because most of the time is spent looking at the plate.

Savory Flan

Liebrandt loves custards and creams; they appear with regularity throughout a meal. He pairs poussin with an old-school royale, a savory flan with the vibrant yellow color of chicken fat and the soothing concentrated snap of poultry stock.

He turns tuna into a satisfyingly gritty paste. Crab stock comes out as a dark brown gel with as much fishy flavor as good caviar, topped off with good sturgeon caviar. Boom.

Such nimble tastes require nimble wines, and sommelier Orr Reches has put together a fine list of aromatic whites including a minerally Domaines Schlumberger riesling (\$22 the glass) and a floral Francois Chidaine chenin blanc (\$19). I'll take the latter with a demitasse of morels, served in an umami-rich matsutake broth.

White Asparagus

If there's a better vegetable chef in [New York](#), I don't know who. White asparagus becomes a fragrant loafah for orange blossom oil, a ringtone for lemon balm, apple blossom, edible violets and sweet cicely. And that's only half the dish.

Liebrandt juggles so many ideas he'll serve potatoes over three consecutive courses: First as a dense, nourishing soup; second as pommes fondant filled with pommes aligot topped with pommes maxim -- a crack combo of buttery steakhouse sides crammed into three dizzying bites. And finally? You're handed a purple potato ice cream cone.

At Daniel, terrines almost always begin the tastings. At Corton, they usually harken the end. Out comes a hot slab of charcuterie with laser sharp flavors of squab, sweetbread, partridge and foie, a stellar meat pudding. Such Lyon-style fare calls for a big Burgundy. The earthy fruits of a \$27 Nuits St. Georges pinot fit the bill. Time to wind down with tannic Thai tea ice cream, blood orange custard, banana and rose macarons and other floral treats whose scents compete with their flavors.

You leave full but not painfully so, and duly convinced that you've experienced French fare the equal of any other to be found on this side of the Atlantic.

Rating: ****

The Bloomberg Questions:

Price: Set menus at \$125, \$155.

Sound Level: Hushed, around 65 decibels.

Date Place: If your date doesn't mind competing with the food for attention.

Inside Tip: Duc de Romet Champagne is a steal at \$80.

Special Feature: Add extra courses for \$20-\$30.

Back on my own dime? I've already done just that.

Corton is at 239 West Broadway. Information: +1-212-219-2777 or <http://www.cortonnyc.com>.

Sound-Level (in decibels): 51 to 55: Quiet enough to converse. 56 to 60: Speak up. 61 to 65: Lean in if you want to hear your date. 66 to 70: You're reading one another's lips. 71 to 75: You're yelling. 76 to 85: Ear-splitting din.

(Ryan Sutton writes about New York City restaurants for Muse, the arts and leisure section of [Bloomberg News](#).

The opinions expressed are his own. Follow him on Tumblr at www.thepricehike.com or www.thebaddeal.com.)

Harper's **BAZZAR**

**ANNE
HATHAWAY**

222
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ΑΠΟΓΕΙΩΝΟΥΝ
ΤΟ ΣΤΥΛ

ΦΟΡΕΣΤΕ
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The
Accessories
Issue

ΟΙ ΚΑΛΥΤΕΡΕΣ
ΙΔΕΕΣ ΤΗΣ ΣΕΖΟΝ

ΣΕΠΤΕΜΒΡΙΟΣ 2011

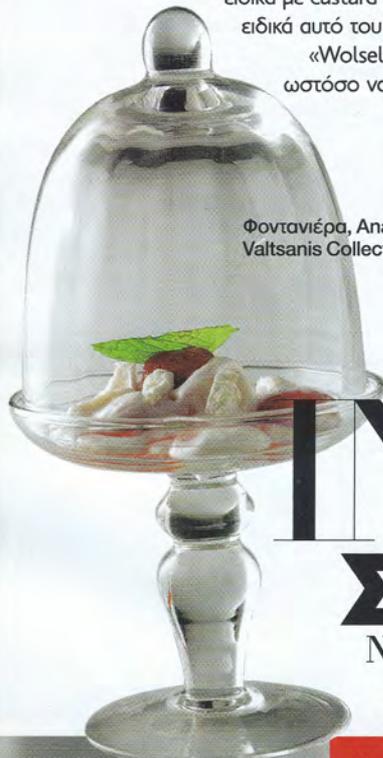


ΚΥΚΛΟΦΟΡΕΙ ΣΤΙΣ 28/08
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Διασκέδαση ΜΕ ΣΤΩΛ

IN: ΤΟ EATON MESS

Το πιο in επιδόρπιο αυτήν τη στιγμή στην Αγγλία και στην Αμερική είναι το eaton mess, το οποίο δεν είναι παρά ένα μείγμα από σπασμένες μαρέγκες, παχιά κρέμα (clotted cream) και φράουλες, και το οποίο πήρε το όνομά του από το περίφημο σχολείο στην Αγγλία. **OUT: TO APPLE CRUMBLE** Παρόλο που λατρεύω αυτό το γλυκό, ειδικά με custard cream και ειδικά αυτό του κοσμικού «Wolseley», τείνει ωστόσο να βγει από τη μόδα.



Φοντανιέρα, Anais Valtsanis Collection

ΤΑ IN & OUT ΣΤΗ ΓΕΥΣΗ

Νέες τάσεις και αφορισμοί από το χώρο της γαστρονομίας. Από τον Επίκουρο



Άποψη από το «Maison Pic»

IN: ΟΙ ΓΥΝΑΙΚΕΣ

Εφέτος τα St Pellegrino World's best Restaurants ψήφισαν την Αν-Σοφί Πικ του τρίστερου «Maison Pic» ως την καλύτερη γυναίκα σερβ. **OUT: ΟΙ ANTPES** Χορτάσαμε πια από την τεστοστερόνη του Μάρκο Πιερ Ουαίτ και του Γκόρντον Ράμζεϊ.

IN: ΟΙ GLOBALISTS

ΕΞΑΦΝΑ, ΟΛΟΙ ΜΑΣ ΓΙΝΑΜΕ ΟΠΑΔΟΙ ΤΟΥ ΝΤΟΠΙΟΥ. ΝΤΟΠΙΟ ΑΠΟ ΤΟ ΣΠΙΤΙ ΣΟΥ ΚΙ ΑΣ ΕΙΝΑΙ ΧΑΛΑΣΜΕΝΟ. ΟΜΩΣ, ΜΕΤΑ ΤΟΝ ΗΘΙΚΟ ΚΑΤΑΝΑΓΚΑΣΜΟ ΤΩΝ LOCALISTS, ΞΕΜΥΤΙΖΟΥΝ ΚΑΙ ΠΑΛΙ ΟΙ GLOBALISTS, ΙΔΙΑΙΤΕΡΑ ΣΤΗ ΓΑΣΤΡΟΝΟΜΙΑ, ΟΙ ΟΠΟΙΟΙ ΘΕΩΡΟΥΝ ΟΤΙ ΤΟ ΦΑΓΗΤΟ ΕΝΩΝΕΙ ΤΟΝ ΚΟΣΜΟ, ΔΕΝ ΤΟΝ ΧΩΡΙΖΕΙ. ΟΛΟΣ Ο ΚΟΣΜΟΣ ΜΙΑ ΚΟΥΖΙΝΑ. **OUT: ΟΙ LOCALISTS** ΟΙ ΕΜΜΟΝΙΚΟΙ ΜΕ ΤΗΝ ΙΔΕΑ ΠΩΣ Ο,ΤΙ ΔΕΝ ΚΑΛΛΙΕΡΓΕΙΤΑΙ 100 ΜΕΤΡΑ ΑΠΟ ΚΕΙ ΠΟΥ ΕΙΣΑΙ, ΕΙΝΑΙ ΑΝΗΘΙΚΟ ΝΑ ΤΡΩΓΕΤΑΙ.

IN: Η ΤΗΛΕΟΡΑΣΗ

Όχι όμως οποιαδήποτε τηλεόραση αλλά η ποιοτική. Όπως οι σπουδαίες σειρές της HBO ή του BBC. Τώρα η HBO γύρισε μια συναρπαστική ταινία, το «A Matter of Taste», γύρω από το βίο και την πολιτεία του πιο αβανγκάρντ σερφ της Αμερικής, του Πολ Λίμπραντ, για την οποία οι κριτικοί μιλάνε με τα καλύτερα λόγια. **OUT: ΟΙ ΤΑΙΝΙΕΣ** Οι γλυκερές ταινίες του Χόλιγουντ για το φαγητό, οι οποίες αναλώνονται περισσότερο στο ρομάντζο μέσα κι έξω από τις κουζίνες παρά στο φαγητό.



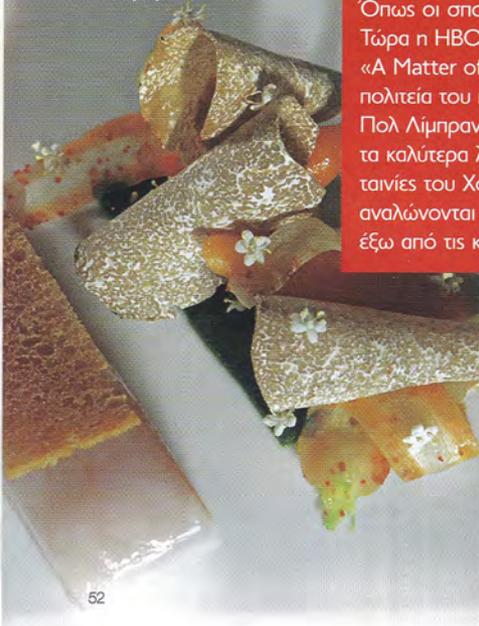
Πολ Λίμπραντ

IN: ΠΡΑΓΜΑΤΙΚΕΣ ΜΠΥΡΕΣ

Τώρα τελευταία έχουν προκύψει κάποιες μπύρες στη χώρα μας, οι οποίες δεν είναι απλό νερό αλλά έχουν γεύση και σώμα, δυστυχώς τις αποκαλούν premium αλλά στην πράξη είναι απλώς πραγματικές μπύρες. **OUT: ΟΙ ΕΙΚΟΝΙΚΕΣ ΜΠΥΡΕΣ** Αυτές που περιέχουν κυρίως ανθρακικό και χρωματισμένο νερό, οι οποίες έχουν λίγη παραπάνω γεύση από το νερό, κι αυτό όχι πάντα.



Πιάτο με σολομό δια χειρός Πολ Λίμπραντ



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LIFE



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SPA

Fresh Face

The Spa at Four Seasons Hong Kong recently revamped its menu, and one of the newest treatments is a results-oriented facial by French brand Biologique Recherche. The Four Seasons therapists have been personally trained by Philippe Allouche and his team to analyse guests' skin using the Biologique Recherche methodology. After an analysis, they administer a cocktail combination of the finest elixirs and, on a longer visit, may use the Biologique Recherche micro-current machine to provide an instant face-firming effect. The "Your Facial" is a truly customised treatment. To book an appointment, call +852 3196 8900.



EPICURE

New York's Finest

Hankering for trendy New York-style cuisine? Book a table at the Mandarin Grill + Bar from March 29 to 31, as famed American chef Paul Liebrandt and a team from New York's two-Michelin-starred Corton will be visiting. Taking on classic French cuisine with a contemporary approach, Liebrandt will re-create some of his signature dishes for lunch and dinner. He's the subject of a recent HBO documentary and can count Pierre Gagnaire, Heston Blumenthal and Ferran Adrià among his ardent supporters. Don't miss your chance for an exclusive taste of New York without all those pesky air miles and time zones getting in the way. For reservations, call +852 2825 4004.



IMAGE: EVAN SUNG

TOP DROPS

Put a spring in your step this season with a dram of the award-winning Chivas Royal Salute. The Chivas Brothers created this Scotch whisky for Queen Elizabeth II as a tribute upon her coronation in 1953, and it's been sipped by the glitterati ever since. Chivas Regal sponsors the glitziest parties and the poshest events, including its third consecutive year as sponsor of the Royal Salute Maharaja of Jodhpur Golden Jubilee Cup. For more information, visit www.chivas.com

THE WALL STREET JOURNAL.

NY CULTURE | March 14, 2011

By STEVE DOLLAR
Austin, Texas

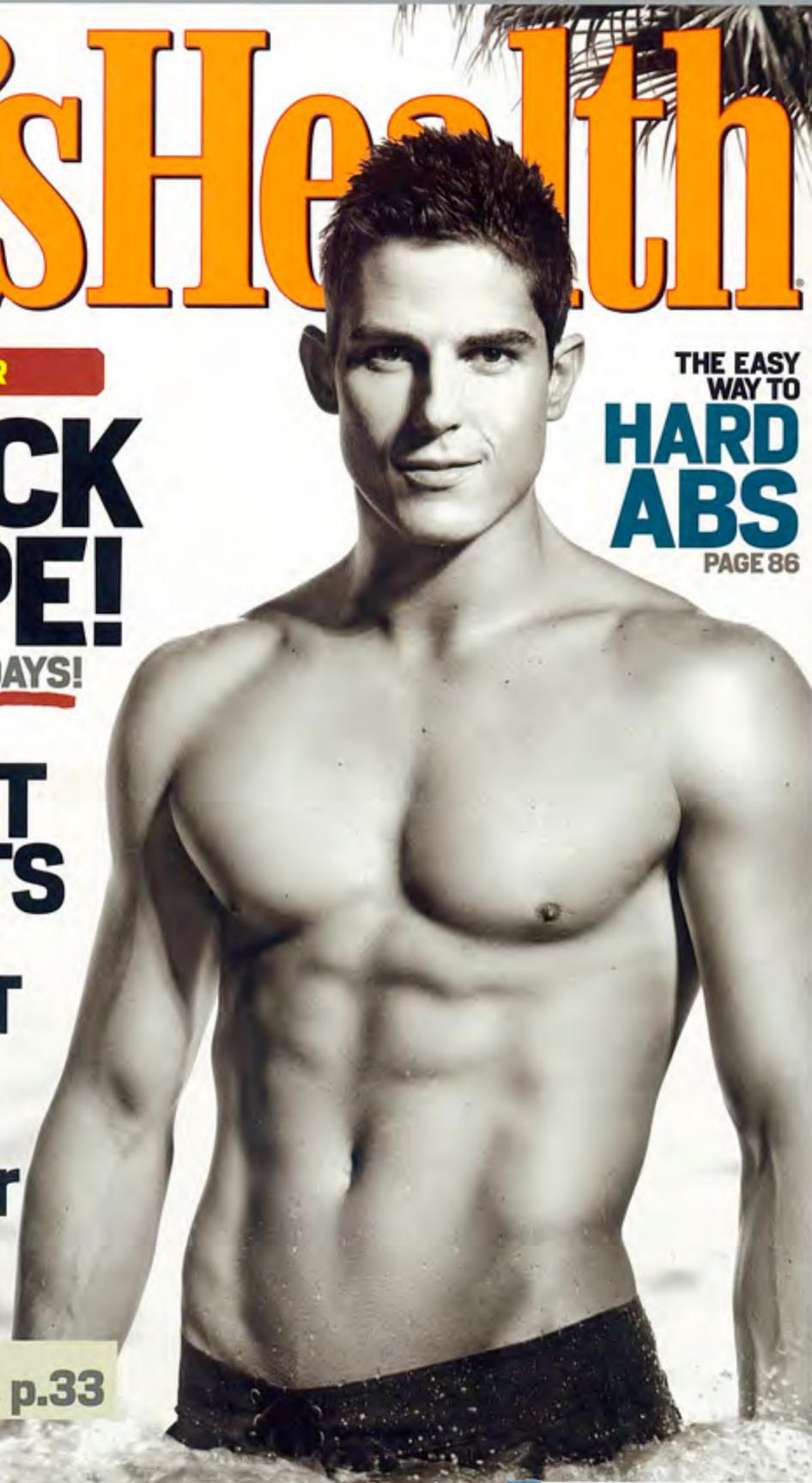
New York chef Paul Liebrandt was savoring his first visit to the annual South by Southwest film festival on Sunday. Long a star on the Big Apple's restaurant scene, the man behind the visionary cuisine of TriBeCa's Corton is now a star on the screen as well. "A Matter of Taste," the new documentary by New York-based filmmaker Sally Rowe, made its world premiere here on Sunday—tracking a decade of the chef's struggle to reach the top of his profession.

Mr. Liebrandt said he didn't mind a camera in the kitchen all those years. "She's a friend," he said, chatting with moviegoers at a post-premiere reception. "I just get on with my life and do my thing. After the first five years it kind of warmed up." He smiled to show he wasn't entirely serious. He wasn't kidding about a planned barbecue jaunt to Smitty's, the legendary spot outside of Austin. "I'm really looking forward to this. Good food is good food."

