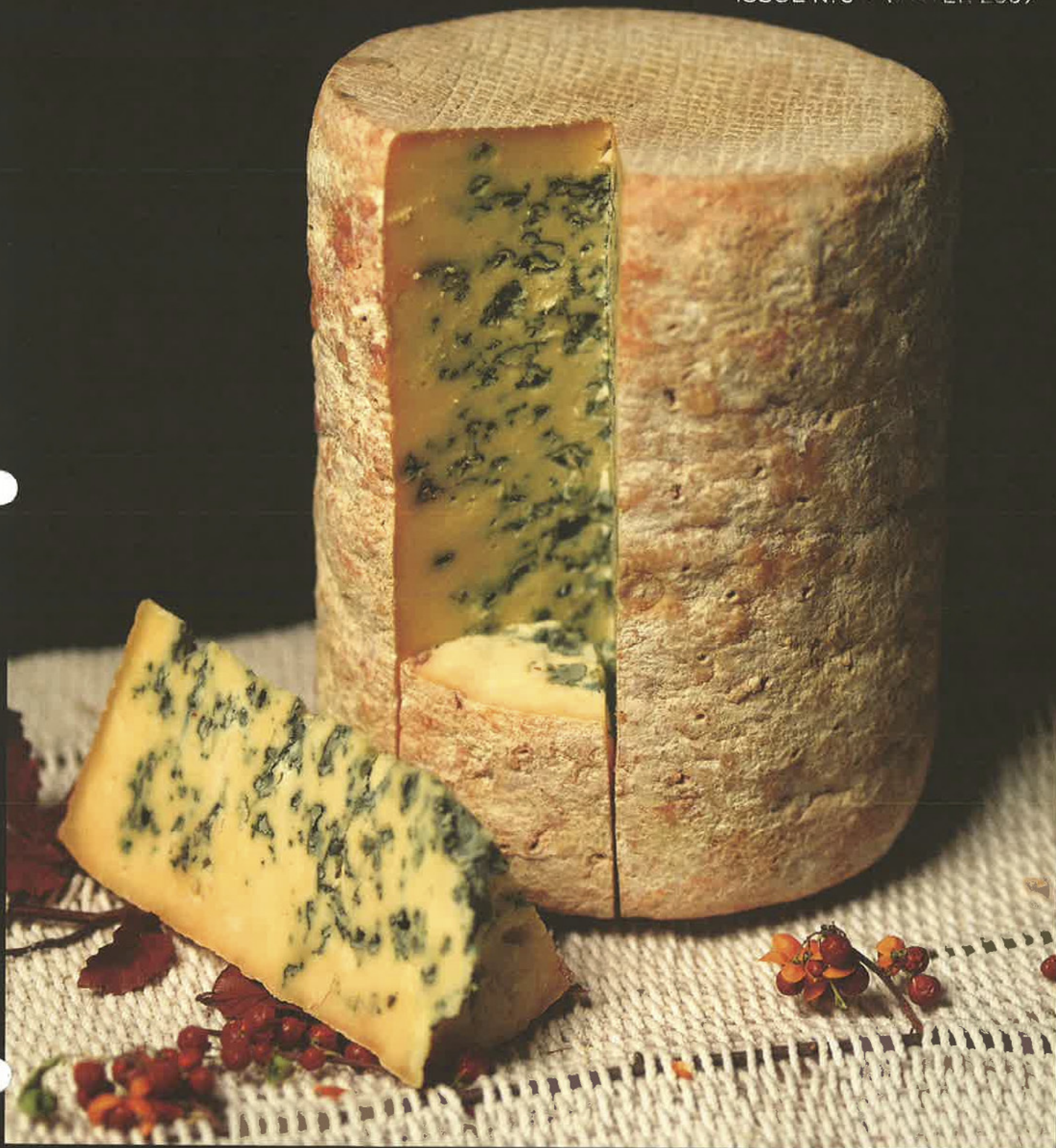

ED BEHR ♦ JASPER HILL ♦ RECIPES ♦ COOKIES ♦ YORKSHIRE PUDDING ♦ COCKTAILS

DINER JOURNAL

ISSUE N°6 ♦ WINTER 2007





COVER PHOTO BY GRANT CORNETT, W/WEAVING BY LINDA ALDREDGE, ED BEHR INTERVIEW BY ANDREW TARLOW. BANQUET CENTER/OLD PHOTO BY GRANT CORNETT/W/STYLING BY KAREN EVANS.



BACK COVER PHOTO BY TOM MYLAN. THANK YOU TO KELLY HOLT FOR INSPIRATION. HAPPY BIRTHDAY CAROLINE FIDANZA!



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WINTER 2008



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No 6
No 5

What has been most striking to me in this issue is the idea that progress comes from asking questions, the right questions. In this winter issue we feature our second extended interview and our longest article yet. Our interview style is largely inspired by the notion that conversation pushes the envelope further than the "q and a" structure ever could. Conversation creates dialogue, dialogue, in a perfect equation, creates ideas. Be it the six of us sitting around a table every Monday night, the dense pages of Ed Behr's Letter section, or a group of us huddled on the unfinished metal roof of Jasper Hill's cheese cave, we are always searching for that spark, the thought that leads to the next step. With this issue we find ourselves committed to moving through the obtainable information and toward the search for the questions that create open forums for answers to evolve. That is to say we wanted to challenge ourselves to write longer articles. Widely thanks those who have come before us, we are just starting to understand our niche and how to fill it. AD

As we move forward we want to try to include the larger community in our efforts, working with artists and other writers to further expand the view and scope of the Journal. We look forward to what the next year brings. CF & AD

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INTRODUCTION



Framing this issue we have two people charting uncharted territory and in the same geographical radius. It turns out Vermont, in all its unflinching cold and sloping mountains, is more than just a pretty face. The sparsely populated state has managed to attract the likes of Ed Behr, editor of the astute *Art of Eating*, and Mateo and Andy Kehler, owners and orchestrators of Jasper Hill Farms.

It starts with Ed Behr I suppose. Caroline was the first to hand Andrew a copy of the *Art of Eating*, insisting he read the article "High Standards, Hard Work, Simplicity, and a Good Place to Eat." From then on Behr, unbeknownst to him, became a kind of ambassador of food for us, traveling the world exhaustively learning about subjects that were just out of our reach. The *Art of Eating* has offered us, as a restaurant, the opportunity to learn without the time consuming and often-costly legwork. He really has no peers in the present world of food, writing from a uniquely personal and detailed perspective. Behr doesn't seem to write to sell subscriptions. He writes to satisfy his own curiosity, to meet the producers he most admires and to see the locality where great food and wine are produced. He writes about food to find what and where the best tastes in the world are, although much to our chagrin the answer seems to be, for the most part, France and Italy. And that unquenchable enthusiasm that drives him to travel, navigate and lead, in turn inspires us throughout the creation and direction of our journal.

The last issue of the *Art of Eating* featured Jasper Hill Farm, Mateo and Andy grinning on the cover. Behr's focus is always taste driven and the article championed Jasper's Cabot Clothbound Cheddar. What sparked our intrigue is how the brothers are using their success, making and aging delicious cow's milk cheese, to change the terrain of northeast dairy farming. Cabot has afforded them the basis for building a three million dollar cheese cave so that Mateo and Andy can age, market and distribute artisanal cheese. And the story is not just about cheese, it's about the way in which they have connected what they do as cheese makers to the whole economy of Vermont. They see cheese as their tool to transform economics, to improve the land, to keep farms alive and provide a model for economic development. At the same time they want to move American cheese out of the purely local, cottage industry (excuse the pun) that it occupies and into the global market. Visiting Jasper Hill this summer, one large curved wall loomed tall at the mouth of the blasted hillside just beyond Mateo's front porch. I can't help but imagine this must have been a similar moment to the inking of Ed Behr's first printed page.

And although Ed Behr claims to be more interested in deliciousness than sustainability (fortunately the two go hand in hand) it is important that we think deeply about the food we eat. While the brothers in Greensboro are changing Vermont, Ed continues to explore and inform. Ed, Mateo and Andy have done a lot of the thinking for us, we are lucky to have been able to ask them questions and hear their answers. CF & AD

JASPER HILL

by TOM MYLAN with Sasha Davies, Anna Dunn and Annaliese Griffin

It's early afternoon on a hot day at the end of July. The truck belonging to Jasper Hill's CFO rolls slowly down the unmarked dirt road off an obscure country lane in northern Vermont. In the passenger seat is a shaggy dog and behind the wheel a middle-aged bearded man, beer in hand. Mateo Kehler sits in a lawn chair less than a hundred yards from "the hole," sipping a red plastic pint from the facility's keg-o-rator. He's ready to talk business.

