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 Manoir 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.
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
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.
Dish by Paul Liebrandt

INSPIRED BY CAFÉ ARTSCIENCE
PHOTO BY LESLEY UNRUM

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 shiitake, 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 shiitake peppers
1 lb. artichokes
1 tbsp. Oscietra caviar
20 small pepper leaves

Process

1. Remove scallops from shells and wash in cold water. Dry and set aside.
2. Peel the Jerusalem artichokes and juice the flesh.
3. Over medium heat, reduce the artichoke juice until a syrupy texture is obtained. Strain the juice through a fine strainer and chill.
4. Lightly char the shiitake peppers in half and season with the oil and a pinch of flour 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 shiitake beside the scallop, then sauce with the Jerusalem artichoke syrup.
5. 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).
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 squab. 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 peppercorns
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 greasedproof 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 purée, 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 purée. Season with some more salt and a teaspoon of lemon juice, pass the purée 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 16 minutes, then remove and rest another 16 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).
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 perspective 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).
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
ジー・エルム
in N.Y.

話題の店が次々生まれるブルックリンの一角にある「ジー・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氏が手掛ける現代フランス料理店だ。彼はバリーの「Pierre Gagnaire」などで栄え、プロダクトフォーマルな現代フランス料理店「Corton」でミシュランツを選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年に同店をオープンした。スタイリッシュなホテルMcCarrenの隣に位置する同店は、約140㎡の空間を機能の異なる4つのエリアにゾーンを、美術館や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。

マンハッタンの端に位置するブルックリン地区の中でもとりわけ活気が出た店が多い、ウィリアムズバーグの一区にある。外観に近い、公園利用者も多く行き来する好立地で毎年活発な店。

住所／160 N 12th Street, Brooklyn, NY 11249, USA
電話／718 218 1088
URL／http://theelmny.com
営業時間／月曜日7:00～11:00（L.O.），18:00～22:00（L.O.）（金曜日23:00までL.O.），土曜日7:00～11:00（L.O.），11:45～15:00（L.O.），18:00～22:00（L.O.），日曜日7:00～11:00（L.O.），11:45～15:00（L.O.），18:00～22:00（L.O.）
定休日／無休
スタッフ数／調理45人，サービス30人
客席数／65席（『ルトルエルム150ドル』）

開業／2013年7月
店舗面積／138㎡
食事処／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えやすい展望がある。
ニレ材をはじめ各種の木材を使ったテーブルに彫り入れ、さらげなく個性を演出。左「ジ・エルム」のインシシャル入りのテーブル。中 エイド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。

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列出しを用意。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）。店中のお客様が集まる場所にあり、コンセプトの核となるスペースだ。
内装のコンセプトを教えてください。
ブルックリンの暖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。たとえばバーの照明は、N.Y.の
古い街灯をイメージしたものです。その他、「Elm
e=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
柱に優装を加えても不自然な感じになるので、
逆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路が店内を隔くこ
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、内装がそろって見えるこ
とがないよう全体的にスッキリしたデザインにま
とめています。

1つの大空間の中にさまざまな機能があります。

バー、ダイニング、個室、それにオープンキッ
ッチに面した8席のみのジェフズカウンター
「リトルエルム」という4つの機能を併せ持つ大
幅となっています。バー・カウンターで気軽に料
理をつまることもできますし、155ドルの食事わ
りティー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
断すること。天井が高く、全98席を埋める大き
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、
光で闇むことで別空間らしいを演出。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
プラジル産石英の一枚岩にし、バーと同じデザ
インのスチールに飾り付けを付けるなど、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・Anette Ocontrillo氏）
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 sleazy 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, naturally 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 gave his cuisine a strength of character. Thus his dish “The Market,” with its oyster, apple, onion meringue, and shallot cream, grown out of Paul’s fondness for the heady saîne scent of sea foam. His Smoked Caramel and Pomegranate looks up on the caramel flavor of the Butlerskid 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-Best-Hibiscus-Glazed Foie Gras with Trevis, Black Sesame Creme with Purple Potato Ice Cream and Cashew Pastie—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-bean 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.

—HUSTON BLUMENTHAL, chef
Pheasant Egg and Bazar Cress

Rabbi Red Shrimp and Remoulade Lichens

Kusakobi Jamon

Kusakobi/Blueberry Rose/Teishoku

Barry Street Market in Soho, which had butchers selling game. I was relating, 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. 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 more about taste. 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 bit 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. For me, I’m still trying to define what I stand for.

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 at night after work?
PL: It’s not hard to do 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 seek 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 then I 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 at 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.
“Emotion is very important when creating new dishes. I think of flavors and ideas and telling a story. Each dish is a story.”
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 talk 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 sorrel, or the slight lemon-citrus flavor of a wood sorrel. They’re both sorrel, 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 marrying it. I was playing with the notion of reinventing Chicken Kiev by manipulating the different levels and intensities of garlic—soft garlic, fresh garlic, green garlic, white garlic, garlic ramps, spring garlic, red garlic. I took those 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 à 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 mille 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 arugula, as well, so it’s very dainty, free flowing, and layered—a la Twombly. The Rothko would be my aya dish. Aya is a sweet river fish. The plate is very structured with swathes 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 aya is delicate and light with a subtle mignon-like flavor. Each flavor plays off the other, but they’re not intermingled; they’re laid up on the plate.
FOOL #5 food insanity brilliance & love

Jock Zonfrillo
Outback Evangelist

Confessions of David McMillan | Gluttony
André Chiang the creator | Paul Bocuse the Original Food God
The Codfathers of Newfoundland
Dr. Lakra | Faith in Food | Sin, drugs & Eden
FOOL
#4 food insanity brilliance & love

Massimo Bottura
Madness in Modena

The Italian Issue
Finding Fulvio | Carlo Mirarchi's Famiglia
Sardinia Back to the future | Puglisi | Petza
Niko Romito | Football, Pizza & Quinto Quarto
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Chef Paul Liebrandt

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MODERNLUXURY.COM
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, 212.295.2777

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., 212.885.6900

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 Pizzeria, Ato and the Impero to the piscine pyrotechnics on display today at Marea—proves he’s one serious cook. 260 Central Park S., 212.882.5100

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, dashing 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., 212.677.6291
adella, and cheese sizzling on a grill the size of an airstrip. That smoke underpins most of Peruvian chef Victor Albisu’s phenomenal cooking at Del Campo, a grand South American restaurant in D.C.’s Chinatown. Albisu, whose grandfather was a Cuban baker and whose mother ran a market where her son learned to grill from Argentinian 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 onion, corn, yuca, fried, romesco sauce, chimichurri, and salte criolla (a tangy onion relish). The bar serves street food when the kitchen closes—empanadas, albóndigas (plump, juicy meatballs), chicarones (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 plate 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 1 Street NW; 202-389-7377; delcampoDC.com.

**DESK, 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 marble bar. A long golden surfboard reveals a hidden Empire State building mural by Allen Jones. Amid the other wonders is a 1932 Staempfli harmonium. In the kitchen, a duck in Chinese spiced with ginger and egg spice, in French sauce Vierge, is slowly roasted at 160°.

**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—a “little one” in Vietnamese, the childhood...
Chinese celery, pungent garlic, 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 144 (at New York). In a menu is 

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 Angelinos a spectacular two-level dining room with a ceiling of twisted cedar planks, a walnut stairwell, a copper-covered communal table, denim-covered seats, and a huge open kitchen. It's like a tree house for gourmets.

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 jampacked with succulent ginger-brined short ribs and spiced English peas. An outstanding beef tartare is finely chopped and barbecued 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 is 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

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

"We are more than kicking around the idea [of] figuring out how to increase prices removing tips w/o revolt"—DAVID CHANG

"[Tipping] is irrational, outdated, incorrect, confusing, prone to abuse and sometimes discriminatory."
—PETE WELLS, THE NEW YORK TIMES

INDIVIDUAL DINING

Aka dining solo, aka cat-
the year, as served each night by the dozen at Carbone in New York—at a whopping $50 per order. Yes, it’s good. That good? Your call. Keep in mind you’re paying for an experience: The waiters wear maroon tuxedos straight out of 1958, one migiano-l plate as yis blaring fers joyfui rigaton ster fra div eal par. But

**VEG BEST N B STABLE PASTIC SOUR BROTH** at Nopa i
The vege separate fact tester balls a

**SCE**
I’ve long the soul of G chef with just at Virka, the of America’s finest interepers of Mediterranean food—though he adds some Arizona swagger. It’s always obvious when a chef cooks

**Hostess of the Year:**
ELENA MOMSALE, 23
THE ELM, BROOKLYN

**WISFULNESS** Two years ago, I coauthored a book called *Menu Design In America* 1850–1985. Now comes Cool Curnaria (coolculinaria.com), a company that collects vintage restaurant art-works—from menus, cocktail lists, and signs—and reprints it on thick stock. Something is afoot. (See also: retro.)

**ZABAGLIONE** One of the greatest desserts of all time: a foamy custard made from egg yolks, sugar, and sweet wine. For some reason—maybe the funness of saying zabaglione— it’s showing up at a lot of restaurants, like Stella 34 in New York and MC Kitchen in Miami. Plus, we needed something for Z.

Concise to make a short
sweet granduja sauce to lav-
ush on his smoked duck.
If you can’t decide what to
ter order, then drop in for Out-
specked Hour, from 4:00 to

**WORST NEW DISH**
Three thin fingers of pasta stuffed with a forgettable filling, on which the waiter pours strong black coffee, brewed tableside in a Chemex pot. Served with a

---

**The Hostess**

Because you put up with our constantly asking for the good table. The one by the window. Not that one, the other one. Because you’re good at the particular kind of math it takes to estimate when people will be done not just eating but signing their name and saying their goodbyes and leaving. Most of the time. Because your back must hurt after standing in those shoes all night. Because of that one time we were twenty minutes late and you still made it work. Because you smile back and somehow we don’t think about the fact that you have to. Because of those times when you thanked us for coming and we didn’t hear you. Because, on occasion, if we choose the wrong dish, or the wrong drink, or the wrong partner with whom to share a dish or a drink, you are the highlight of a meal.