—Steve Dollar

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MEN'S HEALTH



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PAGE 86

30 RED-HOT SEX SECRETS

15 FOODS THAT FIGHT FAT

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NO FLU FOR YOU, p.33

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Ingredients of Good Taste

HOW PAUL LIEBRANDT STAYS COOL AS HEAD CHEF AT ONE OF AMERICA'S HOTTEST RESTAURANTS

A BANNER STRETCHES ACROSS A WALL IN Paul Liebrandt's kitchen at his New York restaurant, Corton. *Focus: Concentrate all your thoughts upon the work at hand. Excellence is in the details.* "It's inspired by the Roman Legion marching to war," he says. "It's the drum I try to beat to remind myself and my team of the task at hand." With that mantra, Liebrandt is marching up the hierarchy of Manhattan's cutthroat restaurant scene: Corton recently earned two stars from the coveted *Michelin Guide*.

Take his dish of pureed peas, seaweed jelly, sea urchin, and caviar. "It's simple to look at, but as you work your way through it you find new textures, flavors, and added details," he says. It's a lesson: True style comes from understatement and overdelivery.

That's especially tricky as he presents his most important product: himself. Liebrandt is 6'5"; any clothing looks loud and outsized on him. That's not how he wants to come across. So he keeps it simple: black, classic, clean. "I prefer products with a history of workmanship," he says. Often that means clothing with intricate stitching, and fabrics like leather. They're durable, and they outlast trends.

"As with any person who wants to be successful, regardless of the job, you have to dress the part," Liebrandt says. And the perfect wardrobe, like the perfect kitchen, requires tools with excellence down to the details.

PAUL KITA



66 JANUARY/FEBRUARY 2010



KNIVES
Your knife isn't a hammer, so don't use it like one. "Treat it like an extension of your body, as if you were cutting with your arm," Liebrandt says.



BLACK SHIRT
Liebrandt grew up in London during the reign of the Cure and other goth bands, and wears black pieces like this Robert Graham shirt because he was influenced by the music. "Plus I'm 6'5". Black fits my frame," he says.

SHOE SHINE
"My dad spent time in the British military. He taught me that you can tell a lot about a man from the cleanliness of his shoes," Liebrandt says. A polish once a week keeps ground grime from ruining his presentation.

WRISTWATCH
This Patek Philippe watch has a simple look and a wheelhouse of hidden cogs—like a well-timed kitchen service.



STURDY PEN
"I carry my pen and notebooks with me wherever I go," Liebrandt says. "Not just for recipe ideas, but to note ways I can improve service or presentation." Inspiration, he says, can be found in anything; be ready to capture it.



LOAFERS
Liebrandt wears Prada in the kitchen. "But not because they're flashy," he says. "I do it because they are the most comfortable pair of shoes I could find."



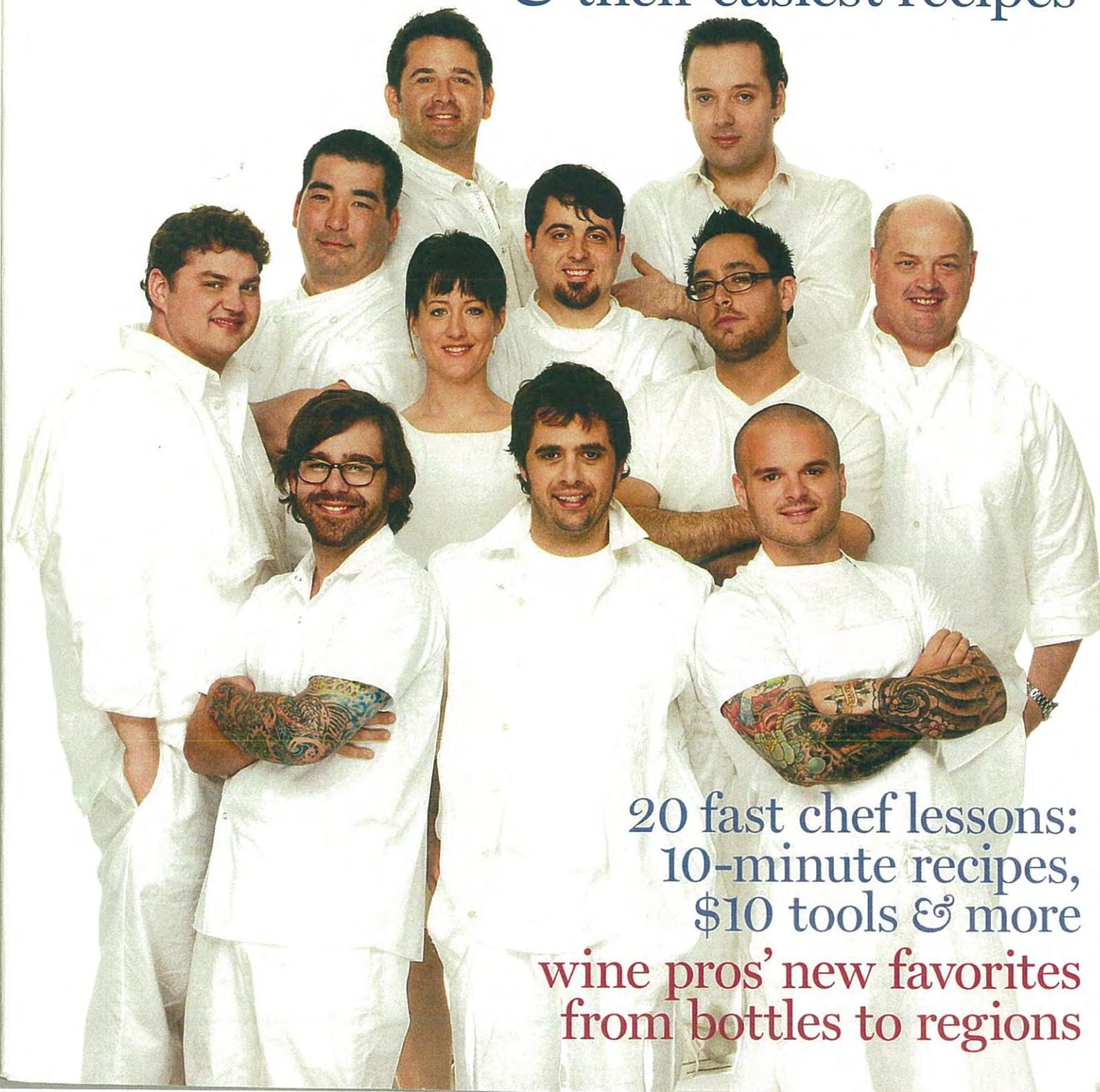
Left: DOLCE & GABBANA jacket (\$2,100) and sweater (\$1,000), (877) 703-4872; JEAN SHOP Selvedge Rockers jeans (\$290), (212) 366-5326; above: ROBERT GRAHAM Motherwell shirt (\$200), (212) 869-8001; KORIN knives (\$165 to \$345), korin.com; PRADA shoes (\$475), (888) 977-1900; JOHN LOBB travel case (\$880), (212) 888-9797; PARKER Premier Deluxe Black ST Rollerball pen (\$200), parkerpen.com; PATEK PHILIPPE Men's Aquanaut watch (\$17,500), (212) 218-1240

BEN GRIEME (Liebrandt, grooming: Kristi Melendez); THOMAS MACDONALD (shirts); GREG BROOM (shoe); JOHN LOBB (travel case); JOHN LOBB (shoes); JOHN LOBB (shoes)

FOOD & WINE

JULY 2009

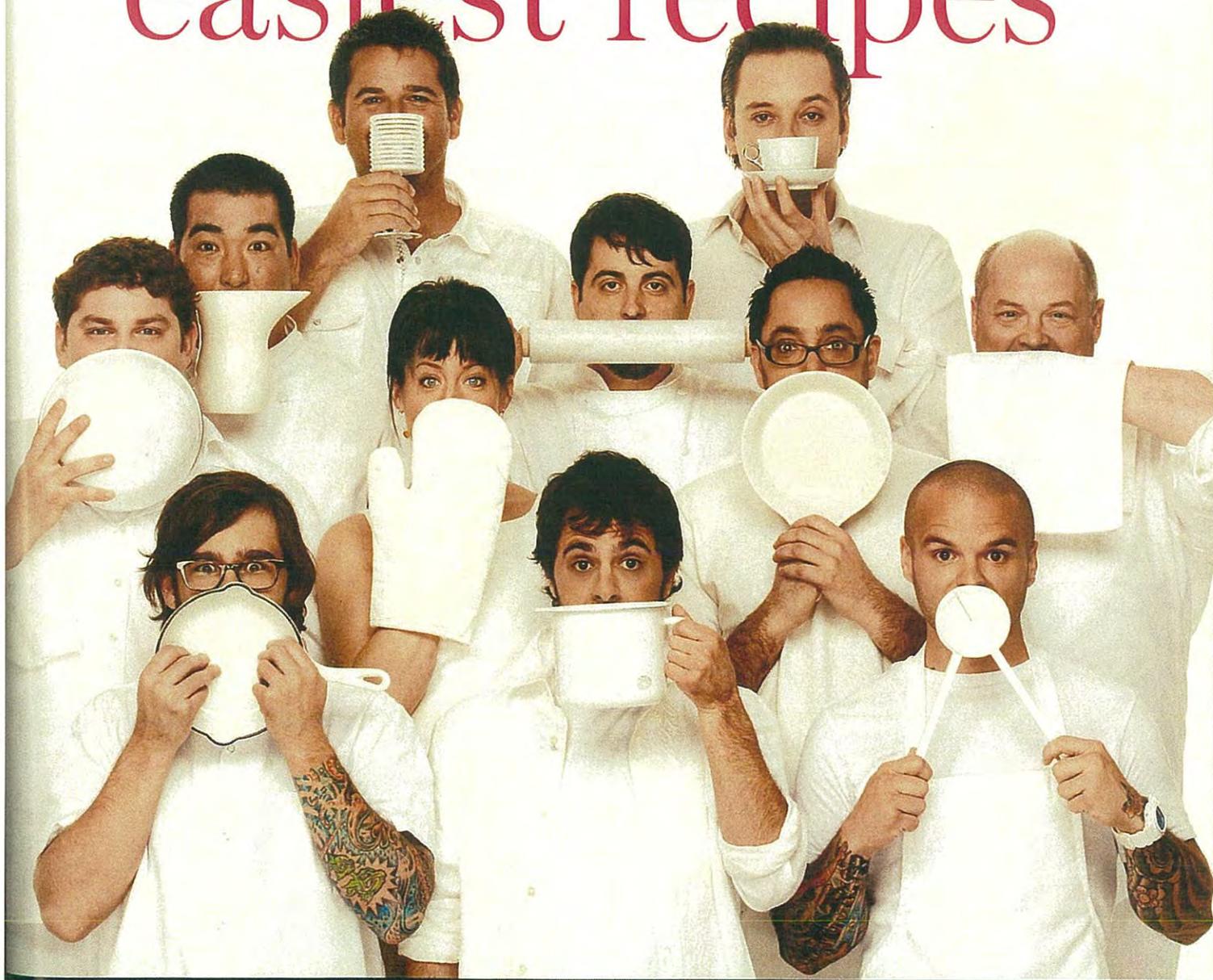
best new chefs & their easiest recipes



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wine pros' new favorites
from bottles to regions

best new chefs AND THEIR easiest recipes



For anyone wondering how to be an F&W Best New Chef, here's the answer: Cook food that's personal, creative and delicious. Head up a kitchen for no more than five years. Be prepared for editors to visit, anonymously. And keep your eyes on the prize: One of this year's winners, Nate Appleman, still has a copy of the 1998 Best New Chefs story that inspired him.

INTERVIEWS BY KATE KRADER PORTRAITS BY NIGEL PARRY FOOD PHOTOGRAPHS BY ANNA WILLIAMS
FOOD STYLING BY ALISON ATTENBOROUGH PROP STYLING BY JESSICA ROMM RESEARCHED BY RATHA TEP

paul liebrandt

Beet-and-Red Sorrel Salad with Pistachio

ACTIVE: 30 MIN; TOTAL: 2 HR

6 SERVINGS

Sorrel is a leafy green that gives dishes a tart, almost sour flavor. For this salad, Liebrandt likes using red ribbon sorrel—a European variety with bright green leaves and intense red veins—because it's so pretty with the beets and because its tang is so nice with the nutty pistachio sauce.

- 2 pounds baby beets, preferably a mix of golden, Chioggia and red beets
- 4 ounces brioche, cut into ¾-inch cubes (2 cups) or into thin slices
- ¼ cup roasted pistachios
- Salt and freshly ground pepper
- 1½ tablespoons extra-virgin olive oil
- 1½ tablespoons pistachio oil
- 1½ tablespoons balsamic vinegar
- 3 cups sorrel, preferably red ribbon (see Note)

1. Preheat the oven to 350°. Spread the beets in a baking dish. Add ½ cup of water and cover with foil. Roast for 1½ hours until tender. Let cool, then peel the beets and cut into wedges and slices. Transfer to a bowl.

2. Meanwhile, spread the brioche cubes on a baking sheet and toast for about 8 minutes, until the cubes are golden.

3. In a blender, combine the pistachios with ¾ cup of water and blend at high speed for 1 minute. Strain the sauce into a small bowl and refrigerate until chilled. (It will thicken slightly as it chills.) Season the sauce with salt and pepper.

4. In a small bowl, whisk the olive oil with the pistachio oil and balsamic vinegar. Season with salt and pepper. Toss 3 tablespoons of the vinaigrette with the beets. Spoon the pistachio sauce onto plates. Mound the beets in the center and top with the sorrel. Drizzle the remaining vinaigrette all around and garnish with the brioche croutons. Serve right away.

NOTE Red ribbon sorrel is available from chefsgarden.com.

MAKE AHEAD The pistachio sauce can be refrigerated for up to 6 hours. Bring to room temperature before serving.



BEET-AND-RED SORREL SALAD WITH PISTACHIO (RECIPE, P. 196)

"Inca" plate by Daniel Levy; "Rundes Modell" fork by Alessi from Neue Galerie.

paul liebrandt

corton /// NEW YORK CITY



WHY HE WON Because after training at some of England and France's most hallowed places, he expertly prepares food that's both ambitious and delicious.

BORN 1976 **RAISED** London

EXPERIENCE Restaurant Marco Pierre White and Pied à Terre, London; Le Manoir aux Quat' Saisons, Oxford, England; Pierre Gagnaire, Paris; Gilt, New York City.

FAVORITE CHEAP EAT Ramen soup with pork broth at Ippudo NY in Manhattan.

FAVORITE KITCHEN TOOL ShamWow, the super-absorbent shammy cloth that

was made famous on an infomercial.

"I'm obsessed with it for completely drying off foods like sous-vide beef."

INGREDIENT OBSESSION Calamondin, the fresh Asian citrus that's like a cross between a lemon and a clementine.

MEMORABLE COOKING EXPERIENCE Making liquid-nitrogen cocktails ("there was lots of smoke") at the launch party for the film *Ocean's 13* in Las Vegas. "I got stuck in an elevator with Brad Pitt, George Clooney and Matt Damon. They're all nice guys." 239 W. Broadway; 212-219-2777.

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PEOPLE ARE TALKING ABOUT

editor: Valerie Steiker

cook for hire

Jeffrey Steingarten yields control of his kitchen to a world-class personal chef.

O few years back, I jetted out to the Coast to interview a dozen young chefs whom I had identified as personal cooks for really famous Hollywood stars. A few of them prepared their Hollywood-star food for me. Though most had signed Draconian nondisclosure agreements with their clients, they quickly crumbled in the face of my advanced interrogation techniques. For the most part, Hollywood stars are either utilitarian eaters (Sigourney Weaver was in training for *Alien Resurrection*) or ideologues (Tom and Nicole had hired a macrobiotic chef) or somewhere in between

(many were on some version of the Zone). Few ate for sheer pleasure or exhibited as much gastronomic refinement as that possessed by nearly everybody reading this column.