The planned seven-cave affinage complex known only as the "undisclosed location" is months behind schedule and two million over its original \$1.2 million budget. They need to figure out how to get at least two caves on-line in time to have cheese for the holiday season and pay for the construction that Mateo told me over the phone was costing him "like, \$500 a minute." We traveled north, sleeping in spare rooms and on friends and relatives couches, to see the project that we had heard about over dinner with Mateo last winter in Brooklyn. The effort, the success or failure of which could very well define the next ten years of small production food, brought us to the Northeast Kingdom in July 2007 and back again in early October to see what happened.

How does one of the most profitable and well regarded New World cheese makers end up betting the farm on a 22,000-square-foot complex of aging vaults and an intricate national distribution and marketing network? Cheddar. Two years ago Cabot Creamery approached Mateo and his brother Andy with a proposition to age massive wheels of Cabot Clothbound Cheddar in the small cave located beneath Jasper Hill's current cheese room. What started as a simple plan, to use surplus space and manpower in their caves to age a small-production cheese, turned into a phenomenon. The sharp and sweet cheddar quickly became the "it" cheese of the northeast artisan cheese scene and they could not age enough. While Cabot went on to sell non-cave aged clothbound at a reduced rate, the demand for the Jasper Hill version continued to rise, forcing Andy and Mateo to severely allocate its distribution.

With every retailer in the northeast and beyond beating down their door for more cheddar it was obvious that they needed more caves. Mateo estimated that by building a modest seven to eight thousand-square-foot cave he and Andy could have made a very comfortable living producing their own cheese and aging the Cabot cheddars. The rub came when they considered that they had signed only a five-year contract with Cabot to age the cheddars and that by the time that their caves were built the central reason for building them could be out of the picture.

The contract left them with a conundrum. They could continue to age in the present facility and age only a fraction of the wheels Cabot was capable of turning out or they could take a gamble to go big and diversify.



According to Mateo after receiving his degree in finance he spent ten years "walking the earth... like Cain from Kung Fu." He worked for a year and a half at the aging facilities of Neal's Yard. He also participated in micro-finance programs in South Asia, training people who would go on to help the new class of "neo-literate women" calculate interest rates for micro loans and create economically sustainable businesses in places that had previously had almost no economic base.

In 1998 after he returned home from his years abroad he and his brother Andy decided to buy some land near his family's summer home on Caspian Lake in Northern



Vermont. "First figured out where we wanted to live," Mateo says. "Then we had to figure out what we were going to do." Mateo and Andy looked at the economic needs of the area and began to formulate a business model with dairy cows and cheese making at its center. "Vermont has been losing small dairy farms at the rate of over a hundred a year for the last 20 years. That's a bigger thing than just a number. Each one of those farms put a lot of money into the local economy and now that money is gone,

which is like a domino effect financially." With this in mind they set out to create a template for economically sustainable small farming for the depressed northeastern dairy belt.

For Mateo, making dairy farming in Vermont pay is job one. Warm feelings and good intentions are one thing but results are, to his mind, what's going to make or break the current trend of small farm artisan cheese production in the northeast.

While a majority of the early cheese movement in Vermont was built on sheep and goat cheese, Mateo hints that he thinks this strategy is a bit naïve. A good milking cow will produce ten to fourteen gallons of milk a day while sheep and goat produce only a small fraction of that and still require nearly the same amount of labor per animal to milk. "It would take 600 sheep to make the volume of milk we get from 40 cows. That's a lot of labor dollars. Goats and sheep will disappear from Vermont in the next 10 years. They just aren't efficient enough at turning grass into milk," Mateo says, drilling into us with an intense gaze. The future, to them, is all cow.

Within two years of Jasper Hill reaching full production they had become one of the most highly regarded and successful cheese making operations in the northeast. Article after article was written making them overnight poster boys for the artisan movement. The glitch was that it was becoming clear that the farm's model of production was not as reproducible as they had originally hoped.

The fact was that while most dairy farmers were capable of raising cows, making quality milk and world-class cheese, the post production elements of cheese making - aging, marketing, shipping and billing - were beyond the labor capabilities of the average farmer. "Most of the dairy farmers around here just aren't interested in doing cheese. They think we're crazy. It's not going to be the old school guys doing it, it'll be the next generation," Mateo says. To stay true to their original goals they had to reformulate their strategy to find a way of lowering what Mateo calls "the barriers to entry" for new farms.

With diversity and economic sustainability in mind, Mateo and Andy set out to change everything by going big. The brothers decided to move towards a new role for Jasper Hill. This role saw them focusing less on onsite cheese production

what is Affinage?

Affinage is the act of aging cheese. While a small farmer can produce excellent quality milk and even make a beautiful young cheese it is the aging of that cheese that determines its quality. Proper aging can make the most of an average cheese and refine the qualities of a great cheese. It, however, is not an easy task.

Affinage requires an environment of closely controlled humidity, airflow and temperature that allow the bacteria, fungus and enzymes in the cheese to slowly work within the wheels ripening them to maturity. Too little humidity and the cheese will dry out before the work of the flora and fauna finish their job. Too much humidity or not enough airflow and the cheese will begin to rot instead of ripen.

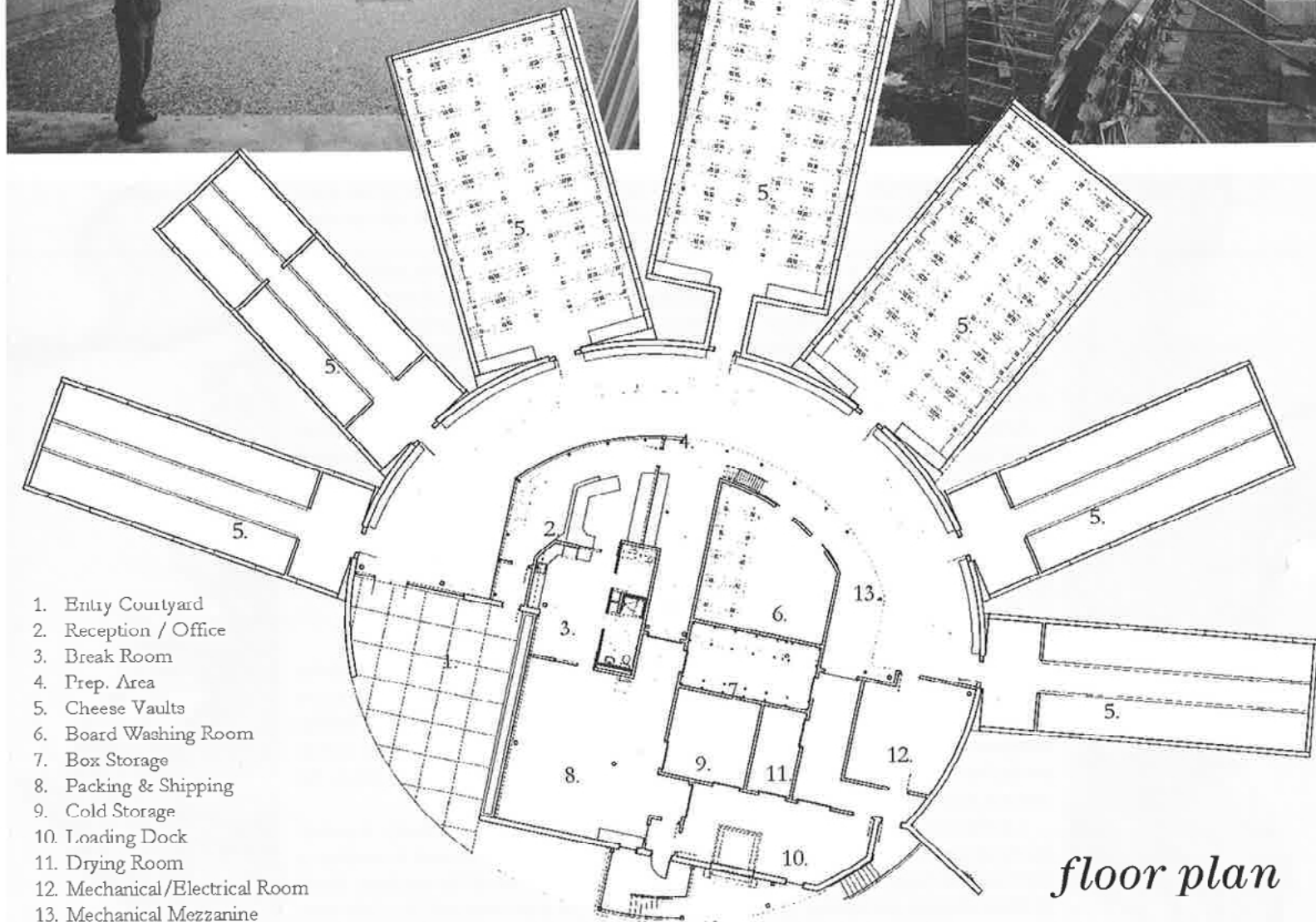
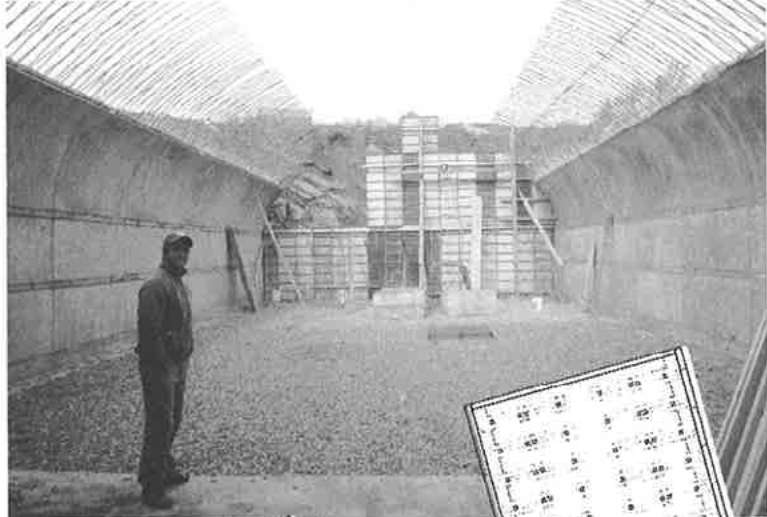
Added to these base level requirements is the all-important ingredient of labor. Once every day or two, depending on the cheese, the wheels must be washed, brushed, wiped and turned. Not only is this element of production labor intensive but it is also a specialized skill that takes months if not years to perfect. Every cheese at every point in the year requires slightly different treatment. The affinure's ability to "read" the cheese and anticipate its needs is the difference between good and great.

