

THE
BAR CHEF

A Modern Approach to Cocktails



Frankie Solarik

with Stéphanie Verge

Foreword by Grant Achatz

THE BAR CHEF

A Modern Approach to Cocktails

Frankie Solarik

with Stéphanie Verge

Photography by Leanne Neufeld

Foreword by Grant Achatz

 HarperCollins e-books

Dedication

For my family



CHARTREUSE

LIQUEUR FINE

LES PÈRES

1605
Déposé 1-3-89

50 cl

CONTENTS

Dedication

Foreword

Raising the Bar: An Introduction

The Beginning: Frankie's Story

Chapter One: The Art and the Craft

Chapter Two: Stocking the Bar

Chapter Three: Bitters, Syrups and Infusions

Chapter Four: Spring

Chapter Five: Summer

Chapter Six: Autumn

Chapter Seven: Winter

Chapter Eight: Alcohol-Free Cocktails

Acknowledgments

About the Authors and Photographer

Credits

Copyright

About the Publisher



FOREWORD

by GRANT ACHATZ

The classic definition of a cocktail is a beverage containing three or more ingredients, one of which must be a spirit.

Why?

Whether it be in art, technology, science, politics—most things in life—there are people who move beyond traditional constraints by not only challenging pre-existing models, but by asking the critical question that advances every field: Where can we take this?

In 2009, in preparation to open my Chicago cocktail bar, Aviary, I read about BarChef. I was intrigued and immediately booked a flight to Toronto. Upon entering the small, candlelit room, it was obvious that here was someone doing exactly that: pushing boundaries and challenging convention in the realm of cocktails.

Frankie Solarik.

BarChef is not just a place to imbibe a rudimentary drink or grab a beer on the way home from work. Frankie wants to turn the very idea of the cocktail upside down, and in doing so creates a sensory—emotional experience akin to walking through an art museum or closing your eyes and listening to a moving piece of music. Through passion, skill and imagination, he transforms not only a drink but the very definition of the cocktail and the experience of consuming it.

People often ask me if I think cooking and mixology are crafts or arts. My answer is always the same—both. Art is a language, and the drinks at BarChef trigger your emotions to tell a story. By involving all of the senses, they make you feel, and because they make you feel, they also make you think. This is not Frankie's story, nor does he want it to be. He is the conductor, the maestro supplying the tools that enable you to listen to your own narrative through a drink. Ten years ago, I would have laughed at myself for waxing poetic about drinks, for the absurd notion that a cocktail could provoke these feelings. Things change.

If you order a martini at BarChef, I'm willing to bet that instead of a glass filled with clear liquid and an impaled olive bobbing about, you'll get the Notes of Spring (page 130) featuring three small glasses, each garnished with elements of the classic martini. The olive has been dried and pulverized into a soil. An airy cloud of rosemary sits atop one of the glasses. Suddenly, you'll smell the flowery aroma of chamomile. Spotting something familiar (an olive!), you'll smile and think to yourself, *See, this stuff isn't that out there.* You'll let your guard down and bite into the sphere only to have your palate explode with the taste of rosemary, chamomile, and olive. *Damn him,* you'll say under your breath—which is exactly what Frankie wants you to think.



RAISING THE BAR

AN INTRODUCTION

by STÉPHANIE VERGE

The first thing you'll notice when you walk into BarChef, a cocktail lounge on Toronto's Queen West strip, is the deep, sweet smell of campfire. Next you'll spot a tall guy in a fedora surrounded by a battery of items: apothecary jars, bell jars, a 100-pound block of ice—the tools of his trade. That's Frankie Solarik, co-owner and executive bar chef. The low sofas near the front of the room are more than adequate, but the long bar is where everyone wants to be, so you'll head there. That's where the patrons—suits, celebrities, rockers, more than one couple on a first date—can take a closer look at the contents of those jars, ask questions about the menu and debate which drinks to try next. Best of all, it's the perfect spot for taking pictures (which just about everyone does). Of Frankie chipping away at the massive ice cube. Of Frankie whipping out the blowtorch to light the hickory chips for his most celebrated concoction: the Vanilla and Hickory Smoked Manhattan, a rye and vanilla cognac-based cocktail that is smoked under a clear glass bell jar.

Since BarChef opened in 2008, Frankie's profile has skyrocketed. He's appeared in newspapers and magazines and on TV and radio shows across Canada. He's been featured in *Food & Wine* as co-owner of what the American epicurean bible called one of seven "innovative new bars" in the world. He's become the go-to guy for out-of-the-box cocktail recipes. His drinks can run up to \$45 each, but no one's complaining—there seems to be an agreement that it's a fair price for the new, the fresh and the unexpected.

We're in the throes of third-wave cocktail culture. Not since Prohibition and the 1950s has there been this much excitement about handcrafted, artisanal libations. For some, another golden age means digging up obscure recipes; for others, it means offering neat riffs on old classics. For Frankie, it means exploding the very concept of cocktails. Black truffle snow, coconut foam, mojito alginates and vanilla air? All part of his repertoire. Inventive infusions and bitters serve as the backbone for modernist, molecular twists that, following in the footsteps of dishes by superstar chefs Ferran Adrià, Heston Blumenthal and Grant Achatz, are changing the game. For Frankie, sights, sounds and smells carry as much weight as taste; the experience you remember is as important as the experience you are living. Like a good bitter, the memory of one of his drinks is meant to linger until the next sip.





THE BEGINNING

FRANKIE'S STORY

When I was 18 years old, I worked at a cigar bar in London, Ontario. Men would come in and drink scotch or cognac and pair them with a particular tobacco, whether Mexican, Dominican, Honduran, Nicaraguan or Cuban. I remember being fascinated by how powerful flavours—allspice, mace, vanilla, cinnamon, soil—could be conjured just by combining liquid and a cigar. That started the gears turning, but I wasn't serious about food and drink yet. I was coming off a year on the Canadian rock-climbing team and had set my sights on turning pro. So off I went to train and compete in Europe, where bartending was my means of income.

At one point, I was hired at a bar in England that served infused vodkas, an idea that I filed away beside the cigar pairing. When I moved on to New York a few years later, I was employed as a food runner at the famous fine-dining restaurant Tocqueville. Part of my job was to garnish dishes with greens and herbs. I can still recall the fresh scents and how beautiful the greens looked against the white plates and the dark meat and jus. And so the concept of presentation was filed away.

