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My legacy is Taittinger.
My passion is Champagne.”

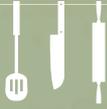
- VITALIE TAITTINGER



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HAUTELIFE
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HAUTENOTES

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HAUTEEVENTS

A SOCIAL EPICUREAN EXPERIENCE

MEET at Natirar will commence Friday evening with **Table at the Farm**, an elegant and unique chef's dinner set within The Farm at Natirar. The menu will be created and executed by renowned chefs **Thomas Keller, Daniel Boulud, and Jerome Bocuse**, chef-owners extraordinaire, who continually push the envelope on distinction in culinary culture. The dinner will benefit the **Bocuse d'Or USA Foundation**, a not-for-profit organization devoted to inspiring culinary excellence in young professionals and preserving the traditions and quality of classic cuisine in America.

Saturday's event, **Epicurean Fields**, will feature a reserved-seating chef service by renowned chefs, food trucks serving delectable dishes, and a beer and wine garden. Music, farm stands, and cooking demonstrations will take place throughout the day.



HAUTETASTINGS

SOUTH WEST WINES AT BOULEY TEST KITCHEN

In December 2010, Bouley Test Kitchen hosted a festive walk-around tasting of South West Wines of France. Taking inspiration from the region, Chef Bouley created special hors d'oeuvres to pair with the selections of red and white varietals and spoke about his personal experiences in discovering the wines of South West France—and why the Bouley Test Kitchen was a perfect venue to showcase the wines. "Our Test Kitchen is a place of discovery, education, and innovation," Bouley explained.

"For both sommeliers and wine enthusiasts, there is a huge opportunity to explore all these different appellations and grape varietals. One thing that is so fantastic about the South West wine is that you have this myriad of styles, from fruit-forward and approachable to wines with just an incredible depth, complexity, and structure, which make them great for a wide variety of foods. You can really find a wine that can pair with vast array of dishes."



Bouley Test Kitchen



Locations



Bouley Restaurant
163 Duane Street
New York, NY 10013

Tel: 212.964.2525



Brushstroke
30 Hudson Street
New York, NY 10013

Tel: 212.791.3771



Studio
130 West Broadway
New York, NY 10013

Tel: 212.964.2525



Test Kitchen
By appointment only
88 West Broadway
New York, NY 10007

Tel: 212.964.2525

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Seasonal Visual Celebrations

The chef's attention to festivals and the seasonal ingredients magnify the detail of work created in each dish from week to week. Daikon radish is one of the key vegetables in Japanese home cooking, inexpensive and versatile, even transformable to a candle shade by a master chef's knife-carving technique.

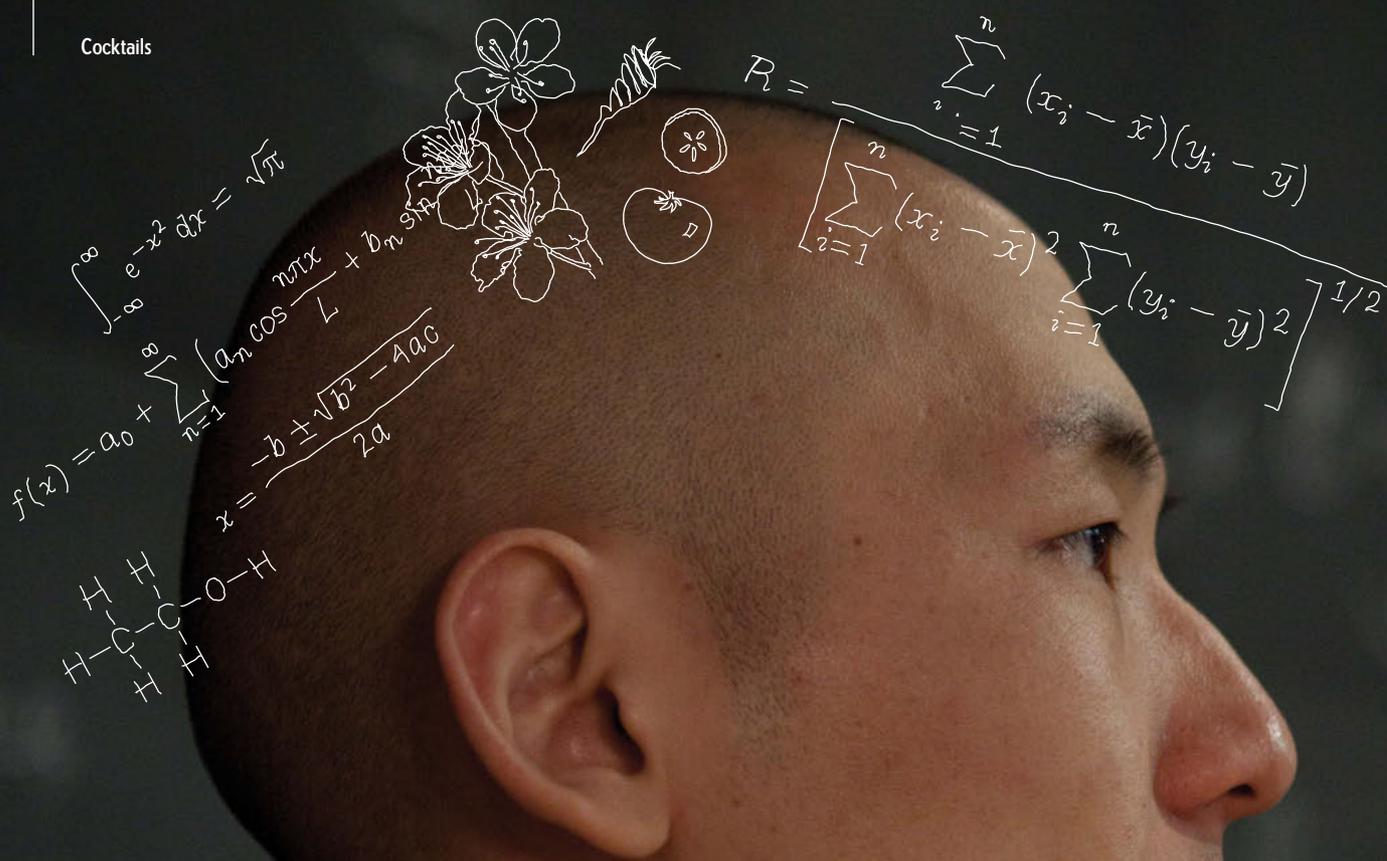


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COCKTAIL AS CUISINE

In early spring of 2008, Chef Isao Yamada met Gen Yamamoto at a promotional sake event in New York, where Yamamoto was demonstrating his original cocktails using Japanese sakes and *shochus* (distilled vodka-like Japanese spirits).

Yamada was so impressed with Yamamoto's daikon radish and rice *shochu* cocktail that he told his mentor at the time, executive chef Tadao Mikami of Bouley Upstairs, he had found a great candidate for the bartender position at the new restaurant Brushstroke.

Mikami was familiar with creating cocktails having worked closely with the Austrian "bar chef" Albert Trummer, who was hired by David Bouley for the opening of Danube. Together, they created excellent original cocktails with fresh fruits and new ingredients, such as the Danube Cocktail with elderflower jelly and champagne. When Mikami tasted Yamamoto's creations, he saw that his originality and talent were along the same lines as Trummer's.

Compared with Trummer's creations that elegantly sing and dance on the palate, making one feel surprised and happy, Yamamoto's creations are calming and introspective, promoting a peaceful and philosophical demeanor in the consumer. Those differences are a good contrast between

West and East. And so it was agreed that Yamamoto's concoctions would be a perfect complement to the restaurant's Japanese cuisine, which is also calming and thought provoking.

Thirty-one-year-old Yamamoto was born in a small fishing village in Japan's Mie Prefecture, 60 miles south of Nagoya. Arriving in the United States at the age of 24, he began to make cocktails of his own style, using fruits, tomatoes, cucumbers, and Japanese herbs and vegetables. He came in second place in the Marie Brizard Cocktail Competition in New York in 2006. Last year, NHK, a Japanese national TV station, created a 20-minute documentary about him as a young Japanese bartender active in the Big Apple. Yamamoto also has a regular magazine column about his recipes in Suntory's *Chopsticks NY*.

At Yamamoto's counter, try his *omakase* menu, a bartender's tasting course, starring his unique cocktails. Chef Yamada, Murashima, and Sushi Chef Tetsu Yagi will play supporting roles as they pair their dishes with his libations.

山本幻

Mixologist Gen Yamamoto



Kiwifruit Cocktail

キウイフルーツと茴香 米焼酎鳥飼仕立

INGREDIENTS

1 whole kiwifruit
2 oz. Torikai Rice Shochu
1 tsp. fresh lemon juice
2 tsp. simple syrup
chopped fennel
and leaf for garnish

DIRECTIONS

Muddle a kiwifruit
in a shaker.
Pour all ingredients
into shaker.
Stir well and strain to glass.
Sprinkle chopped fennel
and leaf on top.