Different forms of affinage:

Washed rind: Washed rind cheeses range from the young, soft and stinky styles, like Epoisses, to hard, long-aged cheeses like Gruyere. These wheels are typically turned and wiped every day to every three days with a smear of brine, buttermilk, wine, distilled alcohol or even beer. The smearing of these wheels produces a bright orange coating of b. linens bacteria which flavor and ripen the cheeses from the outside in.

Cheddars and Tommes: Dry rind cheeses like these are taken daily, brushed by hand and turned to ensure proper distribution of moisture and to remove a microscopic layer of mold and cheese mites that slowly eat at the surface. Some of these cheeses, including the Cabot Clothbound, are first wrapped in linen then smeared with lard before aging to keep in moisture.

Bloomy rind cheese: These are meant to be eaten young and are usually turned daily to equalize moisture. Some bloomy rind cheeses are also sprayed in the early stages of aging with a fine mist of water mixed with white mold spores to promote the snowy layer of fungus on their exteriors and a soft, gooey interior.



- 1. Entry Courtyard
- 2. Reception / Office
- 3. Break Room
- 4. Prep. Area
- 5. Cheese Vaults
- 6. Board Washing Room
- 7. Box Storage
- 8. Packing & Shipping
- 9. Cold Storage
- 10. Loading Dock
- 11. Drying Room
- 12. Mechanical/Electrical Room
- 13. Mechanical Mezzanine

floor plan



and shifting their focus to affinage, marketing and shipping based on a European model.

“Look at Gruyere or Comté. Those are good cheeses from excellent milk that you can buy anywhere for under \$10 a pound. Why? Because they’re smart and efficient.” Mateo’s eyes get big when he talks about the pinnacle of the European system of affinage allowing tiny dairy farmers to profit from their small herds. An infrastructure of modern aging and distribution systems will take the burden of marketing, shipping and aging off the hands of the cheese maker and allow them to raise more animals and concentrate on making more cheese and in turn, profit.

So what is the end goal of two guys with a 22,000-square-foot subterranean cheese bunker? According to Mateo “two million pounds of cheese a year from 30-40 different farms.” This number would also include separate farms that will make each of Jasper Hill’s cheeses, owned, staffed and run by cheese makers apprenticed to Mateo. He also adds: “and a cheese robot.” The robot, adapted from a model used to turn and wash Comté and Gruyere wheels, will flip and brush the contents of vaults five and six, enormous cloth-bound cheddars from Cabot and Grafton, as well as their own Aspenhurst.

Part of any scheme of sustainability has to do with maximizing resources and reducing waste. The biggest waste factor in terms of pure dollars down the drain is whey, the liquid byproduct of separating milk into curds. Whey, while still full of proteins and milk solids, is of no further use to cheese makers except to make ricotta or other unripened cheeses that are extremely perishable and labor intensive.

Last year the answer to the whey dilemma arrived at Jasper Hill in the shape of eight squealing piglets. Pigs efficiently convert whey protein into salable meat. While they are also fed flaked corn the net cost of rearing the pigs on whey comes out to be around 50 cents a pound.

The current batch of 18 pigs at Jasper Hill this year are a proving ground for a future system of growing whey-fed hogs that will be present at all of the 30 or so farms supplying the caves. The plan will include a charcuterie facility run by Andy where the hams, shoulders and bellies will be made into cured meat products like prosciutto, coppa and salume.

The end game might even include a small independent slaughterhouse that will ensure careful, proper and humane

processing of the hogs. This will provide an alternative for other Vermont animal farmers who are falling victim to the rapidly disappearing small slaughterhouses.

As the summer sun sets behind the single steel concrete form rising from the center of the construction pit Mateo strolls slowly around the machinery and metal with the national buyer for Whole Foods Market. He is sketching out their plan for the next ten years with short hand movements. While light fades into the western sky a new day for the Vermont dairy industry is on the rise.



When we return again to Greensboro the leaves are turning late in October. What was little more than a concrete and dirt sketch of the JHF facility has risen out of the rock into a towering three-story shell, worthy of its ominous nickname. As we wander over to the site Mateo comes down to greet us. After the stress of getting the construction back on track, juggling finances and working 115 hours a week due to sick employees, Mateo looks a little less “youthful” than he did in July.

We climb a series of long painter’s ladders to the roof that will soon be level with the earth covering the partially built caves below. The view from atop allows us to look out over the entirety of the farm, from the cows heading out to pasture to the pig wallow at the end of the road. But we’re not up here to take in the scenery; we’re here to watch the arched roof of the first completed vault be poured. Mateo and Steve Pitkin, their construction manager, lean far over the ledge talking and pointing as the workers below use large crescent shaped trowels to form the cascade of concrete from the cement truck’s pump into a smooth finished crown.

Barring any disaster the roof of the next cave will be poured within the week and IIVAC systems and cheese will follow. The caves will go live by the third week in November and next year’s supply of Cabot Clothbound is all but assured. Mateo looks out, watching his 40 Ayrshires graze on the slope of the nearest pasture and gestures at the land across the road from the complex. “A guy was here last week and looked at this and said, ‘in ten years you’re going to have another cave here and another one there.’” He smirks and raises an eyebrow comically, “And I was like, yeah, maybe.”



RECIPES

by CAROLINE FIDANZA

CHRISTMAS EVE

PAN FRIED AND MARINATED SARDINES

- 12 fresh sardines
- 1 cup flour
- 6 cloves garlic
- ½ teaspoon chile arbol or 1 fresh red chile
- ½ cup parsley
- 2-4 lemons, juiced
- all purpose olive oil
- extra virgin olive oil

To prepare the sardines rinse them under cold running water to remove the scales. Lay the fish on a cutting board and with a paring knife scrape out the guts by making an incision in the belly, they will come out easily and cleanly. Push the viscera off to the side and then filet the sardine by running the paring knife along the bone in one smooth stroke. Pull out the bone and remove the head and you will have 2 nice filets. Continue on in this way until you have filleted all of the sardines. Lay all of the sardine filets out and season on both sides with salt and pepper. Dredge the filets in flour and then shake off any excess flour and place sardines aside to fry. Heat a large frying pan with an even layer of all purpose olive oil and brown the sardines in batches on both sides. When the filets are brown drain them onto paper towels and then arrange them in a single layer in a roasting pan or a serving dish with sides. Sizzle the garlic, in just enough extra virgin olive oil to cover it, until golden. Add the chile and turn off the heat. Let the oil cool and then add lemon juice and parsley. Pour over the fish and let marinate. Serve room temperature.

BROCCOLI RABE

There's really nothing new here, except for whatever reason, this is what we eat with all of this fish and it happens to accompany the meal nicely.

- 1-2 bunches broccoli rabe
- 8 cloves garlic
- 1 pinch chile arbol

Blanch the broccoli rabe in plenty of well salted boiling water. Strain and cool by spreading greens onto a sheet tray. Heat a large pan with olive oil and garlic. When the garlic begins to sizzle add the chiles and then the broccoli rabe. Coat greens well with garlic and oil and then season as necessary with salt.