This made my blood boil. Does everybody in the world with plenty of money deserve a private chef more than I do? Shouldn't there be a merit system? Can you imagine how I responded when the editor of *Vogue* asked me to hire a chef and give it a try for two weeks? I'm not sure you can. Because alongside my eagerness and elation, I became extremely wary. There was no time for me to hold auditions, only time for interviews. And then I might end *food* > 400

MADE TO ORDER

CHEF PAUL LIEBRANDT, WHO FAVORS UNUSUAL INGREDIENTS. SUIT BY PAUL SMITH. GROOMING, LISARAQUEL FOR CUTLER NYC/REDKEN AT SEE MANAGEMENT. PHOTOGRAPHED BY RAYMOND MEIER. SITTINGS EDITOR: KATHRYN NEALE.



PEOPLE ARE TALKING ABOUT

FOOD

up with a chef whose cooking I dislike, or who's in the grips of some bogus nutritional belief—or even some valid ones. How would I hide the truth when I leave most of the food on my plate? What if I feel like eating Chinese takeout or a pastrami sandwich? Would I end up having to sneak out of my own house? And what about our personal privacy? My wife and I live in an old, ungentrified loft, 90 feet long and 20 feet wide, except where the elevator shaft and stairway make it narrower. Our only refuge is the bathroom. I needed to have several zones of the loft replastered and repainted before I would let a high-toned chef even look at the place.

Yes, my mission was to write about having a private chef, but I had two secondary goals. While I was at it, I wanted to consume large volumes of extremely good food and to learn more about cooking and ingredients. I had two preferences: The first was to hire an unusually skilled and talented Asian chef who specializes in either authentic Thai or authentic Chinese cooking. My second was to hire a young local chef capable of sophisticated, modern (even avant-garde) cooking done with the best local and seasonal ingredients. I asked around but found no one immediately promising.

It was then that my friend Stephanie Goto called with a completely unexpected nomination for the modern young chef: Paul Liebrandt. Paul is British, began cooking at fifteen, and has amassed a record unusual for a chef only 30 years old. He worked several years for two celebrated chefs (Marco Pierre White in

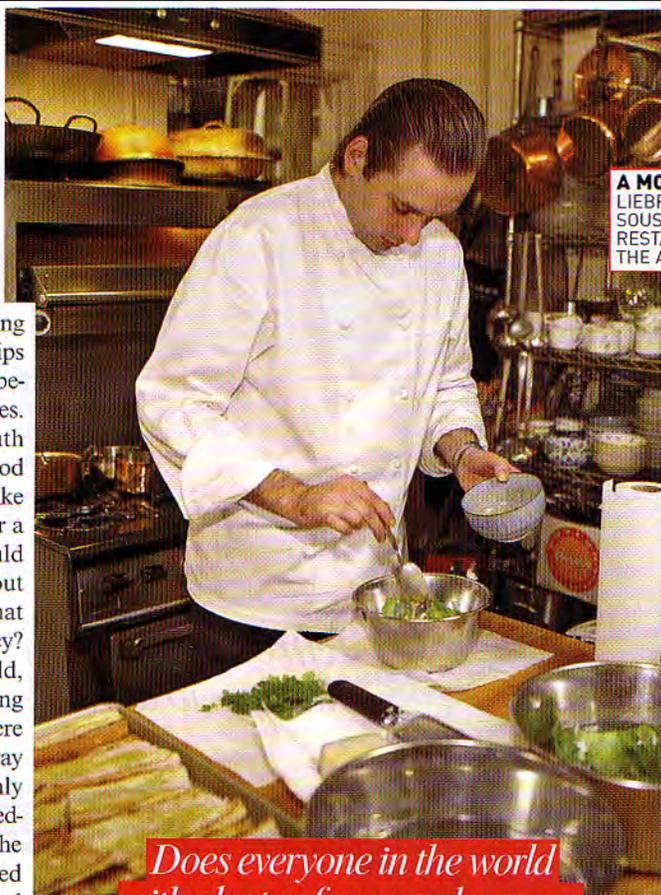
London and Raymond Blanc near Oxford), spent nearly a year in Paris working for Pierre Gagnaire, then moved on to Manhattan, where he was sous-chef at David Bouley when it received four stars from the *Times* in 1999, earned three stars himself as executive chef at Atlas, where the cooking was innovative nearly to the point of provocation (which I had hugely enjoyed), and then moved on to Gilt, which he left last year when the owners changed direction. And now Paul was in the midst of planning his very own restaurant, earning a living as a consultant. It was the perfect match, Stephanie felt, her favorite Western chef between jobs. I felt that it was overkill. I invited him over.

You know what he looks like, but I didn't. He's dark, with pale skin, and measures six-foot-four, thus thoughtlessly towering over his pro-

spective employer by ten inches. He wears black except when he's wearing white. Paul lives in Manhattan's financial district, about two-and-a-half miles south of our house, and the area between the two holds the best food shopping in the city: Dean & DeLuca, Murray's Cheese Shop, Citarella, the Union Square Greenmarket, Chel-

Does everyone in the world with plenty of money deserve a private chef more than I do? Shouldn't there be a merit system?

A MOVEABLE FEAST
LIEBRANDT, WHO WAS ONCE SOUS-CHEF AT A FOUR-STAR RESTAURANT, AT WORK IN THE AUTHOR'S KITCHEN.



sea Market, le Pain Quotidien, Jefferson Market, Gourmet Garage, Balducci's, and, last (and undoubtedly least), Whole Foods. Paul would shop every morning and show up between 9:30 and 10:30 to prepare lunch. He was quite particular about his meat—ducks, quail, squab, chickens, beef, veal, lamb, and pork—which he prefers to order from Four Story Hill Farm in Pennsylvania. The farm is commonly referred to as Sylvia, after the Tunisian-born proprietor who runs it with her husband, Stephen. We were in agreement on most of these sources, and when we weren't, we'd stage a tasting.

We gossiped about chefs, restaurants, groceries, knives, animal breeds, and the like. Paul's new restaurant is more definite than I had imagined; his partner is famed Manhattan restaurateur Drew Nieporent. Paul described several major creations that, I had expected, he would prepare for one of our dinner parties, if we gave any. One that captured my fancy was a baby pig, first boned, then rolled tightly into a cylinder, sealed in an airless plastic bag, immersed in water, and cooked for 4 hours at about 143°F. I have a 25-year-old Garland commercial stove with a powerful overhead broiler, and several immersion circulators to carry out my amateurish version of sous-vide cooking. Paul rated most of this as at least acceptable. Then we said goodbye until our first lunch.

Paul arrived early, went shopping, and returned with several shopping bags from Citarella. There were olive oils and vinegars, milk and cream,

(continued on page 622)



SEA TREAT
A SCOTTISH BLUE LOBSTER IS PREPPED FOR THE ROASTER.

COOK FOR HIRE

(continued from page 400)

Devon butter, fresh herbs, scallops, razor clams, shrimp, mâche, double-smoked bacon from Schaller & Weber, and a baguette. I wondered with slight annoyance whether Paul had bothered to taste or even sniff our oils and vinegars. Had he noticed the two loaves of home-baked bread stored in our De'Longhi countertop convection oven, which like most De'Longhi appliances I've owned never worked as advertised and has been converted into a vault to keep the bread away from the mice? Paul was never daunted by the mice. I was severely daunted by the mediocre Citarella baguette, but I said nothing.

Paul discovered our cache of twelve cute little covered black cast-iron pots, and served in them a stew of diver scallops, Gulf shrimp, and cipolini onions braised with Sicilian lemons, sautéed bacon, and onions and potatoes glazed with a little fat. The shellfish was sweet and the bacon extremely pungent, and they were very happy together, as were we. I wondered what had happened to the razor clams.

My generous friend Myra Fiori had fortuitously sent me a case of Sicilian lemons right off the boat (they may be the most aromatic in the world), and Paul used them in nearly every dish until they ran out. I had warned Paul that when you're making a salad, less is more. Much more. His response was a model of compliance, and he diluted a restrained pile of greens with an abundance of delicious croutons. I believe that Paul loves croutons even more than I do. The portions at lunch were modest because in addition to Marisa and Jeanne, who work for me, my wife had brought along, without much notice, two colleagues; her job as a director of the Rubin Museum of Art is only a block away.

Dinner was just me and my wife. The highlights were an amazing celery-root soup that Paul mixed with melted white chocolate and poured over a little pile of leek-and-mustard confit and a fried quail egg sitting at the bottom of the bowl. Dessert was a slice of blood orange lightly candied with Sicilian lemons and sweetened with a puff of crunchy almond meringue—all as delicious as the soup.

The next morning, Paul had arrived early, then gone shopping. In that brief time he had completely ruined my kitchen. I was stunned, unable to catch my breath. He had removed everything from both the countertop and the entire island: five bottles of olive oil, vinegar, Thai fish sauce, 40 wooden spoons, ladles, and appliances—two espresso machines, a

toaster, a Pacojet, a coffee grinder. All of these Paul had hidden somewhere in the kitchen, and his only excuse was that he likes to work on a blank canvas. Eventually I came around to admiring his rigor and orderliness. Now I need a much larger kitchen.

The next day, Paul bought a baguette at Balthazar Bakery, probably because it is near Dean & DeLuca, where he was shopping. That's like choosing your doctor because his office is near Bergdorf's. Balthazar's round, dark rye is unbeatable. This baguette was wrinkled and dense. I revealed to Paul my tentative suspicion that he shares the British preference for soft, squishy, crustless, slightly grainy bread. The last time I visited London, the best boulangerie was Paul, near Covent Garden, a member of a pretty good chain of bakeries in France. Otherwise, I've never found a good baguette in London. The cooking that day was much better than the bread. Lunch was artichoke bottoms cooked sous vide in a light sauce made from the cooking liquid plus Sicilian lemons, chives, olive oil, garlic, and thyme. Dessert was our little iron pots with a date chutney that Paul had made with cinnamon and lemons, topped with his own date jelly. This was meant to accompany a cheese, an Époisse in perfect condition, and brioche toast. What a wonderful trio! Dinner was simple—Savoy cabbage, sole meunière, and a Sicilian lemon tart. As my blowtorch was broken, Paul couldn't glaze the tart the way he had intended; I repaired it that night.

On his third day at work, I handed Paul a recipe for Jewish chicken soup that most resembles my grandmother's iconic version. Its two key features are the use of 1) a large, old, freshly killed stewing hen and 2) parsley root, celery root, carrots, and parsnips, each of them bitter and sweet in its own proportion, and tasting of the earth. Paul ended up preparing the soup three times. (This was one of our tastings, held to settle a disagreement.) The first try was made with two young supermarket chickens totaling six pounds, and the result would have been acceptable only if you were born without a grandmother. The sorceress Sylvia could not scare up a mature stewing hen and asked to substitute two younger, five-and-a-half-pound roosters. I also ordered an old soup hen from Lobel's. The roosters acquitted themselves well enough, but the six-pound mother hen produced a magnificent, dark broth with an infinitely deep flavor—her last act of nurture on this earth.

We held another contest soon after that. Paul asked Marisa if we had any sodium

alginate, which is used to give a blob of liquid or puree a skin or outer membrane so that it stays intact. (I've seen Ferran Adrià make a tablespoon of mango puree look just like an egg yolk; smaller blobs become perfect spheres the size of salmon caviar.) Marisa searched for and found my bottle of the stuff. Paul looked at the powder inside and rejected it. Who is this guy to disrespect my sodium alginate? I thought. My blood was getting warm but hadn't reached a boil. "It's not strong enough," Paul explained. How ridiculous! I read the label again, and yes, the bottle contained 100 percent sodium alginate. Paul was planning to serve a spoonful of mozzarella that surprises you by bursting in your mouth; he made two versions, one with my sodium alginate and one with his. The result? Paul easily won. I still don't understand how that was possible.

Paul is an amazing cook, giving each stroke of the knife his full attention, something I've noted in all great chefs and a few who are not so great. The chef who served King Frederick the Great of Prussia submitted a menu every morning to the king, who edited it, striking out some dishes and adding others he was fond of. I wish we had done this with Paul because I feel that we missed so much of the food he is capable of, though we have few complaints about what he did cook for us. Paul's patience seems infinite. I watched as he hand-roasted a poulard from Sylvia in an iron casserole, standing at the stove, turning it to cook one surface and then another. It took two hours. I forgot to ask him why in the world he was doing it that way.

Like many other modern cooks, he is fond of creating unusual pairings of flavors, but unlike the others, he rarely uses flavors that proclaim their own originality. The combination of Époisse, date chutney and jelly, and brioche toast is a good example—unusual but not challenging. Paul's uncrispy pork belly is another: Without the crunchy skin, one pays attention to the tender layers of fat and meat below the surface.

Paul's repertoire is wide: tempura shrimp and bananas, glazed but uncrispy quail, Joël Robuchon's chocolate tart with black truffles, a jelly made from the sweet water of a perfect young coconut from Melissa's in Los Angeles that Paul had found in the fridge, a fine spaghetti carbonara made from a recipe I had given him. Our final meal together was a grand finale, an endless coda, and an unforgettable and costly denouement: our third dinner party, six friends and two of us at our large round table, with lots of

glassware, linen napkins, flowers on the table, and as it turned out, nearly seven bottles of wine. The previous morning a man carrying a large white Styrofoam box brought fresh, lively langoustines and large blue lobsters from Scotland. The black-truffle man made another delivery of his inky treasures.

There was general gaiety throughout. Our first course was the grand winner of the chicken-soup contest. For the second, Paul had shelled the langoustines, gently sautéed them, set them beside his tiny gnocchi, napped everything with langoustine jus, and added a restrained amount of wild arugula. He also filled our little iron pots with large pieces of tender cauliflower. The lobsters came next, roasted in the oven, shelled, and accompanied by cabbage that had been stuffed with lobster knuckles and La Quercia Berkshire-breed prosciutto, all upon a puddle of celery-root puree.

My wife and I remembered the true pleasures of entertaining: bringing together a harmonious group with just a little good-natured edge; continually making sure that everybody's needs, social and physical, were met; and then offering them exceptional food and drink—not necessarily as expensive as our blue lobsters, just out of the ordinary.

About halfway through Paul's two weeks with us, we noticed several changes in the way we live and eat. For one thing, every meal included several vegetables, each deliciously cooked for its own gastronomic value and not simply because one is supposed to eat one's vegetables. Plus, we sat down together for every dinner, whereupon we engaged in conversation, a contrast to the sloppy and casual condition into which our mealtimes had degenerated. Then, too, we found it easy to invite people over for any of our simpler meals. There are days, even weeks, when I'd rather not leave the house. If you diagnose this as agoraphobia, you're crazy. Bringing our social life into the house saves on taxi fares and is generosity itself. In short, having a private chef—and especially Paul—was a deeply civilizing influence. It might even be worth it to sell one's soul to Goldman Sachs to be able to hire one. □

24 | 25 | 26 ENERO JANUARY

2012



madrid
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EDICIÓN EDITION

THE GATES OF THE FUTURE
LAS PUERTAS DEL FUTURO

L PAUL LIEBRANT

restaurante corton, new york, estados unidos (stated united)

LA COCINA FRANCESA MODERNA

Cenar el menú degustación de Corton, en el barrio de TriBeCa, en la Ciudad de Nueva York, implica que los clientes deben comenzar con el madai acompañado de pasta huckleberry, yuzu y caviar de Osetra preparado por el chef y propietario, Paul Liebrandt, antes de continuar con el resto de platos, como el bacalao con vieiras de la bahía de Nantucket y ajo negro, o la tapioca de arándanos con fromage blanc realzado con hinojo a medida que la velada va relajándose. Según el propio Liebrandt, es cocina francesa moderna.



THE CUISINE IS MODERN FRENCH

Dinner off the tasting menu at Corton in New York City's Tribeca means that guests might begin with chef-owner Paul Liebrandt's madai paired with huckleberry paste, yuzu, and Osetra caviar before moving on to dishes like cod with Nantucket Bay scallops and black garlic, and blueberry tapioca and fromage blanc-heightened fennel as the evening winds down. According to Liebrandt, this cuisine is modern French.

"El clima culinario de la última década se ha centrado en la cocina extrema", dice Liebrandt. "Hoy, todo el mundo tiende a la cocina escandinava, al estilo natural que apenas utiliza la técnica. Nosotros hemos decidido quedarnos en el medio y eso en Nueva York es algo único. El juego de las emociones gustativas que evoca un plato y una forma diferente de explorarlo, ese es el enfoque que utilizo en mi cocina. Nos aproximamos a los clásicos desde un punto de vista moderno y a los modernos desde un punto de vista clásico".

