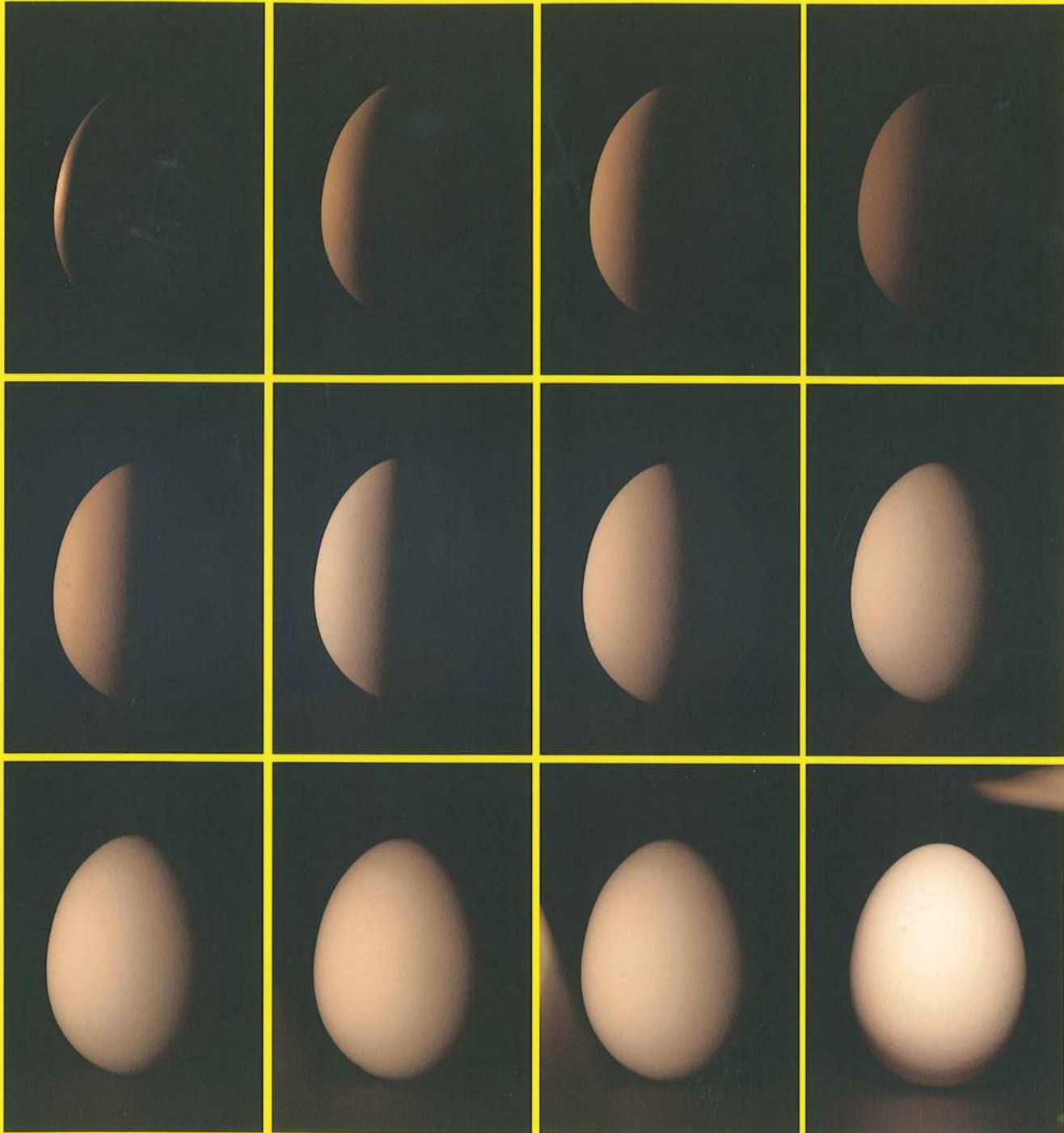


DINER JOURNAL

FALL 2010

NO. 16

THE HOW TO ISSUE



\$9 NO ADS





INFO

DINER JOURNAL

81 BROADWAY
BROOKLYN, NY 11211
(718) 486-3077

MARK FIRTH PUBLISHER
ANDREW TARLOW PUBLISHER
ANNA DUNN THE EDITOR IN CHIEF
LEAH CAMPBELL MANAGING EDITOR
SARAH GASKINS CONTRIBUTING EDITOR
AUGUST HEFFNER ART DIRECTOR

CONTACT@DINERNYC.COM

Let us know what you think

DINERJOURNAL.COM

Subscribe and find back issues

DINERNYC.COM

85 Broadway
Williamsburg, Brooklyn
New York, 11211

MARLOWANDSONS.COM

81 Broadway
Williamsburg, Brooklyn
New York, 11211

MARLOWANDDAUGHTERS.COM

95 Broadway
Williamsburg, Brooklyn
New York, 11211

ROMANSNYC.COM

243 Dekalb Avenue
Fort Greene, Brooklyn
New York, 11205

**A ONE YEAR SUBSCRIPTION
IS \$36 W/SHIPPING**

PRINTED BY WESTCAN PRINTING GROUP, A DIVISION OF
PRINTCRAFTERS INC., IN WINNIPEG, MB CANADA, UNDER
THE SUPERVISION OF CHRIS YOUNG.

CONTENTS

HOW TO

JOURNAL PAGE 5

MAKE A FAMILY MEAL PAGE 6

START A FIRE PAGE 10

TIE A KNOT PAGE 11

OPEN A BOTTLE PAGE 12

TIE THE KNOT PAGE 13

SET A TABLE PAGE 14

PLANT A SEED PAGE 15

MAKE RICOTTA PAGE 16

WRITE A BEER RECIPE PAGE 20

MAKE FAMILY NUTS PAGE 23

MAKE A MIXTAPE PAGE 24

MAKE BOUILLABAISE PAGE 26

MAKE MAYO PAGE 31

FILET A FISH PAGE 32

MAKE A NEGRONI PAGE 35

HUNT A SNAPPING TURTLE PAGE 36

MAKE GELATIN PAGE 38

KILL A RECIPE PAGE 40

CONTRIBUTORS



NANCY BROWN
How to Start a Fire / Page 10
 Nancy Brown, 27, Texan, spent some time living in Utah, teaching wilderness survival skills to wayward youths. When not waiting tables at Diner, she draws, writes short stories, and studies piano and bass guitar. Her music project is Candles of Paradise. This is her first piece in *Diner Journal*.



MARIO CAMILLO
How to Write a Beer Recipe / page 20
 Mario Camillo is a photographer. Born in Canada to Chilean parents, he has lived in Chile, Taiwan and Australia, and worked for *broadsheet*, *blackmail*, *Harx-est.com*, *Oyster Magazine*, and *Levi's Australia*. Mario is currently based in Brooklyn New York.
WWW.MARIOCAMILO.COM



JUSTIN CHAERNO
How to Open a Bottle / Page 12
 Justin Chaerno is the wine buyer at Uva Wines in Brooklyn, New York. He spent his formative years drinking beer while touring the US and Europe playing in lots of bands that you never heard of. He likes spending his days debating the merits of natural yeast fermentation considerably more than yelling at a indie-rock promoter over \$35.



ALEC FRIEDMAN
How to Make Mayo / Page 31
 Alec Friedman is the Associate Creative Director of *Dossier Journal* and a freelance philosopher ish.



MARK ANDREW GRAVEL
How to Kill a Recipe / Page 40
 Mark Andrew Gravel is a conceptual artist working with urban and agrarian foodways. Find his happenings at BOUWERIE.COM.



JULIA GILLARD
How to Make a Family Meal / Page 6
 Julia Gillard was born in Illinois and is a documentary and street photographer who sometimes takes pictures of food. Her work has been exhibited at The Brooklyn Museum, The New York Historical Society, The International Center of Photography and has been published in *Mother Jones*, *New York Magazine* and *The New York Times*.
JULIAGILLARD.COM



DAVE GOULD
How to Make Ricotta / Page 16
 Dave Gould has recently returned from tutorial in Italy. He is the chef at Roman's. Well, well, well.



PETER HALE
How to Make a Negroni / Page 35
 Peter Hale was a bartender at both Diner and Roman's in Brooklyn. He is in the band Here We Go Magic and has spent the better part of this year touring. He'll most likely need to ask for his old job upon his return this fall. This is his fifth piece for the *Diner Journal*.



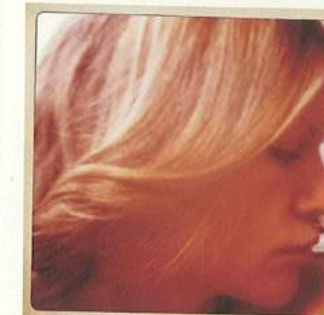
DERICK HOLT
How to Tie a Knot / Page 11
 Derick Holt is an American graphic designer and craftsman. He art directed the first 15 issues of the *Diner Journal*. Derick has on numerous design awards, his work has been shown at the Cooper Union, and is included in the New York public library permanent collection.
DERICKHOLT.COM



JULIET JACOBSON
Snapping Turtle / Page 36
 Juliet Jacobson is an artist and librarian who lives and works in Brooklyn New, York. She is currently an artist in residence at Kunstnarhuset Messen in Ålvik, Norway.
SEVENSEVEN.COM/JACOBSON



TED MINEO & KATY PORTE
How to Make Family Nuts / Page 23
 Ted Mineo is an artist and confectioner. His two-person show with Colleen Asper, titled *Touché*, opens November 4th at the Art Production Fund's LAB space on Wooster Street. Catch Ted on his



daily ramble around Bed Stuy or at TEDMINEO.COM. Katy Porte lives in Bed Stuy. She has two dogs, two cats and one wife.

SARA MOFFAT
How to Filet a Fish / Page 32
 Sara Moffat is a Brooklyn based clothing designer and painter. She's been with the Marlow & Sons family for over five years.



ANNIE NOVAK
How to Plant a Seed / Page 15
 Annie Novak lives, farms and draws in Brooklyn, New York. She recently found out Chris Ware had heard of her farm, so she can pretty much die happy.
ROOFTOPFARMS.ORG
GROWINGCHEFS.ORG



NICHOLAS PERKINS
How to Make a Mixtape / Page 24
 If Nick isn't thinking about diner brunch or spinning pasta, he's probably working on a mix.