MUSSELS

- 5# mussels
- 1 bunch leeks, cleaned and diced
- 12 cloves garlic, sliced
- 1 Tablespoon picked thyme
- 2 cups white wine
- ½ cup parsley, rough chop
- 3 Tablespoons butter
- 3 Tablespoons extra virgin olive oil

Clean mussels well by soaking them in a pot of cold water and carefully picking through them, remove the beard or any open or broken shells. Heat a combination of butter and olive oil in a large pot with a tight fitting lid. When the butter begins to sizzle add the leeks, garlic and thyme allowing them to sweat. Add the mussels and stir everything around with a wooden spoon. Add the white wine and then cover the pot. When the mussels open they are ready to serve. Toss in parsley and serve with plenty of toasted bread.

LINGUINE w/ANCHOVIES AND BREAD CRUMBS

- 1# linguine
- 12 cloves garlic, thinly sliced
- 2 chile de arbol, ground (about ½ teaspoon)
- ¼ - ½ cup anchovy filets
- ½ cup extra virgin olive oil
- ½ - 1 cup fresh parsley, rough chop
- 2 lemons
- bread crumbs

Bring a pot of well salted water to a boil and cook linguine as directed until al dente. Meanwhile place the extra virgin olive oil and the garlic into a saute pan, allow garlic to sizzle and turn golden. Add the chiles and the anchovies and simmer on low heat until the anchovies melt. When the pasta is cooked reserve some of the cooking water before straining through a collander. Place linguine in a bowl and pour the sauce over it. Toss the pasta adding the pasta water as well as more olive oil as necessary to mix it well. Season with salt and lemon juice and then sprinkle with parsley and bread crumbs.

To make the bread crumbs: Cube and toast crusty bread. Place in a food processor and process until fine. To make seasoned bread crumbs, puree with a couple of cloves of garlic and some fresh parsley.

POACHED FISH SALAD

- 3# white flaky fish such as fluke or halibut
- 1-2 cups white wine
- ¼ cup extra virgin olive oil
- 1 lemon, cut into slices
- 4 bay leaves
- 4 cloves garlic, very thinly sliced
- ¼ cup parsley, rough chop

Season filet of fish well with salt and pepper. Lay the filet in a roasting pan and cover ¾ of the way with white wine. Drizzle the fish with the olive oil, lay lemon slices on top and place bay leaves into the wine. Cover the fish with aluminum foil, place in a 350° oven and cook until the fish is just cooked through. Don't over cook the fish as it will cook more as it cools in the liquid. Allow the fish to cool in the liquid and then lift it out of the liquid and into a mixing bowl. Without over mixing toss the fish with the garlic and parsley. Season additionally as needed with olive oil, lemon, salt and pepper. Chill and serve.

OCTOPUS SALAD w/BLACK OLIVE VINAIGRETTE

- 2# baby octopus, defrosted
- 2 oranges, zested and juiced
- 2 lemons, zested and juiced
- 2 cups white wine
- 4 cups water
- 8 sprigs thyme, 4 sprigs parsley, 3 bay leaves
- 1 Tablespoon each fennel seed and coriander seed
- 1 cup Moroccan oil cured olives, pitted
- ¼ cup sherry vinegar
- ½ cup extra virgin olive oil
- spanish pimenton

Place a large pot on the stove and fill it with white wine, water, citrus rinds that have been juiced and zested, herbs, spices and a good pinch of salt. Bring to a boil and then add the octopus to the pot and reduce to a simmer. The octopus should be fully submerged, if they are not, add more water. Cook octopus until they are tender. This will probably take about 45 minutes but start checking after 30 minutes. Taste the octopus at the thickest point where the tentacle connects to the body. It should not be rubbery at all. Once the octopus is tender turn off the heat and allow it to cool in the poaching liquid. While cooling, season the octopus generously with salt. When the octopus is cool remove it from the liquid.

To make the vinaigrette:

Place the olives in a large bowl. Add the zest and juice of the oranges and lemons as well as the sherry vinegar. Slowly add the olive oil. This isn't going to be an emulsification so you don't have to add the oil too slowly. This is mostly to make sure that everything is well incorporated and seasoned and that you don't just dump it in. Season as necessary with additional salt.

To serve the dish you are going to crisp up the octopus. You can do this either on a grill, a griddle pan, in a frying pan or preferably a cast iron skillet. Heat the skillet and add olive oil to the pan. When the oil is smoking, cook the octopus quickly in batches so that it browns and crisps up rather than steams in the pan. Place cooked octopus into a bowl and when all of the octopus are cooked toss them with the vinaigrette. Serve with a little sprinkled pimenton on top.



CHRISTMAS

ANTIPASTI PLATE

Serve marinated olives and vegetables with sliced cured Italian meats and cheeses; prosciutto, sopressata, salami, fresh mozzarella, an aged Italian pecorino, and some nice crusty bread.

MARINATED ARTICHOKE

- 12 small loose or 6 large globe artichokes
- 6 cloves garlic, sliced
- 4 bay leaves
- 1 cup white wine
- 2 lemons, juiced + juice for acidulated water
- ½ cup parsley
- extra virgin olive oil

To clean the artichokes remove all of the hard green leaves from the outside and when you hit the yellow leaves stop. Cut the spiny top off of the artichoke and with a paring knife remove the remaining green from the base and peel the stem. Cut the artichokes in half. If they are small they should not have developed a choke. If they are large remove the choke with a paring knife and then cut the artichoke in half again. During this process keep artichokes in bowl of water that has been acidulated with lemon juice. Drain the artichokes and heat a large pot with ½ cup extra virgin olive oil. Add the artichokes and allow them to cook and even get a little brown. Add half of the sliced garlic allowing it to turn golden. Lower the heat and add the white wine, lemon juice and bay leaves. Additionally add another good round of olive oil and a little water to cover the artichokes ¾ of the way. Season well and simmer covered on the stovetop or in the oven until the artichokes are tender. Allow the artichokes to cool and then taste them for seasoning, adding additional salt or lemon juice as needed. Sizzle the garlic in just enough olive oil to cover it and when it turns golden toss it into the artichokes along with the parsley. Serve room temperature.

MARINATED OLIVES

- 2-3 cups assorted olives
- ¼ cup extra virgin olive oil
- 1 orange, zested
- 4 cloves garlic, sliced in half the long way
- 2 teaspoons toasted fennel seed

Buy an assortment of olives. I like calamata, nicoise, picholine, lucques and cerignola. Drain the olives of their brine and soak in cold water for half an hour. Pull the olives out of the water and place in a large bowl. Marinate with olive oil, sliced garlic, the zest and juice of the orange and toasted fennel seed. Allow olives to marinate for at least a few hours or overnight.

MARINATED MUSHROOMS

- 1# cremini or white button mushrooms
- 8 cloves garlic, thinly sliced
- 2 Tablespoons picked thyme
- 2 Tablespoons picked rosemary
- extra virgin olive oil
- balsamic vinegar

Clean the mushrooms and leave whole unless they are very large. Place the mushrooms in a bowl and season with salt and pepper. Drizzle ¼ cup olive oil over the mushrooms and 3 Tablespoons balsamic vinegar. Roast the mushrooms in a 400° oven until they are just cooked through. Meanwhile place garlic in a small saucepan and add enough olive oil just to cover. Sizzle the garlic and when it turns golden remove it from the heat and add the herbs. They will sizzle a little in the oil. Toss the garlic mixture over the mushrooms and season additionally with salt, pepper and balsamic. Serve room temperature.

MEATBALLS

- 2# ground beef
- 2 eggs
- 1 cup bread crumbs
- 3 Tablespoons grated pecorino
- 8 cloves garlic, minced
- ½ cup parsley, finely chopped
- 1-2 ladles sauce (see below)
- salt and pepper

Mix all of the above in a large bowl. Form into golf ball sized meatballs and then brown either in a hot oven or in a frying pan. Add to the sauce and simmer for hours.

SAUCE

- 8 cloves garlic, sliced
- 1 large spanish onion, finely diced
- 1 cup red wine, optional
- 2 28oz cans plum tomatoes, pureed
- 2 small cans tomato paste (about ½ cup)
- 3 bay leaves
- 8 fresh Italian sausages
- pinch sugar
- salt
- meatballs

My mother doesn't use onions or wine in her sauce. And you know sauce is all about your mother. I like to add them to make the sauce a little darker and richer. If you want a lighter sauce, omit the onions and wine.

In a large, heavy bottomed pot sizzle the garlic and onion in ¼ cup extra virgin olive oil until golden. Add the wine and the tomato paste and stir to dissolve the paste in the pot. Reduce the wine and then add the pureed tomatoes. Season with salt and sugar. Add the bay leaves. Reduce the heat to very low and simmer, stirring regularly to make sure the sauce is not sticking to the bottom of the pot. Use some of the simmering sauce to make the meatballs (cool it first.) Brown the sausages in a frying pan and then add them to the pot as well as the meatballs. Serve sauce with large rigatoni.