New York was where I first felt strongly about my work. I had always seen it as a way to make money, but there I was, surrounded by people who were tremendously passionate about their jobs. It was galvanizing. So when I headed back to Canada in 2001, I looked up the Rubino brothers at Rain. They took a chance on me and that's where I created my first cocktail program. I used to go in an hour and a half early off the clock just to make sure the bar setup was perfect, both technically and aesthetically. I loved placing a glass of rosemary sprigs next to a candle next to some wooden skewers. The combination of colours and textures pleased me, and it was a visual treat for the patrons.

When I started working at another restaurant, Kultura, in 2006, I brought that ideology with me. I remember seeing a giant flat of coriander sprouts in soil sitting in the walk-in fridge. I spirited it away, much to the dismay of the chef. But I didn't care: I had a massive, cool-looking bunch of sprouts on my bar that I could cut fresh and throw in the shaker.

It was during that time I began to build a stable of regulars. One gentleman would always ask me to freestyle for him, to go off-menu and experiment with the ingredients I had at the bar. Then one day he brought in an interesting tequila liqueur blended with coffee, which I infused with a fine cigar and paired with coconut sorbet and espresso with chocolate. It was the first plated cocktail I ever made. And that gentleman, William Hawrysh, became an investor in BarChef. Kultura is also where I met Brent VanderVeen, who became a great friend and terrific business partner. Without Brent to help develop the concept and manage daily operations, BarChef wouldn't exist.

The first molecular cocktail—or, as I prefer to say, modernist cocktail—I ever made was the BarChef Martini, Three Ways. It was basically a deconstructed adaptation of a martini, a plating of three little glasses. On the left was rosemary-infused vodka or gin. In the middle was vodka or gin with rosemary air on top. And on the right was a classic martini with an olive at the bottom. Two spoons rested in between the drinks, one containing a green olive alginate, the other a tapenade. (It's the predecessor of Notes of Spring on page 130.)

I've created countless cocktails, modernist and otherwise, since then. I'm constantly

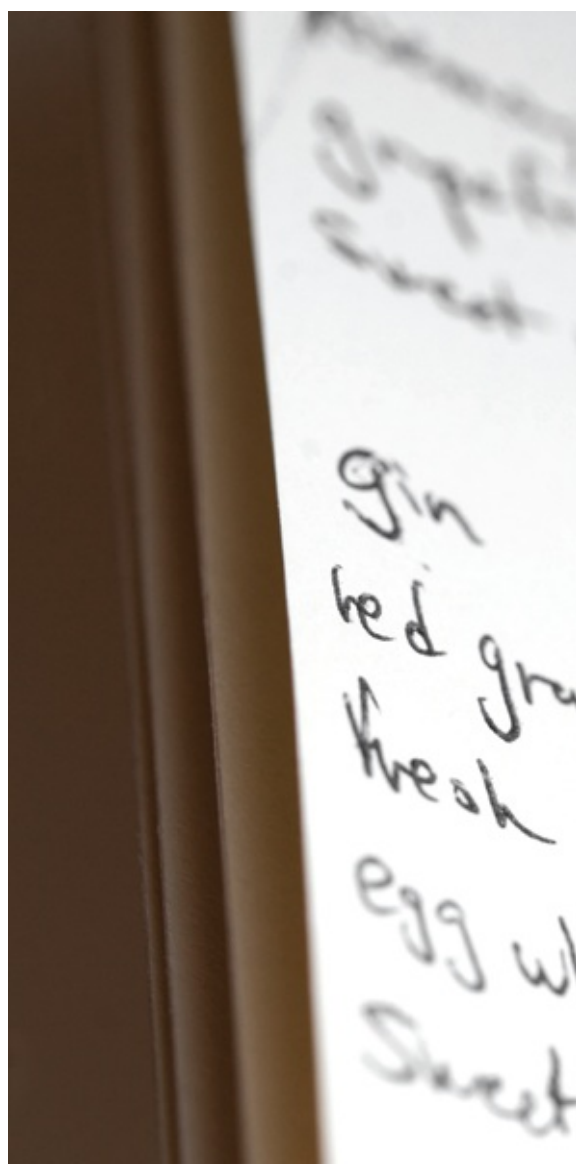
experimenting with new combinations and new concepts. There's no shortage of inspiration. I can hear a song. I can be walking through Little India and be hit by a smell or be shopping in Chinatown and spot a new ingredient. I keep a notebook with me at all times, even by my bedside, for jotting down the ideas that come at all hours.

For me, a cocktail usually starts with one main component, and then I flip through my mental Rolodex to see which ingredients would make for a harmonious composition. It's similar to building a piece of music. My ability to record a smell or a taste, file it away and then recall that exact information on demand is quite particular (not to mention terribly handy in my line of work). Part of my mission when making cocktails is to help others with their recall. I love to use ingredients that can trigger a memory; take, for example, the Hawaiian Tropic that I use to make the dry-ice "beach essence" in the Sailor's Mojito (page 182). It's just a tanning lotion, but its nostalgic scent accentuates the experience, and the flavours, of the drink.

My love for nostalgia extends only as far as the feeling, however. I have no interest in reproducing classic drink recipes nor am I looking to cash in on the "retro with a twist" trend that's so popular right now. I want to avail myself of all the tools available to create unorthodox, thoroughly contemporary cocktails.

Throughout this book, I explore the importance of engaging all the senses when crafting cocktails. I want people to discover how satisfying it is to make a drink with depth and balance, and to realize how important it is to feel passionately about an undertaking, even if it's simply making drinks for friends at a barbecue. I lay out everything the reader needs to set up a bar, whether it's at home or in a place of business, from equipment to ingredients.

Every year, I create four new menus—one for each season, each with its own distinct identity. The options range from punch bowls to sweet-and-sour cocktails to sipping cocktails to my calling card, modernist cocktails. A number of each are recreated here so readers can make them on their own. And teetotalers need not despair: there's a chapter for them too.