BROCK SHORNO
How to Set a Table / Page 14
 Brock Shorno is an artist engaged in the investigation of object, body, and space. Formal training in sculpture at Hunter College has led to his current work with video and performance. Shorno lives and works in Brooklyn, NY.
BROCKSHORNO.NET

CONTRIBUTORS

CONTINUED



DAN SUAREZ

How to Write a Beer Recipe / page 20
Dan Suarez first developed a taste for good beer in college and began brewing it soon thereafter. Now he is a psycho brewer and brews at Sixpoint Craft Ales in Red Hook, Brooklyn. His favorite dessert is sticky toffee pudding.



JASON SCHWARTZ

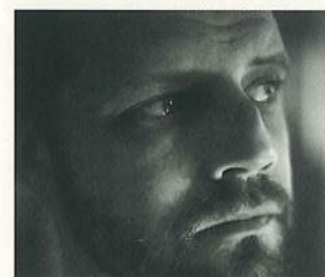
How to Filet a Fish / Page 32
Jason Swartz is a small medium at large.



ELISABETH TIMPONE

How to Plant a Seed / Page 15
Elisabeth Timpone is an artist living in Brooklyn who has a passion for delicately drawn lines and simple nourishing food. Elisabeth draws for Eagle Street Rooftop Farms and is currently working on a piece for a show at 99% Gallery in Williamsburg. She's often spotted strolling along the neighborhood parks with her pup Quince.

LISTIMPONE.BLOGSPOT.COM



AARON WOJACK

How to Make Ricotta / Page 16
Aaron Wojack is a photographer. He lives in Brooklyn. He is currently working on series about the pigeon flyers of New York City.

AARONWOJACK.COM



ABBIE ZUIDEMA & LINDSAY ROBINSON

How to Make Gelatin / Page 38
Abbie Zuidema is a food painter living in Brooklyn with her husband and 2 cats. Lindsay Robinson collects heirloom beans & honey from her travels. Together they like to make lobster rolls for their friends.

ACURIOSNOSE.SQUARESPACE.COM

How to JOURNAL

BY ANNA DUNN

1. SIT IN A ROOM TOGETHER
Don't be afraid of the silence.

2. DECIDE ON A THEME
"I like boats."
"Instruction manuals are cool."
"What about chickens?"
"Where's the romance?"
This may feel a lot like fishing.
Stay calm.

3. ASSEMBLE YOUR CREW
Choose wisely. It may be a long voyage.

4. THE SHOULDER TAP
This is where you assign jobs. Some people need prodding. Some volunteer. Some volunteer and then sprint in the opposite direction. Some will emerge from the sea and climb on board later.

5. BUZZZZ
Be aware and appreciate how full the air around you is with thoughts and intent.

6. REMEMBER TO INCLUDE SOMETHING UNWIELDY AND UNCOMFORTABLE
A hammer, a balloon, a birdie.

7. OH YES
Pick a deadline.

8. MAKE SURE EVERYONE HAS PENCIL AND PAPER
Practice non-attachment. Allow some ideas to die.

9. RECEIVE CONTENT
Edit, receive content, edit, send it back out, receive content, send it back out, edit.

10. FILL BLANK PAGES

11. FIND TYPO FND TYPO FIND TYPO

12. PRINT



HOW TO

Make a Family Meal

BY

ALEX LIRA

PHOTOGRAPHS BY
JULIA GILLARD





I take the term “family meal” very literally. Just about everyone I’ve met in New York does not have family here. Many of us are from somewhere else.

The ritual of family meal should bring people together and evoke the familiarity of sitting with loved ones, even if only for ten minutes to talk about food, wine and life in general. Cooking this food for people you care about forges a bond in a happy and healthy way. Making sure this meal tastes good is imperative. It is also a time to relax in the kitchen, a “calm before the storm.” Being in the “weeds” is a terrible place to be and an even worse place with an empty stomach. Virginia

Wolf once said, “One cannot think well, love well or sleep well if one has not dined well.”

By creating this meal you are also putting your originality and creativity on the plate. Sixty plus hours a week a cook is told exactly what to cook and how to cook it. Family meal is a way to let your coworkers get to know you and your own style of cooking. I want the staff to have confidence in me all night. When a server or bartender puts a plate in front of a customer I want them in the back of their heads to be thinking, “if this tastes as good as family meal, there will be compliments.”

I grew up in a household that wasted nothing. Both my parents grew up poor and for this reason they say things like, “take what food you want, but eat what you take.” My grandmother Emma would save her potato water after making mashed potatoes. As children we would joke on her for this, it wasn’t until years later that I was reading an advanced baking book that suggested potato water for activating yeast in the dough. I am reminded of this when making family meal.



Everyday, twice a day, family meal affords us the occasion to minimize waste and glorify ingredients. I feel lucky to have access to a variety of quality products for this meal. It is not very often that there is no protein in a family meal. There is always beautiful halibut or striped fish scraps available. I use the term “scrap” very loosely, they are fresh and substantial pieces of fish trimmed from the filet to make sure each customer gets a perfectly squared off portion. Fish are not naturally square. There is often pork belly which may be in the form of pancetta, bacon or braised and pulled. Chicken wings borrowed from a stock-pot before it goes on are one of my favorites.



Yes, the cook from Virginia likes chicken wings. The vegetable selection is amazing; kale, collards, baby carrots, bok choy, endive, squash or zucchini. All of these are fair game for the meal. I start planning the meal while I’m putting on my chef coat in the locker room at 1:30p.m. I try to multi-task prepping for service and family meal at the same time. For the meal I keep a few things in mind: what’s in the walk-in, who’s working, even the weather outside. The meal must be ready by 5:30 so if I have a plan for beans or collards they go “on” before my apron to make sure they’re good and ready when the staff is. If there is a lack of burner space maybe utilize the oven: cornbread, pizza, roasted chicken.

I realize that prepping for two hundred plus people, including staff, is damn near impossible and makes for a tricky scenario, but we’re cooks, we love that stuff. If it’s going to make the difference between a happy, healthy staff and a nefarious, hungry bunch of front of the house folks, I take happy. Healthy, even if I have to sweat a bit more.



How to Make Fire from Scratch

by Nancy Brown



*shredded inner bark

HOW TO TIE A MANROPE KNOT

BY DERICK HOLT

The Manrope knot, or Double Wall and Crown, is a decorative and functional knot, traditionally used at the end of rope handrails on ships but great for your nautical themed interiors. This knot, tied on both sides can make for a handy door knob. A proper Manrope knot is tied from a 4-strand rope. I use raw hemp rope.



FIRST, GLUE THE ENDS TO PREVENT FRAYING. TYING COLORED STRING TO EACH END HELPS KEEP TRACK.



GRAB THE STRANDS WITH YOUR FIST AND NEATLY LAY THE FOUR STRANDS OVER YOUR HAND, LIKE SO.



THE ROPE IS WALLED. THIS IS A VERY COMMON KNOT TECHNIQUE. IT HELPS TO KEEP IT VERY NEAT.



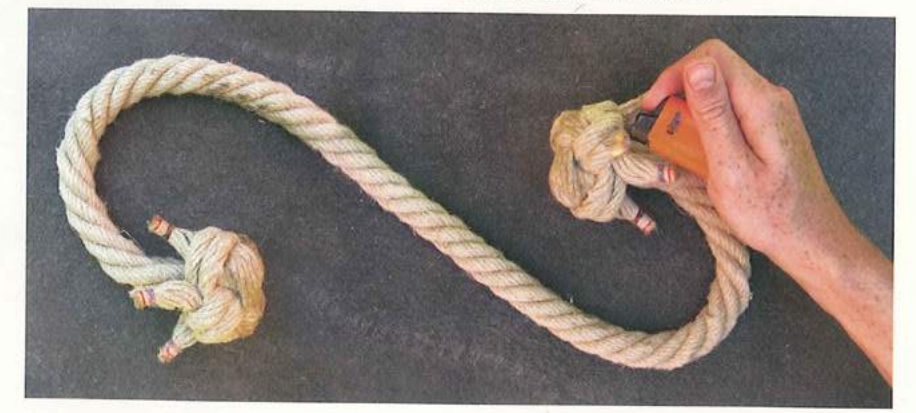
THEN, CROWN ALL FOUR STRANDS. THERE'S REALLY NO WAY TO EXPLAIN IT. JUST FOLLOW THE DIAGRAM.



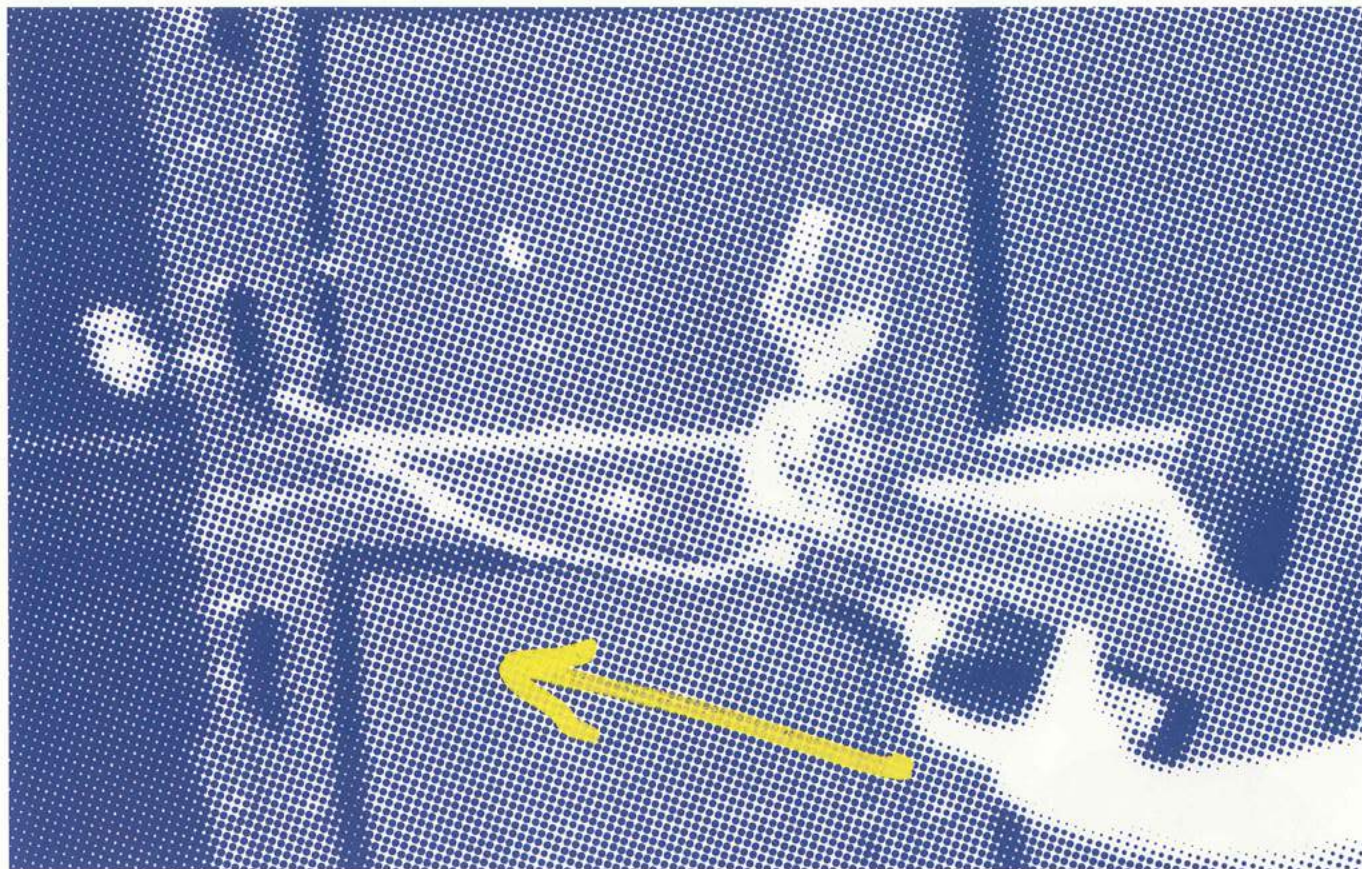
NEXT, DOUBLE EACH STRAND TO IT'S NEIGHBOR FOLLOWING ON THE LOWER OUTER SIDE. YOU'RE BASICALLY RETRACING YOUR STEPS.