ROAST PORK

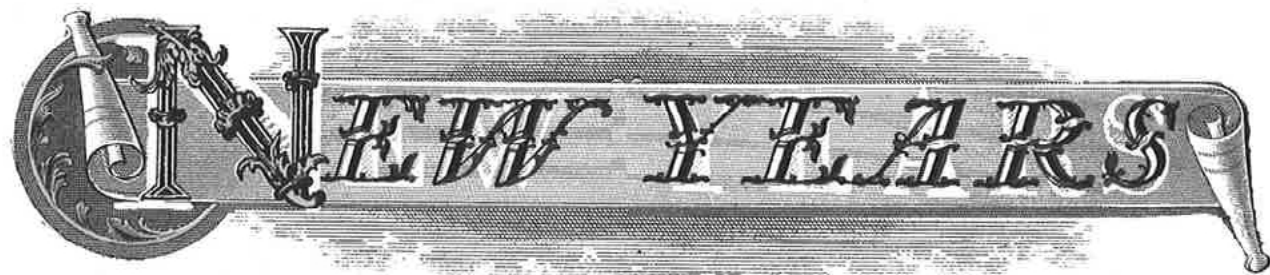
- 1 Pork roast, on the bone
- 4 onions, peeled and cut in half
- 1 small bunch thyme
- 1 small bunch sage
- 4 bay leaves

Score the fat of the pork loin and season well on all sides with salt and pepper. Let sit overnight. When you are ready to cook the loin season it again. Toss the onions with the thyme, sage and bay leaves and place them in a roasting pan. Place the pork roast on top of the onions. Cook the roast in a 350° oven allowing the pork to relax into being cooked, melting the fat and becoming nicely browned on the outside. Cook the pork to an internal temperature of about 140°, or until firm when pressed, about 2 hours. It will continue to cook as it rests. Remove the roast from the oven and let it rest for 15 minutes. Cut the roast off the bone and then into slices or cut the pork into nice large chops between the bones. You will need a heavy knife or a cleaver to cut through the bone. Serve with radish salad.

RADISH AND HERB SALAD

- 2 bunches radishes
- 1 bunch parsley, picked
- 1 bunch mint, picked
- 1 bunch scallions, thinly sliced on the bias
- 1 bunch chives, cut into ¼" pieces
- extra virgin olive oil
- lemon juice
- sea salt

Thinly slice the radishes and toss them with the herbs, extra virgin olive oil, lemon juice and sea salt.



PORK RILLONS w/ SALSA VERDE

3# pork belly, cut into 2" cubes
1 small bunch thyme
8 cloves garlic, halved
red wine

Season the belly well with salt and pepper. In a large saute pan brown the cubed belly on all sides. You will probably need to do this in batches. Remove browned pork from the pan and place in a roasting pan. Add $\frac{1}{4}$ wine, $\frac{2}{3}$ water, enough to cover the rillons $\frac{3}{4}$ of the way. Nestle the sprigs of thyme and halved cloves of garlic around the browned pork. Roast uncovered in a 350° oven, rotating the rillons as they cook. Essentially the water and wine will cook off and the rillons will confit in the fat that they render, turning brown and tender. This won't take too long, about 45 minutes. Remove the rillons from the oven and drain off the liquid. Reserve this for cooking if you like.

To make the salsa verde:

1 bunch parsley, picked
1 bunch mint, picked
1 bunch cilantro, picked
1 bunch scallions, thinly sliced on the bias
1 fresh red chile or chile arbol to taste
 $\frac{1}{2}$ cup cornichons, sliced
3 Tablespoons capers
extra virgin oil
red wine vinegar

Mix the herbs with the chile, cornichons and capers. Season with olive oil, vinegar and salt.

Serve rillons on a platter with plenty of salsa verde on top.

RABBIT TERRINE

1, 2-3# rabbit
2 carrots, finely diced
1 Spanish onion, finely diced
4 oz bacon, cut into small lardons
1 cup white wine
8 sprigs thyme, tied in a bouquet
3 bay leaves
 $\frac{1}{4}$ - $\frac{1}{2}$ cup parsley
3 Tablespoons Pommery (grainy French) mustard
chicken stock

Season the rabbit well on all sides with salt and pepper. Heat a large saute pan and brown the rabbit on all sides. Remove the rabbit from the pan and place in a braising dish with a tight fitting lid or in a roasting pan. In a separate pan brown the bacon, strain and remove. Saute the onions and carrots in the remaining bacon fat. When the vegetables are soft deglaze the pan with white wine, reduce a little and then pour over the rabbit. Add the bacon to the rabbit pan along with the thyme and bay leaves. Cover $\frac{2}{3}$ of the way with chicken stock and then cover with the lid or aluminum foil. Braise the rabbit at 350° until falling off the bone.

Allow the rabbit to cool in the braising liquid and then remove it from the pan and pick off all of the meat from the bones. Strain the braising liquid and save the solids, discarding the bay leaves and thyme. Add the solids to the pulled rabbit meat. Skim any fat off of the braising liquid and then reduce to approximately 2 cups. Pour the reduced liquid over the meat and stir in the mustard. Season with salt and pepper. Keep in mind that the terrine will taste less salty when cold. Add parsley and chill in a terrine mold or a deep bowl. Refrigerate for 12 hours or overnight.

GOOSE SOUP

Goose is obviously a festive bird to prepare but you could do this just as well with duck. This dish is first salt roasted and then the leg is braised and the breast is served medium rare. It may seem like a lot of steps to go through but they are all quite easy. It's not necessary to first salt bake the goose but it will render off a lot of the fat and add a lot of flavor, particularly to the breast meat.

The completed dish is goose with flageolet, carrots, celery root, escarole and herbs. It is fortifying yet light.

1 goose, about 4#
 $\frac{1}{2}$ # dried flageolet beans, soaked overnight
4 carrots
3 celery root
1 spanish onion
1 head escarole
3 heads garlic, cut in half
4 cloves sliced garlic
1 lemon, cut in half
 $\frac{1}{2}$ cup parsley, rough chop
1 bunch scallions, thinly sliced
plenty of thyme
bay leaves

To salt roast the goose:

Place the goose in a deep roasting pan and cover the bottom with kosher salt. Stuff the goose with 8 sprigs of thyme, 2 bay leaves, 1 head of garlic and the lemon and then evenly and heavily cover with a layer of kosher salt. Bake in a 350° oven until the goose is rare, about $\frac{1}{2}$ hour to 45 minutes. Remove from the oven and cool. When cool enough to handle, pull the goose from the salt and brush away the excess. Remove the stuffing.

Lay the goose on a cutting board and make an incision along the breastbone to remove the meat from the breast. Once the incision is made run your knife along the rib bones and with long strokes remove the breast cutting through the wing joint to release it. Continue on to remove the legs by cutting through the inside of the leg joint and then popping the joint bone out and cutting through releasing the leg. Separate the breasts from the legs if you haven't already.

Take the goose carcass and make a stock. Place the carcass in a pot and add 1 carrot, 1 onion, 1 celery root, 1

head of garlic and aromatics (peppercorns, bay leaf, fresh herbs.) Bring to a boil then turn to a simmer and cook for 2-3 hours. When ready, strain the stock and use it to braise the goose legs.

To braise the goose legs:

Brown the legs in a pan, skin side down, rendering the fat and getting nice color on the skin. Place browned legs in a roasting pan, cover $\frac{2}{3}$ of the way with the stock and cook in a 350° oven until falling off the bone. When the goose legs are cooked and cooled pull the leg meat off of the bone. Strain the braising liquid and skim off any fat.

Meanwhile, cook the flageolets in plenty of water. When the water comes to a boil skim off any foam that comes to the surface. Reduce to a simmer and then add a bouquet of thyme and bay leaf, a healthy dose of olive oil and a head of garlic. When the beans start to soften season them with salt and continue to cook until they are really soft, even more than you may think necessary as they will seem harder as they cool. Once fully cooked season again.

Dice the carrots and celery root. Saute them separately in a combination of olive oil and butter. Season as you go. Put them aside until you are ready to assemble the dish.