—MARK MIKIN
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 Adria, 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.
A Fearless Palate for the Drop-In Crowd

The Elm serves 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 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 enliven 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 boosted 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, and his restaurant gained from Corton’s loss.

“I honestly wanted to do a restaurant that would look very different from what you would see as an ad that would say ‘come here’,” he told the rug designer. Corton was beaten; the Elm plays music. Corton’s tiny bar seemed like a waiting room; the Elm’s is a lounge. Corton’s menu offered two tasting menus, one long and the other shorter; the Elm’s menu goes 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 enchanced 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 quotations marks, sounds ambitious, as if the Provencial classic has been turned into edible powders. It is lovely. Mr. Liebrandt has kept in it seafood–style form but rearranged the emphasis. He lean strongly on the sweet perfumes of fennel and orange peel in the luxurious, half-wrapped omelet that sits within rameau clams, oysters, bits of lobster and a brick of meaty tarte flambé.

How do you eat something called Bouillabaisse? When a black Dutch oven arrived at the table, filled with what our server called “the beauties of the Mediterranean” and herbs, I was curious to see if even we could stuff our faces into the dish. It is a perfect dish for a meal that is to be shared, a meal that is not to be eaten alone. The Elm has a large dining room, and the service is friendly, but it is still a restaurant where you can be yourself.

Instead of appetizers and main courses, Mr. Liebrandt’s menu puts forth two-, three- and four-course meals. The first course includes a small portion of the dish called Flavors of Bouillabaisse, the second course includes a small portion of the dish called Bouillabaisse. It is a perfect dish for a meal that is to be shared, a meal that is not to be eaten alone. The Elm has a large dining room, and the service is friendly, but it is still a restaurant where you can be yourself.

There is no reason not to do all this work in the kitchen. My taste buds certainly got something to the journey, including what’s ever so subtly in each bite. Mr. Liebrandt prepares the egg white with as much care as the Elgin Motor Company prepares the wheels. If you have an appreciation for the art of cooking, you will love this restaurant. It is a perfect dish for a meal that is to be shared, a meal that is not to be eaten alone. The Elm has a large dining room, and the service is friendly, but it is still a restaurant where you can be yourself.
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 GORDONER

Hunched at a table at Bar Maba, four stories above Columbus Circle, Paul Liebrandt was sipping 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 edges as a start 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 gaping 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 York mark balance; a few might even leap 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 River.
An Artist, and Unapologetic About It

... but it’s also about being able to look at the world differently and challenge conventional wisdom. Ms. Nonoo sees this as a form of resistance, and she uses it to push back against the patriarchy and gender roles that she feels are oppressive. She wants to create a space where women can come together and support each other, and she believes that art is a powerful tool for this. Ms. Nonoo is also interested in the idea of creating a ‘safe space’ for women, where they can be open and honest about their experiences without fear of judgment. She wants to use her art to address these issues and to create a space where women can feel empowered and supported. This is one of the reasons she has been involved in the creation of the ‘Women in Art’ exhibition, which aims to showcase the work of female artists and to promote gender equality in the art world. Ms. Nonoo believes that this is a critical time for women to come together and to use our voices and our art to make a change.

In conclusion, Ms. Nonoo is a woman who is not afraid to speak her mind and to challenge the status quo. She sees art as a way to express her views and to connect with others who share her values. She is committed to creating a more equitable and inclusive world, and she believes that art is a powerful tool for this. Ms. Nonoo is an artist who is not afraid to take risks and to push the boundaries of what is possible. She is a woman who is not afraid to speak her mind and to stand up for what she believes in. This is the kind of art that she wants to create, and she is confident that she can make a difference in the world through her work. 

Fluent in French, Colloquially

Bistros opened in New York, as chefs go for the French.

In France, the bistro is the foundation of the country’s culinary tradition. It is a place where people go to drink coffee or wine, have a quick meal, or simply socialize. In New York, bistro-style restaurants have been opening up, and they are finding success with their French-inspired menus. Many of these restaurants have French chefs at the helm, and they are bringing their knowledge and skills to create dishes that are authentic and delicious. The chefs are using French techniques and ingredients to create dishes that are both familiar and new. They are also incorporating American flavors and ingredients to create dishes that are unique and exciting.

For example, the chef at La Bouchère, a bistro in Brooklyn, is bringing French classics to a new generation of diners. He is using ingredients that are available locally and using techniques that are traditional. The result is a menu that is both familiar and new, and it is a reflection of the chef’s passion for French cuisine. Another example is the chef at Bon Appetit, a bistro in Manhattan. He is using French techniques to create dishes that are both unique and authentic. The result is a menu that is both satisfying and delicious.

These chefs are bringing French cuisine to New York, and they are doing so in a way that is true to their roots. They are using French ingredients and techniques, and they are incorporating American flavors and ingredients to create dishes that are both familiar and new. They are also using traditional French techniques to create dishes that are both unique and authentic. The result is a menu that is both satisfying and delicious.

In conclusion, the bistro is a special place, and it is a place where people can come together and enjoy good food and good conversation. It is a place where chefs can experiment and create new dishes. It is a place where people can try something new and something familiar. It is a place where chefs can bring their knowledge and skills to create dishes that are both authentic and delicious. The chefs at these restaurants are bringing French cuisine to New York, and they are doing so in a way that is true to their roots. They are using French ingredients and techniques, and they are incorporating American flavors and ingredients to create dishes that are both familiar and new. They are also using traditional French techniques to create dishes that are both unique and authentic. The result is a menu that is both satisfying and delicious.
At Home, at Last

By JULIA MOSKIN

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

Mr. Liebrandt, hunkering 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 combinations.

Continued on Page 7
At Home, at Last: A Chef’s Newfound Peace

From First Dining Page

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

Adapted from Corto

For the garlic stock:

1 1/2 pound (3 sticks) 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 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

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1 cup whole milk
1/4 vanilla bean, split and scraped
2 tablespoons yuzu juice

CRAB SALAD WITH CILANTRO, TARRAGON AND GRAPEFRUIT

Adapted from Corto

Time: 5 minutes

2/3 pound lump crab meat
2 tablespoons apricot kernel oil or almond oil or a neutral-tasting oil like grapeseed
1/4 teaspoon cayenne pepper

Mix crab meat, oil and pepper in a bowl, gently combine all ingredients. Taste and add more oil, pepper or grapefruit zest to bring flavors into...
pie 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. Liebman first worked in a kitchen at age 14. At 18, 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 kitchen were notorious for tough, but Mr. Liebman, like most chefs, vividly shooting, 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 Zamarras, the chef of Mas in Greenwich Village. The chef had worked together at Bisley Bakery in 1999, when junior cooks had what Mr. Zamarras called "a free reign" 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. Liebman maintained for over the course of ten evenings Thai kitchens in Queens. "Try the temperature on that duck," he said, lifting a forkful of yam pie. "Any colder and it would be clammy, any hotter and the taste world changes." He pointed out the "fruit sweet" of the papaya in the salad, how its flavor differs from "sugar sweet." Some chef 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 four-dimensional chef, Mr. Liebman is thinking it. "Every morning he orders a single scallop from that day's delivery to test its sweetness, then decides how to complete the flavors of the dish with leeks, breakfast, Easter, black and russets, which vary in bitterness. He uses essence of lobster, a cool jelly, the perfect but for a warm self-cooked egg and a few bites of custard. Without modifying flavors, he manages to fill a plate with about a dozen distinct ingredients at one time, and in its best dishes, each flavor is precise and legible: lemon over herb, chanterelle, vegetables at 12 o'clock and black bean sauce at 6."

Mr. Liebman's sw product is mainly local — microgreens from the Hudson Valley and excellent peaches from New Jersey — but his cuisine is self-consciously international, reflecting the growing globalization of haute cuisine. "You can only think about your local audience," Mr. Liebman said. "It's a world stage you know."

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

"There are hundreds of young down there, like I was who came through Gano

Bay Leaf Salt
Adapted from Carlin

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

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

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

Bay leaves, through Bras, through El Bulli every year now," he said. "The critical thing is what we can find and bring to the next kitchen, and the next," he said.

As the International Cuisine revolutionizes in the 1990s, with chefs transcending national and international boundaries, Mr. Liebman's no-nonsense cuisine — a careful balancing of French, Spanish, Asian, molecular and North African influences and ingredients — is part of this evolution of culinary art that began with the inimitable cuisines innovators of the 1970s and 1980s, continued with the intense and graceful versions of fusion food, and mixes recently built up by molecular gastronomy.

"Today's chefs must absorb everything they've heard before — because stocks and jus and proteins are still the basis of cuisine that people will pay for," he said. "Let's keep the absorber and the fundamental ingredients of restaurateurs: that no matter how creative 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 setting down with a second restaurant, with simple food like "the perfect meat pie.""

He recently had the odd experience of being named one of the best new chefs in the country by Food & Wine magazine — despite his hometown charge of his first kitchen when Bill Clinton was president. (Mr. Liebman: qualified 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.
Imagination, Say Hello to Discipline

ABOUT a third of the way into a recent meal at the refined, quietly elegant new TreBeca restaurant Corton, something wholly surprising—and altogether wondrous—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 effects; sweetbread nuggets suitable for a master class on the ideal texture for these classics, best when neither too crumbly nor mushy.

But to appreciate these dishes fully, I didn’t need to conjure up a memory 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 engendered was sensuous—and easy.

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

Mr. Liebrandt, 32, is the kitchen prankster who did evil with crystallized violets at Atlas and, at Grill, executed a menu that affirmed his talent but brought his judgment into question. He seems unbridled and at once for its own sake or for an exhausting surplus of fireworks.