At BarChef, I work with everything from blowtorches—for caramelizing sugar and charring hickory chips—to dry ice. In this book, I take the risk factor down a notch while still showing readers how to step up their game. Making complex cocktails is within reach. There's no need to feel intimidated. All you require is passion, patience, an adventurous spirit and the right road map. *The Bar Chef* isn't your regular how-to bar guide. It's an aspirational, inspirational cookbook of cocktails.



CHAPTER ONE

THE ART AND THE CRAFT

**Refuse to be limited by boundaries set by others.
Innovation is doing things that people think cannot be done.**

Some people apply colours and textures to a canvas. Others string musical notes together. I work with cocktails. I pour my spirit (and my bar's spirits) into every drink, using my particular skills to build something that will appeal.

The act of creation naturally invites scrutiny—and with scrutiny comes the possibility of criticism. Taste is subjective, after all—the way that one person's palate reacts to flavours can be wildly different than another's. Someone who is sensitive to all things bitter likely won't be able to sit back and enjoy a Strawberry Negroni (page 174), due in large part to the presence of Campari. It is important to keep individual preferences in mind when serving up a cocktail (which is why I'll often start by asking my guests what they usually enjoy before suggesting an item off my list). However, you can never be all things to all people, so it's usually best, in the words of writer Joseph Campbell, to follow your own bliss.

It's a daunting thought. But I don't want to regurgitate other bartenders' recipes; I want to create something truly different, which demands that I disregard what has come before. Obsessing over the classics and how best to reproduce them has never appealed to me. It's only when I treat my bar like a kitchen—one that uses the freshest herbs and spices—that my style evolves. And that evolution is guided by three rules of thumb for everything that happens behind the bar:

- Begin with a base (and respect it throughout the process).
- Focus on balance.
- Love what you do. Believe it and live it.

A base could be anything. It's a starting point, a reference, for the entire drink. It could be something as simple as gin, bourbon or rosemary, or even something as ephemeral as the essence of autumn—the important thing is that you keep coming back to it throughout the process of building a drink to make sure that the components you're adding gel with the base.

Balance is, in drinks as in life, a tricky thing. It's difficult to achieve but you know it when you have it: an equally proportioned flavour profile. If I'm making a cocktail that's on the sweet side, I will always include an ingredient that provides a certain amount of bitterness to avoid cloying results. Mouth feel, which we'll get to in a bit, is also important for balance. You don't want a drink to be too thick, but you don't want it to feel thin either. A viscous element, like an egg white, liqueur or syrup, will help with that.

As for loving what you do, it's a cliché for a reason. If you do what you love, it won't feel like work, however time-consuming.

THE MODERNIST APPROACH

My cocktails are split into four groups—seasons—with very different feels and varying levels of difficulty. Punch bowls, the most approachable of the bunch, are terrific for warm-weather

gatherings with friends. My trademark, the modernist (or progressive) cocktail, is more challenging, both for the giver and the receiver. When I first ventured into the modernist world, inspired by what the giants of molecular gastronomy—Ferran Adrià, Heston Blumenthal and, in particular, Grant Achatz—were doing, I was focused on using recently developed techniques, equipment and ingredients to manipulate textures and flavours. Now, years into my experiment, I've developed my own way of working, my own tools and my own philosophies. That said, Achatz, the man behind the world-famous Chicago restaurant Alinea, has been a big influence on me. I like to think that some of my own modernist “dishes,” namely the Olive, Lavender and Cherry (page 252); the Transformation (page 228); and the Cedar (page 138), are odes to his uncanny ability to use contrasting yet complementary ingredients and presentations to create a beautiful whole.

I am often asked where my ideas come from. It's simple, really. I've never been comfortable restricted to the confines of a glass. I want to explore off-canvas, outside the receptacle, and transform “having a drink” into a full-bodied, multi-sensory experience. My goal has always been to challenge conventional thought and people's perception of what a cocktail can, or should, be. There's no reason a drink can't engage the senses—touch, smell, taste, sight, hearing—and, most interestingly, emotion, to conjure a visceral reaction (whether that means creating a memory on the spot or recalling a memory through smell, taste and texture by channelling the power of nostalgia). Flavours and smell have an amazing ability to shuttle you to another time and place, using memory as its conduit. By engaging the amygdala—the part of the brain that associates scent with memory and emotion—a connection can be made between what you are smelling and tasting and what you are feeling. It's one of the most powerful tools at a bartender's or chef's disposal.

As I said, subverting preconceived notions of what a drink should look and taste like is what drives me. Black truffle “snow,” olive “soil,” cedar “air,” beach “essence”—they can all be found in this book, and each of them surprises. Whether it's due to the first woody sip of the Cedar, the textural pop and flood of a mojito alginate or the comforting campfire smell of the Vanilla and Hickory Smoked Manhattan (page 288), there's nothing quite like the payoff of seeing a patron's face when they've been astonished by a drink, having not expected that something can look one way and taste another.