Muchos de los clientes que acuden en masa al restaurante Corton — miembro del exitoso Myriad Restaurant Group— recuerdan al ambicioso Liebrandt de 24 años, que obtuvo las tres estrellas del *New York Times*, por la cocina de vanguardia que desarrolló cuando trabajaba en el restaurante Atlas. Puede que los clientes más jóvenes pidan a gritos una reserva en su restaurante después de haber visto el fascinante documental de la HBO, *A Matter of Taste: Serving Up Paul Liebrandt*, que se estrenó en el verano del 2011 y nos ofrece una visión del pasado de

Liebrandt, un chef británico cuya fama iba en aumento, hace diez años, en la triste época neoyorquina de después del 11-S.

¿Por qué el público mayoritario debería estar interesado en esta película que se centra en el momento en que el restaurante Corton se prepara para comenzar su andadura y atestigua que Liebrandt es uno de los chefs mejor orientados, innovadores y controvertidos que hayan trabajado nunca en Nueva York — aparte de ser uno de los más aclamados a una edad tan temprana—? Una de las razones para llevarse a casa *Matter of Taste* es la intensidad que muestra Liebrandt en la cocina. Las incesantes horas de trabajo, el perfeccionismo y la vida de trabajo absorbente que lleva el equipo se refleja perfectamente en la cámara;

la pasión absoluta que Liebrandt adquirió tiempo atrás por su trabajo. El viaje culinario de Liebrandt comenzó en su tierra natal, Inglaterra, cuando empezó a trabajar con maestros tales como Marco Pierre White y Raymond Blanc. Después vino París, bajo las órdenes de Pierre Gagnaire, justo antes de emprender su camino hacia Nueva York para trabajar con David Bouley en la pastelería Bouley. Su siguiente parada, Jefe de cocina del Atlas, sitio en el que Liebrandt comenzó a dejar su huella simplemente mostrando lo atrevidos que eran sus maridajes (como sorbete de manzana verde con wasabi espolvoreado con sal Maldon y colocado sobre la concha de una cría de abulón). Después se fue al Papillon del West Village y más adelante, al impresionante Gilt



del New York Palace Hotel; por último, en el 2008, tomó el mando de Corton, sitio en el que ha suavizado sus maridajes salvajemente aventureros y se ha hecho conocer por enfatizar los sabores globales más elegantes.

"Intento añadir mucha personalidad a la hora de mezclar sabores, ideas y técnicas con ingredientes de todo el mundo", comenta Liebrandt quien, por ejemplo, ha incorporado la lima kaffir en su receta de navajas marinas.

En lo que respecta a su progresión, desde los días en los que se convirtió en el neoyorquino recién llegado que cocinaba de una forma tremendamente audaz antes de que hacerlo se convirtiese en una moda, Liebrandt dice que ha evolucionado de una forma muy natural. "Las calidades y el estilo no han cambiado", asegura. "La verdad es que para cualquier chef, madurar y encontrar su propia voz lleva su tiempo".

"The culinary climate the past decade has been focused on extreme cuisine," says Liebrandt. "Now everyone has moved to Scandinavian, a natural style, with almost no technique. We are in the middle, and for New York it's unique. The play on emotion of flavor; evocative of a dish and a different way of exploring that, that is more the direction of my food. The classical we approach in a modern way, and the modern we approach in a classical way." Many diners who flock to Corton, part of Drew Nieporent's successful Myriad Restaurant Group, remember Liebrandt as the ambitious 24-year-old who was awar-

INTENTO AÑADIR MUCHA PERSONALIDAD A LA HORA DE MEZCLAR SABORES, IDEAS Y TÉCNICAS CON INGREDIENTES DE TODO EL MUNDO

I TRY TO ADD A LOT OF PERSONALITY BY BLENDING FLAVORS, IDEAS, AND TECHNIQUES WITH INGREDIENTS FROM AROUND THE WORLD

*ded three stars by the New York Times for his avant-garde cooking at Atlas. Younger diners might clamor for a reservation after watching the riveting HBO Documentary film, **A Matter of Taste: Serving Up Paul Liebrandt**, which made its premiere in the summer of 2011, and offers a glimpse into Liebrandt's past as a British chef on the rise in a glum post-9/11 New York City a decade prior.*

*Why mainstream audiences would be interested in seeing this film, which centers on the long anticipated Corton readying itself for business, is testament to Liebrandt, one of the most focused, innovative, and controversial chefs to have ever cooked in New York—and one of the youngest to find acclaim. One takeaway from **Matter of Taste** is Liebrandt's intensity in the kitchen. The long hours, perfectionism, and work life consuming the personal were on display not merely for the benefit of the camera, but truly reflect Liebrandt's dedication to cooking,*

which was fostered early on. Liebrandt's culinary journey began in his native England, working with such greats as Marco Pierre White and Raymond Blanc. Paris was next, working under the guidance of Pierre Gagnaire, before striking out for New York and working with David Bouley at Bouley Bakery. It was his next stop, executive chef at Atlas, where Liebrandt made his mark, revealing just how daring his pairings were (think green-apple and wasabi sorbet sprinkled with Maldon salt and resting in a baby abalone shell.) Papillon in the West Village was next, followed by the impressive Gilt at the New York Palace Hotel, and finally, in 2008, at the helm of Corton, where he has toned down the wildly adventurous pairings for which he is known to emphasize elegant global flavors.

"I try to add a lot of personality by blending flavors, ideas, and techniques with ingredients from around the world," shares Liebrandt, who for example, incorporates kaffir lime in his preparation of Maine razor clams.

As for his own progression, from his days as a newly arrived New Yorker cooking boldly long before it was a trend, Liebrandt says the shift has been natural. "The standards and style haven't changed," he assures. "A fact for every chef is it takes time to grow and find a voice."





PESCADO DULCE DEL JAPÓN O "AYU"

ingredientes

Arándano: 400 g de arándanos; 200 g de agua; 0,5 g de ácido málico; 6 g Gellan F (goma vegetal). **Ayu:** 6 ayu; 5 g activa (polvo seco); Pimienta sansho al gusto. **Gelatina de yuzu:** 100 g zumo de yuzu; 200 g agua mineral; 1,6 g Gellan F (goma vegetal); 0,16 g Gellan It 1000 (goma vegetal).

elaboración

Gelatina de Yuzu: Calentar el agua y el zumo de yuzu hasta los 90°C en la Thermomix. Cuando esté a 90°C, añadir el Gellan. Colar y con un biberón extender sobre bandejas. Cortar en la forma adecuada cuando esté frío y servir. **Gel de arándano:** Calentar los 200 g de agua hasta los 90°C, añadir el Gellan F y mezclar a mano. Volver a calentar hasta 90°C e incorporar los arándanos y el ácido málico. Apartar del fuego, verter en una bandeja plana para que se enfríe y cuaje en un bloque. Cortar en trozos pequeños y colocar dentro del vitaprep (mezcladora). Triturar rápidamente hasta que adquiera consistencia de fluido. NO CALENTAR. Sacar del vitaprep, extraer el aire y pasar sobre el hielo.



Ayu: Separar el filete de la espina, secar y apoyar sobre el lado de la piel. Espolvorear ligeramente con activa y colocar un filete sobre otro. Enrollar apretando para darle forma de balotina. Refrigerar durante toda la noche. Dejar que se temple el pescado durante 30 minutos antes de cocinar. Cocinar a 57°C durante 5 minutos. Dejar reposar. Sazonar con pimienta sansho y servir.

JAPANESE SWEETFISH OR "AYU"

ingredients

Cranberry jelly: 400 gr cranberries; 200 gr water; 0,5 gr malic acid; 6 gr Gellan F (vegetable gum). **Ayu:** 6 ayu; 5 g Activa (in dry powder form); Sansho pepper to taste. **Yuzu jelly:** 100 gr yuzu juice; 200 gr mineral water; 1,6 gr Gellan F (vegetable gum); 0,16 gr Gellan It 1000 (vegetable gum).

preparation

Yuzu jelly: Heat the water and yuzu juice to 90°C in the Thermomix. Add the Gellan. Strain and transfer to a squeezer bottle. Squeeze out onto trays to set.

When cold, cut to shape and serve. **Cranberry jelly:** Heat the water to 90°C, add the Gellan F and mix by hand. Heat again to 90°C and add the cranberries and the malic acid. Remove from the heat and pour onto a flat dish to set. Cut into small pieces and transfer to a Vitaprep blender. Blend fast to give a fluid consistency. Do not heat. Remove from the Vitaprep, extract the air and chill. **Ayu:** Fillet the fish, dry and place skin side down. Lightly sprinkle with Activa and place one fillet on top of another. Roll up, pressing to make a ballotine shape. Chill overnight. Leave the fish to warm up for 30 minutes before cooking. Cook at 57°C for 5 minutes. Leave to stand, then season with sansho pepper and serve.



Corton, New York comes to Hong Kong.

Acclaimed Chef Paul Liebrandt from the two Michelin-starred Corton in New York will be cooking his award-winning contemporary French creations. The master chef will make his Hong Kong debut with an unforgettable tasting menu from 29 to 31 March at Mandarin Grill + Bar. For reservations please call 2825 4004.





GAYLIA KRISTENSEN'S POWER FACIAL

On 1 March 2012, The Mandarin Salon launches a new, exclusive Power Facial treatment using a pioneering skincare product line by Gaylia Kristensen.

The Power Facial starts with a deep cleanse and exfoliation to renew and brighten the skin, before enjoying a stress releasing, relaxing, yet firming lymphatic facial massage and a collagen eye and lip mask. The 40-minute facial finishes with Gaylia Kristensen's famed Serums and Dream or Deluxe treatment creams to lock in hydration, lift and firm, resulting in fabulous younger looking skin in under an hour. A perfect pre-party pick-me-up. The Power Facial costs HKD850 and is exclusive to The Mandarin Salon in Hong Kong.

This new 40-minute facial treatment has been created due to the overwhelming demand of Gaylia Kristensen's UTOPIA Advanced Anti-Ageing Facial and offers the perfect solution for busy corporate executives and those in need of a quick lift and instant pick-me-up.

For further details or reservations, please call The Mandarin Salon on +852 2825 4800, or email mohkg-salon@mohg.com.



IT'S A 'FAMILY AFFAIR' THIS EASTER

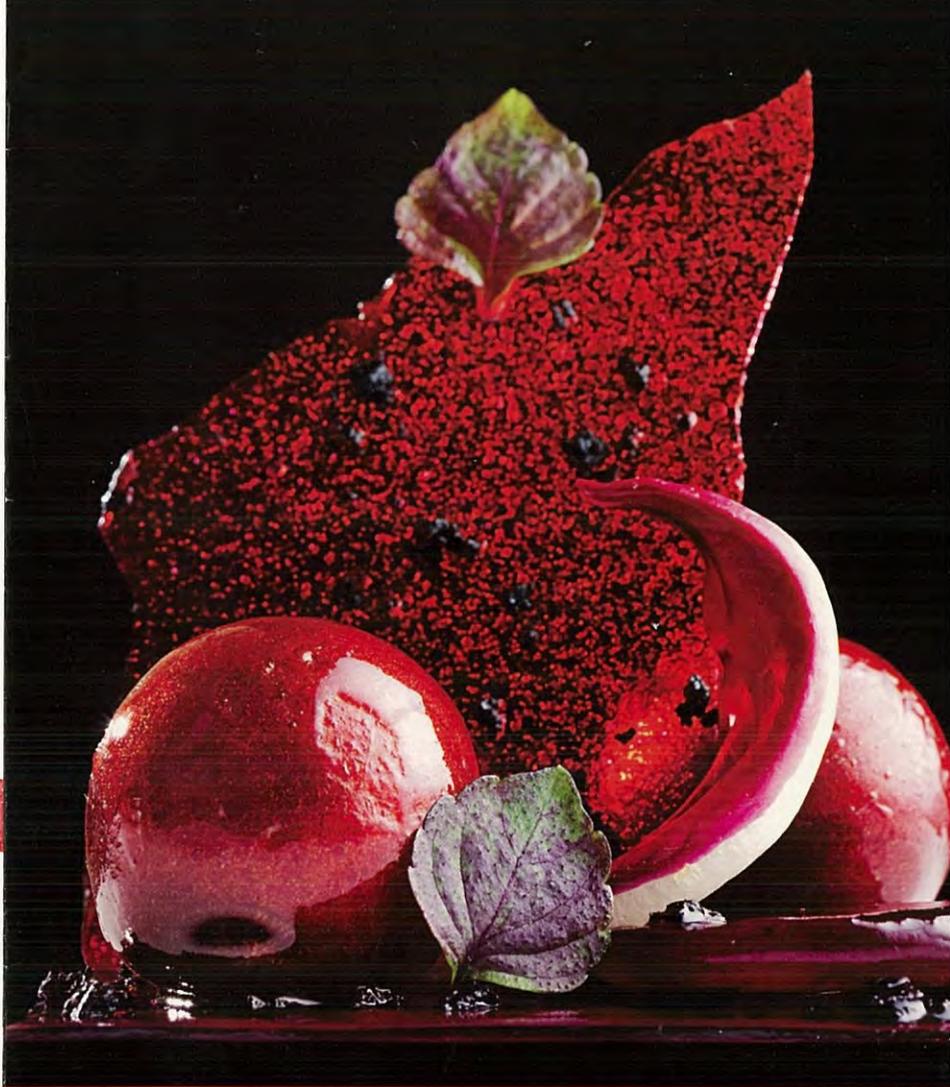
She likes designer shopping. He likes taking photos. They like cuddly toys, chocolates and theme parks. With our Family Affair stay there is something for everyone.

This exclusive two bedroom package comes equipped with all the luxury extras a family could want – from Wii and X-box game consoles for teenagers, cots for babies and a wide selection of family DVD's for cosy nights in. This special stay also includes buffet breakfast in the Clipper Lounge for two people per room and a late check-out until 4pm. Children staying over the Easter weekend will also receive a chocolate rabbit and a cuddly dragon to celebrate the Year of the Dragon.

Rates start from HKD6,600 for two rooms, per night. For reservations, please call +852 2820 4202, or visit our website's tempting offers page www.mandarinoriental.com/hongkong.

On 6 to 9 April, the Clipper Lounge buffet will be transformed in to an Easter Chocolate Enchantment Afternoon Tea and children can also enjoy egg-painting, an Easter egg hunt and even a visit from the Easter Bunny. The price of this special tea is HKD138 per child and HKD278 per adult.

*Prices exclude 10% service charge.



NEWSLETTER 2012 SPRING





CORTON IN NEW YORK

Paul Liebrandt, one of America's most talked about and acclaimed chefs from the two-Michelin starred Corton in New York, will be showcasing his culinary talents within the Mandarin Grill + Bar from the 29 to 31 March.

Chef Liebrandt's vision of combining classic French cuisine with a contemporary approach to ingredients and techniques, whilst offering a uniquely graphic style along with intense, clean flavours, has made him one of the most highly considered chefs in the US. Fans include Pierre Gagnaire, Heston Blumenthal and Ferran Adrià and HBO recently did a dedicated documentary 'Matter of Taste' on him.

Guests can sample some of Corton's famous signature dishes by way of a six-course Tasting Lunch menu at HKD1,888 per person and an eight-course Tasting Dinner menu at HKD2,688. Lunch and dinner patrons can also meet the chef.

For further details or to book a table, please call +852 2825 4004, or email mohkg-grill@mohg.com.



DA DONG ROAST DUCK

Due to popular demand, the award-winning Da Dong Roast Duck restaurant in Beijing, will once again bring their famous signature dishes to Man Wah restaurant between 14 and 22 April.

Throughout the promotion period, a team of eight chefs and two restaurant supervisors, including Executive Chef and Master of Roast Duck, will present a series of special menus that will showcase more than 40 different signature dishes, including the award-winning "Super Lean" roast duck. Prices start from HKD528 per person for a six-course Executive Lunch menu.

Mr Da Dong himself will personally host an exclusive 12-course Gala Dinner on the 20 April, where he will feature his signature 'Artistic Conception of Chinese Cuisine' at HKD2,188 per person with wine pairings and a copy of Mr Da Dong's cookbook.

For further details or to book a table, please call +852 2825 4003, or email mohkg-manwah@mohg.com.