ONCE DOUBLED, PUSH EACH STRAND DOWN THROUGH AT THE END. WORK THE ENDS TIGHT AND SHAPE INTO A TIDY BALL.



RAW HEMP ROPE IS PRETTY SHAGGY. YOU CAN BURN OFF THE FUZZ WITH A LIGHTER TO CLEAN IT UP.



HOW TO

Open a Bottle with a Wine Glass

BY JUSTIN CHAERNO

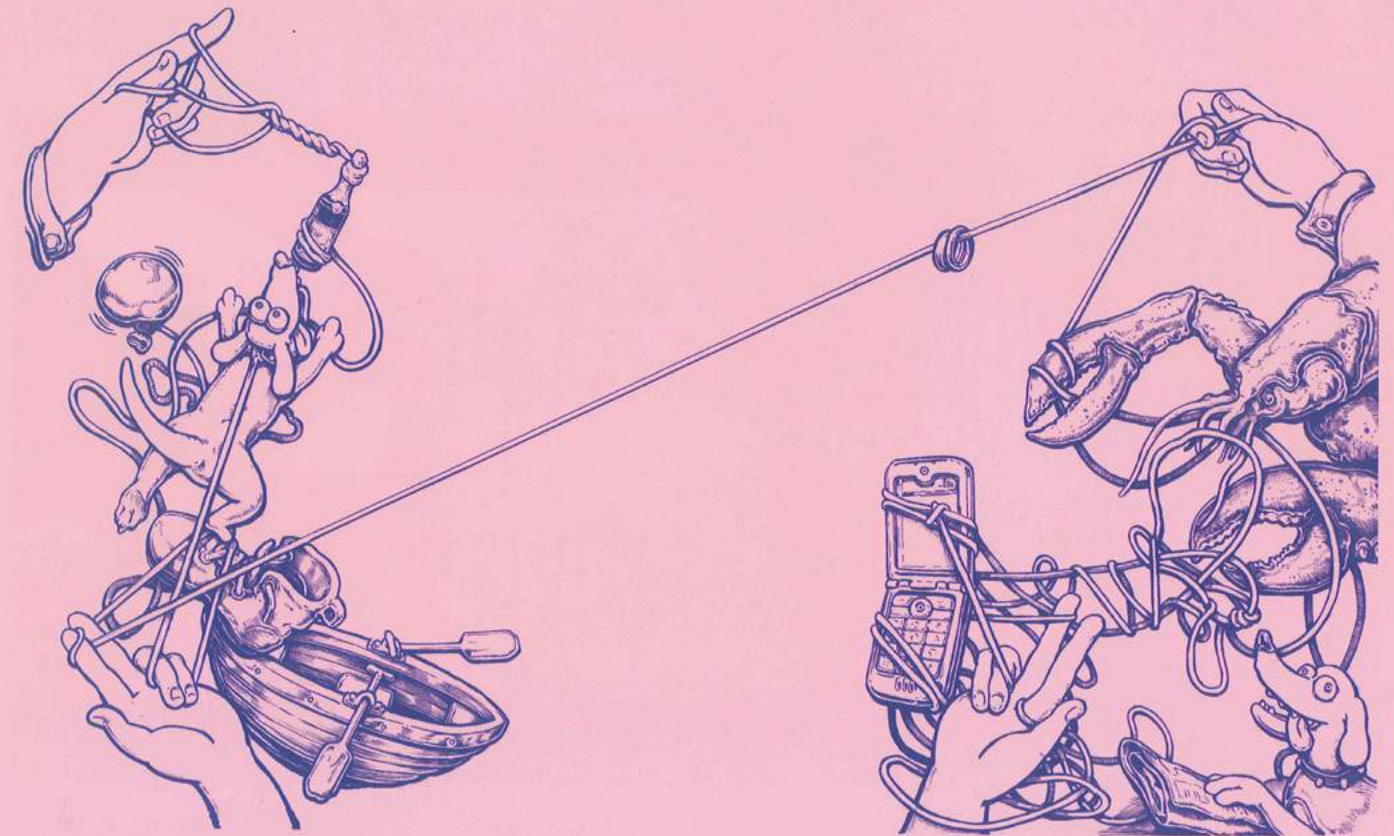
1. Take the foil off of a very cold bottle of sparkling wine.
2. Undo the cage to the second step so the cork doesn't fly off.
3. Find the seam.
4. Warm up the seam with the foot of the glass by running it along to the lip of the bottle a few times.
5. With one long swift full-force motion slide the foot down the seam and pop the top off.



WATCH THE VIDEOS AT DINERJOURNAL.COM

HOW TO TIE THE KNOT

BY ANNA DUNN
ILLUSTRATION BY TED MINEO



1. Google gay marriage in New York.
2. Send Katy a text about how gay marriage, while not performed, is recognized in New York State.
3. Make sure you love the one you're with. "I lobe you." "I lobster you."
4. Make a joke like, "What, you don't want to marry me?"
5. Get rings and have them secret engraved with a Bruce Springsteen quote.
6. Spend several days looking for your Birth Certificate that you don't need. It's in your best friend's glove compartment for safe keeping.
7. Ask your friend Kate's mom Judy if she is available to be your Justice of the Peach on Saturday morning in Vermont.
8. Find an outfit before work.
9. Get done with work and sleep for four hours and then get in the car. You need to be in Thetford, Vermont at the Town Hall by four in the afternoon on Thursday.
10. Find a cabin and stay near water. Boat across the lake only to find a stone Buddha perched in the center of a cliff. Ask him for his blessing. Light a fire and discuss vows. Come up with nothing unique, special or poetic. Realize you are perhaps speechless.
11. Leave your wallet overnight at the local restaurant. Before you wake up and Katy realizes it's gone, have a dream that you found it in a mailbox in Brooklyn.
12. Trying to find the perfect birthday/thank you gift for Judy, bottom out the car in a ditch. Katy gets under the car and punches the dragging piece back into place. Argue about vows.
13. Arrive at the garden and ask your friend Elijah what shirt to wear. He is going into fourth grade and has a keen sense of fashion. He says white shirt. Say hello to his pet water balloon.
14. Let the dogs loose.
15. Take shoes off.
16. Say I do.
17. Chase the dogs around in celebration. Smile. Laugh.
18. Get in the car and drive two hours to your friends not-secret wedding. Hide rings in pocket. At some point you and Katy will inevitably bartend.
19. Dance and be really very happy.

HOW TO

SET THE TABLE

BY Sarah Gaskins
VIDEO BY Brock Shorno

I seem to have always been setting the table. Even for dinners at home by myself, I like to. It feels civilized, simple and necessary.

As a girl my mother would often call home before leaving work and instruct me to 'put the chicken in the oven and set the table.' This meant we were having roast chicken for dinner and she needed me to get things started. I'd take out the gizzards, cover and rub the chicken with salt, pepper and her preferred spices. I'd put the bird in a roasting pan, turn on the oven and ensure that we'd have a nice dinner close to ready for when both my parents arrived home from work. But my favorite part was setting the table, carefully arranging plates, silverware, glasses and napkins. We used simple cotton napkins that were folded in a drawer, although we never seemed to have three of the same kind.

When I turned sixteen I took a job at a little restaurant called Ile de France. The owner was French, as was his insufferable Meme, who spent most of her time shooting me dirty looks. After working there for two years, Christian allowed me to set up the restaurant on my own in the morning, while he went to the market, or drove to Manhattan for flowers and fish. There would always be something romantic playing on the stereo, like Edith Piaf or Charles Trenet. I would move around the room arranging the tables, chairs, linens, silver, china and crystal. It was probably all sturdy restaurant supply stuff, but at that time it certainly felt like china and crystal to me. The last



step was to place a small vase on every table with red roses and light a candle. Certainly cliché, but equally charming.

Now at Roman's, I often look around the room and feel it is a perfectly set room, and I'm just as romanced by it as I was at sixteen. It reminds me of the way MFK Fisher describes the ideal setting for dinner as a room "embalmed in the perfume of conviviality" and set with "plain linen, ample as the table...glasses no more ornamented than the bubbles they imitate—all should be simple, and adequate as the food and drink served there."

Over the years, I've polished Laguiole steak knives and delicate Bordeaux glasses at a steak house and set booths with logo napkins and mustard squeeze bottles at a delicatessen. The setting I find silliest is the fancy table, or banquet setting, complete with charger plate and butter knife. It can create an excruciating moment where one is at a loss for what fork to use.

WATCH THE VIDEOS AT DINERJOURNAL.COM



ON A WARM SPRING DAY



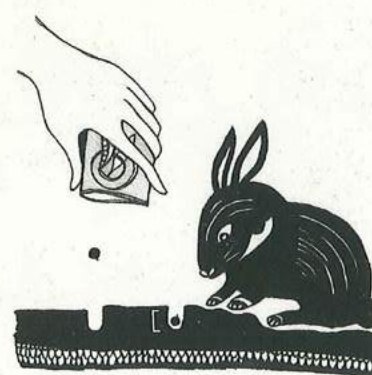
1 Choose your seeds.