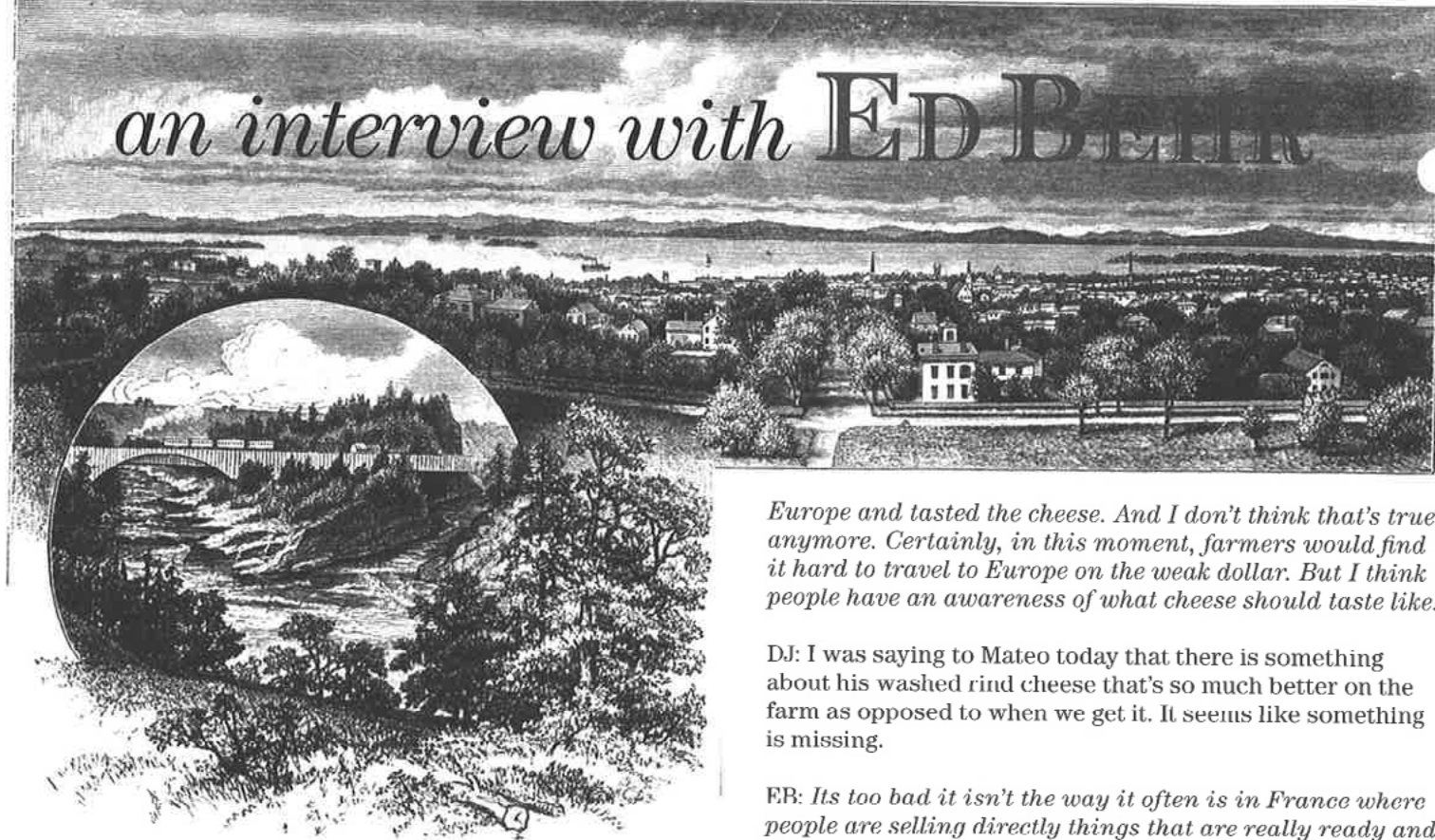
Saute the escarole with sliced garlic and hold.

When you are ready to serve. Heat a pan with olive oil and sear the goose breast, skin side down. Lower heat to medium and let the fat render off of the skin. When crispy and brown flip the breast to just sear the other side, you don't want to cook it. The breast should be a nice medium rare. Remove the breast and let it rest while assembling the soup.

To assemble the soup:

Place the beans (you probably won't need all of them), the goose leg meat, the carrots and celery root, and the escarole into a pot together. Slowly warm through. When you are ready to serve stir in the herbs. Use a lot of herbs as they are what really makes this dish bright. With a slotted spoon mound the bean mixture into the center of individual bowls, slice the goose breast and place a few pieces on top of each and then ladle the broth into the bowl. Serve.

an interview with ED BETH



It's impressive what Mateo's doing over there.

EB: It's beyond impressive. What strikes me about it all is that the state of Vermont has been so, not hostile exactly, and I'm thinking

over a period of years not at the present moment, but without any sense of innovation, hiring failed dairy farmers or current dairy farmers with very at best conventional ideas, which is to say an absence of ideas. And what Jasper Hill is doing shows you what's possible. The state now is just united.

I mean where are the covered markets in Vermont? I'm not saying the state has to put out money of any kind. But when I talked to the marketing development person at the state of agriculture and it had never crossed her mind? Nobody had talked about the need for covered markets. These people are just mid-evil. They don't know enough to be ashamed.

DJ: The interesting thing is that Mateo is following a European model which seems to help him produce a consistently good cheese.

EB: In the late 80s people making cheese were trying to follow a European model but were too poor to have been to

Europe and tasted the cheese. And I don't think that's true anymore. Certainly, in this moment, farmers would find it hard to travel to Europe on the weak dollar. But I think people have an awareness of what cheese should taste like.

DJ: I was saying to Mateo today that there is something about his washed rind cheese that's so much better on the farm as opposed to when we get it. It seems like something is missing.

EB: It's too bad it isn't the way it often is in France where people are selling directly things that are really ready and then you're buying from the producer. Covered markets in Vermont or New York would give the producer an opportunity to sell things, have total control and take the burden of marketing and distribution off their shoulders. People would just be drawn to the covered market.

DJ: Mateo had some people from the affinage business in France working with him today.

EB: Well, he's a center and he is going to continue to be because it's going to be the best and most interesting place and the keys are he came from a background in finance and he really knows his stuff and he has discipline. It takes an enormous amount of discipline to succeed at all of those things. And he's an achiever. Both brothers have that. He's attractive, articulate and I don't know how he sweet-talked those bankers but he did. And you know I am absolutely in awe and deep inside I just have no doubt it's going to work. The thing is it's too many skills for most people; to do the farming, to milk the cows, to make the cheese, to age the cheese, to age market and ship the cheese.

DJ: So why are you in Vermont?

EB: Well, originally for cheap land. There were only a few places in the northeast for cheap land. Vermont was the most visually attractive area that was not completely

disconnected. Why Vermont now? Well, it's not Vermont anymore. I mean there might still be a constant distance between Vermont and Manhattan, maybe, but it's not Vermont anymore. In some ways it's more interesting now. But it's not as isolated; it has half the character it had in 1973. On the other hand we have many more resources and people are doing a lot more interesting things especially when it comes to food. So it's a mix but it's sad that it's not very rural anymore and you know it's not as special.

DJ: Vermont's not cheap anymore.

EB: It's quiet, not a showy kind of money. But it's real and it means that people who might have kept farms don't because they can't afford the real estate. So instead we have someone coming from outside doing maybe some interesting or organic farming or not and selling at a high end and it's good but it has no roots.

But why Vermont? It must have something to do with left leaning politics. It has to be connected to the gentleness of the landscape as compared to New Hampshire, which is the same latitude and the same size. It must have something to do with the coldness but I can't draw that link. Maybe a certain amount of cold produces a certain amount of rigor. You're not going to be too sloppy. Maybe in the Middle Atlantic States it's easier to not push as hard because a huge part of good quality food producers are people who push. Like Mateo, like Eliot Coleman. People who just won't stop, these fanatics who have just no sense of holding back. And maybe there is something about a colder climate that is more conducive to that?

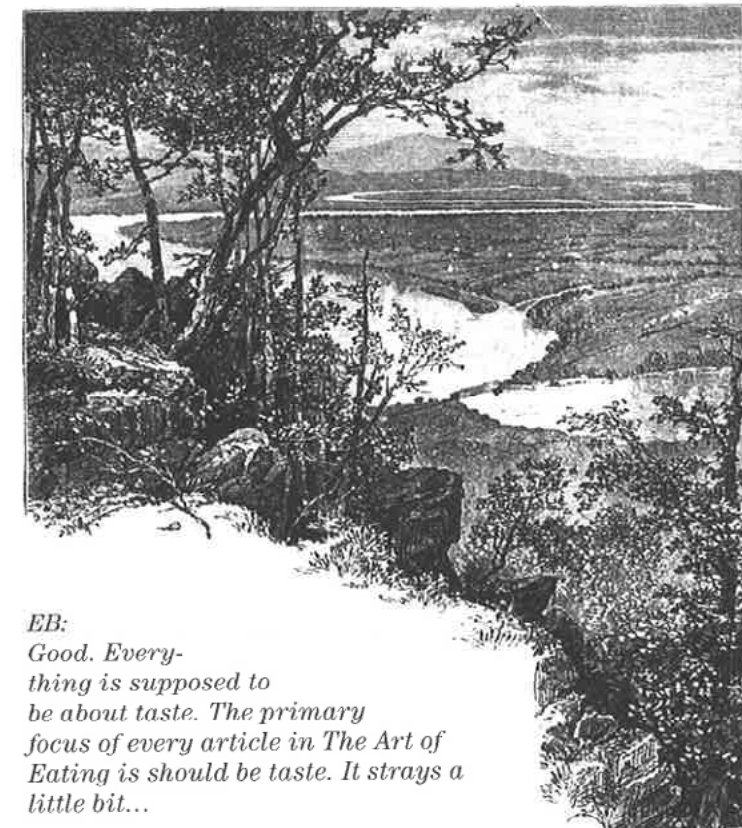
DJ: Do you find there are common characteristics in the people changing the food world right now?