At Corton he calms down and wins us up, accepting that an evening in a restaurant shouldn’t be a visit to a fringe art gallery; geared to the intellect, reliant on provocation. It needed demand. 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, summately prepared foie that got me and my companions.

And the triumphal glory of a beef entrée was its not inconsiderable embellishment but rather the richest, most tender and most flavorful part of the menu 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 refinement.

Mr. Nieporent’s other restaurants include Nobu, Centrico and the TreBeca Grill, and to use in that context Mr. Liebrandt’s, whose spaces were Corton inherited and refashioned.

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

Intricacy and imagination are still there; in a simultaneous ethereal and earthy “risotto” that floats a white cloud of salt cod foam over a dark terrain of black trompet mushrooms and riso 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 bell pepper sprouts sautéed in browned butter, eggplant roasted, quesillo pranced 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 substance 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 entrée that further reflects the premium Mr. Liebrandt places on the seasons; the exquisite moelleux of butter-poached turbot in the center of an artful composition with many visual and textural fillets, 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 irrationally 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 $74, an out-and-out deal in light of its high standards. And its majestic French wine list includes a special section for bottles under $100.

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

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

The Parmesan custard, pickled chardonnets and other effects in a pecorino crostino appetizer muddled the crab out of the picture.

And among the generally lovely lined-up desserts by the pastry chef, Robert Truitt, only one rose all the way to the level of Mr. Liebrandt’s best creations.

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

More than a few diners will be turned off by the pale-hued, paved-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 curiously pigging 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 lighting chance, in a different 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.
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

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

Continued From First Dining Page

in the city.

Two incidental dishes caught my attention instantly. The first was a cup of salisify 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-fortified Belgian white beer. The progression of flavors from tart-sweet to swiftly bitter to earthy made quite a little voyage.

So did another palate-changer, 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 captivating 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 foil 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 redwine 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 рецепting 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, than 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 pull 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. 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 redwine shiso bonbon 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.

Atlases ***

49 Central Park South; (212) 755-7938
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 kohlrabi 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 260 wines, with three Champagnes by the glass and 10 wines served in two sizes of "fillip," either one-ounce or two-thirds of a bottle.
PRICE RANGE: Dinner, three-course prix fixe, $85. Pre-theater, 5:30 to 6:30, $58.
HOURS: Dinner, Monday through Saturday, 5:30 to 11 p.m.
CREDIT CARDS: All major cards.
WHEELCHAIR ACCESS: Restrooms on street level.

WHAT THE STARS MEAN:
(Near) Poor to satisfactory
Good
Very good
Excellent
Extraordinary

Ratings reflect the reviewer’s reaction to the food, ambiance 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.nytimes.com

Natalia Andalo, who worked at Savoy and Tabla, brings the right spirit of adventure to the dessert. Clay tea-ice-cream soda may be her answer to tea and violettes, a slightly preposterous combination between chocolate-orange sorbet and vanilla-flavored soda that stubbornly refuses to be dreadful. Pig and almond butter cake, soaked in warm port syrup, is honey but elegant, with creme fraiche 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 bud 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 blast of black and black-marble birdbath. It seemed a little sad and 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.
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.

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.

Pillow 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.

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

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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. 214

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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.

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 aji 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 ultrabuttery 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.; theelmnyc.com. —KK
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, 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

Old-guard FRENCH cuisine and CHINESE cookery both respect the hands-on skill of a kitchen craftsman, whether he’s making quenelles or xiaolongbao.
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 dumping 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 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-Elysées, 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 FW Best New Chef award in 2009 for dishes like From the Garden—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 turbos 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

**WONTONS**
3 ounces shelled and deveined shrimp, minced
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 ½-inch piece of fresh ginger, peeled and thickly sliced
3 cilantro sprigs
2 scallions, halved
3 tablespoons soy sauce

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.

**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 Elian 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.”

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.”

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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.”

ERIK 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.”

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.”
ニューヨークに帰りたくなる100ページ大特集

答えは、NEW YORKに
ある！

そろそろひとり旅も楽しめる。
刺激を受けて、自分をバージョンアップしよう！

米倉涼子「ただいま！私の大好きなNY」
大草直子の
NYおしゃれアドレス
NYで見つけた
ファッション
NEW BASIC
NYのアートシーンに
刺激を受けたい！
ザ・エルム
洗練されたフレンチが
ブルックリンで手軽に楽しめる
見た目はまじめな料理が自慢のフレンチレストラン「ザ・エルム」。ブルックリンのウリヤムズパークにオープンしたばかりの「キングスブルックホテル」のレストランです。シェフはハートのシェフでかつ「ビール・ガーニッシュ」で有名なシェフを務めた実力派のボー・リバート。「自分らしさのフレンチ
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」と考えて、洗練された本格フレンチが手軽に味わえます。
ホテルの横からすぐのロケーションで、カジュアルでも魅力。
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, wickedly, "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-gelée-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 baconey 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
The BEN STILLER MAGIC

As the holiday film season heats up, box-office superstar Ben Stiller returns to the director's chair with *The Secret Life of Walter Mitty*
India Hicks
ISLAND GIRL

Entering the design arena might be daunting if your late father was interiors guru David Hicks. But Indie 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: Chobo knife, Billecart-Salmon brut rosé.
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 $1,500 to $3,000; chevalblanc.com), flies guests via seaplane from Male 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 Water Garden Villas, which stand on stilts above the lagoon.

- Georgette Farkas spent a dozen years working for Daniel Boulud before she transformed a Beaux-Arts building into Rotisserie Georgette (16 E. 66th St.; 212-290-8060; rotisseriegeorgette.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; king&grove.com), where his creativity will translate into a menu of inventive takes on classics like turbot for two and chicken Kiev.

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; king&grove.com), where his creativity will translate into a menu of inventive takes on classics like turbot for two and chicken Kiev.
la excelencia está en los detalles

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

La frase lapidaria, probablemente mezclada de dos citas distintas colocada sobre el frente de la parrilla de la cocina, por dentro, recuerda a los cocineros alemanes la actitud en su trabajo. "Imaginación, disciplina, respeto", señalaba significativamente Ralph Gates 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 complicidad con la que para él, como para muchos otros gastrónomos de la ciudad, es la nueva comisaria de Paul Liebrandt, vislumbrando en sus aventuras como chef desde que hace más de un siglo New York se ha hecho famoso por sus platos que siempre consideró verse.

Es imposible que una frase escrita sobre los azulejos blancos se pierda ningún centímetro de la frase escrita sobre ellos, pero que su canción se cancele hacia una manera clásica de trabajo. Y a buen seguro la condición imprescindible para que de la cocina de Corton salga esa excelencia. No hemos conocido a Liebrandt, chico malo y descuidado de sus deberes, en las cocinas de la cocina, si alguna vez lo fue. Pero esto sí lo que nos quedamos con él, que no fuera el que es ahora, porque cocina como los ángeles.

paul liebrandt
restaurante Corton
239 W. Broadway, New York (EE.UU.)
www.cortonny.com
fotografías: Carlos Alonzo
El restaurante Carrau —cuyo nombre se refiere a una zona de Borgoña en la que se producen Grands Crus— ocupó el lugar en el que durante 20 años estuvo el Matschek —uno de los charcuteros más reverenciados del mundo—, un restaurante clásico de Tribeca, en la parte baja de Manhattan, que se apelotaba al horror y tenía la sombra de lo que es hoy. Aquel local, donde se barrió la nieve, que Nippon, uno de los grandes de la restauración en EE.UU., se convirtió en el centro de identidad del barrio y en ejemplo de cómo seguir sirviendo cocina francesa en un ambiente menos amplio, Nippon, es capaz de soldar, junto a Liebrandt, del renovado local que, dos décadas después, vuelve a marcar el paso de la restauración neoyorquina.

Hoy de nuevo barrio residencial, Tribeca es un sitio que no cambió, en la segunda mitad del siglo XX, en una delicia arquitectónica de almacenes y estructuras neorrománicas levantados por los arquitectos más en boga de la época. Fachadas de ladrillos esculpidos sobre piedra tallada y arcos de medio punto en edificios de ladrillos negros, rulos de diagonal por escaleras de emergencia que hoy sellan hacia dentro, camino de los apartamentos de bajo a los que conducen.

Es en este escenario de antiguos almacenes de importación de carne, verduras y lazos de oso el país que sostienen panzas, hoteles y restaurantes de la ciudad en el que Paul Liebrandt, declarado mejor cocinero novel de 2009, ha encontrado el nombre para su cocina: se llama técnica perfeccionada al servicio de una sensibilidad exquisita transmitida con acento juguetón. O a eso, al menos, nos somos a nosotros.
El sello del chef Trasci se entrelaza en los platos y en el primer servicio, en el que los camareros rodean al comensal con siete, ocho, nueve... —los números— pequeñas elaboraciones tiernas, un festín visual que hace que el comensal se sienta especial y se pregunta qué en la vida se esconde tras esa sombra de vino... Se trata de una experiencia que se repite en cada visita, una oferta que se completa con una gran variedad de opciones de cenas para todos los gustos.

De asimismo se puede decir que en Constan son, sin embargo, barricadas en la conceptual, una carga de información útil para descubrir en el tiempo en que se come. De manera que enfrentarse a un menú equilibrado desde la anticipación de quererlo descubrir todo puede convertirse en algo parecido a estudiar la lúgubre y fúnebre historia del único que nos ha dejado, el cine de ficción, como la buena película que se ha descubierto y disfrutado más con sus esencias, más con el agua. Se sabe, sin embargo, que la mayoría de los comedores que tratan a los comensales de miembros de las mejores, en su mayor parte, con una de sus formas de buscar un equilibrio entre lo que el comensal pide y lo que en cocina están dispuestos a hacer. Ha aprendido que si los comensales 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: la mera comida, la criatura, la miseria. Suele emplear técnicas de regla y los resultados en las texturas de la carne y de los pescados son magníficos. Hay ingredientes, como el ocio de mar, que se presentan en un plato, Liebrecht no esconde su gusto por la cocina súpula, y en general, por la cocina en particular. La evocación de los platos.