A closer look at some of the *toji's* most important decisions illustrates this point. Before brewing even begins, the rice used to make sake is polished in order to remove the harsher elements found on the brown outer shell of the rice kernel, leaving only the pure white center. The degree to which the rice is polished has a large impact on the style of the sake. The more you polish away, the more complex, delicate, and aromatic the sake becomes. So a brewer looking to make a softer, more refined sake will polish the rice very highly, while a brewer looking to make a bigger, heartier sake will use less-polished rice.

This difference is so important that the classification system for sake is based on the milling rate. Premium sake is divided into three categories in order of increased milling: *junmai/honjozo*, *ginjo*, and *daiginjo*. By the time you get to *daiginjo*, the highest classification of sake, at least half of the rice has been polished away! Some sakes also have a small amount of brewer's alcohol added to them and are known as *honjozo*. The added alcohol extracts additional flavors from the rice and makes the sake lighter in profile. *Junmai* sakes, to which no alcohol has been added, tend to be rounded and fuller. Both can be very interesting, and it is worth exploring all the different classifications.

But there is a lot more to a sake than its classification. The type of rice selected by the *toji* contributes a lot to the body and flavors of a sake, with the *tokubetsu junmai* (or special *junmai*) subclassification often used to highlight a unique rice type. A yeast strand is chosen for its impact on the aromas of a sake. The Chokaisan Junmai Ginjo Nigori, for example, features an unique flower yeast that makes the sake highly aromatic. The *toji* can also make adjustments to the length and temperature of brewing as well as aging. Furthermore, different prefectures are known for particular styles, such as the refreshing crisp, clean, and especially dry sake for which Niigata

is famous. All of this combines to an almost dizzying array of flavor profiles that can keep the sake enthusiast busy for a lifetime!

The carefully selected list of premium imported sakes at Brushstroke is designed to help guide you through this often overwhelming world of sake. The classification and prefecture are noted for each sake, and the bottle list is divided by classification. To make the by-the-glass list even more user friendly, the sakes are separated by flavor profile. Light sakes are best with seafood and sashimi, and also make great aperitifs. Medium sakes, including the warm options, are the most food friendly across a broad range of flavors. And rich sakes have the body and flavor to stand up to heavier grilled or fried meats. Rounding out the list are unique specialty sakes. Aged sake is stored for several years after brewing and becomes earthy and intense. *Ume* sake is infused with Japanese plums for a sweet and fruity profile. Sparkling sake refreshes the palate. And cloudy *nigori* sake contains some rice sediment, making it white in color and giving it a very interesting mouthfeel. Regardless of style, sake is meant to be paired with food and is rarely drunk on its own in Japan. It is a wonderful beverage that should be explored with friends. So eat, drink, and enjoy!



Ichishima Tokubetsu Honjozo

This sake offers a smooth, dry, and light entry to the palate. Easy drinking and versatile in food pairing, it is an all-time favorite of the Niigata people, including the head of the brewery himself!



Chokaisan Junmai Ginjo Nigori

Like the first buds through the snow at Mount Chokai, this nigori sake blooms with aromas of spring flowers and herbs. Notes of licorice play on the nose while Asian pear rounds out the finish.



Hideyoshi Flying Pegasus Daiginjo Koshu

An exquisite blend of three-, five-, and eight-year aged, ultra-premium sake. This meticulous storage and blending creates elegant aromatics of dates, nuts, and dried mushrooms.

The Art of Sake

Like many things that come to us from Japan, sake is at the same time both surprisingly simple and incredibly complex.

While only four ingredients—water, rice, *koji-kin*, and yeast—are used to brew sake, the profile of the resulting product is completely distinct depending on who makes it. For this reason, the best way to think about sake is as a brewer's art. Every batch of sake is skillfully guided along by the able hands of the *toji*, or master brewer, who must combine many different brewing techniques and ingredients into a balanced whole. Choices made by the *toji* during the brewing process ultimately determine the profile of a sake.

Hakutsuru Sake Brewery Museum, Kobe

Meiji Shrine, Tokyo



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Health Benefits of Japanese Staple Ingredients



SILKEN TOFU (Kinugoshi Tofu)

Tofu is divided by texture into roughly two types: *momen* or firm tofu, and *kinugoshi* or silken tofu. Tofu is digested much more easily than in its original soybean form.

It boasts the highest coefficient of digestibility, even when one is weak—approximately 95 percent of its protein and 97 percent of its fat and glyconutrients are absorbed directly. A pound of *momen* tofu has 540 milligrams of calcium, 30 grams of protein, 4 milligrams of iron, and various other minerals like magnesium and zinc. *Momen* tofu has three times as much calcium as *kinugoshi*, though *kinugoshi* has a slightly superior vitamin B group content.

Tofu is abundant in soybean isoflavones, which act similarly to female hormones in fighting discomfort due to menopause and osteoporosis. Isoflavones also help prevent breast and prostate cancer. And tofu saponins help burn body fat and prevent obesity. Both tofu saponins and oligosaccharides can stimulate and regulate intestinal motility to help relieve constipation too.



WAKAME SEAWEED

Wakame literally translates to “young (*waka*) leaf bud (*me*)”—and it has a very tender and delicate texture, like a bud or sprout. It is very rich in minerals and dietary fiber, similar to other edible seaweeds, and its carotene content is extremely high: 7800µg per 100 grams. Its rich algin acid lowers bad cholesterol levels and helps prevent arteriosclerosis. *Wakame’s* fucoidan can induce apoptosis, or destruction, in human lymphoma cell lines. It is also high in iodine, which hinders the growth of cancer, improves metabolism, activates healthy cells, builds up resistance, and makes the hair and skin healthier.



MISO PASTE

A key technique in Japanese cuisine is fermentation, which is responsible for miso, soy sauce, sake, *mirin*, *katsuobushi*, sushi vinegar, *tsukemono* pickles, and many other delicacies.

Miso is made from soybeans, rice, barley, salt, and fermented Koji bacteria. There are a vast variety of tastes and flavors for miso, depending on the ingredients used, the fermentation process, the locality of the ingredients, and even the miso-making family. You can find salty, sweet, earthy, fruity, tangy, savory, dark, red, light, yellow, smooth, grainy, and chunky miso in Japan.

Miso is rich in soybean isoflavones, lactobacillus, yeast, unsaturated fatty acids, and choline, which are each good for lowering cholesterol, preventing cancer, and slowing the aging process.



JAPANESE LONG YAM (Nagaimo)

Nagaimo is a Japanese mountain yam that is rich in potassium as well as alpha amylase and catalase—both starch-degrading enzymes. Its alpha amylase content is twice that of the daikon radish, which is also well known for the richness of the digesting enzyme. Mucin, the *nagaimo’s* unique gooey substance, helps with the digestion of protein as well.



Dried Bonito Flakes

Dried bonito flakes are dried, fermented, and smoked shavings of skipjack tuna or bonito fish. The Japanese word for bonito flakes, *katsuobushi*, is formed from *katsuo* (skipjack tuna) and *bushi* (a euphonic change of *fushi*), which means hard knot of wood or bamboo. Dried bonito flakes are always used in a shaved form. Strained-off *katsuobushi* flakes are full of oligopeptides, which also lower blood pressure. Japanese mothers are very good at using these strained-off flakes in side dishes.



KOMBU KELP

Kombu is seaweed that is widely used in Japanese cuisine. Dried *kombu* comes mainly from Hokkaido, Japan’s northern main island. It is very rich in minerals, and is especially nutritious because of its high potassium content. In fact, a four-inch square of dried *kombu* (about 8 grams) contains about 500 milligrams of potassium. Laminin, another one of its properties, works well at lowering blood pressure. *Kombu* decreases the absorption of glucose and blocks the accumulation of neutral fat. Eating leftover whole *kombu* is highly recommended as it has a lot of dietary fiber, mainly algin acid, which also functions to excrete sodium and lower blood pressure.

THERE ARE FOUR WELL-KNOWN KOMBU PRODUCTION SEASHORES AND SPECIES.

Ma-kombu (*Saccharina japonica*) is from southern Hokkaido, and its highest quality is Minamikayabe. *Kombu* is the base for making *dashi*, the only virtually fat-free animal stock. *Ma-kombu* produces a sweeter and clearer broth that is favored by Osaka cuisine.

Rausu kombu (*Laminaria diabolica*) is from the Rausu district on the east end of the Shiretoko Peninsula. Regarded as highly as *ma-kombu*, *rausa kombu* produces a richer *dashi* that is preferred in Tokyo cuisine.

Rishiri kombu (*Laminaria ochotensis*) is from the Rishiri Island of northern Hokkaido. The *dashi* it produces has a paler and clearer color, is slightly saltier, and overall has a very sophisticated taste. It is a staple in *kaiseki* cuisine.

Hidaka kombu (*Laminaria angustata*) is from the Hidaka district and the Pacific shore of Hokkaido. It cooks quickly and becomes very tender, and so this is perfect for edible *kombu*, used for *kobumaki* (*kombu* roll) and *tsukudani* (soy-mirin-caramelized soft *kombu*).



THE FUNDAMENTALS OF PURITY

Dashi is a Japanese soup base or stock that is fundamental to Japanese cuisine. Water is the foundation of *dashi*. Especially with Kyoto cuisine, most of the top chefs ship Kyoto's soft well water to Tokyo or other places in which they cook. But here in the United States, it is virtually impossible to import Kyoto water, so bottled soft water is substituted in the pursuit of the ultimate quality of *dashi*.