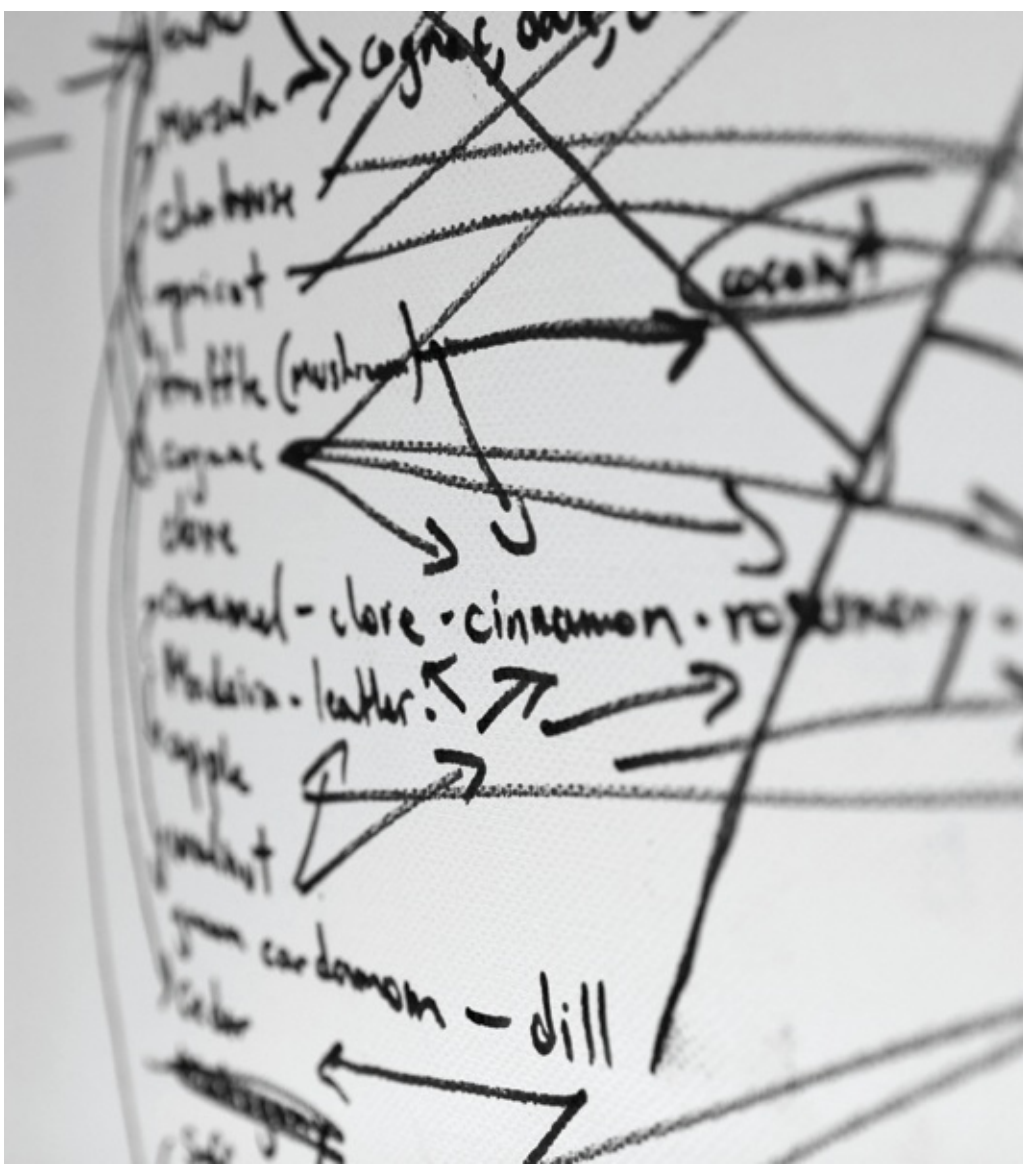
But let's jump back to the idea of seasons for a moment. The decision to set up a cocktail menu based on the time of year wasn't just about the availability of fresh ingredients; it was also about how evocative the seasons are, how wrapped up our own narratives are in them. Executing this means diluting the idea of a season down to a series of flavours. Predictably, spring and summer are built around fresh, light flavours, while autumn and winter head into deep, rich, dark territory. The first crisp, cool fall evenings, when the leaves change from green to red, recall accents of caramel and vanilla; earthy and herbaceous ingredients such as cacao, amaros and fortified wines; rich base spirits such as mezcal, scotch, bourbon and cognac. Moving into spring, we get thaw and regrowth: a slight earthiness, along with tender greens, flowers, herbs and citrus—everything from gin to basil to lavender to elderflower liqueur to lime to sparkling wine. By associating the “feel” of seasons to ingredients, we tap into memories, inextricably linking flavours to our emotional lives.

THE FLAVOUR TREE

Welcome to the starting line. The “flavour tree” is my road map—it’s where I begin each recipe and it’s what I refer to over and over again throughout the creative process. A new cocktail recipe, whether it’s in the modernist or classic style, always starts the same way: with a “root” or base. It could be saffron, green cardamom, ginger, black truffle, cedar, pine, rosemary, orange, mint or vanilla, or peaty scotch or mezcal. The idea is to have a starting point. I begin by pouring myself a little bit of the component and keeping it near me to smell or taste at will. To be clear, I’m not pairing ingredients; my idea of composition is to complement and accentuate flavours. Every component gets categorized: it can be earthy, fresh, floral, citrusy, sharp, soft, hard, abrasive, tight, quiet or any number of other descriptors.

Let’s begin with black truffle. It smells nutty, not like a peanut but more like a pecan or a walnut. It’s not quite soft but rather “round”—a soft start with a higher note in the middle and a nice, slow dissipation that’s earthy but not mushroomy. With that information, we can deduce that truffle could be categorized with similar notes of earth or nut, say walnut, almond, bitter almond, cherry and coconut. We then move forward, searching for complementary ingredients for the first and second components. If we picked coconut as our second component, we could progress to gin, dill, elderflower, cacao or cardamom. The idea is to create a “flavour tree,” a branching out that can always be traced back to its original root or component (in this case, the black truffle).

The same could be done with bourbon: initial smells include vanilla, cinnamon, clove and caramel. If the next objective is to accentuate the caramel notes of the bourbon while also highlighting the rustic, earthy quality of the nut and corn finish, we would create a flavour tree like the one shown at right.



What I've made is a bourbon-based flavour tree. I have created a series of complementary flavours, smells, essences or textures that I think go nicely with component number one (bourbon). I've chosen cinnamon as component number two. And so I begin the process again, coming up with a list of complementary ingredients that go well with cinnamon: orange, rosemary, tobacco, cherry, almond, caramel, oak and so on. I've opted for cherry, all the while making sure that the main complementary component (cinnamon) and all of the following ingredients adhere first and foremost to the demands of our main component (the bourbon). It's important not to lose sight of where everything began. If done properly, all components should work with the initial ingredient or base. Once mastered, this methodology is a great way to develop intricate, multi-layered flavour profiles.

THE FIVE SENSES

Smell

You'll notice over the course of this book that there are a number of accompaniments to the main event. The cubes of tobacco and cherry jelly topped with maple syrup and black pepper (the accompaniment) in the Mad Man (page 244) are just as important to the overall recipe as the cocktail and its bourbon, sweet vermouth, bitters and syrup (the main event). The gin-based drink in the Black Truffle (page 146) is only part of a story also told by Maldon sea salt,

coconut foam, dill fronds and lime zest.