2 Loosen the soil to help it drain well.



3 Plant every seed twice as deep as it is big.



4 Use your finger to make a hole for each seed.

5 Place one seed in each hole.



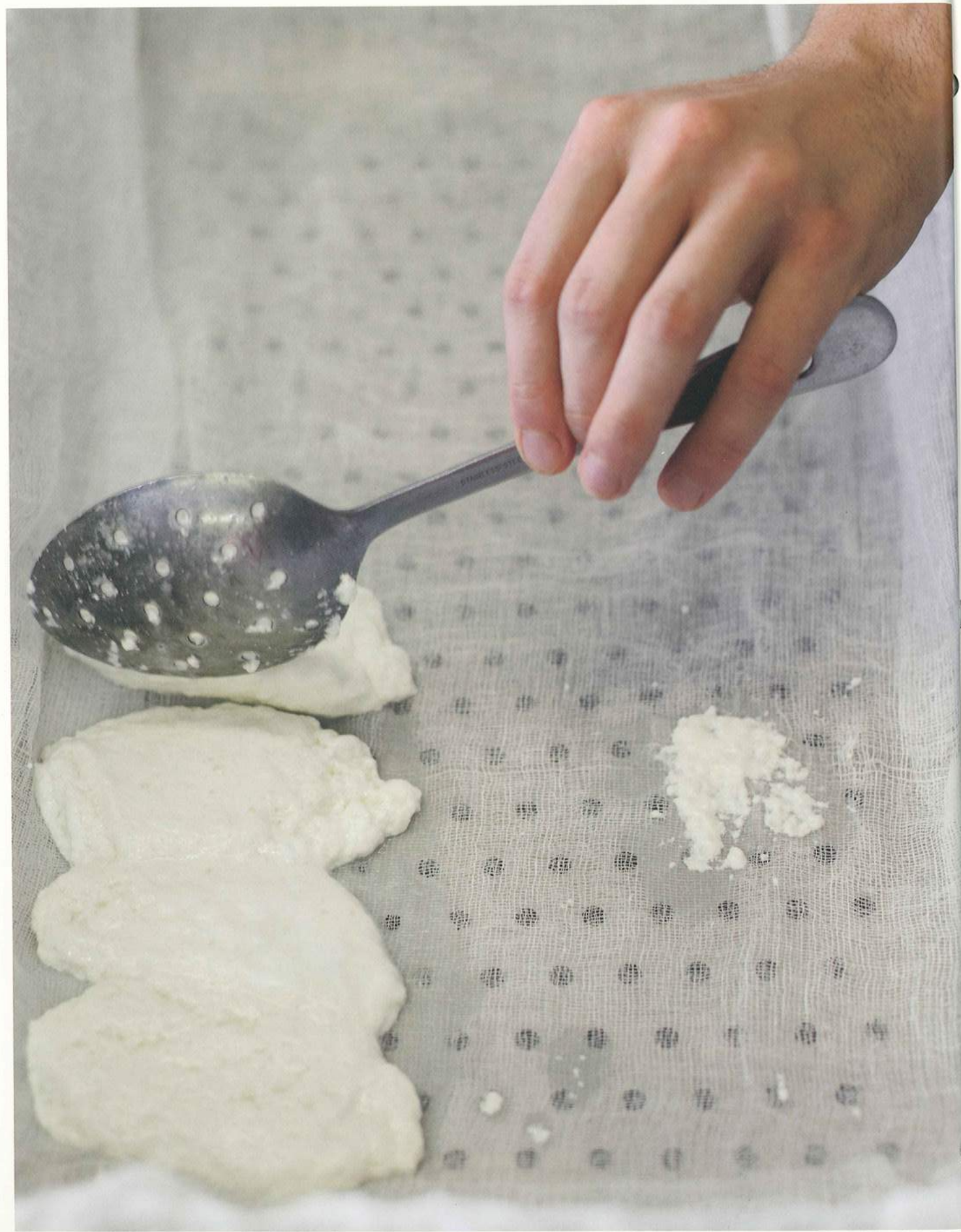
6 Gently cover the seeds with soil.



7 Water your seeds.

8 Seeds will sprout within ten days!

BY ANNIE NOVAK ILLUSTRATION BY ELISABETH TIMPONE



How to

Make Ricotta

By
DAVE GOULD

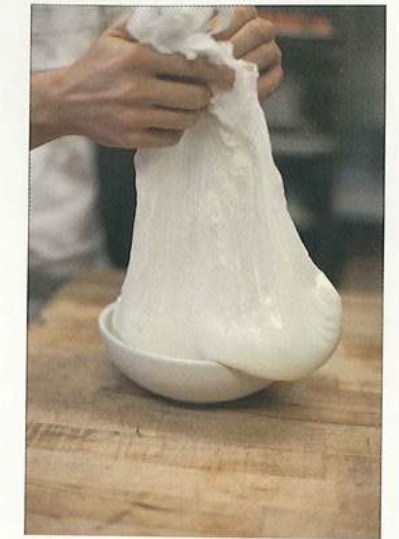
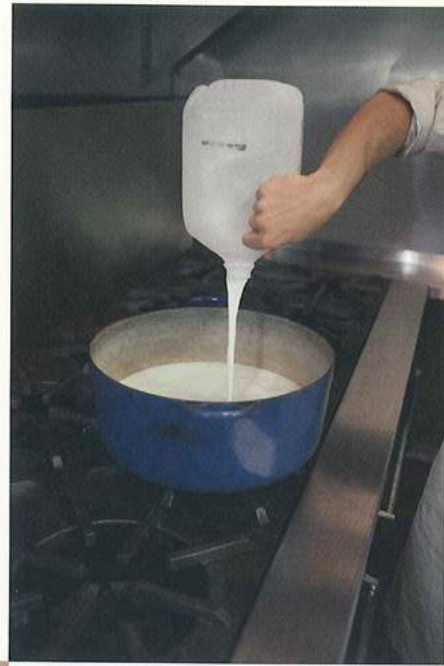
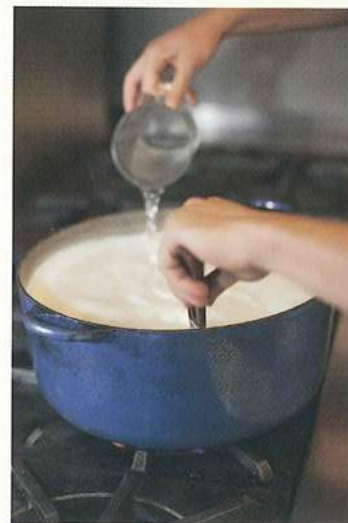
Photographs by
AARON WOJACK

Amounts

- 1 GALLON MILK
- 1 CUP CREAM
- 1/3 CUP WHITE DISTILLED VINEGAR
- 2 TEASPOON SALT

Method

- 1 Pour milk, cream and salt into a pot on high flame.
- 2 Dip of the finger in the milk. This should take place when you think the milk is about four minutes from boiling and is to determine if it is ready to acidify. It should be comfortable in the hot milk for only about two seconds.
- 3 Add the white vinegar. This is done in one quick motion whilst stirring so as to distribute it as quickly and evenly as possible. The idea here is that it will form curds almost immediately and you don't want to disrupt/destroy those curds with too much stirring.
- 4 Keep on high and in about five minutes the curd raft will form. There are several things to look for here. Essentially you can push away the curds on the edge of the raft to check the whey underneath it. It will go from milky white to almost perfectly clear. This is the process of the whey turning into curd as the temperature/acidity rises. As soon as the whey begins to bubble up around the edges take the pot off of the heat.



- 5 Carefully spoon off the whey from the curd with a slotted spoon. It's important to do this in fast, swiping motions as to not break up the curds. You will yield a more fluffy and moist ricotta.



- 6 Spoon into a colander lined with cheesecloth and drain for no longer than thirty minutes at room temperature. I like to spread it on grilled bread and drizzle it with sea salt and olive oil, stuff it into raviolis along with spinach, parmigiano and nutmeg or simply dot it on top of salads made of crunchy raw vegetables.





HOW TO

Write a Beer Recipe

BY
DAN SUAREZ

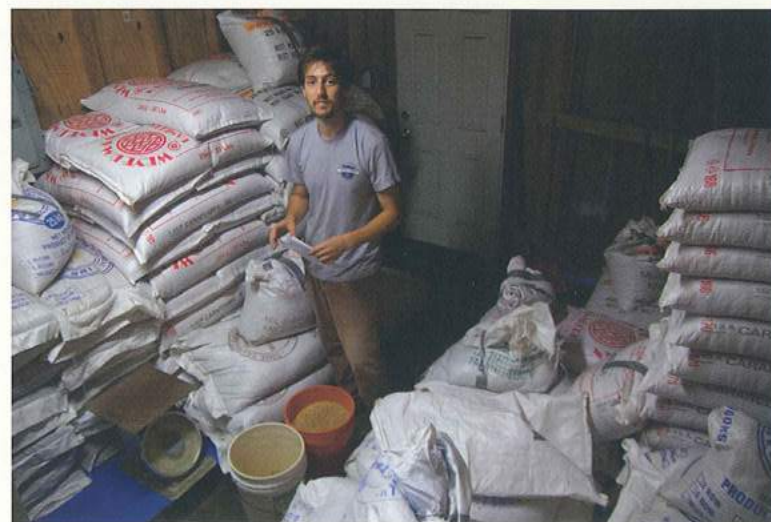


PHOTOGRAPHS BY
MARIO CAMILLO

Beer, in its most basic form, consists of four main ingredients: water, malt, hops, and yeast. However, there are a myriad of choices to consider when formulating a recipe. The process is much like cooking. You must ask yourself: What flavors do I want to achieve, and how will they be balanced in the finished beer? I like to start with a base of Bohemian Pilsner malt, which has a light, clean malty flavor reminiscent of just baked baguette. I add a smidge of German Munich malt for a rich and toasty cereal-like sweetness, as well as a dash of malted rye, for a slightly rustic, peppery accent. Northern Brewer hops can contribute a clean, softly spicy bitterness to the beer, while the later addition of American Sterling hops adds floral and orange citrus aromas. Sea salt, crushed pepper, and lemon zest added to the wort (a term for unfermented beer) at the end of the boil helps to boost and magnify all of the other flavors present in the beer. Belgian saison yeast will contribute an acidic palate and dry texture to the beer while imparting intense lemon peel flavors and aromas.