The late Shizuo Tsuji, a world-renowned culinary educator and father of Yoshiki Tsuji, partner of Brushstroke, wrote, "Many substitutes for *dashi* are possible, but without real *dashi*, dishes are merely *à la japonaise* and lack the authentic flavor."

This is the home version of a typical *dashi* recipe. *Dashi* can easily be transformed into good miso soup or clear soup, and is also used as an almighty base stock or simmering liquid.

Dashi 出汁

Yields 4 cups

- 4 cups of filtered tap water
- 4-inch square of *kombu* kelp
- handful (about 2/3–1 oz.) dried bonito flakes

1. Wipe both sides of *kombu* lightly with a well-wrung damp cloth to clean.
2. Place the water and *kombu* in a saucepan over medium heat. Remove *kombu* just before the water reaches a boil.
3. Reduce heat to low and add bonito flakes. When the liquid boils again, remove from heat at once.
4. Skim the surface to remove foam, if any—but do *not* stir and wait until bonito flakes sink to the bottom.
5. Strain the liquid through a cheesecloth-lined sieve.
6. Reserve leftover *kombu* and bonito flakes for another use.

Umami

Identified in the early 1900s, *umami* is a Japanese word for one of the five basic tastes, in addition to salt, sweet, sour, and bitter. It causes one to salivate for the savory side of food.

Both *kombu* and *katsuobushi*, sources of *dashi*, are responsible for the taste of *umami*, the savory taste. *Kombu's* *umami* flavor comes from its glutamic acid, while *katsuobushi's* comes from its high inosinic acid content.

Tofu Miso Soup

Serves 2–3 お豆腐のお味噌汁 (2~3人前)

- 2 cups of *dashi*
- 1/4 pound of diced silken tofu
- 2 pinches of chopped dried *wakame* seaweed
- any chopped or julienned green or root vegetable—such as scallions, snow peas, string beans, Brussels sprouts, or daikon radish—according to your taste, but preferably not those that have a strong flavor
- 3 tsp (or to taste) miso paste

1. Boil *dashi* and add the *wakame* and all vegetables except for scallion or other leaf greens.
2. Simmer for 1 to 2 minutes until properly cooked.
3. Dissolve the miso in the *dashi*, then reduce heat to low and keep from boiling again.
4. Add tofu and scallions or other leafy vegetables, and serve in bowls.

Clear Soup with Shrimp and Scallop Dumpling

Serves 4 海老帆立真丈椀清汁仕立て (4人前)

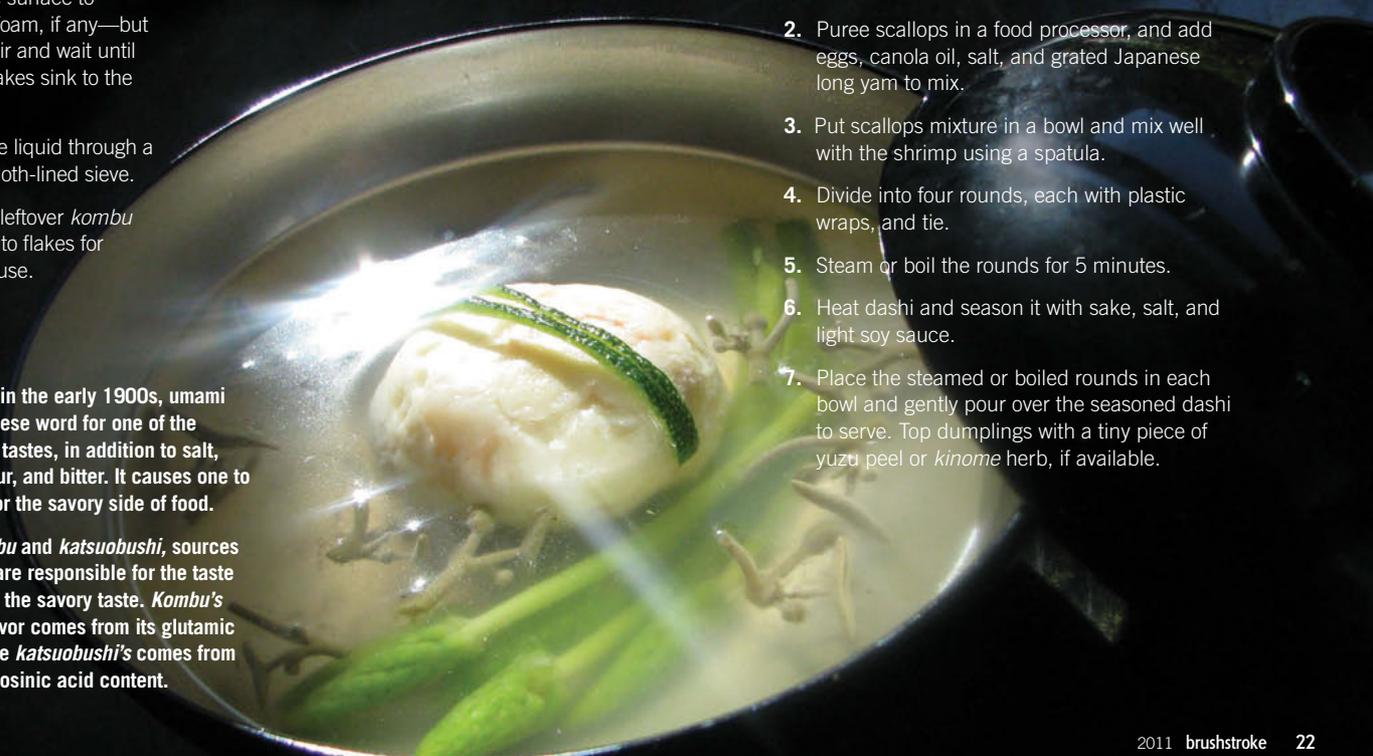
DUMPLINGS

- 12 shrimps (3/4 pound) without shells and heads
- 1/2 pound of scallops
- 2 eggs
- 1 tbsp plus 2 tsp canola oil
- 1 tsp salt
- 1/5 pound of grated Japanese long yam

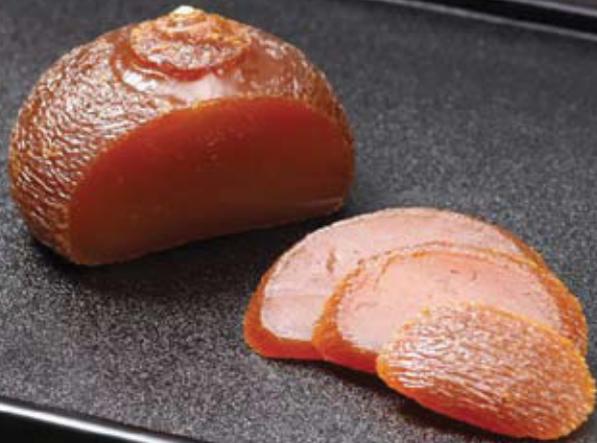
SOUP

- 2 1/2 cups *dashi*
- 1 tsp of sake
- 2 tsp of salt
- 1 tsp of light soy sauce

1. Chop and finely mince shrimp on cutting board with a knife.
2. Puree scallops in a food processor, and add eggs, canola oil, salt, and grated Japanese long yam to mix.
3. Put scallops mixture in a bowl and mix well with the shrimp using a spatula.
4. Divide into four rounds, each with plastic wraps, and tie.
5. Steam or boil the rounds for 5 minutes.
6. Heat *dashi* and season it with sake, salt, and light soy sauce.
7. Place the steamed or boiled rounds in each bowl and gently pour over the seasoned *dashi* to serve. Top dumplings with a tiny piece of yuzu peel or *kinome* herb, if available.



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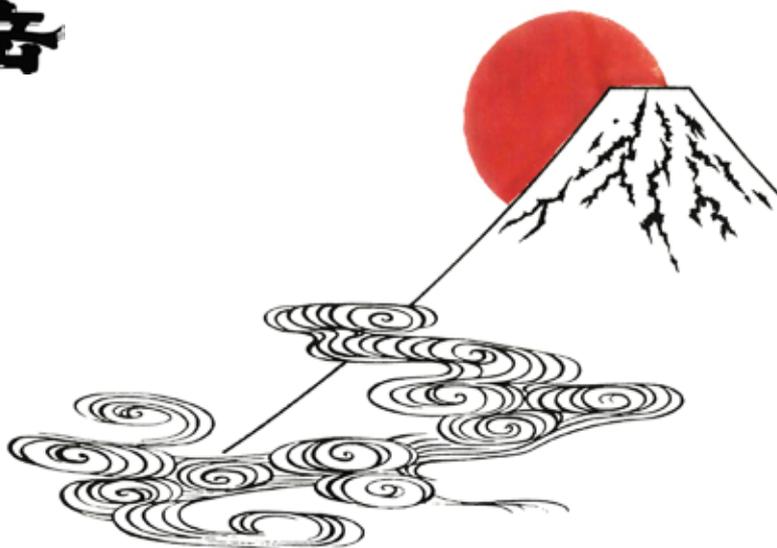
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Bouley Test Kitchen

テスト・キッチン

The Bouley Test Kitchen is a unique state-of-the-art environment designed as a freestanding test, demonstration, and event space.