En Constan se notan cultos al ocio, al ocio, son bellos los montajes de los platos, es bella la velada y es bella la comida, de un modo casi oculto, con buen gusto. En las paredes, de escayola blanca y escurridas, flotan hojas doradas. En realidad, pensó de una representación de árboles en blanco, entre cuyos ramas también vuelan algún pájaro. En todo el perímetro de la sala, un sillón cómodo dejado en blanco hace un guión al temprano viernes que día nombre al restaurante.

La excelencia está en los detalles.
erizo

“Es un contraste de color negro y naranja. No hay re que tocarlo, lo 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 sanador natural: es la manera de saler un producto delicado sin poner físicamente sal. La uva tiene un gusto de uvas que rodeaba el plato. El caviar y el oro forman puesta del equilibrio de colores.”

**La gelatina negra de kombu**

**Ingredientes:** 15 g de algas kombu, 2 tallos de hierbas limón picados, 4 hojas de lima kaffir, 1,5 g de cilantro, 1,5 g de pimiento de Sichuan en grano, 1 piez de limón meyer (Citrus meyer), 1/2 piez de naranja, 5 g de tinta de calamar, 350 g de agua, 4 g de bonito, 1/4 de cucharada de sal de soja.

**Preparación:** Mezclar el agua, las algas, la hierba limón, las hojas de lima, el cilantro y los granos de pimiento. Calentar hasta los 85 °C y mezclar durante 15 minutos. Retirar del fuego, añadir la gelatina previamente hidratada, las piezas y el bonito. Dejar en reposo 10 minutos y colar por el chino. Enfriar a temperatura ambiental, incorporar la tinta de calamar pasándola por el chino e incorporarla removiendo manualmente. Añadir sal de soja al gusto. Vertir en una bandeja honda de aluminio de 15 x 15 cm aproximadamente y aflicar el espacio para retirar el aire. Enfriar sobre un baño de hielo hasta los 35 °C y dejar que cuaje.

**Acabado**

*Como relleno líquido: rellenos de Santa Bárbara, caviar ossetra, paté de oro.*

Disponer en 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 sabores de nuestro país en el plato y jugar con ellos. Cada entrada trae un poco 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 satisface al cliente, en el que encuentras un equilibrio entre lo que ellos quieren y lo que nosotros estamos dispuestos a hacer para complacerlos."
El ayu es un pez del Tipo Ose, nativo de aguas dulces, de primavera a invierno, muy común en Japón. Quién nos da un pescado sutil para jugar los juguetes, con su sabor para crear un plato espléndido. Conservamos la piel, porque tiene una gelatina espesa. Nuevamente, parece crudo pero, cuando te lo comes, te deshaces. Evoca emociones, te transporta a la orilla de un río: las semillas de lino, los fresos, los guisantes... para mi es el verano. Está aderezado con sudachi®. Este clínicamente acabas 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 (Al Aprius, 17).**

**El ayu**

Ingredientes: 4 ayús fileteados y sin espinas, 10 g de triglúteninas (Active PM), 5 g de sal mala japonesa, procedente disponer los filetes de ayú boca arriba sobre el barco de trabajo. Saltear ligeramente. Dejar en reposo 30 minutos en la cámara. Secar debajo unos trozos de con un papel y espolvorear el lado de la carne con triglúteninas. Recomponer el pescado entero uniendo los filetes por la parte de la carne. Envolver individualmente con papel film, precalentando 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 “aplacadas”**

Ingredientes: 50 fresos ahumados y sin semillas. 1 cuchara de vinagre de champiñones, 1 cucharada de mostaza, 1 cucharadita de sal. en grano. Proceder a aderezar las fresas con el vinagre de champiñones, removiendo con suavidad para que se impregnen pero procurando no estropearlas. Depositar las fresas una a una en una bandeja e introducirla en la cámara de vacío. Alcanzar un vacío del 100% para “aplacar” las fresas. Sazonarlas con flor de sal y pimiento verde machacado.

**El aliño de semillas de albahaca**

Ingredientes: 25 g de semillas de albahaca, 200 g de agua mineral, 20 g de vinagre de manzana, 1 g de pimienta verde machacada fina, 150 g de aceite de almendras.

Proceder a vertir el agua sobre las semillas de albahaca y reservar en frío toda la noche para que se hidraten y se hinchén. Añadir el vinagre de manzana y la pimienta, y volver el aliño para “cortar” la vinagreta.

**Acabado**

Otros ingredientes: hojas de sal, sudachi®.

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

"Cerezas y foie. No me gusta las cosas muy agresivas para el foie. La acelera se esta cerveza en suficiente. Es, además, una presentación muy frutal, pensada para el verano, como la cera roja del foie, que se termina con un bollo de queso Salzoni. Sin presentar como un bocadillo.

Cenéza la granja de donde nos cerníamos los foies: cuidar las almejas, las alménzul humedecido, de la misma cereza, y obstruir un producto exquisito: Una gusia al foie y estoy encantado de poder ofrecerlo a los clientes."

el consomé de cereza negra

Ingredientes: 300 g de cerezas deshuesadas, 300 g de cerezas negras enteras, 200 g de agua mineral.

Proceso: poner las cerezas deshuesadas en una bandeja e introducirlo en la heladera de vácco; hacer un vacío del 100%. Reservar en frío. Mediohuevo e introducinglo junto con las cerezas enteras, su rabio y el agua en una bolsa de vacío para preparar el consomé. Sellar y cocinar a 90 °C durante 1 h. Retirar y retirar sobre un baño de hielo. Guardar en frío toda la noche para infusionar. El día siguiente, echar el consomé por una libra de cerveza y reservar.

la gelatina de cereza negra

Ingredientes: 250 g de cerezas de cereza (colocación anterior), 5 g de gelatina en remojo en agua fría, 1 c.s. de aceite de oliva.

Proceso: calentar 100 g de consomé a 90 °C para fundir la gelatina, previamente hidratada en agua fría. Agregar el líquido restante. Colar y separar para que suave. Llenar con esta gelatina el interior de las cerezas deshuesadas al vacío. Deje reposar en heladera durante 3 h. Sazonar con flor de sal y aceite de oliva y espolvorear junto con las bolsas de foie gris glaseadas.

las bolsas de foie gras

Ingredientes: 1 foie gras deshuesado, 1 cucharadita de soya blanco, c.s. de sal, c.s. de pimienta blanca.

Proceso: poner todos los ingredientes en una bolsa de vacío. Cocinar hasta alcanzar una temperatura de corazón de 38 °C. Depositar el foie gras en un cuenco grande sobre helio. Empezar a emulsionar el foie con el hígado, cuando se obtenga una textura homogénea y sin grumos, remover suavemente con unas varillas y ajustar de sal y pimentón. Seguir bañando con las varillas hasta conseguir la textura de la mantequilla formada. Con una napa pastelera, rellenar los móviles esterilizados procurando que no queden burbujas de aire. Reservar en frío toda la noche antes de desmoldar y glasear.

el baño de remolacha e híbrido

Ingredientes: 1,200 g de zumo de remolacha, 4 hojas de gelatina, 1 cucharadita de azúcar, 1 c.s. de azúcar de hígado, 1/4 de taza de hígado seco, 1 piez de naranja, 1/4 cucharadita de sal.

Proceso: reducir el zumo de remolacha a la mitad y añadir sobre hielo. Una vez frío, vertéelo en un cazo pequeño, añadir el azúcar del hígado, la pieza de naranja, 1/4 de taza de hígado y cocción durante 5 minutos sin dejar de remover para evitar que se pegue al fondo; retirar en caliente. Ponendo las hojas de gelatina 5 minutos en remojo en agua con hielo, cuando estén hidratadas, retirar del agua y añadirlas a la mezcla de remolacha, que deberá estar suficientemente caliente como para ahuecar la gelatina. Añadir la sal y remover bien para integrar la preparación. Colar y reserva a otro cazo pequeño, reservar en calentador.

el glaseado de las bolsas de foie

Proceso: disponer una pequeña línea de montaje con las bolsas de fue desmoldado. Un recipiente ajo y pequeño para el nitrógeno líquido, el cazo con el baño de remolacha caliente y un plato o bandeja donde depositar la bolsas. Dejar enfriar el baño hasta 50 °C. Mientras, meter un palillo en lo que será la base de la cera. En cuanto el baño alcance la temperatura adecuada, sumergir completamente con una bolsa de fue en el nitrógeno líquido durante 5 segundos. Retirar del nitrógeno e introducirlo de inmediato dentro del baño caliente. Al soca, girar el palillo con la mano para evitar que gotee, luego sostener la bolsa en el aire para fijar el glaseado. Retirar el palillo, cortar longitudinalmente la cera sin donde estaba insertado y alinearlo la sobre esta base en un plato o bandeja. Reservar en frío hasta el servicio.

acabado

Ingredientes: Hierbas aromáticas, merco vegetales y flores variadas.

Disponer la bolsa de fue gras en un extremo del plato, sepultar la cera 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 marinado*, es algo muy especial, el rey de los salmones, del que sólo se puede disponer durante un período 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 sal. Le da el amargo que las equilibra. Aunque en principio el salmón, por su tamaño y fuerza, parece 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 rame 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 sur 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 citándose del característico color anaranjado. El salmón marinado es conocido por su suavidad, sedosidad, y su sabor mantequoso.

el salmón blanco

Ingredientes: 6 filetes de salmón blanco de Alaska de 100 g cada uno, 120 g de aceite de oliva, 500 g de salmuera al 5% de sal, 2 c.c. 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 toquecitos. Envasar cada filete en una bolsa de vacío con 20 g de aceite de oliva y cocer al baño maría a 70-75 °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 herméticas, flor de azahar, naranja, flores de sal.