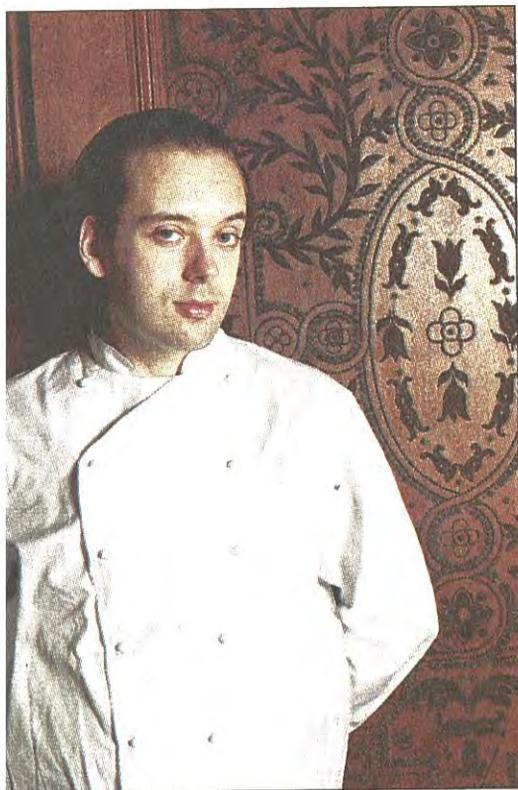
PIERRE GAGNAIRE IN RESIDENCE

Legendary Chef Pierre Gagnaire returns to Hong Kong between 24 April and 1 May to launch an exclusive preview of his Le French GourMay menu.

This special eight-course tasting menu will highlight seasonal French ingredients, many of which will come from Bordeaux and will be designed to showcase the chef's extraordinary creative talent, costing HKD1,688 per head. Chef Gagnaire will be present for both lunch and dinner service from 24 April to 1 May 2012.

To celebrate Le French GourMay, Pierre will be offering an exclusive five-course special menu, highlighting ingredients from Bordeaux, throughout the month of May. This special menu will be offered at HKD1,188 per head.

For further details or to book a table, please call +852 2825 4001, or email mohkg-pierre@mohg.com.



By Todd Plitt, USA TODAY

Experimental approach: Bend the rules, but not too far, says Paul Liebrandt of upcoming Gilt in New York.

Paul Liebrandt

► **Restaurant:** Gilt, opening this month in the Palace Hotel, 455 Madison Ave., New York; 212-891-8100. New-wave dishes showcased on three-course (\$88), four-course (\$110) and 15- to 16-course "What's on Paul's Mind" (\$145) menus.

► **Offbeat bites:** Black Truffle Crumble. Miniature Tokyo turnips and crosnes (corkscrew-shaped Chinese artichokes) are seasoned with grapefruit confit and apple cider vinegar, then topped with slices of black truffle and an apple cider sabayon foam. The dish is then crowned with a crumble of almond flour and Beaufort, a cow's milk cheese from the French Alps.

► **Intended effect:** "The crumble is a traditional British dessert, but used in this instance as a savory element," says Liebrandt. "The turnip and crosnes are wonderful at this time of year, as is the sweet and sour of the grapefruit confit, which balances the earthy truffle. I love the combination of the Beaufort and apple sabayon, and to me this dish offers a good feeling of early winter."

► **Wizardly wisdom:** "We're taking ideas from a generation of chefs before us and moving them forward. Food always has to taste good, and be cooked beautifully, but the experimental approach allows us to refine things one step further. It allows us to take advantage of new techniques and bend the rules. We can do things we couldn't do 10 years ago. This movement is very important — I don't think it will ever be complete, and it won't be the new way to cook everything, but it will never go out of fashion."



By Todd Plitt, USA TODAY

Liebrandt's Black Truffle Crumble: Miniature Tokyo turnips and Chinese artichokes seasoned with grapefruit confit and apple cider vinegar. Slices of black truffle and an apple cider sabayon foam are placed atop.

Gourmet

你在繪畫還是做菜

利益申報，在飲食方面我沒幾多冒險精神，也許周遭已盡是表裏不符的生物，太多的驚喜教人疲累，一頓飯我寧願不花腦筋，看到雞就吃到雞味，所以最怕分子料理，也不嗜 Fusion。

HBO 正在播放的《A Matter of Taste》，主角是新一代名廚 Paul Liebrandt，他的專長、喜好剛剛和我相反，卻是我近期最關注的廚師，我最想吃他做的菜。

食物 Playful

才 35 歲的 Paul 在紐約創辦 Corton 餐廳，甫開業他和餐廳都成為城中最爭議話題。

自 14 歲起就隨父親走入廚房，來自被譏為吃得最沒品味的民族英國，做菜的時候反而無所謂傳統、民族的包袱，他把自己當成一片吸收養份的棉花，不斷到名廚的廚房學習，包括法國名廚 Pierre Gagnaire 的米芝蓮三星餐廳。

曾經與他共事的人都形容他的食物 playful，廚房是 free rein。別的廚師堅守越高品質的肉越少烹調的信念，偏偏他拿頂級的牛肉用香草 hay smoking 的方法熏熟，別人鑽研如何可保留鵝肝嫩

滑的質感，他把鵝肝拿去煮湯。

任何人看到他創作的菜，一定會發出嘩的一聲，究竟這是一幅畫還是一碟菜，色彩和構圖美得令人捨不得吃下肚。當我知道 Paul 和我一樣在乎氣味，一碟菜同時撫慰了受眾的視覺、嗅覺與味覺，我就立下要品嚐 Paul 手藝的決心。

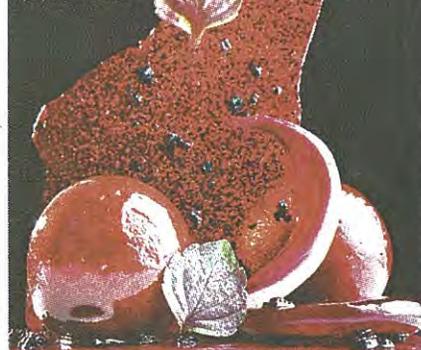
來港三天獻技

Paul 本月底 (29 至 31 日) 將於香港的文華酒店扒房為食客烹調他的經典菜式。能躋身世界廚房的，肯定不會是個普通人，聞說他對食物品質執着，會斥喝助手，擲煲洩憤，這次不過到港三天，務求做出的食物品質跟紐約二星餐廳 Corton 無異，他帶同合作無間、曾負責紐約 L'Atelier de Joël Robuchon 開業工作的糕餅總廚 Shawn Gawle、兩位廚師和一個負責向客人講解菜式的服務領班到訪。

吃 Paul Liebrandt 這一頓，我打算抱着一顆去美術館的心，食物端來的時候我會閉上眼睛，先讓食味喚醒嗅覺，才讓眼睛品嚐畫一樣的美食，這一場餐桌上的冒險應該蠻享受的。

記者：顏美鳳

紅色鵝肝：
洛神菓果凍



鱈紅魚佐混合香料、
柑橘醬及羊奶油



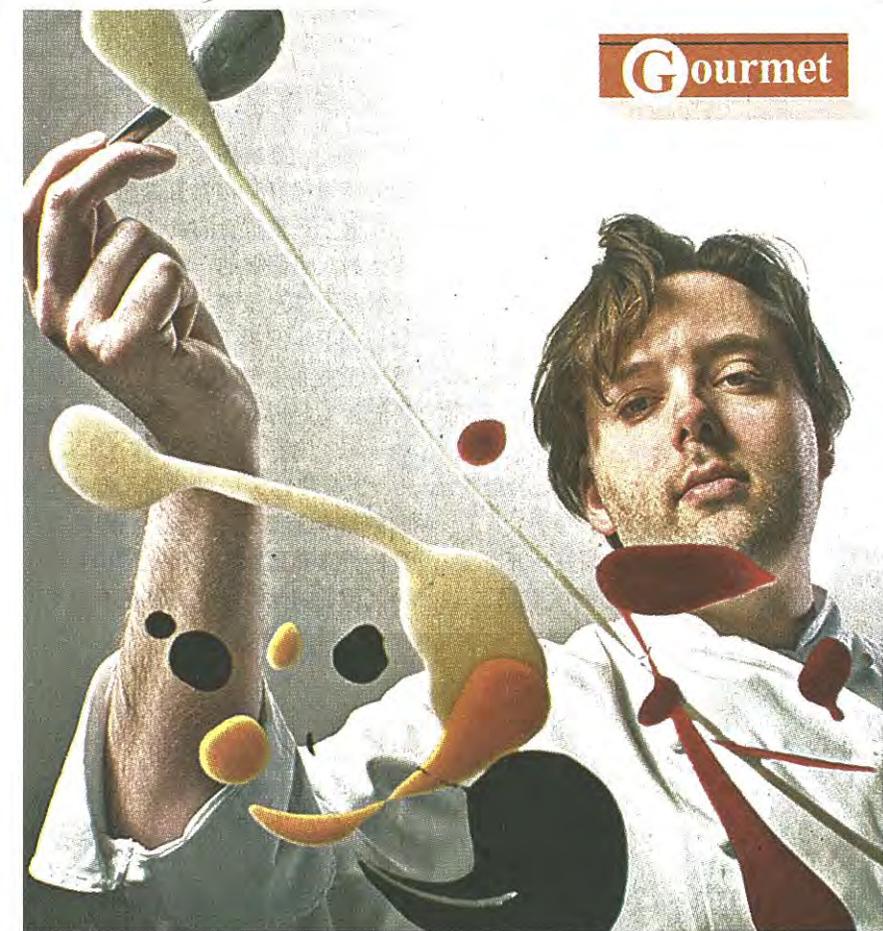
午市精選菜單 (3月29日及30日)

六道菜 (不連餐酒) 每位 \$1,888

六道菜 (連餐酒) 每位 \$2,388

晚市精選菜單 (3月29日及31日)

八道菜 (連餐酒) 每位 \$2,688



星廚 Paul 的足迹：

英國星級名廚 Marco Pierre White 的米芝蓮三星級餐廳

法籍名廚 Raymond Blanc 位於牛津的 Le Manoir Aux Quat' Saisons 餐廳

Richard Neat 的米芝蓮二星級餐廳 Pied a Terre

Time Out

New York

APRIL 6-12, 2006 ISSUE 549 \$2.99 TIMEOUT.COM

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at the Met

PLUS
Jack Pierson vs.
Simon Doonan:
War of words



2006

Eat Out

AWARDS

Celebrating the best
of NYC restaurants

BEST-TASTING EYE CANDY
The ribbonlike beet *tuiles* at Gilt
are among the restaurant's dazzling

\$2.99 US \$3.99 CAN



best-tasting eye candy

The amuse-bouches at Gilt

When chef Paul Liebrandt agreed to cook in the glamorous Palace Hotel space that once housed Le Cirque, he knew his food would have to be even more dazzling than the room. Sure enough, the edible art starts flying out of the kitchen as soon as diners are seated. The most famous of the amuse-

tuiles made of beet or butternut squash (the menu changes daily) that taste like candy. There's no telling what freebie bites Liebrandt will send out, but examples in the recent past have also included Stilton-arugula *financiers* (dark green cakes), savory marshmallows made of saffron and passion fruit, *royale* (custard) of chanterelle mushrooms with grapefruit and brown-butter



Gilt

Critics' picks

ARENA

OCTOBER 2002 £3.20

42

PAGES OF STYLE

David Bailey

shoots urban casual classics

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TASTE SENSATION

Paul Liebrandt: the British avant-garde chef who's the toast of New York

HEY, GOOD
LOOKING, EAT THIS
Paul Liebrandt's
pioneering approach to
dining exemplifies
metropolitan culture's
return to the highbrow

At Papillon restaurant in the star-heavy West Village of New York City, dining out has become a lusty and macabre experience. Fish are getting fisted and guests are required to eat blindfolded with their hands tied behind their back. While many restaurants have reverted to serving American comfort food in the midst of post-9/11 New York – macaroni cheese is the current favourite – British chef Paul Liebrandt is making a stand for the decadent, experimental and avant-garde. “People in New York love extremes,” says Liebrandt, who declares that his idea of the perfect dinner is “eating food off a nude woman’s back in a room full of frogs”.

Still only 27, Liebrandt trained in London under Marco Pierre White before moving to Manhattan in 1997. While executive chef at the Atlas restaurant, he became the youngest ever recipient of a three-

star review from the notoriously stern William Grimes of *The New York Times*. But it’s at new restaurant Papillon that Liebrandt’s theatrical approach to dining has been pushed to the fore. At one of the regular over-the-top dinner parties he hosts there, guests entered a small, smoke-filled room to the strains of Nine Inch Nails. For an hors d’oeuvre the diners peeled off a palate-cleansing piece of jelly from a naked female form, then ate their main courses blindfolded to increase their sense of taste. Regular diners at Papillon can order a similar experience: the “Twenty Mouthfuls” dish – a taster-style meal that must be ordered a day in advance and fed to the customer while he or she is blindfolded and bound to their chair.

“Art mirrors life and food is a common thread that binds us all together,” says Liebrandt, who considers cooking a fine art. He calls his style

“Molecular Gastronomy” – extreme combinations of food for maximum taste, texture and experience. Taking risks with food and pushing the envelope have been key to Liebrandt’s success, and pairing extreme ingredients is his trademark. On the menu at Papillon is an entrée that includes a row of rich scallops, each topped with a small strip of squab and capped off with a single sheet of emulsified cocoa paste baked to a bitter chip, designed to balance the sweetness of the scallops. Other notorious Liebrandt masterpieces include parsley and liquorice soup, while partner-in-crime Will Goldfarb, Papillon’s pastry chef, adds a liquid chocolate tart with a sheet of pulverised and baked Halls Mentho-Lyptus. *Arena* can testify that these combinations taste far better than they sound.

Papillon, 575 Hudson Street, New York; 001 646 638 2900.

WORDS: WILL CANDIS

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Mucca Saggia

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Il sogno a quattro stelle di Paul Sembrerebbe il sogno di ogni ristoratore, e, soprattutto, di chiunque investa nel mondo della gastronomia. Si apre un locale, le cose non vanno bene, la concorrenza è spietata, e quando tutto sembra volgere al peggio arriva un giovane chef sconosciuto che improvvisamente vi catapulta fra i nomi più noti della città. Una favola? No. È quanto è accaduto negli ultimi mesi ad Atlas, a Central Park South, una delle

zone emergenti per la ristorazione newyorchese. Atlas era stato aperto neanche due anni fa dalla famiglia Hemmerdinger, insieme al manager James Danos. Il design, ideato dai Bogdanov Partners, era lineare ed accogliente... Eppure, qualcosa non funzionava. Il menu, di stile new american, mancava di quell'originalità ormai necessaria per sopravvivere sulla piazza newyorchese. Ed ecco arrivare praticamente dal nulla Paul Liebrandt, 25 anni, da poco sbarcato da Londra ma con un bagaglio di esperienza notevole per la sua giovane età. Da settembre del 2000 Paul ha trasformato Atlas in un locale dalle proposte uniche. Per avere un'idea, nel menu autunnale si trovavano piatti come zuppa di prezzemolo e liquirizia; anguilla con arance rosse e violette cristallizzate, crocchette di zampetti di maiale accom-

pagnate da un chutney di cetriolo e acciughe. Fra le portate, vengono offerti amuse-bouche come sorbetto di menta verde e wasabi con olio d'oliva alla banana. E così via. Sulla carta il tutto sembrerebbe l'incubo di ogni buongustaio, un'accozzaglia di sapori e materie pensata per stupire ma destinata a disgustare. Niente affatto. Il risultato è squisito e sorprendente. In brevissimo tempo Paul sta diventando, come dicono qui, "the talk of the town". Siamo andati a trovarlo nel suo locale. Un ragazzo alto e sorridente, simpaticamente strafottente, conscio del successo ma sempre pronto a fare meglio.

Avevi studiato cucina a scuola? Sì, ma ho lasciato la scuola a 15 anni, e dopo ho continuato ad andare al college due volte a settimana. Ho iniziato all'Escargot, a Londra. Il maître dell'Escargot conosceva Marco Pierre White, così ho lavorato con lui, poi a Pied-à-Terre, sempre a Londra. Ero un commit di cucina, neanche un sous-chef. Ho fatto un po' di garde-manger, un po' di pasticceria da Pied-à-Terre. Poi, verso la fine del 1997, un giorno mi sono detto che un'esperienza a New York non sarebbe stata male. Quando sono arrivato non avevo lavoro, non conoscevo nessuno, non avevo neanche un posto dove stare. Ma sentivo che New York era speciale, piena di opportunità.

Qual è stato il primo ristorante dove hai lavorato a NYC? È stato Liam, che si trovava dove oggi c'è Lupa, nel Village. Era il 1998, ho lavorato lì come sous-chef. Poi sono andato a lavorare al Bakery, con Bouley. Ad un certo punto ho iniziato a cercare lavoro come chef in capo, e ho sentito che il manager di un posto chiamato Atlas stava cercando qualcuno. L'ho chiamato, sono venuto qui, abbiamo chiacchierato, ho cucinato un pranzo, ed ho subito

avuto il lavoro, nell'estate del 2000.