It is dedicated to creating, developing, and extending advanced approaches to food product selection, preparation, and presentation. In essence, researching new culinary ideas informs the work being executed for the menus of Bouley's flagship restaurant, Brushstroke, and Studio, and through catered events both on and off premises.

As an educational center, the Bouley Test Kitchen provides a space for guests to learn from visiting chefs through demonstration classes. It provides instruction in everything from the art of product selection, savory foods, desserts, cooking with proteins (fish, meat, and vegetable techniques), an exploration in sauces, and how to amass and assemble the complete meal at home. Classes are not only on cooking but also on different aspects of food education and culture. Besides instruction on an array of international cuisines, a notable analysis of nutritionist components within the recipes is presented.

One recipe can inspire 13 other sub-recipes. It's a fast experimental pace. For example, a week's worth of testing new breads under the guidance of a *Meilleur Ouvrier de France* (MOF) bread master from Tours resulted in 30 new items that will be used in Bouley's flagship restaurant and sold at Studio. The exploration also included an important examination of products that could be used for those with special dietary needs and allergies.

From inspiration and education in the classroom to sourcing and execution in the restaurants, David Bouley's Test Kitchen opens the door to a gastronomic experience in a world created from one chef's idea to make excellent food with the highest ingredients available.

A 200-square-foot wall of slate allows David Bouley and his guest chefs to map handwritten recipes and chalk drawings of all possible menu items being tested in any given session. A library of more than 7,000 cookbooks provides inspiration and archives explanations for current and past published techniques. The Test Kitchen also features handcrafted Nautilus speakers powered by the McIntosh Sound System and equipment from artisanal industry leaders like Molteni, Koma, Rational, and Electrolux.

Cooking Classes

Chef Bouley and his team invite you to join them for culinary classes throughout the year in the Test Kitchen as they share their knowledge of techniques, products, and suggestions for the home or professional cook. Each class fosters a close understanding of ingredients with insights into Japanese cooking, meat, fish, macrobiotics, vegetables, and desserts. At \$175 per person, each class includes a tasting of the prepared food and an example of an ideal wine pairing. Full recipes of each prepared dish are provided.

Bouley Test Kitchen

Education, Classes, Special Events, and Catering

By Appointment Only
88 West Broadway
New York City

212.964.2525

This culinary laboratory can host seated events for 50 guests and cocktail receptions for up to 100.

The Bouley Test Kitchen hosts a variety of international visitors—winemaker Freddy Munier, MOF Jacques Mahou, and MOF and International Caseus Award Winner Rodolphe Le Meunier, among others. It was a host site to the Boccuse d'Or training in 2011.

Yoshiki Tsuji with his team of chefs from the esteemed Tsuji Culinary Institute worked with the Bouley staff to create new dishes and adapt techniques in Japanese cuisine for use in the new restaurant, Brushstroke. The exchange between schools has produced more than 12,000 new recipes, with an extensive examination of transported seasonal products and studies in fermentation.

- 01 Sous-vide class certification.
- 02 Tsuji event.
- 03 Test Kitchen library.
- 04 Test Kitchen stations.

01



02



03



04





右/エントランスをくぐると、そこには一面のリンゴ。リンゴの甘酸っぱい匂いは、味覚を刺激するのに有効だと語る。左/ウェイトニングエリア。大胆な壁画を描いたのは画家のウォルター・ドーク。

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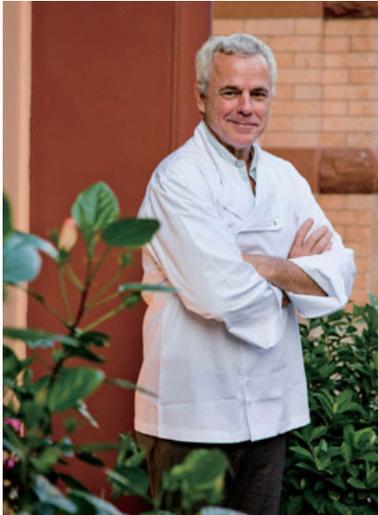


シグネチャーディッシュ カニと黒トリュフの茶碗蒸し風

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旗艦店「ブーレイ」としては3店舗目にあたる。あえてアンティークに見える内装演出を試みた。1階のメインフロアの他に、地下にも個室がある。



02

デイヴィッド・ブーレイその人。サンタフェ、ケープコッドなどのレストランで経験を重ね、渡欧。フランス、スイスで本場のフランス料理を学び、1987年、最初の「ブーレイ」をニューヨークで開店。来日回数も多く、日本の一流料理家とコラボレーション・イベントもてがけている。

NEW YORK: Fabulous Dining Temptations

優雅なインテリアに囲まれて 独創的な美食の世界を体験。

Bouley [ブーレイ]

目立つような看板もメニュー台も置かず、通り過ぎてしまいうるような外観。ところがドアを開けるや、訪れた者は強烈な印象に感嘆する。天井まで壁すべてがリングでいっぱい。ブーレイ「お馴染みの演出である。甘い酸っぱい香りが室内に満ち溢れ、途端に食欲のスイッチが入る。オーナーシエフのデイヴィッド・ブーレイは、ニューヨーク料理界きつての異才。コネチカット州のフランス系一家に生まれ、10代より料理人を志す。ヨーロッパに渡り、ポール・ボキューズやジョエル・ロブションなどで修業を重ね、ニューヨークに凱旋。87年、最初の「ブーレイ」を開店し、92年から4年連続で料理店評価雑誌『ザガット・サーベイ』の最高点を獲得。30点満点中29点という記録は、未だ破られていない。

料理自体の創造性同様、食空間のプロデュースという点でもアイデアマンだ。96年、人気絶頂の「ブーレイ」を閉じ、「ブーレイ・ベーカーリー」を開店。カジュアルなベーカーリースタイルをとりながら、すぐに「ニューヨーク・タイムズ」紙の四つ星を獲得。続いて99年、今度は素朴なオーブリア料理の「ダヌーブ」を開き、これまたグルメたちの意表を衝いた。

そんな矢先、同時多発テロがこの街を襲った。ブーレイの本拠地トライベッカはグラウンドゼロから目と鼻の先だ。すぐさまブーレイは店を閉じ、代わりに救済活動が続ける人々に、のべ100万食の食事を提供。厨房の火は4週間の間、24時間落ちることがなかったという。

さて現在の「ブーレイ」は08年のオープンだ。ヴェルサイユ宮殿と同質の石材を使うなど、クラシックでラグジュアリーな空間にこだわった。一方、料理については、近年のブーレイは日本料理に一層傾倒していると窺える。以前にも「ブーレイ・ベーカーリー」の2階を「アップステアーズ」と名付け、日本人職人による本格スシバーに変えてしまった。これも話題となったが、ここ「ブーレイ」でも日本の食材でひと皿を生み出す。ウニのゼリー寄せ、カニと黒トリュフの茶碗蒸し仕立て。もはや純粹なフレンチとはいえず、しかし和食とも違う、独自の食宇宙を提供する。ブーレイの魔法が、今夜も食通たちを虜にする。

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The City of Food Culture: Osaka

For many years, the city of Osaka has been known as “the kitchen of the nation.” The inhabitants of Osaka enjoy a blessing of gastronomic riches, the result of a bounty from the mountains and from the sea, and these fresh ingredients are used to create a wide variety of delicious food. For over half a century, the Tsuji Culinary Institute has trained many professional chefs in this gastronomic area of Osaka.

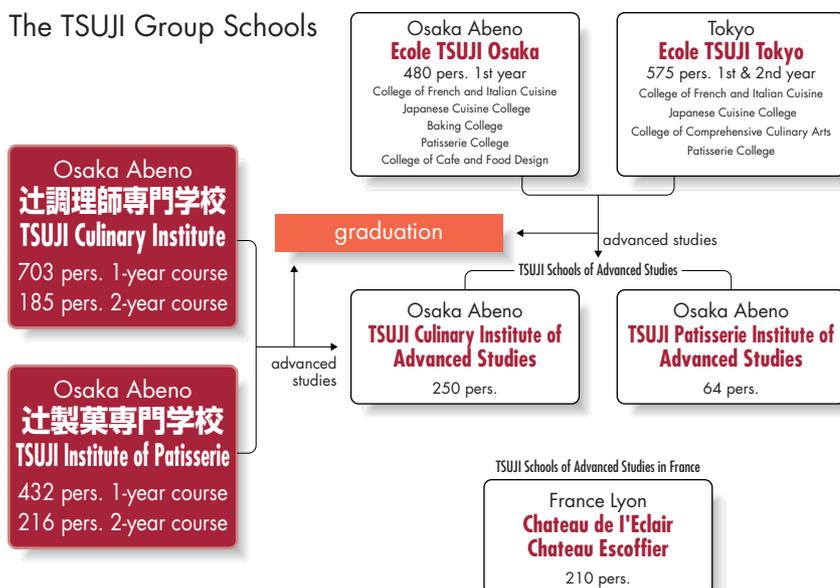
“In order to create authentic cuisine, it is crucial to have a profound knowledge of authentic flavors.” This philosophy stands at the very heart of culinary education at the Tsuji Culinary Institute. We believe that without this knowledge of the flavors of delicious cuisine, one cannot recreate those flavors to the standards of perfection, even after learning all the necessary skills. The Tsuji Culinary Institute therefore obtains and uses the very finest ingredients, not only from Japan but also from throughout the world. The institute’s teachers are professional chefs of a high standard of excellence who have been trained at the very home of their own individual culinary cultures, and are thus representative masters of food cultures throughout the world. As a result of providing 50 years of highly advanced education, the Tsuji Culinary Institute has produced many world-class chefs and pâtissiers of the first rank. Our institute is now well recognized by government bodies and the media for its expertise, and we are still advancing—through the continued exploration of the art of cuisine from around the world and the development of culinary education on a global scale. The unchallenged leading status of the Tsuji Culinary Institute rests on this ideology, and the spirit that continually leads us to seek new challenges.