EB: Often most of them come from a scientific background. Or they have the kind of mind that would have leant itself to a scientific career. And that enables the discipline that produces good results. The very best tend to push to extremes.

DJ: So how did you make the leap from carpentry to writing? They seem like opposing skill sets.

EB: A good carpenter has to know a lot but on any given day you don't have to know very much. And that really was the problem. Food is still working with your hands and over time I have really focused on the writing and publishing aspect of it. But still I enjoy cooking. I like a sharp knife.

DJ: It shows in your writing. It always comes from a love of food.



EB:

Good. Everything is supposed to be about taste. The primary focus of every article in *The Art of Eating* is should be taste. It strays a little bit...

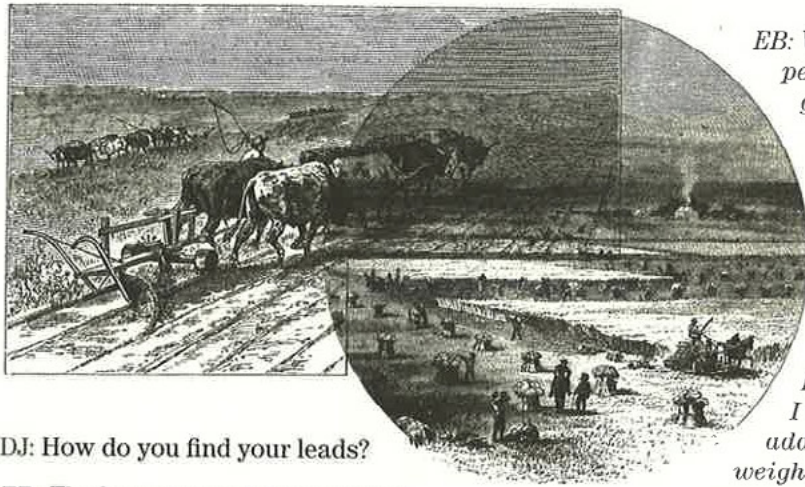
DJ: I try to get every new cook I hire to read your early article on restaurants.

EB: That was a long time ago. I'm glad it still has some validity. I just think there is such satisfaction even in mindless labor, better that it should involve skill and intellect. You know I love to dig holes in my garden. And that is utterly mindless and you don't get the same basic and human satisfaction from sitting indoors and thinking.

DJ: Do you find yourself following in the tradition of Patience Grey and Richard Olney?

EB: I don't as much as I admire them. But I think that each of them found a level of information that was just the right level and they tend to be consistent. Richard especially. He's best writing about food and he doesn't get too technical but incredibly specific about technique. And Patience did something different which was to write incredibly evocatively, and not so much about technique but you understood a total point of view, a sensation of a really romantic rustic life maybe, and telling stories and fleshing that out. You know I think I give too much information. I try to hold back but mostly I try to make sure my information is very clear and easy to understand. That's what I work at doing; it's still too much information but it doesn't feel heavy. What I do take from them is that I try not compromise. And it's tempting to compromise. And I think probably most people do.





EB: Well there are animals that can be clearly superior on grass and then it's the quality of the grass and once upon a time it was the Shepherd's job. Animals at pasture are just a beautiful thing. When we were in Italy we saw three career Shepherds at work, which was really great, and amazing that there are any left.

DJ: So what is the ratio between taste and health in your dialogue with food?

EB: Well, in fact, health looms very large but I don't think it's a subject that really has to be addressed. I'm just a healthy person. I don't gain weight. I mean we are eating out of the garden. I do consume a lot of olive oil and not massive amounts of animal fat. I'm very lucky I don't need to worry about it so here I am. It's just too complicated a subject to write about. I do the thing that people talk about. I eat a lot of foods and try not to eat too much of one. I mean I eat a lot of bread. I think bread is ok. I believe that's sort of a foundation.

DJ: So the next ten years?

EB: I think it's about ingredients. It's pretty clear there will be more and more good ingredients. More and more organic farming. But I think it's wide open as to whether food really gets better from here. I mean surely there'll be continued stress on freshness, on localness. But are we doing any better then at the moment when Nouvelle Cuisine really had it's first big impact? There was a maximum of technique, a moment of simplification and focus. Certainly in France food has only gone down hill since 1970 or the early 60s. I don't know what's going to happen in Italy. I worry a little bit about that.

DJ: I guess I mean if the food movement takes the next step and all restaurants go seasonal...

EB: Seasonal would be great. Even if you do lose some integrity. My concern is people not focusing on harmony. But if it's seasonal and local it will probably be progress. I remember having a conversation with historian Barbara Wheaton and I said something that equated the passing of time with progress and she pointed out it's just movement, not progress just movement. And that's not totally true. Because there is an accumulation of knowledge, there is much more access to knowledge. There are new things for us to taste and there are things we can no longer taste, cheeses that have gone extinct. But over all we have a larger accumulative access to knowledge then anyone before... And I'm just wondering though if the result on the plate; is it movement or is it progress?

DJ: How do you find your leads?

EB: The leads to good information don't always come right away because the story that is out there is not always the most interesting story. You have to ask questions and you have to be careful what the question is, so while you're talking to different people you're always trying to improve the question and often you haven't been asking the right one. And then you have to figure out who to ask. Information often seems inaccessible because it's buried in that textbook or it's not in that textbook at all. But somebody knows and it's out there. There are no brick walls.

DJ: Something that intrigues me is the letter section and the evolution of it. It seems like a way for people in the industry to have a dialogue with you.

EB: That's a good observation. I hadn't thought about it that way.

DJ: Well I guess my next question is about grass fed beef?

EB: On my long article-to-do-list is one on purely grass fed beef, not finished on grain. I like grain-finished beef. But then the big issue has to do with flavor, slaughter, hanging and all that. I worry that Michael Pollan is simplifying the issue. And sometimes it is necessary to simplify a cause to a slogan to get a large amount of populous support. I don't know if that's the case. Getting cattle out of unhealthy feedlots is a different issue then feeding them grain.

DJ: Well if people don't till the soil to grow the grain and the cows are out to pasture we can sequester carbon and reduce green house gasses dramatically.

EB: I'm hugely in favor of that. That's charming. But the question is, and I don't have the answer, how much grain do you need? How can you grow grain without massive inputs in oil? Surely it can be done.

DJ: We are visiting Abe Collins tomorrow who is selling carbon credits on the open market and has pasture raised cows on grassland.

YORKSHIRE PUDDING



My grandmother was born, raised and died in Yorkshire, England. During her 94 years in Ackworth, a village so small that it is tagged with the appendage "Near Pontefract," she perfected the art of the Yorkshire. Sundays at Iris's consisted of Harold on his chair two feet from the TV, volume on "eleven" watching people with names like Giant Haystacks and Big Daddy wrestle, hamming it up with splash downs and black out holds. The Yorkshires were prepared after breakfast and left to sit. Potatoes and roast wait for the golden hour they would spend in the oven. Carrots, brussels sprouts, cauliflower and peas, never more, never less, never mind the season, in line ready to be steamed to perfection. The gravy stcwcd in the juices while the roast rested. I have been wrestling with cmulating that perfection since I first started to cook 18 years ago.

I called Auntie Jo in Worsborough to see if she had the family recipe. She confessed that she had never liked Yorkshire pud' and had passed on her dislike to her daughters. She was, however, given a cookbook in 1955 called the Be-Ro Cookery Book, which was ever present on Iris's counter. After a few minutes rummaging she exclaimed "here it is, well I never..."

Yorkshires were served as an appetizer to take the edge off the miner's hunger when they returned home from a hard day down in the Pit. Think Monty Python, "Four Yorkshire men."

The recipe according to Be-Ro circa 1955

5 oz self-raising flour

(According to wikipedia this is "white" wheat flour or whole meal flour that is sold premixed with chemical leavening agents. We find that sifting regular flour from above is a competent equivalent.)

- 1 egg
- ½ pint of milk
- pinch of salt

Make a well in the flour and crack in the egg. Add a pinch of salt and beat in the milk. Let sit for at least 4 hours.

Place the fat from the roast or a teaspoon of lard in muffin tray, put in oven and remove when smoking hot. Pour half an inch of batter into each compartment and place in oven for 20 minutes or until puffy and golden brown.