E poi ci sono state le tre stelle sul New York Times. Che impatto hanno avuto sul ristorante?

Prima della recensione, il pubblico conosceva il nome Atlas, ma non c'era nulla che li portasse qui. Poi sono arrivato, ho iniziato a cucinare il cibo che cucino, ho alzato il livello e quando Mr. William Grimes del New York Times è venuto, ha davvero capito ciò che stavo cercando di realizzare. Sono davvero contento che abbia capito. Se si scorre la carta, ci sono diversi piatti che sembrano bizzarri. Ad esempio, nel nuovo menu ho messo una zuppa di birra e tartufi al cardamomo nero.

Come crei i nuovi piatti? Basta conoscere i fondamentali, sapere cosa funziona con cosa. Per esempio, per la zuppa di birra e tartufi, sono stato ispirato dal Belgio. Cosa consumano regolarmente lì? Cozze con patate fritte, birra... E a volte usano anche tartufi. Com'è il sapore dei tartufi? Ricco, aromatico. Cosa poteva bilanciarlo? Qualcosa di acidulo o dolce. Così abbiamo fatto una spuma di birra, aggiungendo un po' di zucchero. E il cardamomo nero ha un sapore speziato che ricorda il cioccolato, e si accompagna bene al tartufo, che affettiamo nel consommé alla base del piatto. Non solo, aggiungiamo birra all'impasto della brioche che accompagna il tutto. Prendiamo un altro piatto, le crocchette di zampetti di maiale con acciughe. Normalmente non penseresti ad abbinarli, ma in realtà un elemento è molto grasso, mentre l'altro è acidulo, quindi si bilanciano.

C'è qualche chef che ti ha influenzato in modo particolare? Ho preso un po' da tutti quelli con cui ho lavorato. Ma la persona che per me è il vero padrino della cucina creativa è Pierre Gagnaire. Ho lavorato con lui un paio di anni fa, ed è straordinario. Non lo voglio copiare, ma sto cercando di utilizzare gli stessi processi per integrare gli ingredienti, per avere nuove idee, per educare il pubblico.

Pensi che il tuo lavoro si possa avvicinare a quello di Adrià o Sanchez Romera in Spagna? Oh no... Loro possono avere 20 persone in cucina. Fanno 35 coperti al giorno, e funzionano. Questa è New York. Non si può lavorare allo stesso modo. La cucina qui è minuscola, non era stata designata per un ristorante di alta gastronomia. Mi piacerebbe poter seguire il loro esempio, ma non posso. Se qualcuno venisse qui e chiedesse una volta un menu di 25 portate, potrei farlo, ma non lo posso fare in modo regolare. In cucina siamo sette in tutto, me incluso. E sono tutti giovani, appena usciti da scuola. I piatti qui sono semplici, ma i sapori sono complessi. Non possiamo realizzare troppi piatti che richiedono molta tecnica o lavoro.



Paul Liebrandt il giovane londinese che sta conquistando il pubblico della Grande Mela con le sue proposte assolutamente originali. Nella pagina a fianco un particolare del locale Atlas

DAI RISTORANTI AMERICANI





Lavoro con il sifone, ma non prendo molto altro dalle tecniche di Adrià. È la mia prima volta con capo chef... Ed in questo paese devi essere quasi un manager. In Europa, cucini, e basta. Qui devi essere una figura paterna, sostenere lo staff, occuparti di tanti problemi pratici. La cucina qui, comunque, è strutturata come

una cucina londinese. A New York i grandi ristoranti hanno del personale specializzato che si occupa di una cosa in particolare. Qui tutti fanno tutto, dal macellaio al panettiere. Ho una squadra molto forte. Siamo tutti molto giovani e motivati. Quando sono arrivato ho trovato una squadra di 10 cuochi, che sono andati via durante la prima settimana: quando ho iniziato ad introdurre i miei piatti, non hanno reagito molto bene. Non erano interessati al cibo, erano solamente cuochi. Quindi per un po' sono rimasto solo con due persone, poi ho chiamato altri amici, tutti giovani come me. Quando Mr. Grimes è venuto, eravamo solo 5, e abbiamo avuto le tre stelle. Altri ristoranti più famosi, con molta più disponibilità di denaro, non riescono a fare quello che facciamo qui, e cucinano roba pietosa. E questo sta creando gelosie, perché sono appena arrivato e sono così giovane.

E i prezzi sono assolutamente ragionevoli per New York. Certo, non credo nel furto ai danni del cliente. Non è proprio a buon mercato, 68 dollari a prezzo fisso. Ma con le tre stelle potremmo far pagare molto di più, e funzionerebbe. Ma non vorrei mai far pagare quanto Alain Ducasse, qui vicino.

Suppongo che il management si fida ciecamente di te. In realtà, all'inizio erano un po' scettici. Ma io ho insistito, ho fatto capire loro che sapevo cosa stavo facendo. Ora, con le tre stelle, sono più rilassati. E sono diventato proprietario del ristorante, così tutto è più facile. Non è male per un ragazzo di 25 anni. Ogni giorno proviamo cose nuove, non ci fermiamo mai. Alcuni piatti sul menu cambiano quasi tutti i giorni. La mia cucina è incentrata sulla spontaneità, non ho un set di ricette che seguo ogni giorno. Sarebbe noioso. Mi piace essere vivo, creativo, come Adrià, come Gagnaire. Marco Pierre White è un grande cuoco, ma è molto classico, non cambia il menu troppo spesso. Le persone che lavorano con me devono condividere questo spirito, lavorare d'immaginazione. Non va sempre bene. Assolutamente. A volte escono fuori cose non interessanti, sono il primo ad ammetterlo. Ma sono certo che qualsiasi cosa esce dalla cucina è condita bene, è cotta perfettamente, e ti fa pensare. Ti mette davanti a sapori inusuali. Il menu ti stimola. Siamo giovani, non fossilizzati nei nostri modi di essere. Abbiamo uno scopo. E ci divertiamo, anche se lavoriamo duro. La gente non è abituata a cose così a New York, e ho solo appena iniziato. Voglio fare molto di più. Voglio essere il più giovane ad ottenere le quattro stelle dal New York Times.

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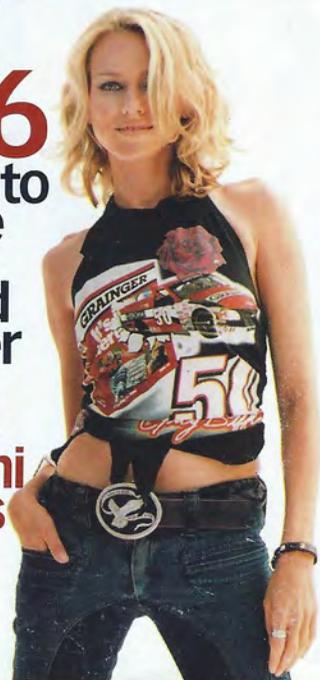
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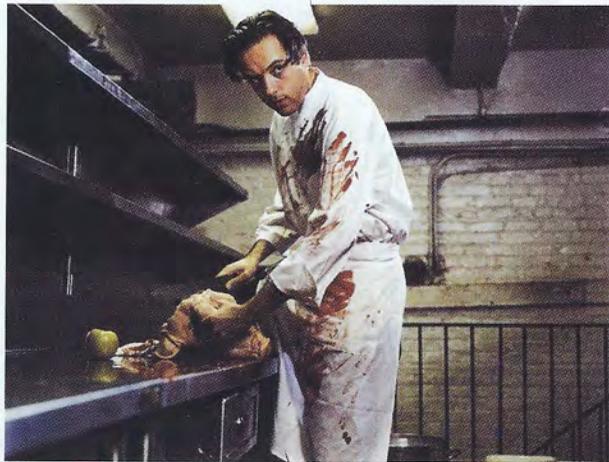
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36 Ways to Make the World Better #28... More Naomi Watts



[THE CHEF]

You want comfort food? **Paul Liebrandt** is not your man. You want America's most challenging, daring cuisine, give him a call. And bring a blindfold.



THE INGREDIENTS—lime blossoms from Nice, ham from a Spanish pig fed exclusively on acorns—are odd enough. The fusion of those ingredients—eel with watermelon, scallops with chocolate—is still more peculiar. But that's not even the end of it. That's not even to mention the bizarre ways chef Paul Liebrandt's bizarre food has been served. Diners have been blindfolded, fed dessert soup through the nipple of a baby bottle, ushered into a smoke-filled room to peel jelly from the back of a naked woman. "Half of them didn't even realize it was a real woman until one guy poked her bum," he says.

These days Liebrandt—a twenty-six-year-old Brit transplanted to New York—has renounced the flashier, Buñuelian performance art. But it's still a good glimpse into his technique: He toys with stimuli, taste, and texture to create new responses to food. Sometimes his dishes are great, sometimes you'd rather eat nails, but his food is always fascinating and daring.

Liebrandt first turned heads at New York's Midtown standout Atlas, where he became a three-star chef at twenty-four years old before moving downtown to Papillon. He recently left Papillon and will open his own place in New York next year, but until then, try this, the perfect dish for Esquire men, he says. The Dover sole is a manly fish, yet elegant and stylish: the Sean Connery of fishes. —MATT CLAUS

Dover Sole with Vanilla and Black Truffle

By Paul Liebrandt

24 oz Dover sole
(depending on size,
either 2 small fillets or
1 large fillet)
2 cups duck fat
salt and pepper
2 tbs sherry vinegar
1/4 cup truffle juice
2 tbs heavy cream
1 vanilla bean
1 oz black truffles, chopped
2 tbs chives, chopped
3 oz black truffles, sliced

» Dice the sole into very small pieces. Warm the duck fat in a pan to 118 degrees, then add the sole. Turn off the heat, but let sit in the hot fat for 10 to 12 minutes. Then remove sole from duck fat and let sit on a paper towel to drain off excess fat. Keep warm and season with salt and pepper. Set aside.

» In a small pan on medium heat, reduce sherry vinegar and truffle juice by one third, add cream, and reduce to a coating consistency. Split vanilla bean and scrape out vanilla. Add vanilla and chopped truffles. Let sit off heat for 4 minutes to infuse flavor, then add chives.

» Arrange sole in the center of a large warm plate. Drizzle the sauce over and around the fish. Lay the black truffle slices on top. Serves 4.



Photo: Ivan Sung

米芝莲两星名厨 文华扒房味觉盛宴

自3月29日至31日，香港文华东方酒店的餐饮名店文华扒房特邀请美国米芝莲两星名厨Paul Liebrandt 到访，以他得奖的当代法式料理，为宾客带来一场赏心悦目的味觉盛宴。

届时，扒房将推出包括“红色鹅肝：洛神葵果冻”、“新鲜鱈红鱼佐混合香料、柑橘酱及羊奶奶油”等多款著名菜式，糅合传统法式烹调手法和食材处理新技术，呈现出艺术品般的美馐。此外，Paul 更偕同其位于纽约米芝莲两星级餐厅Corton 的糕饼总厨Shawn Gawle、两位厨师及一位服务领班，为港人带来包括午市和晚市精选菜单在内的各式拿手餐点，除精心烹调之外，Paul 还会在午餐及晚餐期间与到店宾客会面，交流厨艺。

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'A Matter of Taste'

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In food-crazed Manhattan, a bold young English chef makes his

bones over the challenging course of a decade that isn't always kind to his avant-garde cuisine. Now the successful proprietor of the TriBeCa restaurant Corton, Paul Liebrandt makes a charismatic focus for Sally Rowe's camera in this kitchen confidential. While Mr. Liebrandt speaks passionately

about his cooking philosophy, Ms. Rowe builds a climactic drama out of a looming make-or-break review from a demanding and influential critic. The chef's self-deprecating wit keeps his Olympian ambitions on a human scale, but as he pushes to realize them the film turns into a gastronomic thriller.

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HOW PAUL LIEBRANDT STAYS COOL AS HEAD CHEF AT ONE OF AMERICA'S HOTTEST RESTAURANTS

A BANNER STRETCHES ACROSS A WALL IN

Paul Liebrandt's kitchen at his New York restaurant, Corton. *Focus: Concentrate all your thoughts upon the work at hand. Excellence is in the details.* "It's inspired by the Roman Legion marching to war," he says. "It's the drum I try to beat to remind myself and my team of the task at hand." With that mantra, Liebrandt is marching up the hierarchy of Manhattan's cutthroat restaurant scene; Corton recently earned two stars from the coveted *Michelin Guide*.

Take his dish of pureed peas, seaweed jelly, sea urchin, and caviar. "It's simple to look at, but as you work your way through it you find new textures, flavors, and added details," he says. It's a lesson: True style comes from understatement and overdelivery.

That's especially tricky as he presents his most important product: himself. Liebrandt is 6'5"; any clothing looks loud and oversized on him. That's not how he wants to come across. So he keeps it simple: black, classic, clean. "I prefer products with a history of workmanship," he says. Often that means clothing with intricate stitching, and fabrics like leather. They're durable, and they outlast trends.

"As with any person who wants to be successful, regardless of the job, you have to dress the part," Liebrandt says. And the perfect wardrobe, like the perfect kitchen, requires tools with excellence down to the details.

PAUL KITA



BLACK SHIRT

Liebrandt grew up in London during the reign of the Cure and other goth bands, and wears black pieces like this Robert Graham shirt because he was influenced by the music. "Plus I'm 6'5". Black fits my frame," he says.

WRISTWATCH

This Patek Philippe watch has a simple look and a wheelhouse of hidden cogs—like a well-timed kitchen service.



STURDY PEN

"I carry my pen and notebooks with me wherever I go," Liebrandt says. "Not just for recipe ideas, but to note ways I can improve service or presentation." Inspiration, he says, can be found in anything; be ready to capture it.



LOAFERS

Liebrandt wears Prada in the kitchen. "But not because they're flashy," he says. "I do it because they are the most comfortable pair of shoes I could find."



KNIVES

Your knife isn't a hammer, so don't use it like one. "Treat it like an extension of your body, as if you were cutting with your arm," Liebrandt says.



SHOE SHINE

"My dad spent time in the British military. He taught me that you can tell a lot about a man from the cleanliness of his shoes," Liebrandt says. A polish once a week keeps ground grime from ruining his presentation.

Left: **DOLCE & GABBANA** jacket (\$2,100) and sweater (\$1,000), (877) 703-4872; **JEAN SHOP** Selvedge Rockers jeans (\$290), (212) 366-5326; above: **ROBERT GRAHAM** Motherwell shirt (\$200), (212) 869-8001; **KORIN** knives (\$165 to \$345), korin.com; **PRADA** shoes (\$475), (888) 977-1900; **JOHN LOBB** travel case (\$880), (212) 888-9797; **PARKER** Premier Deluxe Black ST Rollerball pen (\$200), parkerpen.com; **PATEK PHILIPPE** Men's Aquanaut watch (\$17,500), (212) 218-1240

BEN GRIEME (Liebrandt), grooming: Kristi Motomoros; THOMAS MACDONALD (shoe); GREG BROOM (all other items); prop styling: Jason Guadagni

NEW YORK

December 19, 2005

Gilt

455 Madison Ave., at 50th St.
212-891-8100

Four years ago, the envelope-pushing English chef Paul Liebrandt was charging diners \$110 for the singular pleasure of being blindfolded, bound, and commanded to bob for foie gras and suck dessert soup from a baby's bottle. We can't imagine that going over too well at Gilt, the successor to Le Cirque 2000 at the New York Palace Hotel and Liebrandt's opulent new home as of this Thursday. After working for Marco Pierre White and David Bouley, among others, Liebrandt made his New York reputation at Atlas, and then at Papillon, with his pickled foie gras with clam-juice foam and his green-apple-wasabi sorbet, concoctions that repulsed some diners and



Paul Liebrandt at Gilt.

delighted others (including William Grimes, who gave Atlas three stars in the *Times*). Since then, in an extremely ironic culinary about-face, Atlas has become a branch of comfort-food central Sarabeth's. But with a team of London backers behind him, Liebrandt has rallied to breathe new life into midtown Manhattan's restaurant landscape. His prix fixe menus (\$88 to \$145 at dinner, \$45 to \$60 at lunch) reflect what Liebrandt calls his "greatly refined and matured" style with dishes like black-truffle crumble with crosnes and grapefruit confit, and serrano-ham-wrapped pigeon, served in a 50-seat dining room designed by frequent Ducasse collaborator Patrick Jouin. R.R. & R.P.