‘정통을 만들기 위해서는 정통요리의 맛을 아는 것이 중요하다’. 이것이 초지조그룹교의 교육 이념입니다. 정통의 맛이 있는 것이 무엇인지 모르면 아무리 숨씨가 있더라도 정통의 맛을 만들어 내기가 어렵습니다. 그렇기 때문에 초지조그룹교에는 일본 뿐만 아니라 세계각국에서도 일류 재료를 수입하여 사용하고 있습니다. 물론 강사들도 본고장에서 연수를 거듭한 각국의 식(食) 문화에 정통한 프로들입니다. 이렇게 약 50여년간의 고도의 교육을 해 온 결과 초지조그룹교는 세계적으로 인정받는 톱클래스의 셰프와 파티셰를 다수 배출하여 일본과 전세계에서 그 실력을 인정을 받게 되었습니다. 그리고 지금도 일본뿐만 아니라 전세계의 음식을 탐구하며 세계적인 규모의 요리교육을 연구하고 있습니다. 그러한 도전정신이 초지조그룹교의 지위를 확고하게 하고 있습니다.

「要想做真正的佳餚，必須要知道佳餚的真正味道。」這是辻調理師集團學校的教育理念。不知道佳餚的味道，即使掌握了技術，也不能接近真正的味道。因此辻調理師集團學校不僅從國內還從世界各國採購第一流材料。而且，教師們都在當地多次參加研修，均為精通各國餐飲文化的專家。這樣經過大約 50 年的高等教育，其結果辻調理師集團學校培養出眾多的世界第一流廚師和點心師，在國內外都得到承認和讚賞。直至今日，辻調理師集團學校仍然繼續探求日本以及世界的「餐飲」，不斷追求世界規模的烹飪教育。這種挑戰精神換取了辻調理師集團學校的穩定地位。

The TSUJI Group Schools



A Sourcebook on the Art of Japanese Cooking

Japanese Cooking: A Simple Art became an instant classic when it burst on the scene 25 years ago. Written by Japan's pioneer culinary educator, Shizuo Tsuji, it is still regarded as the most comprehensive and authoritative volume on Japanese cookery. Tsuji makes this engaging cuisine accessible with a combination of concise explanations, easy-to-follow illustrations, and a wealth of cultural insight.

The 25th anniversary edition includes eight pages of exquisite new photographs that feature over 17 dishes. An illuminating new foreword by *Gourmet* magazine Editor-in-Chief Ruth Reichl, and a thoughtful new preface by Tsuji Culinary Institute Group President Yoshiki Tsuji, introduce this venerable classic to a new generation of cooks.

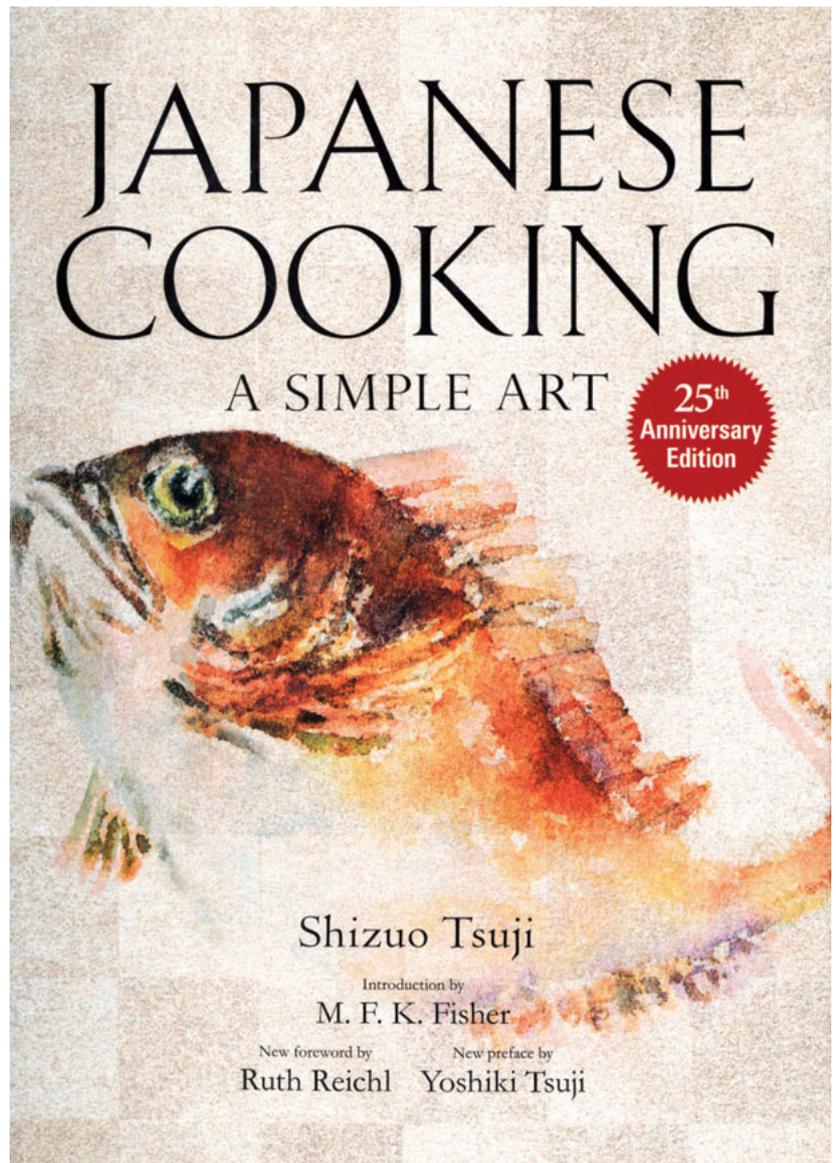
More than just a cookbook, *Japanese Cooking* is a treatise on the essence of Japanese cuisine.

Part One of *Japanese Cooking* opens with an introduction to ingredients and utensils. With that basic knowledge in hand, readers are guided to a thorough understanding of the principal cooking techniques needed to create authentic Japanese cuisine. This includes lessons on making soup, slicing sashimi, grilling, simmering, steaming, noodles, pickles, and so on.

Part Two contains 130 carefully selected recipes that range from everyday fare to intriguing challenges for the adventurous cook. Taken together, these recipes give readers an extensive repertoire of over 220 Japanese dishes that range from the everyday "soup and three" to an elaborate banquet.

The 25th Anniversary Edition Features:

- 8 pages of mouthwatering new photos
- New foreword by *Gourmet* magazine Editor-in-Chief Ruth Reichl
- New preface by Yoshiki Tsuji, president of the Tsuji Culinary Institute Group
- Over 220 recipes
- 510 line drawings
- Chart of North American and Japanese fish
- Calorie and weight chart of typical Japanese ingredients
- Metric conversion table



“... quite the most illuminating text around on Japanese food...”

—Nigella Lawson

**JAPANESE COOKING
A SIMPLE ART
25th Anniversary Edition
Shizuo Tsuji**

**Introduction by M.F.K. Fisher
New foreword by Ruth Reichl**

**New preface by
Yoshiki Tsuji**

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- Chef David Bouley

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**04 PASTRY CHEF
NANA PATURET**

Nana Paturet comes to Brushstroke from the world-renowned Le Cordon Bleu cooking school in Paris, where she studied pastry and French culture. Raised on Manhattan's Roosevelt Island by a French father and Japanese mother, Paturet was exposed from an early age to French and Japanese culinary traditions during trips to Paris and to her grandparents' house in the Yamaguchi Prefecture of Japan. During a year of study in Paris, she researched many local culinary traditions, seeing the role that local produce found at farmers' markets plays in regional cuisine, and she began to understand the important role that history and culture play in pastry. She is excited to begin creating desserts for Brushstroke that can elegantly blend French and Japanese traditions.



菜那パトール

04

**BRUSHSTROKE
SEATING CAPACITY:**
main dining room, 47
lounge, 16
bar, 8
private dining room, 12

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**03 KAISEKI CUISINE
INSTRUCTOR
MITSUHIRO NARITA**

The area of Kobe, Japan, is well known for its beef and Nada sake breweries—in fact, it is one of the biggest sake-producing regions in the country.