“Sides” like these technically elongate the experience—there’s more to consume, and with greater care—but they also deepen the process by engaging the drinker’s sense of smell (not to mention their imagination). Even if rosemary is simply used to rim the glass or as a garnish, it will nevertheless influence the overall drinking experience. Either there’s a visual association made with the rosemary that builds an expectation of how things will taste, or the rosemary is the first thing the drinker physically experiences when bringing the glass to their mouth, even before taking a first sip of the liquid, because of the smell of the rim.

Another technique I frequently employ involves “mists.” Using a combination of dry ice and boiling water, I can create a cloud that will engulf the drinker’s olfactory system prior to them consuming the cocktail. In the Sailor’s Mojito (page 182), the mist appears as “essence of beach”—when dry ice, hot water and Hawaiian Tropic tanning oil are used in conjunction, you’d swear you were lying in the sand, listening to the surf.

Touch

Imagine yourself drinking a beautiful Islay scotch out of an etched rock glass. Now picture the scotch in a plastic cup. Not the same, right? It’s not pretension; touch is much more important to the experience of drinking a cocktail than is generally believed. The weight of crystal in your hand, the feel of a fresh mint leaf between your fingers—these markers of quality start the drinking experience on the right note.

Glassware is a detail to which attention must be paid. I like using wine glasses when I can, as I get a lot of my inspiration from that world. The mouth feel—a liquid’s physical and chemical reaction in the mouth—and viscosity of a lot of white wines are what I look to when figuring out the proportions of my drinks. Think of the mouth feel of a nice Chardonnay: it’s thick and kind of oily, and resists swallowing, almost as if it wants you to linger and enjoy the sip. A Sauvignon Blanc, in contrast, feels sharper not only because of its acidity but because it’s less viscous. I lean toward the Chardonnay school: I want my drinks to have a big, round feel. This can be achieved through temperature variations, thickening agents and sweeter juices, syrups or liqueurs. As a drink warms up, its viscosity is affected, so I make my glassware and sweetener choices in accordance with how long I want a cocktail to remain chilled. In other instances, ice is the key evolutionary component.

Although it’s there to cool the cocktail, ice is also effective as a method of dilution, a tool that allows the drink to blossom. In the same way you might add a few drops of spring water to a single-malt scotch, the melting ice will open the cocktail, physically breaking flavours apart and allowing you to dissect them.

Texture, perceived through touch, is something I play with constantly. As mentioned earlier, the manipulation of ingredients is a big part of my practice. Think of a familiar, comfortable flavour combination—lime and vanilla, perhaps. The next association you make might be key lime pie, which immediately conjures a particular texture: the moist crumble of the crust, the creamy richness of the filling. Now what if you were to recognize the flavour of the pie in a completely surprising texture, one that most closely resembles bubble bath foam? Olives transformed into earth, vanilla into air, almonds into ice—this is the sort of thing I live for, and what has allowed me to move beyond conventional bartending.

Taste

As every bartender and chef knows, taste is the single most important component of any cocktail or dish. It can be influenced by presentation and technique as well as by texture and the other senses, so it must be treated with the utmost care. Understanding the five basic tastes—sweet, sour, salty, bitter and umami—and how to exploit them is key to making a truly terrific drink.

Many people don't fare well with bitter flavours, which we instinctively associate with poison and other dangerous things we shouldn't eat. However, as we age, many of us begin to appreciate bitter-tasting ingredients—especially when they're balanced by an opposing flavour. This book is full of housemade and storied bitters that are essential components for creating cocktails with length and complexity.

Sweet

To be clear, sweet does not need to mean cloying. One of the most important of the five tastes, sweetness provides viscosity and mouth feel, acting as a vehicle for subtle nuances in a drink. It's what enables flavours to move smoothly through the mouth, giving each taste bud the time to absorb information. There are many traditional sweet components to choose from—simple syrup and maple syrup, to name just two. Liqueurs such as Bénédictine, Amaretto, Luxardo maraschino, Pastis and certain absinthes do a really nice job of providing complexity and increasing viscosity through their “sweetness.”

Bitter

When used judiciously, there is nothing more central to the success of a cocktail than a bitter component. It can be the difference between a two-dimensional drink and a truly outstanding one. Though bitterness is considered by some to be unpleasant, the taste acts as an excellent wake-up call for the mouth, causing it to salivate in an attempt to neutralize the flavour. This energizes and lubricates the palate to prepare it for what's to come. Not all cocktails require bitters, but in the right context, they're invaluable.

Let's take the example of a classic Manhattan. Personally, I prefer a sweeter, more viscous bourbon like Woodford Reserve. Add to that half an ounce of Carpano Antica Formula, one of the best sweet vermouths out there. And finally, a quarter ounce of my maple bitters, whose cinnamon, star anise, clove and cardamom are a wonderful complement to the flavours found in the bourbon and Carpano. Both the bourbon and vermouth are top-shelf, but without the bitters, you wouldn't achieve the same complexity or length. A little bitter goes a long way: you'll never need more than a quarter or half ounce of any of the bitters in this book if they've been aged for three months.

Sour

You have to be careful with sour tastes; they can be intrusive. Acidic components have the ability to overwhelm and mute other elements in a drink—we all know what it's like to take a mouth-puckering sip of an overly lemony concoction. And, as is the case with bitterness, a sour taste will cause us to salivate and dilute the flavours in our mouths (the downside of energizing a palate). But when deployed properly, acidic components are great for stretching out the experience and flavours of a cocktail. Best of all, they're refreshing. Lemon, lime, grapefruit and Granny Smith apples all make excellent additions to spring and summer cocktails. Some type of

sweet ingredient is essential for maintaining balance, which is how rum comes to be paired with citrus so frequently. When dealing with particularly tart tastes, I also like to add a syrup to further promote balance.

Salty

There's no denying that salty and savoury cocktails have an established foothold in the cocktail world. (Who doesn't love a Bloody Caesar the morning after a night out?) In general, however, we bartenders could stand to expand our parameters of when salt is appropriate. Think of how a chef uses salt. It's not just to create savoury dishes; it's also used to accentuate flavours and does an amazing job of cutting bitterness. The combination of chocolate or caramel with salt is a now-familiar pairing, one in which the salt creates an additional dimension by elongating a contrasting flavour (in the same way bitters do in a drink). The gin-based Black Truffle cocktail (page 146) uses smoked Maldon sea salt to create contrast with both the truffle and the coconut. It provides additional dimension by not only emphasizing the sweetness of the coconut foam (as it does when combined with caramel), but also cutting through the richness of the truffle. A little salt goes a very long way, so be measured in your use of it. Always use higher-grade coarse salt like Maldon or other premium varieties like Himalayan—the difference in quality is marked. I couldn't imagine using anything other than Maldon for my tequila-based Mezcal Esque (page 108), for example—it does a beautiful job of highlighting the smokiness of the cocktail.