Proceso: envasar las zanahorias limpias en una bolsa de aluminio. Añadir flor de azahar, naranja y flores de sal. Cerrar la bolsa y cocer en popote hasta que las zanahorias queden tiernas (los importantes no pasen) y bien impregnadas de los vapores de los ingredientes que las acompañan. Cuando estén hechas, retirar las zanahorias de la bolsa y mover los jugos de cocción para glasear.
El polvo de hierbas
Ingredientes: 100 g de pera, 100 g de estragón, 100 g de menta, 100 g de clarino.

La alfombra de hierbas
Ingredientes: 220 g de mantequilla líquida, 250 g de queso cremoso (líquido y cortado en dados pequeños), 125 g de pan rallado (parte superior), 250 g de queso rallado fino (con Microplane), 400 g de polvo de hierbas (elaboración anterior), 50 g de manteca dura de tapiro.
Proceso: mezclar todos los ingredientes en la batidora hasta obtener una pasta verde; estenderla entre 2 hojas de aceite y pasar un rodillo por encima para conseguir un grosor de 2 mm. Congelar. Una vez congelado, cortar rectángulos de 5 cm por 12 cm.

La bagelhitine de salmón blanco
Ingredientes: 2 filetes de salmón blanco, c.s. de estragón, c.s. de clarino, 2 hojas de gelatina, c.s. de trángulaminasa (Activa MP), aceite de aceite de pescado, sal marina.
Proceso: poner el salmón ya despechado, escaldado (limpio de sangre y liberado) en una salmuera al 5% de sal durante 1 hora. Retirar y secar bien. Esperar a que la trángulaminasa accione sobre los filetes, por el lado de la espina. Cubrir colocando la ventre en el acto del filón. Envolver con papel film empapado y apretar para que se coagule bien bien. Reservar en frío 24 horas.
Cortar las hierbas en rodajas. Disponerlas sobre papel film formando un rectángulo de tamaño suficiente como para envolver el pescado. Sacar el filón de salmón, ya compactado, de la nevera y retirar el papel film. Situarlo encima de las hierbas y envolver para envolver el filón con el film, de modo que el pescado quede retardado de hierbas. Cocer a 44 °C durante unos 25 minutos, hasta que se alcance una temperatura a corazón de 34 °C. En e momento de enfriar en un baño de hielo para bajar la temperatura a corazón hasta 34 °C. Cortar en rodajas y aderezar con aceite de aceite de pescado y sal marina.

Acabado
Ingredientes: filet de salmón, trufa de verano, zarahoria cruda, brócoli, pesto
Disponer la alfombra de hierbas en un plato y gratinar en la salmusera durante 30 segundos. Colocar el salmón al lado, acompañado por las zanahorias salteadas con filete de sal. Cubrir el pescado con una lombriz rectangular muy fina y crujiente de brócoli salteado con pimienta. Adicionar unas virutas de trufa de verano y de zarahoria cruda como decoración y finalmente aderezar el conjunto con el zumo de cocción de las zanahorias.

Servir acompañado de una rodaja de bagelhitine 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 guiso pronunciada y vinificada normalmente de productos de estío e invierno. Para ello, juego con el sabor de la verdura: ajo, hinojo, cebolla, lima. 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 cuezas lo suficiente puede resultar blando, si lo cueces demasiado queda chicleoso."

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**la cocción del pichón**

**Ingredientes:** 6 pechugas en piel, 500 g de salmuera al 5% de sal, 6 hojas de tocino (tamaño de hojaldre) de 1 mm de grosor.

**Procedimiento:** 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 superponer una envoltura de la carne. Disponer cada hoja de tocino sobre papel film, ubicar las pechugas de pichón en medio y enrollar formando un cilindro. Enfriar en el frigorífico para compactar la forma.

Cocer en baño María a 88°C durante 30 minutos. Retirar del baño y dejar reposar 15 minutos en un baño a 32°C. Dejar en reposo 15 minutos más.

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**el puré de pistacho**

**Ingredientes:** 300 g de pistachos verdes de Sicilia, 500 g de agua mineral, 30 g de semillas de cáñamo verde fresco, 1 g de goma xantana, 5 g de sal alhucema.

**Procedimiento:** 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 cáñamo verde fresco y la xantana para obtener un puré homogéneo. Alinear en el plato y pasar por el chino.

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**los hongos confitados**

**Ingredientes:** 500 g de aceite de oliva virgen, 15 hongos (Boletus edulis) frescos de 2 cm, 1 piel de limón, 1 piel de naranja, 1 diente de ajo pelado y rajado, 1 hoja de perejil seca, 1 diente de ajo pelado, 15 gramos de pimentón de la vera, 2 dientes de ajo, 1 cebolla pelada, 3 cucharadas de mostaza, 3 cucharadas de vinagre de manzana.

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

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**acabado**

**Ingredientes:** sal alhucema, 100 g de aceite de oliva, 20 gramos de cebolla blanca, 20 gramos de ajo, 20 gramos de hinojo, 20 gramos de arroz, 20 gramos de salsa de manzana.

Para el sartén, retirar con delicadeza el film del cilindro de pichón. Manchar con la salsa, haciendo rodar muy suavemente para que el tocino quede cubierto. Retornar 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. Secar los hongos del confitado y calentarlos en la salmuera con un poco del aceite de cocción. Sazonarlos con sal alhucema y colocarlos junto al pichón y el puré de pistachos. Decorar con hojas de diente de león, de ajo, hoja de hinojo, hoja de laurel y hojas de hinojo.
bomblón de caipiríña

El sorbetes de caipiríña
Ingredientes: 240 g de agua, 90 g de azúcar mascabado, 40 g de glaucia, 12 g de azúcar invertido, 0,8 g de estabilizante, 70 g de cereza, 70 g de zumo de lima, 2 y media de lima, 5 gramos de menta.
Procesar mezclar el agua y el azúcar mascabado en un cazo mediano y calentar a 60 °C. Addir los demás azúcares y, cuando hierva la mezcla, incorporar el estabilizante y llevar de nuevo a ebullición. Emulsionar con la baguida de brasa para homogeneizar la preparación, pasar por una batidora de malla fina y enfriar.
En un recipiente aparte mezclar el zumo de la cachaça, 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, emulsionar y triturar la preparación en una licuadora o en el frigorífico hasta conseguir una textura de sorbete. Reservar en el congelador para elaborar el miché.

La crema de coco fresco
Ingredientes: 250 g de pulpa de coco fresco, 250 g de agua de coco fresco.
Procesar la pulpa de coco por la licuadora y mezclarla con el agua de coco. Reservar.

El mochí de caipiríña
Ingredientes: 250 g de arroz, 250 g de agua de cocó, 10 g de azúcar.
Procesar para preparar el mochí, poner dos boles metálicos grandes uno al lado de otro, lleno de agua de cocó fresco y el otro de nitrógeno líquido. Maniobrando con rapidez, formar una bola pequeña de sorbetes de caipiríña y sumergirla en el nitrógeno durante 5 segundos. Retirar del nitrógeno y echar en la crema de cocó otros 3 segundos. Repetir esta operación y guardar en el congelador un mínimo de 30 minutos.

El pralín de "maís"
Ingredientes: 500 g de cereales Corn Pops® de Kellogg’s®, 500 g de azúcar, 5 g de flor de sal, 100 g de agua.
Procesar 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 se disuelva. Voltear los cereales sobre una hoja de papel para eliminar el exceso de azúcar. Volver a poner los cereales en el fuego dentro de otro cazo y caramelo a fuego medio hasta que adquieran el color deseado. Salazar con flor de sal y verter de nuevo sobre papel parafranalizado. Cubrir con otra hoja de papel y pasar un rozorio para aplastar la mezcla hasta obtener una fina uniforme. Retirar la hoja de papel de encima y cortar con un cuchillo cuadrado de 2 cm de lado. Dejar enfriar. Cuando se haya enfriado y el caramel haya solidificado, romperlos cuadrados por la moción e introducirlos en el robot para reducirlos a un polvo fino. Pasar por tamiz. Reservar en un lugar fresco y seco con gel de alfece.

Acabado
Ingredientes: hojas de shiso.
Servir una cucharada de pralín de maíz en el plato y disponer el mochí de caipiríña sobre esta base. Decorar con una flor de shiso.
frambuesas y sésamo negro

"La frambuesa se elabora a partir de la excelente caviar negro, el mijo y el filón, los sabores de tono grato. El negro es el color más fuerte 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 preposo. Es continuo, cuatro cuatro categorías son suficientes."

el frondeur de sésamo negro

**Ingredientes:** 400 g de manteca tostada, 75 g de pasta de sésamo negro, 560 g de azúcar glas, 450 g de claras de huevo, 130 g de harina, 200 g de hojas de albahaca.

**Proceso:** mezclar los sólidos y pasar por un tamiz. Precalentar el horno a 190 °C, mientras, batir la manteca en un cazo a 80 °C. Colocar los ingredientes sólidos en un bol grande, añadir las claras y revolver para integrarlos en la mezcla. Incorporar la pasta de sésamo seguido de la manteca. Batir bien hasta que esté homogénea. Espolvorear en una manga pastelera y escurrir en rodillos de flexipac para finiquitar. Horneada a 180 °C durante 15 minutos, retirar del horno y colocar en una malla de enfriamiento. Una vez frío, los finos, reservar hasta el servicio.

el cabayón de sésamo negro

**Ingredientes:** 1 huevo de nutria, 150 g de azúcar, 200 g de claras de huevo, 3 hojas de gelatina, 200 g de sésamo negro en polvo.