On January 17, 1995, the Great Hanshin earthquake hit Kobe, where the high-school boy Mitsuhiro Narita lived, killing more than 5,000 people. The boy, raised in a children's home built at the foot of Mount Rokko, watched as smoke plumes rose up from all around the city. It was like a war zone, one that he had seen only in movies. On a portable, battery-operated TV, he saw a live fire burning his friend's house; a number of his buddies were lost that day. For the next six weeks, Narita lived off distributed instant foods and snack packs until he got one good and delicious rice ball. It was then that he became intolerant of chemical seasonings.

Chef Narita has always longed for an ordinary home, where a family sits and converses around the dinner table. For him, food is a bond tying people together. That is why he chose his career as a chef. He hopes Brushstroke will draw a strong and beautiful knot around people in New York.

Armed with years of practical culinary experience, Chef Narita taught at the Tsuji Culinary Institute of Osaka for 14 years and for two years cooked at Wakou-ann, one of the top Kyoto-style kaiseki catering restaurants in Osaka.

In Japanese cuisine, the most difficult dish is the simplest one: a clear soup that consists of dashi broth (water, kombu, and katsubushi flakes) and soy sauce. Focused on making the ultimate soup, Chef Narita is also looking forward to presenting his *sakizuke* appetizers. These are the first course of the *kaiseki* cuisine and, like greetings with a smile, imprint the important first impression of the whole.

02 SUSHI CHEF TETSU YAGI

Kyoto-born Tetsu Yagi was an economics major who dreamed of being the kind of sushi chef who could combine classical Japanese culinary sensibility with the modern demands of New York City's denizens. Yagi's interests led him to Megu in 2004, where he developed his style and unique presentation, and the team at Nobu in 2007. His unyielding devotion to Japanese culture and cuisine led him to return several times to his hometown of Kyoto, where he investigated the intricacies of Kyoto *kaiseki* cuisine.

Yagi's exploration into becoming a sushi chef, or sushi *shokunin*, followed the shift of sushi's status in the culinary field, once categorized as fast food dating back to the Shogun warriors of the Heian period, from 795 to 1185. Sushi *shokunins* were once considered technical experts rather than artistic creators. With a development in creative acceptance, there are now many internationally sushi restaurants, especially in Tokyo, acclaimed because of their signature knife-carving styles due to the adoption of *kaiseki* and other techniques. There is a great deal of attention paid to which types of vinegar to use and how much, the kinds of fish to use, temperature settings, how much air to add into the rice when it is formed, which grain to use from which season, and kinds of sauces. These questions and more have raised the quality of sushi making to unique artistic heights. Today, ten years of training is the norm for a true sushi chef.

In 2010, Yagi went on a "sushi sabbatical" to work at one of the most highly regarded restaurants in Japan, Sushi Yamane in Osaka. Chef Yagi's culinary prowess, sense of design, and charisma have now presented him with the exceptional opportunity to work with chefs David Bouley and Isao Yamada at Brushstroke.

**01 KAISEKI CUISINE
INSTRUCTOR
HIROKI MURASHIMA**

Chef Hiroki Murashima was born in Nara, a city even more ancient than Kyoto that was the capital of Japan in the eighth century. Murashima's earliest culinary memory is about his grandmother, Shigeko, who took care of all the house pickles, homemade miso paste, and soy sauce in a tiny dark annex of their house. He still remembers the lush, moist smell of good fermentation in this little barn. His grandmother explained that bacteria does all the fermentation work, and that we should be thankful and take good care of them. What his sweet and diligent grandma taught him back then about the mystery of food became the starting point of his journey into the culinary world.

Murashima has been teaching Japanese cuisine at the Tsuji Culinary Institute of Osaka for 16 years. More than 400 of his former students now work in distinguished restaurants both in and outside Japan. He now has been designated to showcase the Tsuji spirit directly to international customers. Murashima has been preparing for Brushstroke for over three years and has created more than 150 new recipes for the restaurant. Among those, his rice dishes are a standout.

Rice plays a central role in Japanese culture, and even in religion. In Japanese cuisine, each course is essentially a side dish, dedicating itself merely to the appreciation of rice or sake, which is essentially fermented rice. Murashima's rice cooked with scallops, hamaguri clams, and asari clams is a cold-weather must. It consists of a kuzu-thickened clear sauce topped with the herb *mitsuba*—the purest heartwarming form of full umami with shellfish. Another dish unique to this country is his soup of ginkgo-nuts puree with shrimp dumpling and white wood ear.

Murashima has appeared on various cooking shows in Japan. He has also participated in book projects at the Tsuji Institute, including *Japanese Cooking: A Simple Art, Four Seasons in Japanese Cuisine*, and *Direct from Tsuji School*, among others.



村島弘樹

01



八木徹

02



成田充弘

03





by Yoshi Muto

ISAO YAMADA 山田 勲

Chef Isao Yamada was born in the city of Shimonoseki in the Yamaguchi Prefecture on the west end of Japan's Honshu island. He grew up in the city of Kitakyushu in the Fukuoka Prefecture, on the north end of Kyushu island, just across Kanmon strait from Shimonoseki. Living in both cities, Yamada was blessed with an abundance of seafood and mountain products.

At 19, Yamada encountered the book *The Flowering Spirit of Kitcho Cuisine*, written by the late Teiichi Yuki, a founder of the restaurant Kyoto Kitcho. Yamada was so impressed by the aesthetics of *cha-kaiseki*—*kaiseki* cuisine in tea ceremonies—described in the book that he decided to quit university in order to enter the culinary world.

During the next year, he studied at the Tsuji Culinary Institute in Osaka. When he was 21, Yamada landed a job in Kyoto, where he met his first mentors: Hitoshi Ishihara, then the executive chef of Kyoto Kitcho and current owner-chef of Kyoto Mizai, a three-star Michelin restaurant; and Kunio Tokuoka, current owner-chef of Kyoto Kitcho, also a three-star Michelin restaurant.

After training for three years in Kitcho, he followed Chef Ishihara to Ryotei Hanzuiryo, a top Japanese-style Ryokan inn in Unzen, Nagasaki, where he cooked with the chef for two years. In 2000, at the age of 26, Yamada opened his own Japanese

restaurant in his hometown of Fukuoka, Hanaei, where he had the opportunity to integrate local Kyushu ingredients with Kyoto cuisine. The restaurant was awarded three stars by a top gourmet magazine in Fukuoka in 2005.

In early 2005, Yamada was introduced to Chef David Bouley, who invited him to join his Japanese restaurant project. The prospect was exciting enough for Yamada to close Hanaei and move to New York the following year. He joined Bouley Upstairs and met another mentor, Chef Tadao Mikami, known as the top chef of New York's Japanese restaurant world for more than 30 years and now executive chef of Wegman's group.

Chef Yamada inherited beauty of cuisine from Chef Ishihara, creativity from Chef Tokuoka, and umami, or deliciousness, from Chef Mikami—a combination that met David Bouley's high standards. Yamada was named a New York Rising Star chef by StarChefs.com in 2009.





Blueprint Executions

- 01 Building the wall of authors that includes 25,000 books.
- 02 Tinting the books.
- 03 Color matching for grass wall textures and stucco for the bar area's wall. Initially, the design called
- 04 Design review of partitions.
- 05 Reviewing blueprints.
- 06 Stacking books.
- 07 Tinting percentage study for tonality of book pages to wood.
- 08 Sanding white pine from Canada for wall finishes, oak for counter, and rustic barn wood from a Brooklyn shop specializing in collecting
- 09 Installing glass partition between kitchen and main dining room.



01



03



04



05



06



07



08



09



02



01



02



03



04



05



06

Creative Team

IMPLEMENTING A SHARED VISION



07



08



10 Daichi Sato was a student of the Musashino Art University at the same as Takashiro. Sugimoto, also a professor at the university, was very interested in Sato's final project for graduation. Sugimoto asked him to create studies of dioramas for the Brushstroke project, for which Takashiro gave Sato keywords that should "relate to food culture, could be scene of old culture, warm feeling, universal, general, must be common." At the end, Sato presented six sketches, and Takashiro selected the final three.



09 Nicole Bartelme is a graduate of the Rhode Island School of Design and founder of the nonprofit TriBeCa Native. Responsible for logo design and brand identity, Brushstroke's logo, with a calligraphy ink brushstroke at the foundation, is a collage made from *boro* robes, the linen of Shinto pilgrims, and the silk of a 1940s obi. The menu covers are made from horsehair, the interior artwork a collaboration of sketches from Tsuji professors.

01 Yoshiyuki Takashiro is a project designer for Super Potato, based in Tokyo. A graduate of Musashino Art University, he has collaborated on numerous projects with Super Potato since 2001.

02 Ryushi Koshiba is service director at the Tsuji Culinary Institute. He has been the liaison between Tsuji professors, the Bouley team, and Brushstroke chefs both in Osaka and the United States since the project's inception.

03 Osamu Wakai, a lighting consultant, graduated from Musashino Art University and worked for 19 years as an in-house designer for a lighting manufacturer. He formed the company Hikari Design in 2006, working on projects from the United States to Seoul.

04 Aki Miyazono is project director of YT Design in the United States. Aki oversaw such consultants as the designer, architect, General Manager Michael Ko of Top Plus Design, engineers, and the building owner. He worked closely with Chef Bouley, Yoshiki Tsuji, and Super Potato to help maintain the balance between the design concept and project budget.