Umami

The most recent addition to the tastes, umami (Japanese for “savoury”) was coined at the beginning of the 20th century by Kikunae Ikeda, a chemist desperate for a way to describe the taste of seaweed and dashi. Components with very strong notes of umami include tomatoes, cured meats, cheeses, mushrooms, truffles and soy sauce. The commonality between these ingredients seems to be glutamic acid, which, when broken down, becomes L-glutamate (umami). This is quite distinct from saltiness, not only in its mouth feel but also in its flavour profile. More so than salt, umami tends to involve the whole mouth, coating the tongue and lingering.

Hearing

Although this sense is the least relevant to the act of cocktail *making*, it is nevertheless very important to the act of cocktail *appreciation*. The right auditory element—a certain song, the sound of surf—will heighten the experience; conversely, the wrong sound—heavy metal blasting through the speakers while you're trying to enjoy an intricately plated meal, say—can ruin it. There's no overestimating the importance of an appropriate musical choice. There's nothing wrong with heavy metal, of course, but it probably doesn't belong in a quiet, fine-dining restaurant.

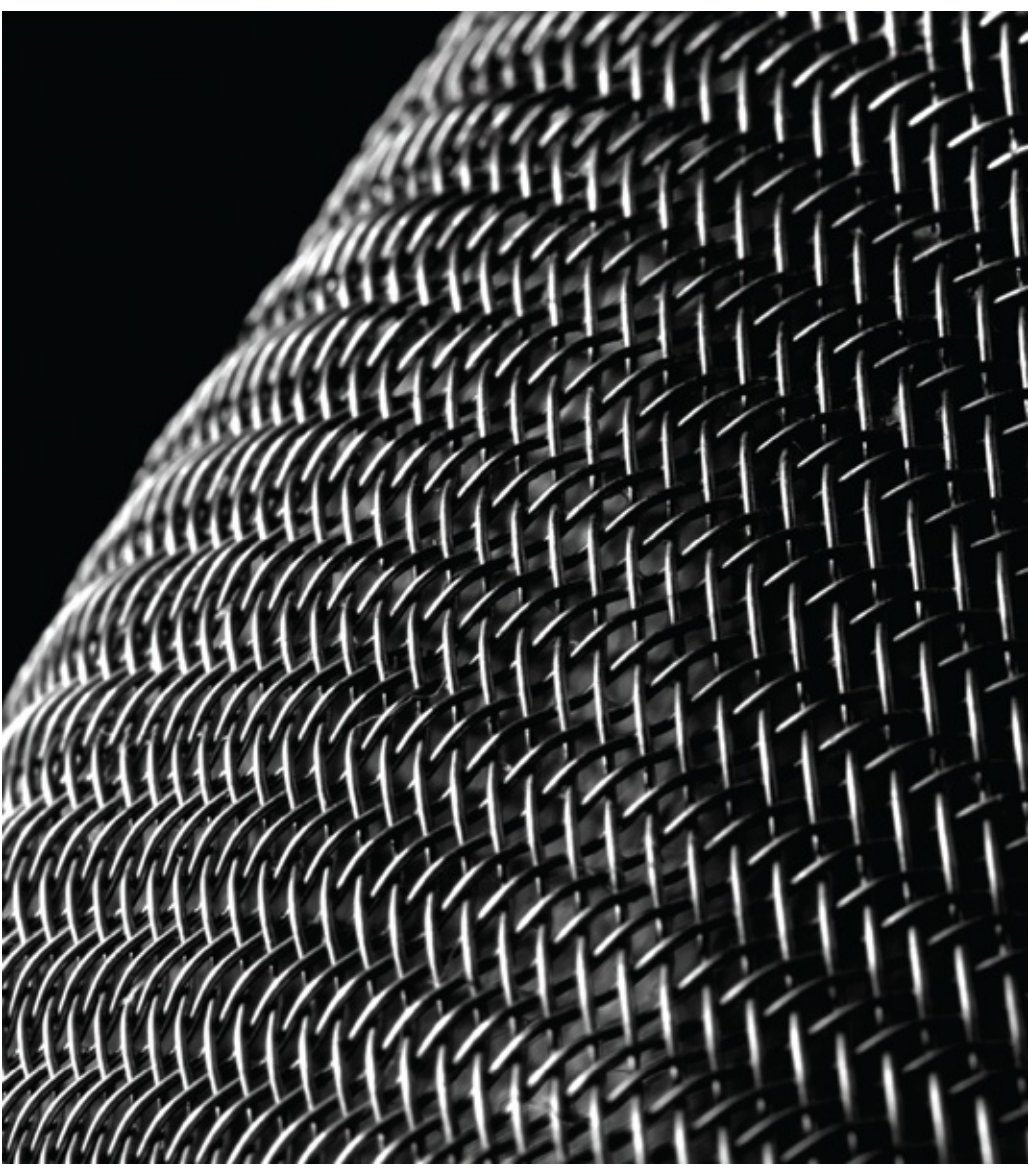
I would argue that there's no way a piece of jazz can make a drink taste bad. There's just something about its smoothness. Any number of recipes in this book would pair very well with the Miles Davis album *Kind of Blue*: the Antique Formula (page 280), Symphony #5 (page 112), Mad Man (page 244), the Vanilla and Hickory Smoked Manhattan (page 288), Smoke and Mirrors (page 222) ...

Sight

In September 2011, renowned Belgian food scientist Bernard Lahousse of foodpairing.com gave a seminar at BarChef about flavour pairings in drinks. We talked at length about our work, including my thoughts on what I do and how I think up recipes. I explained how I “feel” flavours, how I can easily associate colours with sounds, and tastes with seasons. We discussed synesthesia—the condition wherein the stimulation of one sense or sensory pathway leads to the stimulation of one or more additional senses or sensory pathways. (For example, a person with synesthesia might associate certain letters with particular colours.) Lahousse ventured that I might be a synesthete, making the point that it was a significant advantage in my line of work. My ability to associate emotions and images with flavours has definitely shaped my practice. And I’m not alone. In our world, colours involve much more than the eye can see: yellows are often linked with sourness, browns with mustiness and greens with bitterness.