**Proceso:** hervir la gelatina en agua helada. Mezclar el huevo, el azúcar y el sésamo en polvo en un cazo moderado y llevar a 60 °C. Dejar enfriar durante 20 minutos, calentar de nuevo la mezcla a 65 °C, colocar por una bolsa Bimbo 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 una vez por un tamiz de malla fina y enfriar sobre un baño de helio. Una vez fría, traspasar la preparación al vaso de la batidora y montar con las claras a velocidad media hasta obtener una textura espumosa y no excesivamente firme. Poner en una manga pastelera y reservar en helado hasta el servicio.

el praliné de sésamo negro

**Ingredientes:** 400 g de sésamo negro tostado, 400 g de azúcar.

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

el acelte de sésamo caramalizado

**Ingredientes:** 250 g de praliné de sésamo negro (elaboración anterior), 250 g de aceite de oliva de aceite.

**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 lata de leche de coco, 1 lata de crema de coco.

**Proceso:** mezclar ambos ingredientes, emulsionar en frío y cazar. Turbinar en la heladora o la Pacojet.

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, 100 g de agua, 40 g de azúcar, 4 g de agar-agar.

**Proceso:** echar las frambuesas, el agua y el azúcar en una bolsa de vacío y sellar con una vacío del 100%. Cocer a 90 °C en un termo de cocción (Pomier) durante 1 hr. Retirar la bolsa del termo y colocarla directamente en un baño de helio 1 h más. Abrir la bolsa y filtrar el contenido por una esterilla para obtener un líquido limpio. Mezclar 100 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 salivado el plato.

acabado

**Ingredientes:** merengue de frambuesa pequeñas, coco en polvo, espuma de frambuesa.

**Proceso:** poner el frondeur en otros y, con una cuchara pequeña, hacer un hueco en cada mitad. Poner una mitad con gelatina de frambuesa y frambuesas, y la otra con cabayón de sésamo negro. Deponerlas en el plato boca abajo, para que el relleno quede a la vista. Seguidamente, trazar una línea de gelatina fluida de frambuesa y disposición dos puntos de merengue de frambuesa, una frambuesa fresca entera y otra decorativa en la mitad inferior del plato. En la mitad superior, entazar una cucharadita 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 financiers y terminar con unas gotas de aceite de sésamo caramalizado.
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 fresas de guanaja. Con ello conseguimos rememorar los aromas brasileños bajo un formato de postre clásico francés. La tarta es suculenta, 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, 12,5 g de hojuelas de chocolate, 10 g de esencia de vainilla, 9 g de esencia de vainilla para el 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 sin trozos 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 estabilizador 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 hierro. Una vez fría, poner en el vaso de la licuadora y congelar durante 24 h o bien turbular en la heladera.
NYC

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

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 deltakymag.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, sciling garlic, pea tendrils, and black lemon salt.

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

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

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. junioco.com
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 BONNE DAVIDSON
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-stressed, must-dine-or-die option for discerning gastronomes. In turn, the duo has done it again with NoMad (1170 Broadway, 212.796.1500, thonemadhot.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 VONGERCHTEN
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, danielynyc.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 hung his hat three decades and is surprised to chat with fellow Hep.

5. ERIC RIPERT
Diners are prone to take a bite and wax rhapsodic about chef Eric Ripert’s delicate way with all things pescé 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. 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., 212.477.2906, wd-50.com), his trail-blazing, decade-old Lower East Side fine dining destination. Recently, the New York Times food critic lauded the 2016 edition of Dufresne’s three-course, $50 menu, noting: "...an edible gourmand's dream..."

7. 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 transcendental.

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. DAVE 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 Park 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.
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
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 kaiseki 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 kambaya 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.
“TODAY I FANCY THIS, TOMORROW THAT.”
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 poulette with black truffle purée, chestnut polenta, and flowering thyme.
OFF

STAFF MEALS FROM

THE

AMERICA'S TOP RESTAURANTS

MENU

MARISSA GUGGIANA
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 chef do you most admire? Pierre Cagnaire.

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? Can'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 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.
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 labo-
rious than the other dishes in the book but it is impec-
cable. 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 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.
hef Liebrandt would eat once. It will give it into why haute cui-
plex and rich. Ah, potatoes are with-
practically creamed don't just throw them smash them. There is chemistry. And but-
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a heads-down type to a large staff. They then, in medias res:
lovely, I wanted to see eating in front decor, which is both ique. The staff was dining room. They n from their work. It ole are not irritated to sit and eat cauliflower gratin, which to an idea of his meal, his staff's to my queries are ude.
4 tablespoons
1/2 pound short
3/4 cup beef stock
1/2 pound ground
1/2 pound ground
4 tablespoons
1/2 onion, diced
3 cloves garlic,
1/2 carrot, diced
3 star anise
1/2 fresh jalapeño
2 red bell peppers
1 1/2 tablespoons
1 1/2 tablespoons
1/2 cup Jack Daniel’s
1/2 cup milk
Potato Purée (if
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
\( \frac{1}{2} \) pound short ribs
\( \frac{3}{4} \) cup beef stock
\( \frac{1}{2} \) pound ground veal
\( \frac{1}{2} \) pound ground pork
4 tablespoons unsalted butter
\( \frac{1}{2} \) onion, diced
3 cloves garlic, diced
\( \frac{1}{2} \) carrot, diced
3 star anise
\( \frac{1}{2} \) fresh jalapeño, seeds removed, diced
2 red bell peppers, roasted or confit, diced
\( \frac{1}{8} \) teaspoon chili powder
1½ tablespoons tomato purée
\( \frac{1}{2} \) cup Jack Daniel’s whiskey
\( \frac{1}{2} \) 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 \( \frac{1}{2} \) 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
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
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
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.

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

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
"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
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 faire. – cortonnyc.com
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 Nieporent 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 loofah 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.


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.)
The Accessories Issue

ΠΟΙΟ ΚΑΛΥΤΕΡΗΣ ΙΔΕΕΣ ΤΗΣ ΣΕΖΟΝ
Διασκέδαση με Στυλ

IN: TO EATON MESS
Το πιο επιδότηστο στιγμή στην Αγγλία και στην Αμερική είναι το eaton mess, το οποίο δεν είναι παρά ένα μείγμα από σπιτικές παράδοσες.
Παραδείγματα (clotted cream) και φράουλες, και το οποίο πήρε το όνομά του από το περίπτερο σκοτεινό στην Αγγλία.

OUT: TO APPLE CRUMBLE
Παράδειγμα που λατρεύει αυτό το γλυκό, ειδικά με custard cream και ειδικά αυτό του κοσμικού «Woolseley», τέλεια ωστόσο να βγει από τη μόδα.

TA IN & OUT
ΣΤΗ ΓΕΥΣΗ
Νέες τάσεις και αφισορισμοί από το χώρο της γαστρονομίας. Από τον Επίκουρο

IN: Η ΤΗΛΕΟΡΑΣΗ
Όχι είναι οποιαδήποτε τελείωση αλλά η ποιοτική. Οπόσοι οι αναγνώστες σερίες της HBO ή του BBC, τώρα η HBO υψίστε μια συνεργαστική ταινία, το «A Matter of Taste», για ό,τι βοήθησε και την πολιτική του πιο ειδικευμένη για την Άμερική, του Pol Lijper ή της HBO.

OUT: ΟΙ TAINIES Οι γλυκεριές ταινίες του Χολόγραφο για το φαγητό, οι οποίες αναλύουνται περισσότερο στο στηρίγμα μέσα κι έξω από τις καταχωρήσεις παρά στο φαγητό.

IN: ΟΙ ΓΥΝΑΙΚΕΣ
Ερεύνη της St. Pellegrino World's best Restaurants υπερήφανη την Αν-Ζορί Πικ του τραπεζού «Maison Pic» από την καλύτερη γυναικεία σερρε. OUT: ΟΙ ANTRIDIA Χορτάδα πιά στην τεσσάρτερντου του Μάρσιο Πιερ Ουίντ και του Πέρικλη Πατριάν.

IN: ΟΙ GLOBALISTS
Εξαφανίζονται οι οικονομικοί και τα συνέντευξη της Ντόπιας για τον τουρισμό και την ποιότητα στην καλύτερη γαστρονομία. OUT: ΟΙ LOCALISTS Οι αυτόνομοι και τα συνέντευξη της οικονομικής για τον τουρισμό και την ποιότητα στην καλύτερη γαστρονομία.

IN: ΠΡΑΓΜΑΤΙΚΕΣ ΜΠΥΡΕΣ
Τώρα τελευταία έχουν προκύψει κάποιες μπύρες στο χώρο μας, οι οποίες δεν είναι απλά νερά αλλά έχουν γεύση και σύμπαν, διαστολικής της απαλλαγής premium αλλά στην πράξη είναι απλώς πραγματικές μπύρες.

OUT: ΟΙ EIKONIKEΣ ΜΠΥΡΕΣ Αυτές που περιέχουν καφέ ανθρακώδες και χρωματισμένο νερό, οι οποίες έχουν λίγη παραπάνω γεύση από το νερό, και αυτό ακόμα πάντα.
concierege

GETAWAY

Rugged and Regal

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Indulge in a royal getaway to Amanresorts’ Amanbagh, a historic garden estate that was once the Alwar maharaja’s hunting grounds. And, like the great rulers of the past, capture tigers (with your camera lens, that is) at Aman-i-Khás, a luxury tented camp that lies in the heart of the starkly beautiful wilds of Rajasthan (literally “the land of kings”), just on the outskirts of Ranthambore National Park. Spend your days exploring the park in open-top vehicles in search of India’s elusive big cats. Then, at Amanbagh, discover the surrounding Aravalli hills on camel or horseback. The package includes three nights’ accommodation in each location. Also, choose from a camel ride tour of the historical ruins in Bhangarh, or a “cow dust” tour at Amanbagh and a safari at Aman-i-Khás. Visit www.amanresorts.com for more information.

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 2966 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.

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 glistening 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
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
30 RED-HOT SEX SECRETS

15 FOODS THAT FIGHT FAT

Look Thinner Instantly!

NO FLU FOR YOU, p.33
best new chefs
& their easiest recipes

20 fast chef lessons:
10-minute recipes,
$10 tools & more
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
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

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.”

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Over the Top!