05 Yasuhiro Tabata, assistant designer for YT Design, studied at California State University, Fresno, in architecture and interior design and helped coordinate all of the vendors as well as construct the space.

06 Yoshiyuki Takashiro: "The black metal partition will fit in the wooded dining area, creating a strong contrast with the interior finishing. The existing space was created with simple materials, such as steel, wood, stone, paper, soil, glass . . . this partition will be like artwork, a communication to connect the customer."

07 Japanese rice paper on window and metal plate (around the entrance area), for which materials came from a scrap-yard recycling vendor in Staten Island. Takashiro and Tabata visited several times, selecting old rusted fragments piece by piece. Selected metal was delivered to Michael Ko's shop and treated, chiseled, and sealed for protection, then sent to a cutting vendor before delivered to the site, where it was installed, welded, accented, cut by a burner to make cracks, and touched up.

08 Yeholee, a fashion designer, chose the fabrics and created the first phase of the uniforms and aprons, as well as the graceful, fluid fabric that provides a connection between the customer and the architecture of the environment. Her designer flagship store is located in NYC's historic Garment District. Yeholee's designs have earned a permanent place in the Metropolitan Museum of Art's costume collection.

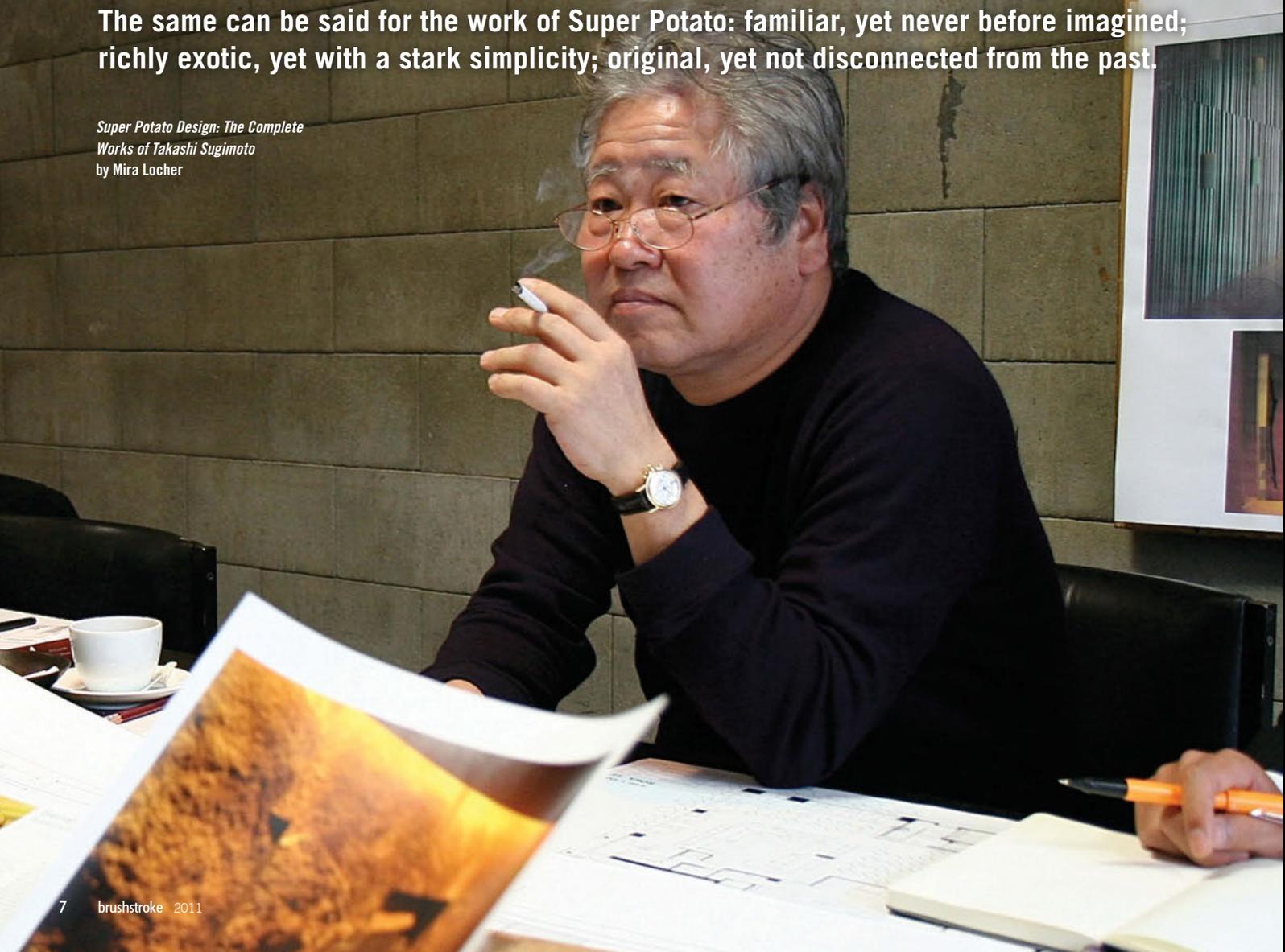
SUPER POTATO

Brushstroke is the work of the design firm Super Potato and its founding principal and lead designer Takashi Sugimoto. Since 1971, Sugimoto has created richly textured quality spaces, “super” both in his determination to find unique expression independent from fads of the day and in the creative energy apparent in both the design process and completed works.

As for “potato,” the humble tuber has provided sustenance through times of hardship but has rarely been considered a muse for serious design. What does it signify? The potato has an inherent history to which everyone can relate, and from which it unassumingly gives forth information. This is also the case in Super Potato’s designs. Used and salvaged materials add depth and layers of meaning. Alone, the potato is plain, simple, and humble, yet with vast potential; combined with “super,” it becomes something never before imagined.

The same can be said for the work of Super Potato: familiar, yet never before imagined; richly exotic, yet with a stark simplicity; original, yet not disconnected from the past.

*Super Potato Design: The Complete
Works of Takashi Sugimoto*
by Mira Locher



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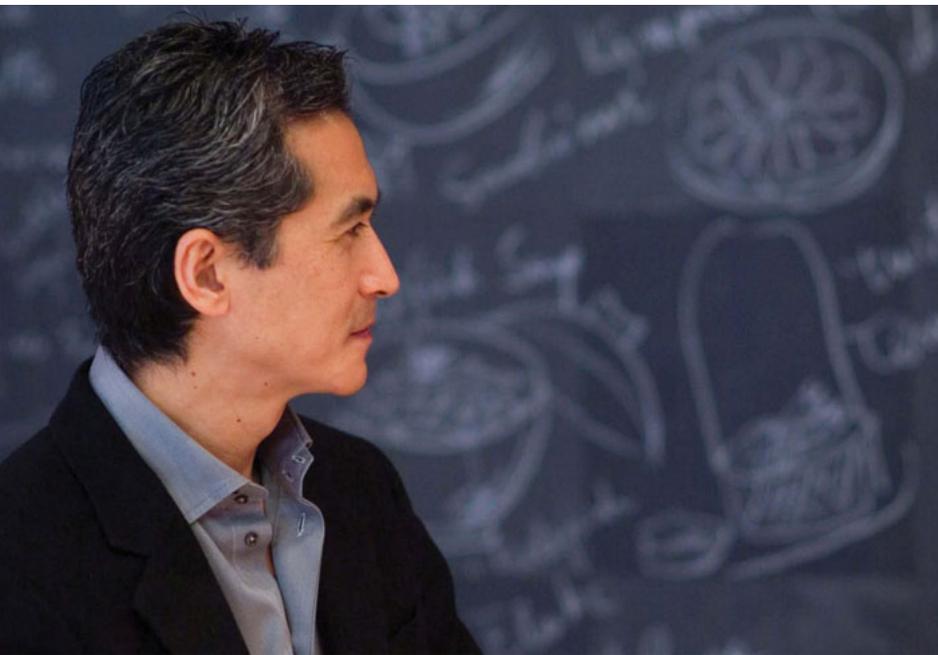
Yoshiki Tsuji

辻芳樹

Yoshiki Tsuji, president of the Tsuji Culinary Institute since 1994, is the guardian of Japanese education of cuisine. Curriculums mandated by the Japanese government embolden students to study Japanese cooking techniques, preserving its history and re-enforcing the nation's culture. This foundation of technique and spirit defines its student body, allowing them the creative freedom to refine and personalize their own visions beyond Japanese culture.

Tsuji on Brushstroke

“David Bouley requested our help in learning about Japanese cuisine, and we started exchanges between Bouley and the professors of the Tsuji Culinary Institute in 1999.



parties to transplant the fundamental qualities and the spirit of Japanese cuisine to other countries, taking into account the different dietary cultures of those other nations.

Based on this common ground, they agreed to jointly start a restaurant in Manhattan, this being a new style of Japanese restaurant. Here the aim is to follow a new theme: to preserve the true spirit of Japanese cooking while taking into consideration the tastes of non-Japanese guests. They also want to share their knowledge and expertise as a culinary educational establishment. But this is no experiment. Make no mistake, the first goal is to satisfy the guests at the new restaurant. Tsuji says, “We want to develop this restaurant in one of the world's centers of culinary excellence—Manhattan; New York City—so that we can improve the ways we can introduce Japanese cuisine and its techniques and culture to an increased range of clientele. To be able to do this with David Bouley, whom we respect deeply as an excellent chef, is both a pleasure and a privilege.”