Every winter I get the sensation that people are mad with a particular and wonderful kind of dementia I guess could be described as "that festive spirit." We have entered that stretch of weeks marking a string of familial, religious, secular and even professional celebrations. From American Thanksgiving to the first week of the New Year it seems that life is full of parties. Feasting is undoubtedly linked to the end of the harvests and all the appropriate mythologies surrounding and supporting the seasonal shift to those austere and cold months. Winter's mantra: get full of food and merriment and then sleep until it's time to plant again. We are closing the books on another fiscal year and many of the older rituals tied to the land and faith are now codified as "holidays." But we party, just the same. Persephone is back with Hades, and I'm home for Christmas, so let's have a drink.

In Northern Europe and the British Isles winter is especially ritualized. Wassail is a hot, spiced punch particularly popular in Germanic countries. The term itself is a contraction of the Old English toast *wæs þu hæþ*, or "be in good health." The Old Norse *ves heill* and Old English *wes hál* are the source for the term which is both the drink and the ritual blessing of property or crop. Wassailing of the apple trees in Medieval Germany would correspond to Twelfth Night, the day of Epiphany, January 6. The wassail would have most likely been ale, honey, nutmeg, and perhaps cinnamon, placed in a "Loving Cup" or Wassail Bowl, and sopped with bread. Some of the soaked bread would also be placed in the apple orchards to bless the trees. We don't get down like that anymore but some delicious progeny of good old wassail are surely appropriate for our consumption.

Mulled wine and cider are variations on a theme and represent the modern wassail. Mulled wine is especially handy as a way to save wine that has been open a little too long and a good use of that bottle of swill your aunt gave you.

GLÖGG

A Nordic variant on mulled wine is Glogg. Spellings vary; I have used the Swedish.

This probably works best as larger batch servings, and it packs a punch, especially if you choose to add the aquavit.

2¼ cup port
2¼ cup Burgundy
1 cup water
½ cup sugar
1 stick cinnamon
6-8 cloves
6-8 whole cardamom pods
1 orange, sliced
knot of ginger (knuckle size)
1 cup aquavit (optional)

Put wine and sugar into pan over low heat. Wrap the spices in a piece of cheesecloth and pound gently, breaking up seeds and sticks. Place bag into pan and simmer just below boiling for 15 minutes. Remove spices. This is when you might add the booze, light it up and flame. Mulled Cider follows the same basic rules, except for the wine part.

NEGUS

This drink is named for Francis Negus who invented the potion sometime in the 1700s. He served in the Royal Court as Commissioner for Executing the Office of Master of the Horse and later Master of the Buckhounds. The drink was imbibed at Fezziwig's party in Dickens' A Christmas Carol and codified by the great Jerry Thomas in his book How to Mix Drinks, published in 1882.

2 oz port
1 oz Claret (Bordeaux)
1 oz Burgundy
1 teaspoon Brandy
2 oz water
½ lemon, thinly sliced into rings
1 "heaped" teaspoon sugar
nutmeg

Combine the ingredients into saucepan and simmer until hot, not boiling. Serve in goblet.

QUINCE CORDIAL

Here is another recipe directly stolen (in case the authors are reading) but it's such a great after dinner cordial or aperitif (serve in a rocks glass with ice.) It's incredibly easy to make and really quite special.

3 quinces
1 - 1½ cups sugar
2 cinnamon sticks
4-5 cups vodka

Quarter the quinces and place them in the bowl of a food processor, seeds and skin included. Process until quinces are coarsely chopped into about ½" pieces. Divide quince in half between 2 quart-sized mason jars. Divide the sugar, cinnamon and vodka between the 2 containers of quince. Cover and shake well. Leave in a cool, dark place for 2-4 weeks (not the refrigerator.) Shake the jars well daily for a week to dissolve the sugar and then occasionally thereafter. The longer you can leave the quince the mellower the vodka will become and the more developed the flavor. When ready to use, strain the quince through a fine sieve lined with cheesecloth. Squeeze the cheesecloth to extract all of the liquid. Transfer into sealed bottles. You can easily buy bottles with a clamping washer sealed closure or even a screw top. Keep in the refrigerator and serve chilled.



NEW YEARS DAY

BLACK EYED PEAS w/SMOKED HAM HOCKS AND A POACHED EGG

Black eyed peas, pork and eggs are all good luck on New Years Day. I don't know why, it's just what I've heard, but I like food superstitions.

½ - 1# black eyed peas, soaked over night
2 carrots, diced
1 large onion, diced
6 cloves garlic, sliced
1 small bunch thyme, tied in a bouquet
1 smoked pork hock or prosciutto hock or bacon
1 bunch hearty greens; swiss chard, spinach, escarole, kale, collards, washed and chopped into 1" ribbons
1 egg per serving

In a large pot sweat the carrots, onion and garlic. Drain the beans and add to the pot along with fresh water to cover, add the thyme and the pork hock. Simmer until the beans are tender. Season the beans with salt and then simmer a little longer. When the beans are cooked remove the hock and pull the meat off of it, adding it back to the beans. Stir in the greens and allow them to cook in the beans. Fill a medium sized pot with water. Bring the water to a boil and then turn down to a fairly rapid simmer. Add a tablespoon of white wine vinegar to the pot. Break an egg into a ladle and lower it into the water. Repeat until you have prepared one egg per person. If the water gets too still as you are adding the eggs turn up the heat. Portion out soup into individual bowls and place a poached egg on top. Season the egg with sea salt and pepper. Happy New Year.

DESSERTS

by LAURA SAWICKI

It's nice to make cookies in large quantities, assuming people bake during the holidays with the intention of giving cookies to friends and family as well as having plenty around for the season. Store cookies in plastic containers with tight fitting lids and they will last a couple of weeks.

MAMA'S CIAMBELLINI

7 eggs, lightly beaten
7 cups flour
7 teaspoons baking powder
1 cup olive oil
1 1/2 cups sugar
flavoring such as anisette, orange extract, almond extract, Cointreau etc.

Sift flour and baking powder onto a large wooden board or into a large bowl. Make a well in the center and add the beaten eggs, olive oil, sugar and flavoring. Mix with a wooden spoon until all of the flour is incorporated. Cut off large pieces of dough and roll out into a long rope, about 1/4" in diameter. Cut off 6" segments and shape into rings. Bake in a 450° oven until pale blond and slightly brown underneath. Let the cookies stand on the cookie sheet for a few minutes before removing.

POLENTA COOKIES

3/4 cup currants
1/4 cup boiling water
3 Tablespoons grappa
1 3/4 flour
1 cup instant or fine polenta
3/4 cup sugar
1 teaspoon salt
1 teaspoon baking powder
1 egg
1 egg yolk
4 oz butter, melted
1 lemon, zested

Soak currants in boiling water and grappa. Mix the dry ingredients in the bowl of an electric mixer or by hand in a large bowl. Add the eggs, butter and lemon zest. Chill and then break off 1" balls of dough and form into diamonds. Cookies should be about 1-1 1/2" wide and 1" high. Bake in a 325° oven until golden.

CHOCOLATE SHORTBREAD w/SEA SALT

1 cup flour
3/4 cup unsweetened cocoa powder
1/4 cup plus 2 Tablespoons cacao nibs crushed with a rolling pin
1 teaspoon sea salt
6 oz butter, soft
1/2 cup sugar
1 teaspoon vanilla

Whisk together the flour and cocoa powder in a small bowl. In another bowl combine the cacao nibs and sea salt. Cream the butter and sugar in the bowl of an electric mixer until light and fluffy. Add the vanilla. Add half of the flour and mix, scraping down the sides to incorporate everything. Add the remaining flour and mix 1-2 minutes. Add the cacao nibs and salt. Refrigerate. Roll the dough out into a 1/4" thick square. Cut the dough into 1 x 2 1/2" rectangles or cut with a cookie cutter. Sprinkle a little additional sea salt on top of the cookies. Bake at 325° for 15 minutes. Let cool on the baking sheet before removing.

"S" COOKIES

1/4 cup plus 2 teaspoons butter
1 cup plus 3 Tablespoons sugar
5 egg yolks
2 teaspoons vanilla extract
2 lemons, grated zest
3 cups flour
1 teaspoon salt

Cream the butter and sugar in the bowl of an electric mixer until light and fluffy. Add the egg yolks one at a time. Add the vanilla and lemon zest. Sift the flour and salt over the mixture and mix until blended.

On a floured surface, roll the dough into a log. Cut the dough at 1" intervals and roll into a log about 1/2" wide and 4" long. Shape into an "S" and place on a buttered cookie sheet. Bake at 375° until pale blond and golden at the edges, approximately 20-25 minutes. Let the cookies stand on the cookie sheet for a few minutes before removing.



16.C.1



50¢ a pound



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