630 Pages of FABULOUS FASHIONS

The POWER ISSUE

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SILDA SPITZER

Treasure Hunt

100 Unbelievable Finds for Under $100
A 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...
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 plastered 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 thirty 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 prospective 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, Chelsea 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 meats—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)
COOK FOR HIRE

(continued from page 460)

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 leaves of home-baked bread stored in our De’Longhi countertop oven, which I think 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 Ciarella baguette, but I said nothing.

Paul discovered our cache of twelve cute little covered black cast-iron pots, and served them in a stew of diver scallops, Gulf shrimp, and cipollini 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 fortunately 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 Pocclair, 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 caserole, 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 langousteine 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-bred 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.
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 realizado 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 newyorkina 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 incansables horas de trabajo, el perfeccionismo y la vida de trabajo absorvente 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 manípulos (como sorbete de manzana verde con wasabi espolvoreado con sal Maldon y colocado sobre la concha de una cripa de abulón). Después se fue al Papillon del West Village y más adelante, al impresionante Gilt
I try to add a lot of personality by blending flavors, ideas, and techniques with ingredients from around the world.

The culinary climate the past decade has been focused on extreme cuisine,” says Liebrandt. “Now everyone has moved to Scandinavian, a natural style. It’s 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 awarded three stars by the New York Times for his avant-garde cooking at Atlas. Younger diners might recall 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 glut 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 redoing 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’s 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 eel plate). Toppling in the West Village was next, followed by the impressive Gil at the New York Palace Hotel, and finally, in 2008, at the helm of Corton, where he has torn down the wildly adventurous pairings for which he is known to emphasize elegant global flavors.

“This, in a way, is the entire philosophy of blending flavors, ideas, and techniques with ingredients from around the world,” shrugs 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 asserts. “Just for every chef its time to grow and find a voice.”
PESCADO DULCE DEL JAPÓN O "AYU"

**Ingredientes**
- Arándanos: 400 g de arándanos
- 200 g de agua
- 0,5 g de ácido málico
- 6 g de Gellan F (goma vegetal)
- Ayu: 6 ayu
- 5 gr activa (polvo seco)
- Pimienta sansho al gusto
- Gelatina de yuzu: 100 g zumo de yuzu
- 200 g agua mineral
- 1,6 g de Gellan F (goma vegetal)
- 0,16 g de Gellan Lt 1000 (goma vegetal)

**Preparación**

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 arándanos: 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. Sescar del vitaprep, extraer el aire y pasar sobre el hielo.

JAPANESE SWEETFISH OR "AYU"

**Ingredientes**
- Cranberry jelly: 400 gr cranberries
- 200 gr water
- 0,5 gr malic acid
- 6 gr Gellan F (vegetable gum)
- Ayu 6 ayu
- 5 gr Activa lin 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 Lt 1000 (vegetable gum)

**Preparación**

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


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 mohk-salon@mhk.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 DVDs for cozy 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 into 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.
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 mohg-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 mohg-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 HD1,188 per head.

For further details or to book a table, please call +852 2825 4001, or email mohg.pierre@mohg.com.
Paul Liebrandt

Restaurant: Gilt, opening this month in the Palace Hotel, 455 Madison Ave, New York; 212-891-5700 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."

Wizardry 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."

Experimental approach: Bend the rules, but not too far, says Paul Liebrandt of upcoming Gilt in New York.
你在繪畫還是做菜？

華亨來，在飲食方面我沒幾多冒險精神，也許你還只是表裏不一的生物。太多的驚喜讓人疲累，一頓飯我不願不花腦筋，看到難吃就吃不到，所以麥克法聖料理，也不歸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，是喜新厭舊的我相反，卻是我近期最關注的廚師，我最想他做菜。

食物Playful

才35歲的Paul在紐約創辦Corton餐廳，甫開張他和餐廳都成為業中爭議話題。

自14歲起就隨父親走入廚房，來自被譏為吃得最沒有品味的民族英國，做菜的過程中反而無所謂傳統、民族的包袱，他把自己當成一片吸收養分的棉花，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。其他的廚師堅守某些傳統的肉最少烹調的信念，偏偏他掌舵的牛肉用草喂養的方法薰熟，別人鑽研如何可保留雞肝嫩滑的質感，他把鴨肝拿去蒸湯。

任何人看到他創作的菜，一定會發出讚嘆的聲音。究竟是這是一幅畫，還是一碟菜。色彩和構圖美妙令人捨不得吃下肚。當我知道Paul和我一樣在乎誠實，一碟菜同時撫慰了受眾的視覺、嗅覺與味覺，我就立定要品嚐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。能親身世界廚房的，肯定不會有個普通人，開設他對食物品質執著，會斥資助手，烘焙農場，這次在香港三日，務必求做出的食物品質與紐約三星餐廳Corton無異，他帶同合作無間，曾負責其L'Atelier de Joel Robuchon開業工作的糕飾總廚Shawn Gawley，兩位廚師和一個負責與客人講解菜式的服務領班到訪。

吃的Paul Liebrandt這一道，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，先讓食物的味覺喚醒味覺。才讓味覺品嚐一番的美食，這一道餐桌上冒險應該要享受的。

記者：關美鳳
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
Critics' picks

The amuse-bouches at Gilt

When chef Paul Liebrandt agreed to cook in the glamorous Palace Hotel's salon, he knew his food would be even more dazzling than in the recent past. His dish will send out, but examples included Sutton-square chardons, dark green caked, savory, and passion fruit, olive oil, grapefruit, and brown butter.
"IS DAVE THERE?"
THE LEAGUE OF GENTLEMEN RETURN
Steve "Tubbs" Pemberton’s exclusive script notes for series III

"IT'S THE FIRST TIME I'VE KICKED ARSE"
Matt Damon beats people up in The Bourne Identity
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MUSIC
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Everybody wants her.
She wanted us.
We said, "Alright, then"

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The Dawson's Creek honey is all grown up

KATIE HOLMES
TASTE SENSATION

Paul Liebrandt: the British avant-garde chef who's the toast of New York

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 fist-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 taste-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. Faking 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.
Mucca Saggia

Tre storie di allevatori modello che hanno scelto di produrre con saggezza puntando sulle razze da carne pregiate italiane. Un disciplinare di produzione rigorosissimo e benessere animale: solo così si riesce a garantire una carne di qualità ma, soprattutto, sana.
Il sogno a quattro stelle di Paul

Sembra che si tratti del sogno di un ristoratore, e soprattutto di quelli che ne conoscono le regole del settore. Inoltre, il settore alimentare è sujetto a molte variazioni, quindi sembra che questo ostacolo sia dovuto alla necessità di conoscere le regole del settore. Il sogno è diventato realtà con l'apertura del nuovo ristorante "Atlas" a New York. Paul Liebrandt è il capo della cucina e ha 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 lo portasse qui. Poi sono arrivati, 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 che stavo cercando di realizzare. Sono davvero contento che abbia capito.


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 padrone della cucina è Pierre Gagnaire. Ho lavorato con lui per un bel po' di anni, 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 in Spagna? Oh no... Loro possono avere 20 persone in cucina. Fanno 35 coperti al giorno, e sono aziende. Questa è New York. Non si può lavorare allo stesso modo. La cucina qui è minuziosa, non era stata disegnata 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 dalla scuola. I piatti qui sono semplici, ma i sapori sono complessi. Non possiamo realizzare troppe piatti che richiedano molta tecnica o lavoro.

Paul Liebrandt il giovane e promettente chef che sta conquistando il pubblico della Grande Mela con le sue proposte assolutamente originali. Nella pagina a fianco un particolare del locale Atlas.
Lavoro con il signore, ma non prendo molto altro dalle tazzoline di Adria. 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 paradigmatica, sostenere il 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 macellare 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 raggiunto 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 plettosa. E questo sta creando gelosia, 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 prezzi fissi. Ma con le tre stelle potremmo far pagare molto di più, e funzionerebbe. Ma non vorrei mai far pagare quanto Alain Ducasse, qui vicino.

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Esquire

Man at His Best

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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, Bullielian 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 Peppino. He recently left Peppino and will open his own place in New York next year, but until then, try this, the perfect dish for Esquire man, 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 tsp sherry vinegar
1/4 cup truffle juice
2 tsp heavy cream
1 vanilla bean
1 oz black truffles, chopped
2 tbsp chives, chopped
3 oz black truffles, sliced

Dice the sole into very small pieces. Warm the duck fat in a pan to 115 degrees, then add the sole. Turn off the heat, but let sit in the hot fat for 10 to 15 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 5 minutes to infuse flavor, then add chives.

Arrange sole in the center of a large warm plate. Braze the sauce over and around the fish. Lay the black truffle slices on top. Serves 4.
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馔。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。
地址：中环干诺道中香港文华东方酒店 文华扒房餐厅
电话：+852 2825 4004
GREATER NEW YORK

A Tasting Menu of Film Treats
Movies making a buzz at the Tribeca festival

ARTS & ENTERTAINMENT A22

THE WALL STREET JOURNAL

Monday, April 25, 2011 A17

WSJ.com/NY

popping high gear.

'A Matter of Taste'

■ Director: Sally Rowe
Next show: Thursday, 8:30 p.m.
(School of Visual Arts Theater)
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 Cotton, Paul Liebrandt makes a charismatic focus for Sally Rowe's camera in this kitchen confidential. While Mr. Liebrandt speaks passately 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.
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 outthrust 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. Ottens means clothing with intricate stitching, and fabrics like leather. They're durable, and they outlast trends.

"As with anyone 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.

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.

WITcHATCH
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."
December 19, 2005

Gilt
655 Madison Ave., at 50th St.
212-291-8100

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 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 erosnes and grapefruit confit, and serrano-ham-wrapped pigeon, served in a 50-seat dining room designed by frequent Ducasse collaborator Patrick Jouin.