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Over the past few years, hotel restaurants around the globe have become destinations in themselves, with star chefs and buzzing scenes. Here, T+L's top six notable newcomers

GILT, AT THE NEW YORK PALACE HOTEL

455 Madison Ave.; 212/891-8100; dinner for two \$150; doubles from \$570.

THE LOWDOWN Twenty-nine-year-old chef Paul Liebrandt—who was criticized early in his career for overreaching experimentation (blindfolding diners, for example)—has learned the value of a modicum of restraint. But not when it comes to truffles, foie gras, or any of the other signifiers of luxury that pepper the menu at Gilt. The opulent restaurant, in the space formerly occupied by Le Cirque 2000, is filled nightly with diners eager for culinary acrobatics: a passion fruit-marshmallow *amuse-bouche* explodes with saffron and paprika; a green-apple lemon-verbena sorbet is dusted with crunchy *fleur de sel* and dressed with olive oil, tableside.

HIGHLIGHT An extensive tea menu—63 choices for your after-dinner brew. »

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スイーツ・プレス

SWEETS PRESS vol.2

フィレンツェの人気トラットリアが伝授!
10分レシピ

日本ワインを「モンドヴィーノ」的に見ると...

8

august 2006

980 yen

ポール・リーブランドー料理
 recipes by Paul Liebrandt
 向井余史子一文・レシピ訳
 text & translation by Yoshiko Mukai
 椎木晃一郎一写真
 photographs by Koichiro Shiiki

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コンテンポラリー・レシピ・コレクション

【材料：4人分】

○フィナンシェ

ブラウンバター 20g、アーモンドパウダー 18g、粉砂糖 31g、小麦粉 9g、卵白 27g、無糖黒ゴマペースト 25g

※ブラウンバター：キツネ色になるまで弱火で熱した溶かしバター。ナッツの香りがする。仏語でプール・ノワゼット。

○唐辛子クリーム

水を切ったヨーグルト 25g、唐辛子 5g、レモン果汁 10ml

【作り方】

○フィナンシェ

卵白を泡立て器で混ぜ、中火にかけながら粉砂糖をふるい入れ、軽く、白っぽく、温くなるまで泡立てる。スタンドミキサーに泡立て器をセットし、柔らかい角が立つまで泡立てる。さらにふるいにかけてアーモンドパウダー、小麦粉を加えてなじませる。気泡を壊さないようにブラウンバターを加える。

○唐辛子クリーム

材料を全てボウルに入れ、スプーンでかき混ぜる。

【盛りつけ】

黒ゴマペーストをフィナンシェの生地に数滴ずつ流し込み、全体が黒色になるまで混ぜる。その生地を絞り袋に入れてオイルを塗った型に絞り出し、325°F (162.8°C) で12～14分焼く。冷ました後、型からはずし、上に唐辛子クリームをのせ、ラップを張ったボウルの上に置き、提供する。

Black Sesame Financier

—ブラックセサミのフィナンシェ

シルバーのボウルに浮かぶ小さな黒ゴマのフィナンシェ。
 何が起きるか期待いっぱい身構えているダイナーの予想を突き抜ける一品。
 食は五感を震わすエンターテイメント、
 レストランは、コンテンポラリーなパフォーマンスの舞台。

【材料4人分】

グリーンアスパラガス 大4本、フレンチ・ホワイトアスパラガス 大4本、フレンチ・ワイルドアスパラガス8本、仔牛の胸腺肉4つ、カエルの脚8本、シチリア産ピスタチオ20g、グッドキングヘンリー・スピナッチの葉（イギリス産ホウレン草）8枚、赤シソの若葉16枚、グリーンオリーブ油（Olivier）40g、ピスタチオオイル（J. LeBlanc）10g、マルドン・シーソルト2g

○グリーンマンゴーのジュレ

水500ml、グリーンマンゴー3個、寒天パウダー2g、板ゼラチン2g（1シート）

【作り方】

アスパラガスを削り、形を整え、30gのオリーブ油と10gのピスタチオオイルで適度に柔らかくなるまで軽くコンフィする。油から取り出し、マルドン・シーソルトをふる。胸腺肉とカエルの脚をアスパラガスをコンフィした油でぱりとした状態になり色づくまで炒め、マルドン・シーソルトで味を調える。

○グリーンマンゴーのジュレ

グリーンマンゴーと水を85℃で25分スーヴィデ（真空低温調理）する。水を切り、氷を張ったところに置いたボウルに入れて冷ます。板ゼラチンを氷水の中で4～5分溶かすように泳がせた後、柔らかくなったゼラチンを引き上げ、余分な水を絞る。寒天パウダーとゼラチン、マンゴー液をステンレス製の鍋に入れ、85℃まで熱する。火から外し、浅いバットに流し入れ、冷蔵庫で冷やす。固まったら、1×1インチ（2.45cm）角に切り分ける。

【盛りつけ】

大きな皿にアスパラガス、胸腺肉、カエルの足、マンゴージュレのキューブ8個を盛りつける。ホウレン草、赤シソの若葉を配し、アスパラガスをコンフィしたピスタチオオイルをふりかける。マルドン・シーソルトを周りと、盛りつけたアスパラガスの上にもふる。

Vert

—ヴァート(グリーン)

皿の上に忽然と生み落とされた緑の国。
アスパラガスに、ホウレン草に命が宿る。
森の中、妖精が棲む家のような一品。





Foie Gras "crispy"

—フォワグラ“クリスピー”

目にポップ、舌にエレガント。

高級食材の定番、重厚なフレンチの食材フォワグラがカラフルな、軽やかな歌で魅了し、口の中で踊る。

【材料：4人分】

○フォワグラ

フォワグラ2個 (1パウンド=454g)、塩 15g (ピンクソルト7.5g + シーソルト7.5g)、浸るくらいの牛乳と水1:1、シェリー酒 (ペドロ・ヒメネス) 1カップ

○クロッカ (アップルチップス)

水200ml、砂糖10g、グルコース (転化糖) 30%、レモン果汁10g、青りんご (グラニースミス) 2個

【作り方】

○フォワグラ

牛乳と水を混ぜたものにフォワグラを一晩浸ける。水気を切り、滑らかな側を下にして置き、室温に戻す。そっと注意深く全ての筋を取り除く。フォワグラ1パウンド (454g) につき15gの塩とシェリー酒のマリネ液に浸ける。2時間後、マリネ液から取り出し、水気をよく切る。300°F (148.9°C) のオーブンで4分間ローストする。フォワグラの脂肪を落とし、大きなラップの上に置く。上にもう1つのフォワグラを重ね、ラップで包んでひねり、しっかりと円筒状にする。スーヴィデ (真空低温調理) して円筒状に固める。

○クロッカ (アップルチップス)

りんごを紙のように薄くスライスし、種を取り除く。水と砂糖をステンレスの鍋に入れて混ぜ、軽く沸騰させる。りんごのスライスを入れ、2分ほど軽く茹でてから引き上げ、水気を切る。天板に敷いたシルバット (シリコン製シート、またはテフロンコーティングされたシート) の上にりんごのスライスを広げ、その上にシルバットをのせる。200°F (93.3°C) のデハイドレーター (ドライフードを作るための低温オーブン) で10分間焼いた後、一番上のシルバットを外し、さらに30分焼く。注意深くりんごのスライスを取り出し、平らなペーパータオルの上に置いて冷ます。

※このクロッカ作りテクニックは、レモンバームの葉、ピーズ (甜菜、砂糖大根) の葉、洋ナシのスライスなど、多種多様なものに使うことができる (ただし各材料の比率、時間の微調整は必要)。今回の一品には、ポロネギ、ナスタチウムの葉が用いられた。

【盛りつけ】

フォワグラを冷蔵庫から取り出し、真空パック、ラップをはずす。フォワグラの丸いスライスを切り、オリーブ油、シーソルトを散らし、黒コショウを挽いてかける。クロッカ各種を思いのままに配していく。

Ocean Trout Ballotine

—オーシャントラウト(鱈)のパロティーン

白く滑らかな泡は、一瞬にして爽やかな草の香りにはじけ、謎を残して消えるオリーブオイル。その見た目、舌触りに裏切られた神経が、虜になって余韻を追いかける。



【材料：4人分】

○オーシャントラウト

オーシャントラウト腹の部分2切れ、トランスグルタミナーゼ(アクティバ)10g、レモンバームの葉大20~30枚、塩水:塩100g+水900g

○ガーニッシュ

ウズラの目玉焼き、オリーブオイル・パウダー、生のグリーンアーモンド、抹茶、ココア・ニブ(カカオの鞘)をローストして砕いたもの、海苔のクロッカ、ピーナッツオイルでコンフィしたジロール(あんず茸)

○オリーブオイル・パウダー

オリーブ油(Manni "Per Me"):タピオカ・マルトデキストリン(タピオカから抽出した粉飴)=1:5

【作り方】

○オーシャントラウト

オーシャントラウトの腹の部分の白い筋をきれいに取り除き、同じ形、大きさの2つに切り分ける。その2片を塩水に浸け、10分以内に引き上げ、水を切り、ペーパータオルで水分を拭き取る。切り身にアクティバをふりかけ、その上にもう一方の切り身をのせ、ラップできっちりと巻き、両端を固く絞り、縛る。真空パックの中に入れてスーヴィデ(真空低温調理)。内部の温度が38℃になるまで、45℃のお湯の中に浸けた後、引き上げ、氷水の中に放つ。大きな鍋に塩を入れたお湯を沸かし、レモンバームの葉をさっとぐらせた後、氷水につけてからペーパータオルで水分を取り、乾かす。

○オリーブオイル・パウダー

オリーブ油とタピオカ・マルトデキストリンを冷たいボウルの中で軽いパウダー状になるまでミックスする。

【盛りつけ】

スーヴィデしたオーシャントラウトが冷めたところで真空パックから取り出し、ラップをはがす。レモンバームでオーシャントラウトを包み、切り分けて皿に配する。オリーブ油、挽き割り黒コショウ、シーソルトをふりかける。鶏の目玉焼きをのせ、オリーブオイル・パウダー、生のグリーン・アーモンド、抹茶、ココア・ニブ、海苔のクロッカ、ジロールを散らす。

Peekytoe Crab Wrapped in Gelee

——ピーキートークラブ(蟹)のジュレ包み

ハーブが海に生まれたら、カニの友達になっただろうか。
ポール・リーブランド 海底都市に棲むグリーチャー。

【材料：4人分】

○ピーキートークラブ

ピーキートークラブ(蟹)の身1パウンド(454g)、チャイブ4g、
チャービル4g、パセリ4g、ディル4g、柚子の皮のパウダー3g、
マヨネーズ(キユーピー)32g、塩・コショウ少量

○ジュレ

トマトウォーター50ml、フレッシュ・クラムジュース25ml、ディル
1g、タラゴン1g、チャイブ1g、寒天0.5g、板ゼラチン2g

○ガーニッシュ

レモンバームの葉、赤シソの若葉

【作り方】

○ピーキートークラブ

殻から丁寧に外した蟹の身をラップで包み、冷蔵庫で冷やす。ハー
ブの葉の部分だけをよく洗い、水を切る。細かくみじん切りにする。
ボウルの中に、カニ、ハーブ、マヨネーズ、柚子パウダーを入れて
混ぜる。塩、コショウをし、さらにそっと混ぜたものを4~5等分
に分ける。10×10インチ(25.4×25.4センチ)角のラップの中
心に1人分をのせ、ラップの四隅を中央に集めてひねり、できるだ
け空気を抜いてゴルフボール大に形を整える。ラップが破れそうに
なるくらいまで絞る。残りも同様にする。冷蔵庫に5~6時間置く。

○ジュレ

トマトウォーターをクラムジュースと一緒に中火にかける。板ゼラ
チンを氷水の中で4~5分ゆっくり右に左に掃くようにふり、柔ら
かくなったら水から引き上げ、余分な水を絞り取る。ゼラチンを先
のトマトウォーターに加え、完全に溶かす。平らな皿にラップを敷
き、熱いジュレをきっちり均等な厚みにのぼす。少し冷めてきたと
ころでハーブをランダムに散らし、固まらせる。十分に冷めたらラ
ップで包み、冷蔵庫に入れる。

【盛りつけ】

カニの塊を冷蔵庫から取り出し、鉋かナイフで注意深くラップを取
り除く。皿の中央に配し、冷蔵庫から取り出し、ラップからはずし、
丸く切ったジュレをのせる。その上にレモンバームの葉のピュレ、
赤シソの若葉をのせ提供する。



プライドのある仕事は「いい料理」を生む。

料理に目覚めたのが7歳、料理界の門を叩いたのは15歳の時。きっかけになったのは、子供の頃に新聞で見た、ミシュラン三ツ星を当時最年少で獲得したシェフ、マルコ・ピエール・ホワイト。写真の中の彼は、長髪で、なんだかロックスターみたいに格好良かったから。誰に教わったというわけでもないのに、ずっと料理するのが好き、おいしいものを食べるのが好き、レストランでの体験そのものが好きだったので、なるべくしてなりたいか、とても自分にとっては自然な成り行きでしたね。

考えてみれば、シェフという仕事は、本当に面白くてやり甲斐があります。ものづくりの中で創造力・技術力を徹底的に極めていける無限の可能性、その結果に関して、その場ですぐお客さんから生の反応を受け取ることができるという刺激があります。私の料理に満足した人々の顔を見た時、賞賛の言葉をかけてもらった時ほどこの仕事をやっていて良かったと思う瞬間はありません。一日として同じ日がない変化の連続は、まさにライブ。こんなにエキサイティングな仕事は、他にはそうないと思います。

私が「ギルト」で提供する料理は、グローバルな食材を取り入れたモダン・フレンチ、モダン・

ヨーロッパ料理。その日手に入った質のいい新鮮な食材、その日のインスピレーション、旬、テーマなどに応じてメニューは毎日変えています。たとえば今日お作りした5品なら、それぞれ何某かの日本の食材を取り入れるといった風に。というのは、『ギルト』がオープンして5カ月が過ぎましたが、繰り返し来てくださる方も多く、中には、通算で26回訪れた方もいらっしゃるのです。こういった常連の方にも、常に新鮮な驚きを与え、食事を楽しんで頂く、自分も含めて厨房で働いている作り手の側が、絶えず新たな気持ちで意欲的に仕事を続けるためにも、毎日新しい料理に挑戦していくことは大事なことです。

レストランには、古典に根ざして極め尽くし完成されたレシピを、常に高いスタンダードで提供することに重きを置くスタイルもあれば、試行錯誤を繰り返しながら、これまでにない世界を開拓していくことに重きを置くスタイルもあります。前者はより高いクオリティを提供しやすいというメリットはありますが、毎日同じことをしなければならぬなんて退屈じゃないですか？ 後者には失敗するかもしれないリスクもありますが、新しいものを生み出していく醍醐味があります。私はチャレンジすることが好きなのです。

もちろん、クオリティ・コントロールも重要な課題です。「ギルト」のメニューは毎日替わりまですから、私が意図した通りのものを高い水準で提供していくのは、とても難しい。他人は私とは違うし、若く経験の少ないスタッフはミスもしますから、起きうる問題をあらかじめ予測し、問題が起きた時にはそれを解決するためにベストを尽くし、とにかく進み続けるのが私のモットー。厨房を出ていく全ての料理を私と副料理長でチェックし、ディテールに関して何か違った部分があったら手直ししています。副料理長が気づかない部分は私が気づくかもしれないし、その逆もあるので、ダブルチェックする仕組みです。時には作り直しということも。そのせいでお客さまをお待たせすることになっても、見た目、味、共に完璧な状態で提供することを優先します。常に最高の料理を召し上がっていただきたいですからね。

私の規律ははっきり言って厳しいですが、こうして常に高いレベルをスタッフに求め続けていくと、彼らは、自分の仕事に対してプライドを持つようになります。プライドがあれば、自主的に細心の注意を払う努力を惜しまなくなります。いい料理は、プライドのある仕事によって初めて生まれます。大切なのは「誇り」。これに尽きます。

ポール・リーブランド

Paul Liebrandt

USA

1975年イギリス生まれ。15歳で料理界入り。マルコ・ピエール・ホワイト、ピエール・ガニューに師事。9.11不況の後、ロス・チャイルド、イギリスのアンドリュウ王子等のプライベート・シェフを4年。昨年末、『ギルト』でレストラン界に復活。