Taste aside, a drink’s visual impact is its greatest attribute. I use egg whites because they add texture to a drink through their viscosity, but I can’t deny the aesthetic appeal of a frothy, meringue-like cocktail topper. I’ll only want a very subtle note of rosemary in certain cocktails, but can’t resist amping up the visual flavour by adding a fresh sprig of rosemary to the plating. Presentation is such an important part of the art and the craft of bartending; within financial reason, perfection should be the goal. The freshest garnishes, the most polished and pristine glassware, the loveliest fruits, precisely proportioned airs, alginates and dusts. View the presentation as an extension of yourself.

This book is simply a beginning, developed to spark conversation about cocktails as an outlet for personal expression. Here’s hoping the techniques and components laid out within these pages will help you to create drinks that will make you and your guests feel something, drinks that will linger and last.



CHAPTER TWO

STOCKING THE BAR

A bartender is only as good as his or her tools. Whether you're setting up at home or in a restaurant, lounge or bar, stocking an array of spirits and liqueurs in anticipation of your guests' preferences is the first step; preparing a selection of syrups and bitters the second. Turning raw material into a great cocktail requires an arsenal of instruments, the size of which depends on your needs. Here's a glossary of terms to help you on your way.

BAR TOOLS & KITCHEN ESSENTIALS

1 tsp/5 mL measuring spoon

Used to measure powders and liquids; employed most frequently by me to measure and distribute consistent amounts of liquid when preparing alginates.

16-ounce mixing glass

Also known as a 16-ounce pint glass, this sturdy bar staple is a must when stirring and mixing cocktails.

Atomizer

A small spritz bottle used for dispensing liquid as a mist over the surface area of a cocktail.

Baking tray

A flat metal pan capable of withstanding high heat. Generally features a raised lip about 1 inch (2.5 cm) high.

Bar spoon

Used for stirring cocktails, this long spoon is usually between 12 and 18 inches (30 to 45 cm) in length.

Boston shaker

A two-piece implement used for the mixing, stirring and shaking of cocktails, it commonly comprises a mixing glass that can be inserted into a larger metal shaker tin.

Blowtorch/pastry torch

Used primarily to caramelize the surface area of a dish or dessert (crème brûlée, most famously). I use it to deliver extreme heat to a component for presentation, as with the hickory chips in the Vanilla and Hickory Smoked Manhattan (page 288).

Cheesecloth

A loosely woven cloth prized for its absorbency and its ability to fine-strain impurities from liquids. Most beneficial if folded over numerous times to create a fine mesh.

Chinois

Used primarily to fine-strain liquids and purées, this conical sieve or strainer with an extremely fine mesh is also great for dusting sugar or other components over food and drinks.

Citrus zester

Handier than a knife when getting a thin zest from lemons, limes, oranges and grape-fruits, this is also useful when you want to extract essential oils from a citrus rind.

Coffee filter

Similar to cheesecloth in its straining abilities; great for extracting sediment from Cherry and Vanilla Bitters (page 58), for example.

Digital kitchen scale

Used to weigh components, with an average range of 0.1 grams to 250 grams. Indispensable when making modernist cocktails.

Fine cocktail strainer (tea strainer)

Traditionally used to strain tea leaves. I like it if I need to catch anything missed by the Hawthorne strainer (small pieces of ice, herbs, etc.).

Fine-mesh sieve

This very fine mesh strainer is used for straining tiny ingredients or for separating solids from liquids.

Food processor

Similar to blenders, food processors are used in the preparation of foods and include interchangeable blades and attachments. They're superior to blenders in that no liquid is required for them to function properly. I use a KitchenAid model, but anything comparable is fine.

Hawthorne strainer

The most popular strainer in bartending, it's used in conjunction with a shaker tin to remove ice or excess ingredients from a drink. Typically features a straining disc with two prongs and a handle.

Immersion blender

This handheld blender can be used to blend products directly in the containers in which they're stored—much handier when dealing with liquids than a food processor, and can be angled precisely to create “airs” (which involves blending only the surface area of a liquid).

iSi siphon

A device similar to a whipped cream canister used in cuisine and mixology to make foam-like textures out of liquids.

Jigger

This small two-ended metal measuring device is used for the precise calculation of liquids between ¼ ounce (5 mL) and 2 ounces (60 mL).

Mason jar

A glass jar with a tight-fitting lid for storing fruits, sauces, jams or syrups. The 60-ounce (1.75 L) kind is perfect for infusions and bitters; the tight seal effectively reduces oxidization and controls temperatures.

Microplane

A very effective mini-grater, the Microplane is indispensable when it comes to rasping various food items, from ginger to citrus to cinnamon sticks.

Mortar and pestle

A bowl usually made of hard wood, stone or ceramic, a mortar is designed to be used with a pestle (a heavy tool with rounded end) to crush and grind spices and the like.

Muddler

A long pestle often made of wood but also available in stone, steel or plastic, this is the perfect tool for extracting essential oils from herbs or for mashing up fruit.

Parchment paper

A disposable, non-stick cellulose-based baking surface; also called bakery paper. I use it when dehydrating components for cocktails.

Paring knife

An all-purpose knife between 2 to 4½ inches (5 to 11 cm) in length useful for making intricate cuts and slicing smaller items. Best for garnishes.

Ring mould

A steel, ceramic or plastic mould used for forming circular shapes, in my case out of dried fruits.

Saucepan

A pot with sides equal in height to its diameter. Commonly used to prepare sauces, syrups or reductions. One- to two-litre (1 to 2 quart) saucepans are more than sufficient for the recipes in this book.

Slotted spoon

Generally the size of a tablespoon, a slotted spoon has perforations that allow you to pick up objects without also gathering up their surrounding liquids. Also used for recipes featuring absinthe.

Spice grinder

Also referred to as a coffee grinder, it can both chop and grind and is perfect for small

ingredients, such as caraway seeds and fennel seeds.