Paul Liebrandt at Gilt.
SPECIAL HOTELS ISSUE

eat best new hotel restaurants

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. »

THE IT LIST
The Coolest New Hotels on Earth From Rome to Bali

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料理通信

グルメのお値段
高い理由、安い理由

1粒430円のショコラ、高いと思いますか？

ちなみに、このダイヤモンドは1粒3,150万円です。

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…
CONTEMPORARY RECIPES COLLECTION

Black Sesame Financier
——ブラックセサミのフィナンシェ

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15g、砂糖31g、小麦粉35g、卵1個
※ブラウンバター：好きな色に塗っておき、あさって使用する
○黒豆サラダクリーム
水を切ったヨーグルト20g、黒豆5g、レモン果汁10ml

作り方
○フィナンシェ
生クリームを冷蔵で冷蔵庫に、冷蔵庫にかけてからお湯で溶かし入れ、再び冷蔵庫にかけてから用意する。スナックミキサーで溶かしてから、ラッピングバターに混ぜ合わせる。さらに、お肌にかけたアーモンドバター、小麦粉を加えてから、お好みの甘さに調整する。
○黒豆サラダクリーム
材料を全てボウルに入れ、スプーンでかき混ぜる。

盛り付け
黒ゴマバターをフィナンシェの生地に数滴ずつ塗り込み、全体に関閉するまで混ぜる。その生地を数枚のレモンで混ぜてオイルを塗った表面に塗り出し、325°F（162.8℃）で12〜14分焼く。冷めた後、塩からほどよく、上に黒豆サラダクリームをのせ、ラッピングバターの上に覆い、提供する。
【材料4人分】
ブルーベリー・カボチャアスパラガス大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、仔牛の胸肉4つ、カエルの脚2つ、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（イギリス産ネクレン葉）8枚、エシソの葉菜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・シーソールト2g

【作り方】
ブルーベリーの葉を刻み、フレンチ・カハロネと生のピスタチオで、きゅうりと生ピタでコンフィする。油から取り出し、マルドン・シーソールトをふる。調味料とカエルの脚をアスパラガスをコンフィした油で漬けた状態にし、さらに醤油を潄し、マヨネーズで味を調える。

【添えつけ】
大きめの皿にアスパラガス、調味料、カエルの脚、コンフィされたピスタチオを皿にのせて、グッドキングヘンリー・スピナッチの葉を添え、醤油を塗って完成。
Foie Gras "crispy"
——フォイグラ "クリスピー"
目にポップ、舌にエレガント。
高級食材の定番、厚重なフレンチの食材フォイグラが
カリメタな、軽やかな歯で魅了し、口の中で踊る。

【材料：4人分】
○フォイグラ
フォイグラ2個（1パウンド=約454g）、塩15g（ピュールソルト25g
+シーソルト25g）、浸けくらいの牛乳と水1:1、シェリー酒（ベドロ・ヒメネス）1カップ
○クロッカン（アップルチップス）
水200ml、砂糖10g、グルコース（糖化糖）30%、レモン果汁10g、
青リンゴ（クラニースムス）2個

【作り方】
○フォイグラ
牛乳と水を混ぜたものにフォイグラを一晩浸ける。水気を切り、滑
らかな側を下にして置き、室温に戻す。とっ先に早く水の筋を
取り除く。フォイグラ1パウンド（約454g）につき15gの塩とシェ
リー酒のマリネ液に浸ける。2時間後に、マリネ液から取り出し、水
気をよく切る。300°F（148.9℃）のオーブンで4分間ローストする。}
フォイ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
つのフォイグラを重ね、ラップで包んでひなり、しっかりと円筒状
にする。スパゲッティ（真空冷蔵保存）して円筒状に固める。

○クロッカン（アップルチップス）
リンゴの紙のように薄くスライスし、澱取り除く。水と砂糖をス
テプレスの鍋に入れて混ぜ、薄く蒸らす。リンゴのスライスを
入れ、2分ほど蒸し茹でてから引き上げ、水気を切る。天面に敷い
たシルバート（シリコーン製シート、またはテフロンコーティングさ
れたシート）の上にリンゴのスライスを広げ、その上にシルバート
をのせる。200°F（93.3℃）のオーブンで、ドライプレートを
するのを防ぐための低温オーブンで10分間焼いた後、一晩のシルバッ
トを外し、さらに30分焼く。冷蔵庫でリンゴのスライスをとり出し、
平らなペーパータオルの上に置いて冷ます。
※このクロッカン作りのテクニックは、レモンバームの葉、ピーチ
（柑橘、砂糖大麦）の葉、洋ナシのトマトなど、多種多様なもの
に使うことができる（ただし材料の比率、時間の微調整は必要）。
今回の一例には、ピーチ、ナスタチウムの葉が用いられた。

【盛りつけ】
フォイグラを冷蔵庫から取り出し、真空パック、ラップをはずす。
フォイグラの先のスライスを切り、オリーブ油、シーソルトを薄ら
し、黒胡椒をこぼしてかける。クロッカンを混ぜたものをまぶし
ていく。
Ocean Trout Ballotine
——オーシャントラウトのバロティーン

白く滑らかな泡は、一瞬にして爽やかな草の香りに化け、
誰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誘惑が、廃に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葉の部分を切って、トランスクルタミナーゼ（アダチバ）10g、レモンバームの葉大20〜30枚、塩100g＋水300g
○ガーリッシュ
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（カカオの殻）をローストして待待たせるのも、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（あんず）
○オリーブオイル・パウダー
オリーブ油（マリオ ‘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末）＝1：5

【作り方】
○オーシャントラウト
オーシャントラウトの葉の部分の白いもの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、ベーカータールで水分を拭き取る。切り身にアダチバをふりかけ、その上にもう一方の切り身のせ、ラップできっちりと包む。冷蔵庫で2日間絞り、複数。真空パックの中に入れてスウィーデ（真空包装機）。内部の湿度が30℃になるまで、45℃のオイルに浸けて待待たせ、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きっとくからせた後、氷水にかけてからベーカータールで水分を取り、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油の中で刻んでパウダー状になるまでミックスする。

【盛りつけ】
スウィーデしたオーシャントラウトが冷え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、切り分けたものにくる。オリーブ油、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、ジローを投入。
Peekytoe Crab Wrapped in Gelee

ピーキートーグラブ（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ろうか。
ポール・リープラント海底都市に棲むクリーチャー。

材料：4人分
○ピーキートーグラブ
ピーキートーグラブ（蟹）の身1パound（454g）、チャイブ4g、
チャーハイ4g、パセリ4g、ディル4g、柚子の皮のパウダー3g、
マヨネーズ（キューピー）2g、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、タラゴナ1g、チャイブ1g、醤油0.5g、板セラチン2g
○ガーニッシュ
レモンバームの葉、赤シソの若葉

作り方
○ピーキートーグラブ

前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。塩でよく味付けにする。ボウルの中に入れて、カニ、ハーブ、マヨネーズ、柚子パウダーを入れて
よく混ぜる。塩、コショウをしつこくさっと洗ったものを4〜6等分
に分け、10×10インチ（25.4×25.4センチ）のラップの中央
に1等分をのせ、ラップの四隅に巻いて封じてひねり、できるだ
け空気を抜いてガラ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。絞りも即時にする。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。板セイラ
チンを水の中に4〜5分ゆにゆくとやさしくしつこく洗い、柔ら
かくなったら水を切り上げ、余分な水分を搾り取る。ソーサーに先
のトマトをシェークで、完全に溶かす。平らな板にラップを敷
き、熱いジュレをかきまぜて均等にのばす。少し冷めてきたと
ころでハーブをラウンドに塗り、冷ましてある。十分に冷めたたらラ
ップで包む。冷蔵庫に入る。

盛り付け
カニの身を冷蔵庫から取り出し、鈍かナイフで軽く繰りラップを取
り除く。皿の中央に配置し、冷蔵庫から取り出し、ラップからはずし、
赤シソのジュレをのせ。その後レンバームの葉のピュレ、
赤シソの若葉をのせて提供する。
プライドのある仕事が「面白い料理」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、なんだかロッカスターみたいに格好良かったから。誰にも教えられず、全てを自分なりに解釈していった。それが、料理への興味の始まりでした。その日手に入った質の高い新鮮な食材、その日のコンセプションが、所々に余白を残すので、ずっと料理するのが好き、おもしろ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、なるべくしてなったといい、とても自分にとっては自然な成長に違いない。

考えてもみれば、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。その仕事の中で創造力・技術力を徹底的に磨いているすべての可能 性。その結果が、その場ですぐお客さんか ら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。

レ士トランには、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、それでも新しい世界を拓く という仕事に重きを置くスタイルもあります。両者を心掛けることは非常に難しいと考えています。前者はより高くクオリティを提供しやすいという メールはありましたが、後者にできることは満足 なものは阻害されてしまったのです。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面白さがあります。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 頼です。「ギルト」のメニューは毎日変わります から、私が考えた通りのものを高い水準で提供 していけるのは、とても難しい。他人の私とは違 う、若く経験の少ないスタッフはミスをします から、起き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ピースを尽 くし、どこかに進み続けるのが私のモットー。厨房 を出していく全ての料理を私と副料理長でチェック し、ディティールに関して何が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 は私が気づかなければならず、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 直しすることもあり、その都度お客様をお世話さ 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いと思いますからね。

私の料理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示していくと、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、自分の価値を自負し、自分自身を信じ、自分自身を信じることが大切です。大切なのは「誇り」。これに尽きます。

ボール・リープラント
Paul Liebrandt
USA

1979年出生イギリス生まれ。15歳で料理界入。マル コ・ピエール・ホワイト、ピエール・ガニュールに師事。8.9年後、ロスタール・ド・イギリス のアンドリュー・リーボのプラティベート・シェフを 4年。昨年秋、『ギルト』でレストラン界に復活。

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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 pauptry weekly 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.
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 madeleines 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 bagnat, peckytoe crab on a brioche) and desserts (dulce de leche éclairs, a berry pistachio tart) 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.

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 sushis) are all standouts, dishes like savory ramen with soft-poached egg, and melting sake-brased 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 crockpot, 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.

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: penne 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., 212.526.2301) 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 Werthe’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.