AFTER WORKING WITH CHEF DAVID BOULEY FOR SOME TIME, we have found it stimulating to learn from him. His attitudes toward both dietary culture and culinary art have been inspirational for us, and have expanded our horizons. The way in which he has recreated dishes using Japanese culinary techniques and ingredients has provided opportunities to learn—not only for the Japanese professors but also for our students.”

Looking Toward the Future

“We are working on ways in which we can expand the Japanese component of the restaurant's menu, taking into account basic Japanese culinary philosophies. These include the adoption and use of local ingredients, the planning and construction of a whole menu, techniques of presenting the food, new cooking techniques, as well as the deconstruction of the typical Japanese tastes and their reconstruction. The kitchen staff will also receive training and assistance with planning menus and dishes. Last but not least, we aim to please and stimulate our guests' palates and assist them in their appreciation of what we offer them for their delectation.”



In addition, professors from the Tsuji Culinary Institute, together with Yoshiki Tsuji, have been able to learn in the Bouley Test Kitchen about the art of preparing Japanese cuisine using American ingredients.

Since the beginning, years ago, when David Bouley and Yoshiki Tsuji first started these exchanges, the learning process on both sides has brought about a common desire from the two

SHIZUO TSUJI 1933–1993 Awarded the Legion of Honor

Shizuo Tsuji graduated with a degree in French literature from Waseda University in Tokyo, before becoming a journalist for the *Yomiuri Shimbun*. It was only after he wrote a feature on Japanese cooking schools that he decided to train as a chef and become a cookery teacher. His book *Japanese Cooking: A Simple Art*, with an introduction by M.F.K. Fisher, was the distillation of what he learned during these years. With his explorations in France, he trained with several Michelin-rated chefs in the nouvelle cuisine movement. In 1960 Tsuji returned to Osaka and expanded a small domestic cookery school belonging to his father-in-law into the current business. They offer courses in French, Japanese, and Chinese cooking, the school explaining why there are strong Japanese chefs working in nearly every great kitchen in France and the United States. Since 1994, his son, Yoshiki Tsuji, has continued to move the school's mission forward.



David Bouley

デイヴィッド・ブーレイ

Bouley on Brushstroke

“Yoshiki Tsuji’s father’s ambition to follow the intensity of purity, artistic presentation, and health benefits of Japanese cuisine was visionary.

In collaboration with M.F.K. Fisher, the 1980 release of *Japanese Cooking: A Simple Art* has sold millions of copies going into its 15th edition. Its relevance today, as it was then, with its descriptions of techniques and recipes, continues to be the Rosetta stone for Japanese cooking and Western understanding.

For an American audience who had not yet traveled to Japan, a well-kept secret, Fisher’s personal excitement was infectious. She wrote, “The soup and the raw fish are considered the test pieces of Japanese cuisine. They are the criteria by which a meal stands or falls. If the soup is good it proves that the chef knows how to blend his bonito stock in the flavour base of all the dishes to come. And, as for the raw fish, it speaks volumes. With no elaborate cooking processes and no French sauces to hide its nakedness, the sashimi dish can tell you at once whether or not your host—or the chef—sets high standards for the freshness and seasonal prime of his materials.”

I, too, feel the forces in Japanese evolution, where its roots hail from the monasteries’ intellect to the emperor’s artisanal challenges.

To stimulate the body to the deepest level of success, nourishment becomes greater than pleasurable taste, thereby creating what we call cravings or food memories that last a lifetime. As chefs, we must allow ourselves the power to complement Mother Nature and to bring her out with our own hand. This is the goal of Brushstroke.”

Chef David Bouley, having worked with master chefs Gaston Lenôtre, Roger Vergé, Paul Bocuse, Joel Robuchon, and Frédéric Girardet, became a torch carrier of nouvelle cuisine in the mid 1980s. His outsider perspective of French cooking forged a new era in American cuisine. His spirit of creativity and growth in vision is not just a search, but also a quest to define how foods impact our life from an educational, taste, communal, and health standpoint. Purity in ingredients and creating dishes with connection defines Bouley and the hundreds of stagers influenced by his standards and defiant curiosity for the best.



David Bouley and Gaston Lenôtre in 1977



David with Frédéric Girardet in 1982



David with Paul Bocuse in 1983

Brushstroke



With the growing awareness of authentic Japanese cuisine and culture among American diners, the opening of Brushstroke this year comes at the perfect time.



Like a living thing developing into itself, this project was waiting for the right moment. We are very excited to present a restaurant that can both express the beauty of Japanese culture and provide a beautiful experience for our customers.

This is made possible by the collaboration between David Bouley and the Tsuji Culinary Institute. We hope that this restaurant will be able to not just preserve and promote the traditions of Japanese cuisine, but also develop and revolutionize them at the same time.

I feel extremely honored to be given the chance to devote my life to creating this brand-new culinary experience at Brushstroke.

—Isao Yamada

With a menu that follows the seasonal calendar of nature and its many celebrations, Brushstroke represents the determination to craft a unique, focused expression in rendering dishes that meet the highest potential of pure flavor through seasonally sourced products, refinement in execution, and respect for Japanese traditions.

Brushstroke refers to the individual nature of craftsmanship. In Japanese, the word *kigou* literally means “a performance with a brush”—a work of art created by a famous figure writing with a brush, expressing his or her individuality through the subtleties of line and texture.

With Brushstroke as its name, restaurant founders Yoshiki Tsuji and David Bouley hope to capture a similar spirit of refinement and craftsmanship. Achieved through the careful selection of ingredients, dishes are harmonized with the seasons, combined with preparation, presentation, and techniques that best reflect the precise season in the moment.

Most of the world describes seasonal changes in spans of four to six months. In keeping with Japanese traditions, Brushstroke chefs adhere to a 20-phase seasonal calendar connected to nature and celebrations. For example, *Tanabata*, also known as the star festival, is just one of many occasions that merit a specific menu. Dishes reflect nature; tracking the growth of a bamboo shoot, for instance, will change the menu from week to week as the flavors within the stem mature and produce more sugar. Subtleties in taste that alter an entire menu are thus harnessed, providing the structure and ingredient guidelines from which Chef Isao Yamada and his team can compose new dishes—and new flavors—almost inexplicably by using the same ingredients.

With this structure, its core foundation of *kaiseki*, the formal Japanese style of food preparation that is roughly equivalent to haute cuisine, chefs maintain a creative platform to keep the process fluid and maintain a consistent platform with uncompromised standards. Creations have subtleties never repeated due to the chef's personalized vision and the timeliness of nature.

Menu exploration by the Tsuji–Bouley team at both the Tsuji Cooking Institute in Osaka and the Bouley Test Kitchen in New York has generated more than 5,000 recipes over a 12-year span. Today, two members of Osaka's Tsuji Culinary Institute staff will always be dispatched to the Brushstroke kitchen.

Within traditional Japanese cuisine exists a paradox: the more progressive, non-traditional chefs often adopt ideas from outside, refining them until the innovations themselves become part of the tradition. As chefs continue to increase their knowledge and skill in matching food to the diners' inner needs, senses are reawakened, expectations are altered and new experiences are created.

—Nicole Bartelme



Hitoshi Ishihara was the chef at Kitcho Arashiyama for some 30 years before moving on to Mizai, located in Maruyama Park in Gion. A three-star Michelin restaurant, Mizai (Japanese for “yet to exist”) seats 10 people a night with only one serving. Ishihara was Chef Isao Yamada's first mentor, with whom he worked over a five-year span. Yamada learned beauty from Ishihara, creativity from Chef Kunio Tokuoka, and umami from Chef Tadao Makami. Chef Yamada dedicated the opening night of Brushstroke to honor the legacy of Tei-ichi Yuki, a revered master of the tea ceremony and creator of Kitcho since 1930.

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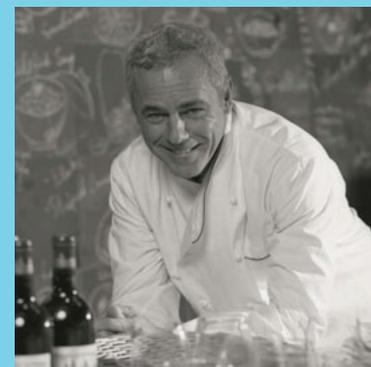
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“I am very excited to share with you an adventure that overwhelmed me with my first visit to Japan—in the way that I approach nature, appreciate the artisanal style of Kyoto cuisine, and value the deep level of purity that provides resounding health benefits on all levels.”

—David Bouley

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brushstroke

A Bouley and Tsuji Collaboration

TWO VISIONARIES, ONE CONCEPT

Super Potato

THE ESSENCE OF DESIGN

Rising Star

CHEF ISAO YAMADA

Healthy Japanese Ingredients

FROM TOFU TO KELP

Fundamentally Pure Recipes: DASHI, TOFU MISO SOUP, AND CLEAR SOUP WITH DUMPLINGS