◎ Gilt

The New York Palace Hotel
455 Madison Avenue New York, NY 10022
☎ 212.891.8100

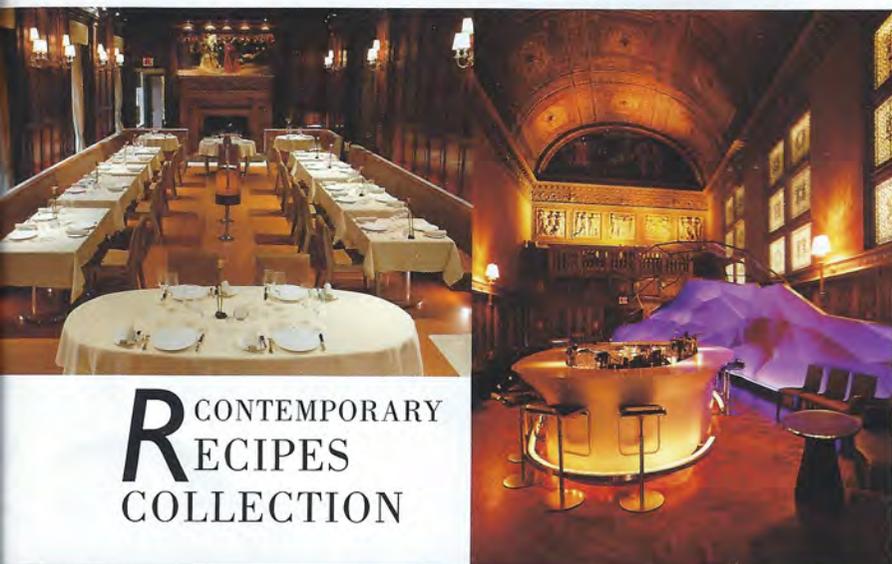
<http://giltnewyork.com/>

火～土曜 17:30～22:30、要予約

(バーは無休 17:00～1:00)

予算: 3皿・ブリフィックスメニュー \$92、

10皿・テイस्टリングメニュー \$135



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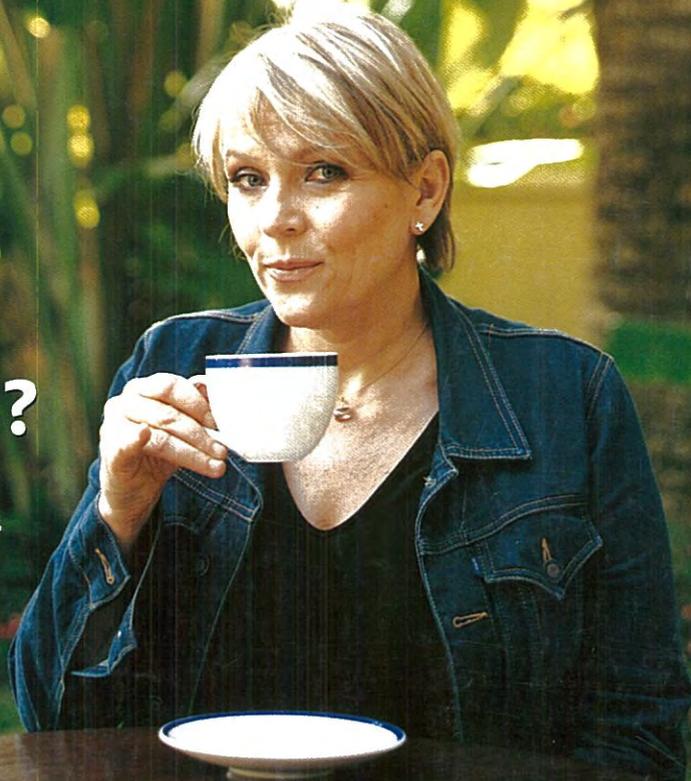
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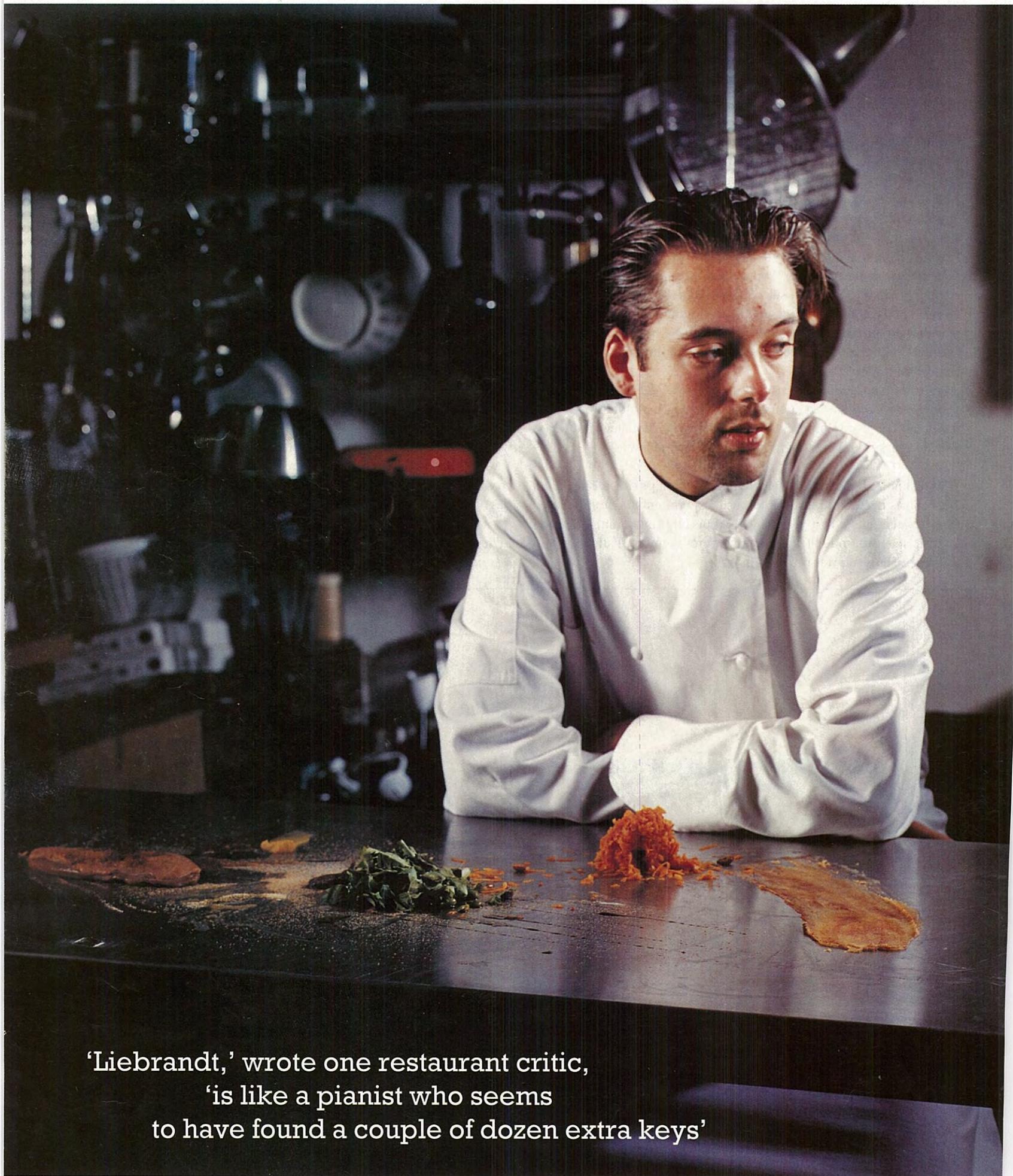
The Sunday Telegraph Magazine

26 October 2003

WHATEVER HAPPENED TO BRIDGET JONES?

Helen Fielding on
marriage and motherhood





'Liebrandt,' wrote one restaurant critic,
'is like a pianist who seems
to have found a couple of dozen extra keys'

Yes, I can't deny it,' says the British chef Paul Liebrandt, putting a hand to his head in mock anguish. 'I'm in an illegal cheese smuggling ring!' The contraband in question is a wheel of époisses; a runny, odoriferous cheese from

Burgundy that bacteria-conscious Americans only allow on their shores under strict conditions. But here we are at Liebrandt's apartment high in the Manhattan skyline and, make no mistake, that's the stuff right there on the low-lying coffee-table. 'My friend came back from France with it in his hand luggage,' says the chef, digging in. 'Delightful.' Such banter is typical of Liebrandt, a former protégé of Marco Pierre White and a rapidly rising star of the Manhattan culinary scene. In his short career, the 27-year-old has already served as executive chef at two highly acclaimed New York restaurants and gained a foothold within royal circles; Prince Andrew became a fan after tasting Liebrandt's fare at a private dinner party and now requests the chef's services every time he visits the city.

The Prince probably has not been privy to one Liebrandt stunt, however. While working at the Greenwich Village restaurant Papillon, Liebrandt devised a special 'Twenty Mouthfuls' meal which was fed to customers who had been handcuffed and blindfolded. 'The idea was to get them to experience different sensations in tasting the food than they normally would have,' he explains.

A table in Papillon's salon privé was also once graced with a naked Asian woman, wrapped head to toe in a thin sheet of jelly, off whose back diners were invited to nibble. 'Oh, that dinner was just a little thing,' says Liebrandt, with a wave of his hand. 'I mean, I do serious food, I'm a serious chef – I'm not always so bloody extreme.'

Indeed, Liebrandt's food has stood up to the sternest of tests. Three years ago his avant-garde cooking at the restaurant Atlas – parsley and liquorice soup, green-apple and wasabi sorbet – earned Liebrandt a coveted three stars from the *New York Times*. He was the youngest chef ever to receive such an honour. 'Mr Liebrandt makes you use taste buds that other chefs ignore,' wrote William Grimes, the newspaper's restaurant critic. 'He's like a pianist who seems to have found a couple of dozen extra keys.' Certainly the chef has the look of a virtuoso, with a lean, slender build and the delicate countenance of a young Jeremy Irons. Dressed entirely in black, a striking contrast to his porcelain skin and the white furnishings in his spotless, ultra-modern apartment, he walks – rather, glides – around his kitchen with a glass of riesling in his hand, preparing a late-night snack. He calls his cooking 'molecular gastronomy' and takes care with every ingredient. Within minutes there's a meal of pasta with sea bream and mushrooms in fig-flavoured oil on the table, a mixture of sweet and briny tastes that combine on the palate in a way that is unexpected and delightful.

Compliments to the chef? 'Oh, this is just a little thing,' says Liebrandt with a lopsided half smile. In fact, despite this apparent nonchalance, Liebrandt approaches everything he

does – including extra-curricular DJ-ing and shooting at a nearby gun club – with quiet determination. 'Cooking at a high level teaches you a lot about life,' he says, large blue eyes focused and intense. 'Absolute dedication, passion, commitment, showmanship: you have to have all these things and be good at them.'

Born in Zimbabwe to English parents (they relocated to central London within several months of his birth), Liebrandt attended boarding school between the ages of seven and 14 before moving to a comprehensive in north London which, he says, was 'the type of school where people got stabbed.' At 16 Liebrandt began an apprenticeship with Marco Pierre White at the latter's eponymous London restaurant. He left home and moved into a tiny flat in Charlotte Street with seven other apprentice chefs who were all working at top-tier restaurants. (Money was taken out of their paltry weekly

Gastronomes rave about Paul Liebrandt's food, even when the chef insists they eat it wearing blindfolds and handcuffs.

By Vanessa Grigoriadis

STRANGE TASTES

wages by their employees to cover the rent.) 'There were boxes and mattresses all over the flat,' says Liebrandt. 'It was like, "Right, you're in the corner over there, knock all the rubbish out of the way." I mean, I slept in a sleeping bag all year.' The experience made an impression on him in more ways than one: he was left with a scar on his forehead after being hit on the head by a frying-pan. 'Everyone has their own way of running their kitchen,' is all he will say on that topic.

From the Restaurant Marco Pierre White, less dangerous jobs followed at Pied à Terre, Le Manoir aux Quat' Saisons, Le Bateau Ivre, with Pierre Gagnaire in Paris and at Vong-London. Then, during a brief holiday in New York between jobs, he became enchanted by the city and in 1999 he broke off his engagement to a longtime girlfriend to move across the Atlantic. He signed on as sous-chef at what many consider to be the best New York restaurant, Bouley Bakery. He was, however, soon looking for work again. 'Mr Bouley simply doesn't like anyone to outshine him,' declares Liebrandt, without a hint of irony. 'It's just not the way it works.'

Liebrandt is now in the process of opening his own restaurant in Manhattan. 'I wish to be – I will be – the youngest chef to receive four stars from the *New York Times*,' says Liebrandt. After all, that's just a little thing. ●

Paul Liebrandt
in New York

BEST OF THE BEST



Good & Plenty

In NYC, it's all about having fun choices.

Gourmet Takeout

The sparkling new **Épicerie Boulud** (1900 Broadway, 212.595.9606) sells the greatest hits from Daniel Boulud's NYC eateries, with spicy merguez links from DBGB, terrines from Bar Boulud's charcuterie guru Gilles Verot and a rainbow of madeines like the ones that grace the table post-meal at Daniel. Its own creations include smartly packaged salads (arugula peppered with ham, Manchego and Marcona almonds), sandwiches (a mustardy pain bagnet, peekytoe crab on a brioche) and desserts (dulce de leche éclairs, a berry pistachio tarte) that would make a perfect pre-performance alfresco snack across the way at Lincoln Center.

Todd English's **Plaza Food Hall** (1 W. 59th St., Concourse level, 212.986.9260) offers a selection from each of the eight food counters to go, equally enjoyable whether eaten in Central Park or devoured upon one's arrival home. Call ahead to order a mezze trio of carrot harissa, date yogurt and almond romesco sauce; whole grilled branzino with wild arugula, preserved lemon and shaved fennel; or one of English's guilty-pleasure fig-and-prosciutto flatbreads.



FINE CUT Fish to go at the Plaza Food Hall

Sushi's a classic takeout option, but when it comes from **BondSt** (6 Bond St., 212.777.2500) expect things to be on a whole other level. Though the more traditional offerings (amberjack nigiri, hamachi and scallop sushi) are all standouts, dishes like savory ramen with soft-poached egg, and melting sake-braised short ribs travel surprisingly well. Be forewarned: Japanese this amazing is a high-end, habit-forming takeout fix.

Vegetarian Standouts

"Eat your veggies" used to be more punishment than pleasure, but things have changed. At **Adour Alain Ducasse** (2 E. 55th St., 212.710.2277) not only does Executive Chef Didier Elena offer a seven-course vegetarian tasting menu, but its signature item, the vegetable cookpot, can be ordered à la carte. Though everything from artichokes to carrots tastes sublime, the real revelation is baby turnips, which turn sweet and submissive in their slow-cooked state.



POT LUCK The vegetarian sampling at Adour

At noodle haven **Hung Ry** (55 Bond St., 212.677.4864) you don't have to sacrifice anything when leaving the animal behind. Into a bowl lined with charred kazu (a sake-making derivative) go signature chewy-springy organic hand-pulled noodles suspended in a bright carrot broth that tastes as great as it does healthy.

Though Sara Jenkins made her name here with pork sandwiches at Porchetta, some of the best dishes at her follow-up project, pasta-centric **Porsena** (21 E. 7th St., 212.228.4923) make vegetables the star. Case in point: pennette pasta tossed with crisp-edged roasted cauliflower, olives, briny capers, garlic and a raft of toasted bread crumbs—that's just a couple of ingredients shy of a puttanesca.

Dramatic Desserts

After a refined meal at **Corton** (239 W. Broadway, 212.219.2777), one might think Paul Liebrandt would authorize resident pastry chef Shawn Gawle to let loose. But instead he presents a restrained composition whose abandon is all in the flavor. The sweetness of smoked-caramel popcorn and an ingot of brown-butter crumble are mitigated by a sneaky drizzle of tart pomegranate syrup.

A heavenly concoction descended to earth and landed on a plate: the coconut layer cake at **Commerce** (50 Commerce St., 212.524.2301) is simultaneously homespun and high-flying. Luscious coconut pudding is sandwiched between soft layers of yellow cake, all cloaked in a cloud of cream-cheese frosting and a smattering of coconut flakes both toasted and snowy white. It's perfect for sharing!

For old-fashioned indulgence, you could do worse than to nest on a red leather banquette at **The Lambs Club** (132 W. 44th St., 212.997.5262) for a turtle sundae assembled by pastry chef Elishia V. Richards. Though deceptively simple—house-made butterscotch ice cream reminiscent (in a good way) of a Werther's Original candy is showered in alluring amaretto caramel and deep chocolate-fudge sauce, with little lumps of peanut brittle hidden throughout—the sum total is perfection in a glass.



HOW SWEET IT IS

What is art? At Corton, it's smoked caramel with popcorn, brown butter crumble and pomegranate juice.