Brewing Process

1. Mash grains with hot water. The consistency of the mash should be of slightly soupy oatmeal, and the temperature should be between 145-160 degrees Fahrenheit.
2. Recirculate the mash. Draw liquid from the bottom of the mash tun and pour it slowly back on top of the mash. Eventually, the mash will filter itself and your runoff, or wort will be crystal clear and free of grain particulate.
3. Sparge. Start collecting the clear wort in your kettle or pot. Do this slowly. You will add 170 F water on top of the grain bed while simultaneously running off from the bottom of the mash. Keep the water level above the grain bed until the very end of the sparge. You are "rinsing" sugars from the grain bed into your pot in this step.
4. CLEAN AND SANITIZE. The boil is a good time to prepare your fermentation vessel and anything else that will come in contact with the wort post-boil. Use elbow grease and make sure everything looks clean enough to eat off of, then splash some sanitizer around all surfaces of the fermenter. Good beer is not possible without a rigorous cleaning and sanitizing regime.
5. Boil. You will boil your wort for at least an hour with at least one hop addition. Hop additions at the beginning of the boil contribute mostly bitterness to the beer, while the hop additions that come towards the end provide mostly hop aroma and flavor.
6. Cool wort and pitch yeast. Once the boil is done, chill your wort as quickly as possible to around 70 F (or cool to the touch). Transfer cooled wort to a clean and sanitary fermenting vessel and add yeast.
7. Oxygenate wort. Shake your fermenter until you are very tired. Continue shaking.
8. Ferment Beer. This is a stage of vigorous activity where the sugar is converted to alcohol and carbon dioxide.
9. When terminal gravity (sugar content) is reached fermentation is complete. Keg/bottle beer.



HOW TO MAKE

FAMILY NUTS

BY TED MINEO
ILLUSTRATION BY KATY PORTE

INGREDIENTS

2 cups raw nuts

For your first batch, stick with peanuts or almonds. Rounder, smoother-surfaced nuts are easier than, say, walnuts. All the crevasses and crinkles in a walnut's or a pecan's surface act as hiding places for the sugar, and require a greater amount of attention.

1 cup sugar

If you do add nuts with complicated surfaces, be sure to increase the amount of sugar a bit.

1/3 cup water

Salt

You'll want to use Maldon sea salt that comes in large, sweet luxurious flakes. It's the best salt I know of. I've been tempted to eat it by the spoonful. Not good for the sodium levels. You can also use kosher salt. I'd advise against normal table salt because it lacks the essential texture and crunch these other salts provide.

Other mix-ins for flavor, texture and interest

Pretzels, sesame seeds, rosemary, cinnamon, chili powder, mustard seeds, anise seeds, crushed black pepper, citrus zest, cayenne pepper, pumpkin seeds, whatever seems interesting, or whatever in the spice rack smells good and that can stand up to a few moments of high heat without burning. My "classic" blend is 3 dashes cayenne pepper, and a few big pinches of rosemary, and some raw pumpkin seeds.

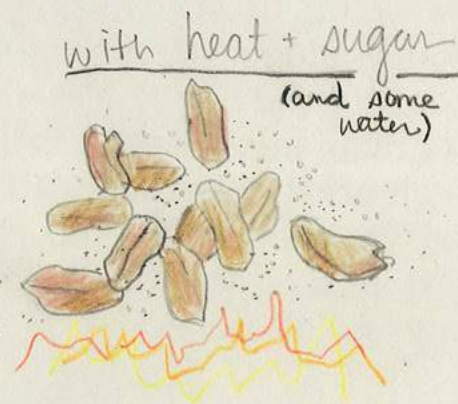
1:38pm
Raw



METHOD

Set aside 15/20 minutes during which you can avoid distraction.

Get a baking sheet ready with a spritz of nonstick spray, put it nearby the stove.



Combine all the ingredients in a large, wide skillet and get it hot. I usually cook at a pretty high heat - about 4/5 of the maximum heat available on my stove. Also, I usually add nuts first and toast them for a couple minutes in the dry skillet.

Let it all cook for a while. Stir casually with a large, wooden spatula or spoon (or reliable heat resistant spatula if you have one - a cheap one will melt and stink up your kitchen) to keep things from burning. It takes around 15 minutes on high heat for all water to evaporate and for the sugar to melt.

Once all the water's evaporated, the sugar will make everything seem very sandy and weird. Keep stirring, keep going. As you stir and toss the nuts in the skillet, you'll see the sugar starting to melt. This is what you want.

As the sugar melts, keep things moving - try not to let pockets of nuts or sugar sit in one place for too long, because they'll burn a little too much.

You're basically going to keep stirring till all the sugar melts and turns a nice cara

mel color. I like to go pretty dark for a more complex flavor but you can stop anytime you like.

If things start to smoke, take it off the heat for a minute to keep things from burning.

Once they look done, this is your chance to mix in some other stuff to make them a little more interesting—my favorites are dried rosemary, sesame seeds, and pretzels.

Add a big pinch of the Maldon salt.

Spread the nuts out on the baking sheet with nonstick spray to let them cool. Top them off with another pinch of salt.



Once they're cooled down, you can keep them in big bar sizes, or break them up for more snackability. The amount of sugar you use will determine how much candied connective tissue exists to hold the nuts together in clusters.

Don't eat them all in one sitting. Keep them in airtight containers, or else they'll get sticky eventually, especially during the summer. The cooked sugar is hydrophilic, it hungrily sucks water from the air.

Make a Mixtape

BY NICHOLAS PERKINS

First, you're going to need a victim. I suggest a good up-and-coming friend who digs music and who you would like to turn onto some sweet jams. Ideally, this person will return the favor with a good mix of his or her own. The overwhelming majority of all mix muses has always been, and will undoubtedly remain, a love interest. Someone whom you fervently hope will immediately jump your bones after said mix makes a rotation through the stereo. Once a mark is established follow these steps. Employ obsessive and neurotic behavior at any and all stages:

The absolute most important thing about making a mix tape is to remain focused throughout on its intended recipient or stated subject. Mixes are for someone else's enjoyment; they aren't a forum for broadcasting the breadth and quality of one's music collection, nor are they a means of force-feeding someone with whatever obscure stuff you've gotten really into lately. It is important to have a lot to draw from and variety is key. Ultimately, you're trying to put together a body of work that someone will enjoy repeatedly and will cause them to think of you fondly every time they turn it on.

1. START OUT WITH A LAZY STROLL THROUGH YOUR MUSIC COLLECTION, pulling potentially useful songs into a master playlist. At some point during this process, I usually realize that I'm missing all sorts of stuff and need to start tracking down songs that I only have on vinyl. About this time, I have to continuously remind myself of my stated objective or pretty soon I'm trying to justify the inclusion of all sorts of nonsense that just doesn't fit and/or has been put there to satisfy my ego.

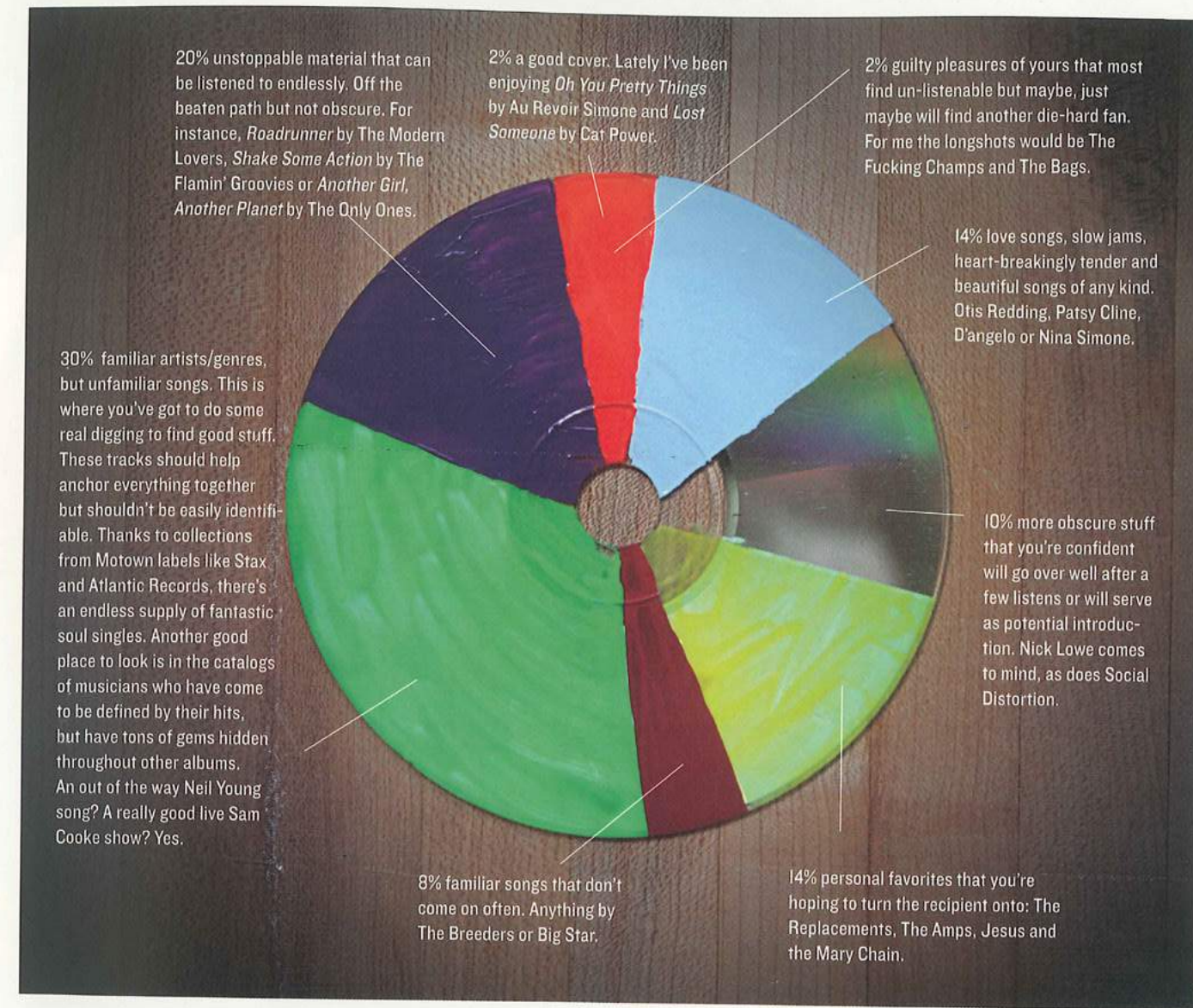
2. LISTEN TO WHAT YOU'VE ASSEMBLED IN AS MANY CONTEXTS AS POSSIBLE: at work, on headphones, while cooking dinner, with friends. You should start to get a general idea of where your mix is headed and a rough outline of how things are going to fit together. You'll also realize what isn't working. If you find yourself skipping over particular songs, then most likely so will your listener. You're looking for songs with staying power, not an assemblage of little finds that highlight your sense of humor.

Perhaps the greatest casualty of the electronic file sharing age has been sound quality. Every time music gets copied or compressed, the song gets worse. Don't give someone crappy downloaded mp3 copies that you got off of Limewire eight years ago. Find original, high quality songs and use good speakers to ensure that they are free of background fuzz and distortion.

3. EDIT. Hopefully, your mix is starting to take on a nice balance of material that while varied, sounds good together. Balance is paramount. You can't fill the hour with totally obscure music that requires

a lot of work on the listener's part. The idea is that you've done all the legwork, sifting through endless hours of 60's French pop to select one standout track. You also don't want whatever dancehall banger everyone's been listening to all summer long.

4. SEQUENCE. Putting these pieces together is the hardest part, but its importance cannot be understated. Song order matters, but will never matter quite as much to anyone else as it does to you. If you find someone who shares your zealotry, marry that person. To avoid jarring the listener from song to song, concentrate on making loosely defined sections, I usually end up with about four. Get things off to a strong, upbeat start with material that's sure to get and keep the listener's attention. Sometimes, I'll throw in a little prelude like a slow, reverb-soaked instrumental. After you've established some forward momentum, follow it up with a downturn about a third of the way in and settle in to some mellower material. Eventually I start to build back up for a re-energized little pocket before beginning the final



wind down. Now neurotically listen to the transitions, making sure songs flow neatly into one another, spot-welding any problem areas with favorite tracks that got left out. Step away for a few days before giving it the final seal of approval.

5. A MONIKER. Name your mix with a pun or little twists of the tongue that loosely tie-in with the theme or purpose of the mix. A few that I've liked: The Thrashing of the Christ, Poontwang, Sexpionage,

Hoedown in E Minor, Ballads for the Modern Lover and Lust & Piety. The possibilities are endless.

6. THE GOODS. A good physical copy of any mix is paramount. Yes, there is nothing sexier than a well-timed, expertly crafted mix carefully recorded on magnetic tape with an artful case and liner notes to accompany it—nostalgia blah, blah, blah. Unfortunately, that is no longer a practical way to receive

or listen to music. Do the next best thing and make a nice case out of card stock or slip a hand-written track list into a jewel case.

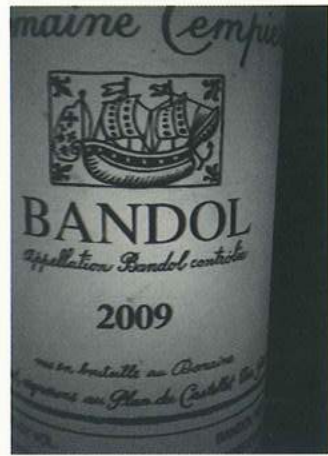
Finally, hand the thing off and hope fervently that you haven't just wasted hours on something that's going to get one listen or played on shuffle. In the off-chance that things go alright, someone might just leap into your arms.



How to

MAKE BOUILLA- BAISSE

BY
ANDREW TARLOW
&
KATE HULING



BOUILLABAISE

- FISH BROTH

MAKE AS MUCH AS YOU LIKE YOU CAN ALWAYS FREEZE WHAT YOU DONT USE

WATER

HEADS OF FISH
FISH CARCASSES
CRUSHED CRABS
AFTER BOILING

- FISH MARINADE

1/4 c. olive oil

pinch SAFFRON

pinch SALT

Ample Fennel seed or Fennel pollen
PREFERBLY WILD

- FISH

clean + whole

3-4 small firm whole white fish

MONKFISH

CLAMS or MUSSELS

OCTOPUS/SQUID

(PORGY/BLACK BASS/BUTT FISH)
ANYTHING THAT LOOKS GOOD FRESH/LOCAL

1 L.B. CRABS

1 1/2 l.b. potatoes

1 ONION

1 1/2 l.b. Tomatoes

BOUQUET GARNIS

2 LEEKS

Lg. pinch SAFFRON

Lg. pinch SALT

olive oil

RECIPE

- SWEAT ONIONS + LEAKS IN olive oil

- ADD TOMATO

- ADD BROTH OR WATER

- ADD BOUQUET GARNIS

- SAFFRON

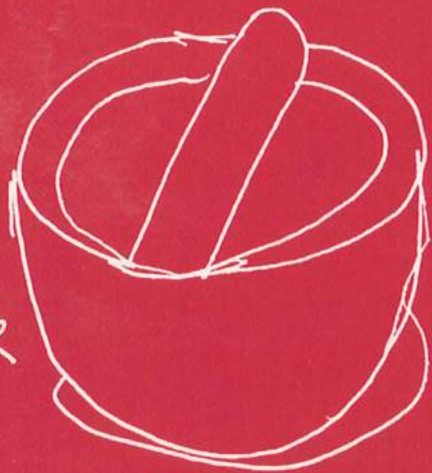
- BRING EVERYTHING TO A BOIL

- ADD POTATOES + FISH IN ORDER OF COOKING TIME
- COOK UNTIL DONE

Aioli OR
Rouille

ROUILLE

- 2. DRIED CAYENNE CHILE
- 3. GARLIC
- PINCH SALT
- BREAD CRUMBS
- 1 PINCH OF SAFFRON
DISSOLVED IN A LITTLE WATER
- 1 EGG YOLK
- 1 CUP OLIVE OIL



MUST BE MADE IN
A MORTAR + PESTLE

- DIVIDE FISH INTO BOWLS / BONES ARE OK.
- DADDLE BROTH
- SMear Rouille on TOAST AND put ~~on~~ TOP.
- POUND CHILE
- ADD GARLIC + SALT POUND TO A PASTE
- ADD BREAD CRUMBS + SAFFRON
- STIR IN EGG YOLK
- BEGIN ADDING OIL IN THIN TRICKLE UNTIL FULLY INCORPORATED.

YOU CAN ADD MONK FISH LIVER TO
ROUILLE IF YOU LIKE.

MAYONNAISE IS A VIRTUE

BY ALEC FRIEDMAN



I HAVE OFTEN BEEN TOLD that I am a very patient person and I have always prided myself on this virtue. Very recently, I discovered that this state of endurance under difficult circumstances is not all that dissimilar to the suspension of ingredients that are combined very slowly (at first drop by drop) in the making of mayonnaise. This delicate balancing act between the vigorous beating of the mixture by the maker and the egg yolks' willingness not to crack under strain makes me think that when faced with difficulties in life we often exercise a kind of social emulsification to stay steadfast. If only, in addition to the positive personal and cultural ramifications of this, there was the additional reward of a tasty condiment.

Derived from the French word *moyeu*, which means "yolk of egg," the most traditional recipe for mayonnaise is to add oil to an egg yolk while whisking. It is a slow and simple process that requires concentration and patience. Should the

liquid separate, you are required to begin again. To start you will need one cup of vegetable oil, one large egg, one lemon, salt, pepper, a large sturdy mixing bowl and a whisk. This will make one cup of mayo. Making a one-egg mayonnaise is a slightly more tricky proposition, but because what you make will only keep for a couple of days in the refrigerator I have chosen these proportions. If you know that you will be using more, adjust the quantities accordingly.

Begin by breaking the egg and separating the yolk from the white. Place the undamaged yolk (a broken yolk prevents proper emulsification) in the bottom of the mixing bowl and add one or two drops of lemon juice and a touch of fine salt. The acid in the juice will help to stabilize the mixture once you start to add the oil. Add a single drop of oil to the bowl and begin whisking. You will need to continuously beat the egg and oil to allow the yolk to stretch and hold the full cup of oil. Once

the drop of oil you have added has begun to combine smoothly with the yolk you are ready to add a second drop. Keep the intensity of the whisking up and watch to make sure nothing is separating. When the mixture is ready to hold more oil, add the third drop. Continue this three or four more times, watching to make sure the mixture does not separate. At this point you can start to slowly add the oil by dribbling it in. Notice how the yolk is thickening and turning a bit creamy. That means the emulsion is starting to form. As the emulsion builds, you can add the oil a bit more quickly, but not too fast. If it's starting to look like mayo, you're doing it right. The mixture should be creamy enough that it sticks to the blades of the whisk. If it doesn't stick, you may need to start again. Continue adding the oil in a slow steady stream while constantly whisking, until all the oil is incorporated and you're done. Season with lemon, salt and pepper to taste.

How to Filet a Fish, Tableside

BY JASON SCHWARTZ / ILLUSTRATION BY SARA MOFFAT

For a reason unknown to me, I've always been attracted to the imagery of a whole, roasted fish. Perhaps it's my Greek side, or the way the completeness of a whole fish propels all of us closer to a life of fresh, whole foods and away from one of pressed, formed and wrapped product. My mother used to have a roasting cookbook by Barbara Kafka and during my high school years I remember coming home, often roasted myself, and glazing over at the photo of the beautiful, faux-rustico unadorned, whole trout.

The preparation of a whole fish from river to plate ties us all to our ancient history and is genuinely gratifying at worst and nearly poetic at best. When I started working at Diner almost six years ago, I would watch Rebecca pan roast our whole branzinos. She would place the stuffed and seasoned fish into a huge pan, roast it on the burner and throw the whole pan into the oven. A common technique, but one I hadn't seen before, and I loved it. As a server, presenting that fish came with a deft satisfaction. Both Michael and I noticed that once at the table, some diners would regularly attack their fish from the top and create a small crater in it... leaving most of the fish untouched. Maybe they would flip it over and do the same thing, often not. We began fileting tableside. Certainly there existed a voyeuristic showmanship to the ordeal, but it also enabled us to get closer to that table. We broke the diner/server barrier. We touched their food.

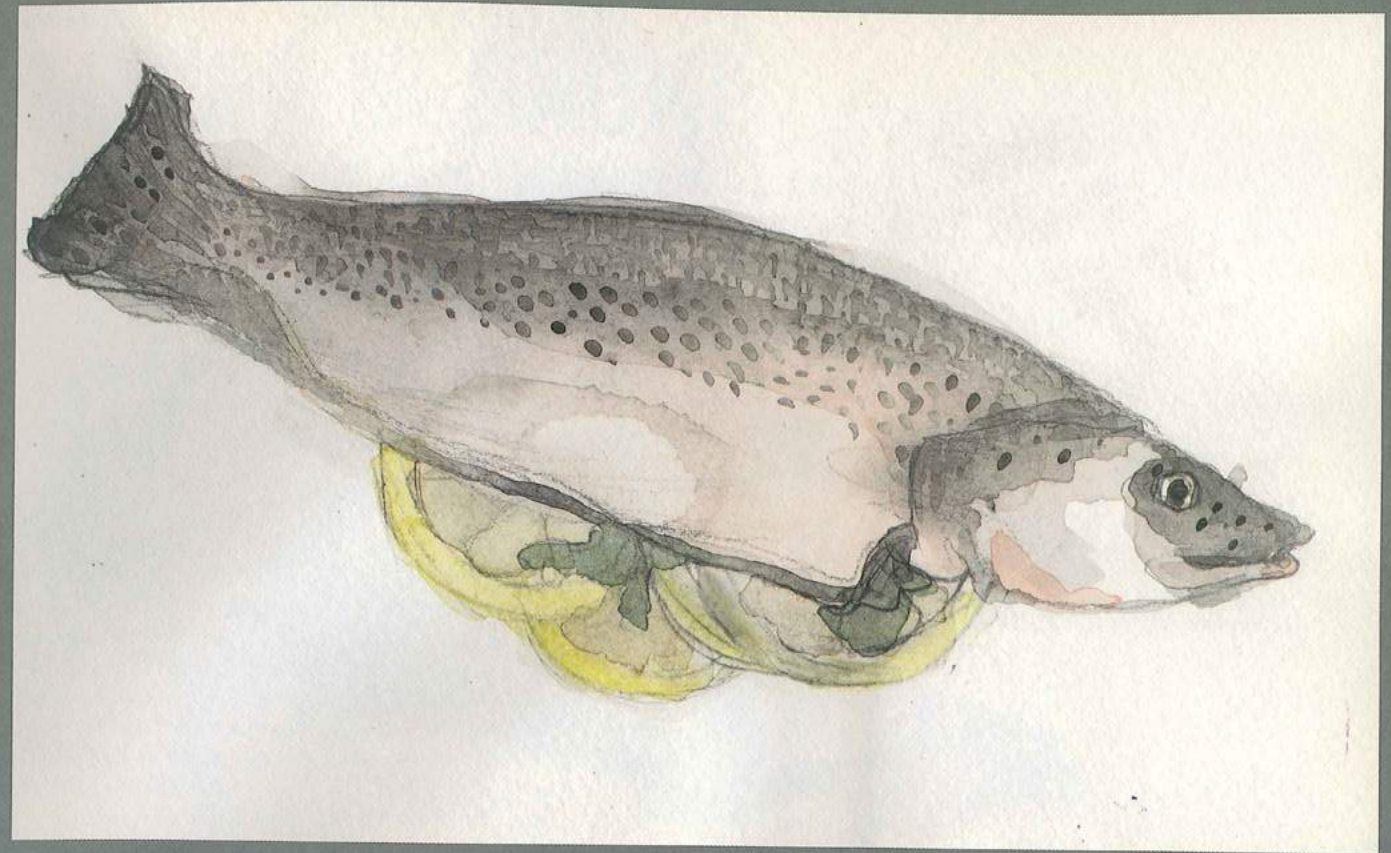
Fileting a roasted fish is an easy endeavor, but care must be taken to ensure an appetizing presentation and to preserve the integrity of the filets. Because I have the sort of fingertips that can hold really hot things, I usually just use my hands and a dinner knife. The dinner knife is sufficient with the pan roasted fish, but a broader, thicker and

sharper or serrated knife works better with grilled fish. First, after presenting the fish or seeing a diner looking at their new arrival, I would offer to filet. Nobody has ever refused. I would run to the kitchen, wash my hands and return with a spare plate and a dinner knife.

To start, place the whole fish at the edge of the plate so there is room for two filets side by side when you are done. The best way I've found is to pull the tail up slightly and try to slide the knife blade in between the flesh and the skeleton, giving little miniature slicing motions to cut the skin holding the fish together. As you pull up the tail up, it helps to slide your fingers into the fish along the rib bone to support it, otherwise the tail will rip off. It's really hot in there. Usually we stuff our fish with lemon and fennel frond or some other herb. Keep the stuffing on the filet by pressing on the lemon slices with the broad section of the knife for now. Continue to do this all the way to the skull by slowly supporting more and more of the rib bone with your two fingers, gently slicing the skin and pressing down on the plate-side filet and stuffing. As you come to the skull begin to angle the knife blade down towards the plate, severing the remaining bit of skin holding the filet to the head while pulling up. The skeleton with the top side filet and head will lift

right up in your hand leaving the bottom filet and stuffing on one side of the plate. Remember what you now have in your hand is the precious other filet, so carefully flip it over by using your other hand to cradle the filet side and head and place it back down on the plate. You'll have to set the knife down for a second.

Next, begin the procedure again by sliding the knife blade in between the tail and filet. As you pull up the bare skeleton will present itself as you press down on the flesh. Remember to keep the small slicing motions going every couple of seconds to cut the skin on the dorsal and ventral sides. Continue running a finger along the rib bone until you come to the skull. Again, angle the knife down towards the plate and lift up. This will reveal two perfect filets side by side on the plate and a fish skeleton replete with head in your hand. Place the skeleton on the spare plate. Now, skillfully scoop up the lemon and fennel stuffing by sliding the broad side of the knife underneath it and over the flesh and balancing it there with your hand. Place the stuffing back onto the spare plate covering the unsightly skeleton, head still exposed. We leave this on the table as some people tend to search for the little fish cheeks as a delicate morsel.





HOW TO

MAKE A NEGRONI

BY PETER HALE

I LIKE MY NEGRONI WITH GIN, APEROL, A LESS-BITTER AND MORE FLORAL RED BITTER FROM MILAN, AND PUNT E MES, A MORE BITTER, MORE HERBAL "SWEET" VERMOUTH ORIGINALLY FROM THE GREAT VERMOUTH MASTER CARPANO AND SONS IN TURIN AND NOW MADE BY BITTER MASTERS F. BRANCA IN MILAN.

The classic drink is composed gin, Campari and traditional red vermouth. The drink was "invented" by a Count in Florence, but its advent also speaks to the great (and often overlooked) distilling tradition of Italy, particularly in Turin and Milan.

Turin, Torino in Italian, is the Northern Capital and was the first capital of unified Italy. Before that it had its stints as a Roman colony (Augusta Taurinorum) and as the seat of the Kingdom of Italy within the Holy Roman Empire, as well as being a parcel (as part of Piedmont) annexed by Savoy. Throughout the Fifth Century AD and the Renaissance Turin had to fend off its fair share of Burgundians, Goths, Magyars and Saracens. Now, it's home to Fiat and Alfa Romeo, and to vermouth.

Antonio Benedetto Carpano based his invention on the old fortified wine concept and flavored it with herbs, roots, fruits and flowers. He named his concoction vermouth after a German wine fortified with wormwood (wermut is German for both wormwood and vermouth). Shortly after, vermouth became a cottage distilling phenomenon in Turin, where cheaply made wine from Asti, Cuneo and Alessandria could be stretched and reworked into a tonic or medicinal elixir.

Milan, located a bit to the east in Lombardy, has a similar history. Etruscan, then Gallic, then Roman. Constantine delivered his emancipation edict in 313 AD in Milan. Finally Lombard, the city, like Turin, remained a part of the Kingdom of Italy and a hub of finance and military strength. By the twentieth century, Milan,

along with much of northern Italy, was a manufacturing capital in Italy's industrious North. It is also home to Campari, perhaps the best known bitter in Europe and the States. The famous red color came originally from carmine dye, derived from cochineal insects. The Campari family started production in 1904 and the aperitif was immediately a hit in the French and Italian Riviera.

But our story takes place in Florence, 1919 at the Caffè Casoni. Count Camillo Negrone has returned from Italian-occupied Rhodes at the end of WWI where he participated in the negotiations surrounding the Tittoni-Venezuela agreement. He's bent out of shape by it, and with Turkey unifying Asia Minor, the short stick Italy holds at war's end just shrunk. Negrone senses, too, that Italy, and indeed Europe, has come to the end of an era – the fall of the Austrian empire and the redrawing of regional maps to suit nation-building rather than monarchic or aristocratic agenda. He is wary of the rising sentiment of Fascism, its friction with Socialism (not a fan of that either), and the erosion of the workforce precipitated by Italy's ruined economy and the latest emigrations. He feels his time in beloved Florence grows short again:

"Possedimenti Italiani dell'Egeo, they kept telling me. In the end we couldn't even keep the Dodecanese now that the Turks have their own Risorgimento. And now I return to see so many of the decent ciompe and contadino are lost to the fight or moved to America."

However, the Count can't help but be excited by the growing throngs of newly

minted bourgeois American tourists in Florence, especially the women. After swarming Palazzo Vecchio all day, many make it to Casoni. They are crazy about a cocktail, the Milano-Torino. It's a cordial made with red-beetle bitters from Milan and sweet vermouth from Turin and topped with sparkling or soda water. The tourists like it so much that the locals rechristened it the Americano.

Count Camillo, too, is fond of the aperitivo. Tonight, however, he needs something extra. A little Dutch courage, as they say.

After travelling the world ensuring Italy's interests and honor everywhere, after negotiating a tooth-and-nail redrawing of the maps of the world, and after risking his life in the War, Camillo is nervous, and he needs a stiff one. Tonight he's to escort one of these sharp-witted, fast-talking, slippery New York socialites to the Teatro Comunale di Firenze. He's not even been to the theatre since before they put electricity in it, and tonight he's going to see the lunatic Gambara's maybe-masterpiece opera on the life of Mohamed.

Negrone asks Fosco to replace the soda with gin, and a new drink is forged.

HOW TO MAKE A NEGRONI:

In a large rocks glass, in equal parts add: SWEET VERMOUTH, RED BITTERS, GIN add ice and stir gently until mixed serve with a twist of lemon or orange if in season



HOW TO HUNT A SNAPPING TURTLE

BY MARK FIRTH
ILLUSTRATION BY JULIET JACOBSON

FOR THREE WEEKS after the birth of our eleven ducklings the mother and father proudly led them around the pond, ducking and diving for tasty morsels and splashing around like they had never heard of cassoulet. They all slept under a tree next to the pond and every visitor saluted the serendipity of our perfect homestead...pigs in the pig pen, chickens in the coop and ducks on the pond.

Then one night at 3am we heard a tremendous quacking. I jumped up and running naked through the kitchen grabbed the cleaver. Bettina was right behind me with a flash light, and after all the feathers had settled down, two of the ducks were missing and the rest were huddled frightened in the middle of the pond. We checked the nest, no sign of any intruders, and mildly traumatized we went to bed. The next morning we found one of the babies. It had two teeth holes in its neck and the blood had been sucked out of its frail little body. The other was nowhere to be found. A weasel, we surmised, and after that we shoed them into a little house every evening after a day on the pond, they seemed relieve and often would be waiting for us to close the door.

A few days later I heard the mother duck quacking furiously, I ran over and waded through the reeds where I found a duckling mostly submerged with just its head popping out of the water cheeping fearfully. I hesitated for a split second, visions of pulling my hand out with a weasel attached...then plunged my hand into the murky water. I grabbed what felt like a large pebble and pulled it up, flinging it way into the pond while with the other hand I grasped the sodden duckling, which I returned to the grateful mother.

Two days later there were only eight. I walked the perimeter of the pond and saw the headless body of one of the ducklings. I bent over and pulled it out, the head had been bitten clean off, I quickly hid the little body under a rock at the side of the pond as I heard Iris yelling, "Papa what are you doing?" I called Bettina out of the house and by the time we rounded up the ducks there were seven another

had disappeared in a matter of seconds. We built a 500 square foot chicken wire fence duck resort and dug a small hole for them to splash around in. The gaggle were miserable and would spend the days staring forlornly at the pond through the bars of their cage. Ohh, and they began to smell, they don't mention it in the books but duck poop smells truly bad.

Finally, after a week of scouring the pond for the dreaded duck killer I caved in. Whatever had killed the ducks must have moved on and they were double the size they were a week previously. I let them out, I didn't make a big thing of it, no ticker tape parade down to the pond, no big neon finger pointing the way to a watery paradise, just quietly left the gate ajar. Twenty minutes later, enjoying my post-pig-feeding cup of tea I heard Bettina scream, "the ducks have escaped!!" And there they were excitedly washing off a weeks worth of scum and poop quacking with delight

"They are fine," I said quite convincingly. "They are big now nothing can hurt them and we will lock them up every night." And they were fine for three days. On Wednesday evening I pulled my calf muscle, I heard/felt something pop and dropped to the floor like a ton of bricks. The next morning I was in the ER getting a temporary cast put on my leg, foot up for a week then crutches for two were the instructions. I drove to the lake and joined the family for a potluck birthday party and we all headed home merry. As soon as we pulled into the drive we could see something was wrong in the pond. The mother duck was spinning around flailing wildly as though pinned down, while the drake and the remaining seven ducklings

waddled nervously in circles up near the duck house. It seemed like hours passed as I hobbled towards the edge of the pond my brain trying to make some sense of what I was seeing then I heard a shout in my ear, "A giant snapping turtle has the mother duck! Save her!!!"

I threw down my crutches and half hopped, half flew into the pond sinking waste deep into mud and slime. I battled towards the middle of the pond my leg screaming with agony as I reached the duck I looked into the face of a dustbin sized turtle. I screamed over my shoulder, "get me a fucking net, this thing is a monster," or something of the sort and I made a lunge for the duck. The dinosaur/Loch Ness monster sized me up and let go of the bird's spindly leg. I cradled the duck under one arm as I grabbed the net out of the air and thrashed it through the water desperately trying to catch the prehistoric beast. I ended up with a net full of algae and reeds and turned my attention to mother duck. Her right leg was stripped down to the bone and blood was dripping in a steady stream down my leg and into the pond. Back on dry land we swaddled her in a towel and took stock of the damage. She was a goner.

The kids said their last good byes, and I took her behind the barn. After putting her to rest, I delicately and respectfully sliced her up and baited two hooks and a raccoon trap with her meat. It's been a week and we still have not caught the monster and quite forebodingly I found a baby snapping turtle perched on the waterfall yesterday. It is being held captive while I negotiate a ransom.

illustration
 by ABBIE ZKIDEMA
 COLLABORATION
 w/ LINDSAY ROBINSON

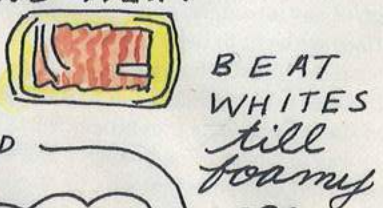
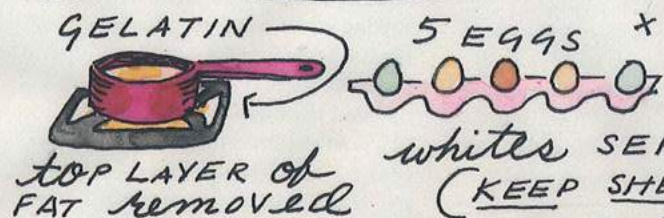


1 EXTRACTION
 • BRING 2-3 PIGS feet TO A BOIL IN 4 QUARTS of water.

• SKIM off THE foam
 • SIMMER 4-6 hours then STRAIN & CHILL OVERNIGHT.

2 CLARIFICATION

1LB lean GROUND MEAT



Mix the ground MEAT, egg whites & SHELLS
 THIS IS CALLED A "RAFT"
 BRING to a BOIL. gently simmer (1HR.)

Once the "RAFT" rises - DO NOT STIR!

3 LAYER COLANDER WITH layers through it...
 of cheese CLOTH & RUN HOT WATER



then POUR IN EGGY GELATIN


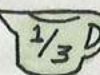

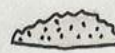


SQUEEZE to get all THROUGH

Voila!
 AZ

Panna Cotta

ingredients

- 1 C GELATIN 
- 2 C heavy CREAM
- 1/3 C HONEY  
- Pinch of KOSHER SALT → 



SOFTEN GELATIN IN a SAUCEPAN.
 IN ANOTHER SAUCEPAN
 COMBINE: 1C cream & HONEY + salt
 * low heat *
 BRING UP TO A SIMMER.
 take off heat. ADD REMAINING 1C cream to WARM GELATIN.
 & STRAIN
 DIVIDE CUSTARD into 6 RAMEKINS
 REFRIDGERATE 6 hours - till firm

* WE like TO PAIR WITH SEASONAL FRUIT *

FUN gelatin FACTS

- * MOST GELATIN COMES FROM the SKIN, BONES & CONNECTIVE TISSUE of PIGS & COWS (NOT HORSE HOOVES!)
- * GELATIN is a PROTEIN WHICH also ACTS as a DIGESTIVE AID.

substitutions

TO USE COMMERCIAL GELATIN
 DISSOLVE 1t or 2t teaspoons IN cold water & add to cream.

HOW TO KILL A RECIPE

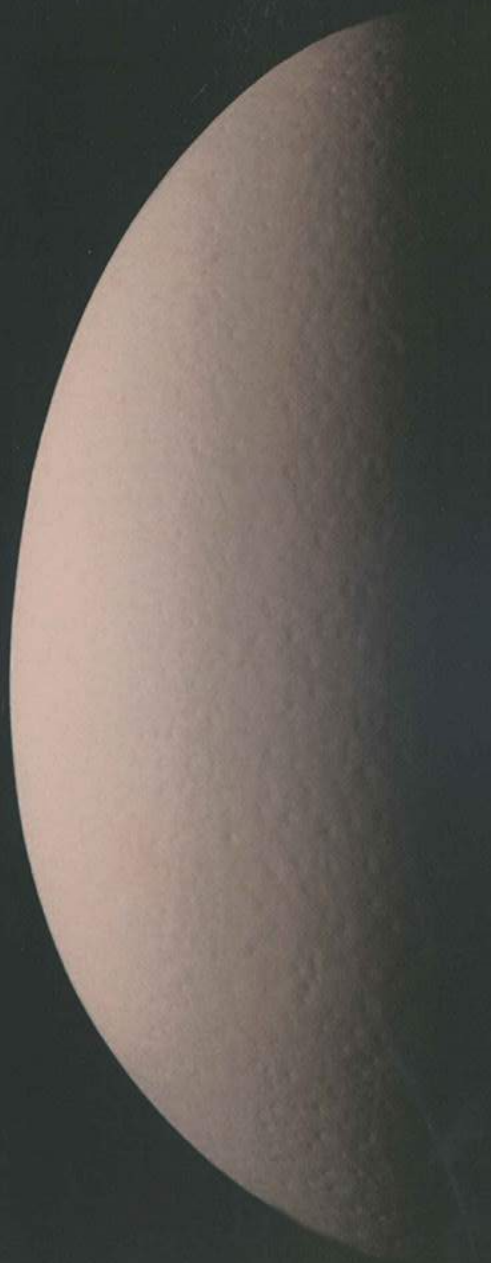
BY MARK ANDREW GRAVEL

RECIPES ARE COUNTERPRODUCTIVE to learning the art and economics of a meal. To practice better food making, we must kill the recipe. The majority of today's cookbooks and food magazines are not at all practical. They require home cooks to buy ingredients specific to a dish rather than stocking a pantry smartly and simply. Furthermore, recipes encourage dependence on following their instructions instead of liberating a home cook to make freely. So, elementally, killing the recipe is about making, not following. Think of your shopping, kitchen-keeping and food making habits as a system. Seeing the roles, patterns and sequences within the system will ensure a swift and painless kill. The subsequent "how to" is one example of practicing liberated food making.

To make cheese you will need to pour one gallon of whole milk and one quart of buttermilk into an adequate pot. Heat the mixture until it barely boils then turn off the heat. Let it sit for thirty minutes, until the curds are set, then drain the cheese in a colander and season with salt. Preferably, the whey liquid should be kept, as it is good for boiling rice or pasta or adding to a soup. Voila. You now have fresh-made cheese, which may be eaten right away or refrigerated for later.

For breakfast spread the cheese over toast with some jam. You can also place it in an omelet. For lunch, make a sandwich with the cheese and seasonal produce. The sandwich can be hot or cold, and a little bit of meat is a nice addition too. For dinner, you can make a simple pasta with the cheese and tomatoes, fresh or preserved. You can also make a quick green salad with the cheese atop or serve it with fruit. The latter are nice complements to any meal—be it breakfast, lunch or dinner. Finally, and most notably, this cheese takes an hour to make and is a good way to introduce your mind to better food making. Ultimately this practice will allow you to cook with your senses and sensibilities, sans recipe.





"One cannot think well, love well or sleep well if one has not dined well."

VIRGINIA WOOLF