Squeeze bottle

A soft plastic bottle with a conical cap that allows for controlled distribution of liquid.

Thermos

Also known as a vacuum flask or a Dewar flask (so named for its inventor James Dewar), this insulated storage container can be used to store dry ice. It's important to leave valves open (drinking or pouring valves, for example) when storing dry ice so the sublimated gas can escape, preventing an explosion.

GLASSWARE & SERVING PIECES

Canapé spoons

Smaller ceramic or steel spoons generally used when serving hors d'oeuvres or canapés. I use them when I want to present one-bite items.

Cocktail glass

A tall, stemmed glass that is slightly wider at the top than at the bottom and can hold up to 8 ounces (240 mL).

Cognac snifter

This balloon-shaped glass has a large surface area that allows cognac, brandy and other aged spirits to oxygenate and aerate easily.

Coupe glass

A wide, shallow, bowl-shaped glass that became popular in the 1930s and is now used for classic cocktails. Originally preferred for champagne, as the larger surface area allowed the carbonation to dissipate more quickly.

Etched rock glass

A short, stout, tumbler-style glass usually used for serving scotch or whisky. In this book, it refers to an Old-Fashioned glass with a 10-ounce (300 mL) capacity that features an etched design on its exterior.

Highball glass

Thin and tall, this glass is generally used for cocktails involving juice and/or ice.

Martini chiller

A stemless martini glass that sits inside an accompanying bowl designed to hold ice and water to ensure that the drink remains chilled.

Pewter julep glass

Traditionally used when serving a mint julep, this cup is favoured for its ability to maintain temperatures. (Frost forms on the outside of the cup and helps keep the cocktail cool.)

Punch bowl

A large serving bowl for drinks—it's the perfect option when entertaining large groups as it allows guests access to a steady supply of prepared, self-serve cocktails. Created by sailors in the British East Indies in the 1600s, *paantsch* ("five" in Hindi) was originally made up of five components: alcohol, lemon, sugar, water and tea or spices.

Quail egg holder

Smaller than the classic cup for chicken eggs, this ceramic holder is used when presenting quail eggs.

Riesling glass

A stemmed wine glass with a surface area smaller than glasses used for other white wines (Chardonnays, for example). I opt for this glass when I want to accentuate the aroma of a cocktail.

Rock glass

Sometimes called a lowball or an Old Fashioned, this short tumbler most often contains 8 ounces (240 mL) of liquid. However, the etched rock glasses that I use in my recipes are 10-ounce (300 mL) models.

Service plate

Generally made of ceramic, glass or stone, this service piece is used when presenting plated dishes.

Slate service plate

A service plate made of textured rock, 10 × 12 inches (25 × 30 cm) or larger. With its dramatic foliated texture, slate is a beautiful substitute for ceramic or wood.

Split

Filled with water or juice or soda mixes, this glass vessel is served alongside a spirit and allows a guest to add the component to their drink at their discretion.

Stemmed shot glass

Preferred over a stemless shot glass when presenting a plated cocktail, this 1-ounce (30 mL) option lends flair.

Tulip-shaped grappa glass

Similar to a Riesling glass, this tulip-shaped stemmed glass is great for trapping or suspending an aroma; a solid pick when I want to place emphasis on the "nose" of a cocktail.

Whisky glass

Similar in shape to a cognac snifter, only slightly smaller, narrower and stemless, this glass is designed specifically to aerate whisky.

FLAVOURINGS & SEASONINGS

Black peppercorns

The fruit of a flowering vine, peppercorns are cultivated, dried and used as a seasoning prized for its amazing ability to produce depth and a lingering flavour.

Black truffle oil

This finishing oil—which consists of olive oil infused with black truffles—has a very powerful, earthy flavour, so it's best used sparingly.

Cacao nibs

Crunchy pieces of pure cacao bean that have been roasted and hulled, cacao nibs lend texture as well as a nutty chocolate flavour to recipes.

Caraway seeds

Used whole, this rich, slightly smoky seed is most often found in rye bread and is used predominantly in European cuisine.

Cinnamon

The inner bark of the cinnamon tree. The sticks we buy for baking and cooking get their distinctive flavour from an extremely aromatic essential oil that's part of the bark's composition.

Clove

Part of the myrtle family, this aromatic dried flower bud is prized for its dark, rich flavour profile. It's very strong so only small amounts are necessary.

Cumin seeds

A member of the parsley family, the dried seed of the cumin herb has a strong, warm and slightly floral flavour.

Elderberries

Part of a flowering plant, these blue-black berries have strong antioxidant properties and are commonly used to make syrups and liqueurs.

Fennel seeds

A very aromatic spice with a slight anise flavour profile; one of the main ingredients of absinthe. Predominantly found in Mediterranean cuisine. I use fennel when I want to give a drink floral, earthy and anise qualities.

Green cardamom pods

Though it's commonly used in Indian and Asian cuisines, I feature whole cardamom in a wide number of my infusions—it has a lovely floral flavour profile and slight richness.

Licorice root, dried

Derived from the French *licoresse*, meaning “sweet root,” licorice root is used to balance out flavours in bitters, thanks to its earthy, slightly sweet tones.

Orange blossom water

A clear, extremely fragrant distillation of bitter-orange blossoms used in the classic cocktail Ramos Gin Fizz—and any number of my own drinks.

Rose water

A hydrosol produced through the distillation of rose petals; used in cosmetics and cuisine.

Saffron

The dried stigma of a crocus, saffron is used in various countries around the world to season and colour dishes. Collected by hand, it is extremely expensive.

Star anise

The star-shaped pericarp of *Illicium verum*, an evergreen that grows in Vietnam and China, this black licorice-flavoured spice is used in the production of Pastis and absinthe.

Vanilla bean

The most expensive spice available (next to saffron), vanilla is renowned for its distinctive smell and flavour. Popular in fragrances and in baking, it's powerfully nostalgic.

Vanilla extract

Pure vanilla extract is made by macerating or percolating vanilla beans in a mixture of ethyl alcohol and water. The most common form of vanilla used today, vanilla extract is less expensive than vanilla bean; it has an extremely strong flavour and scent.

Wormwood

Also known as *Artemisia absinthium*, this extremely bitter component is used predominantly in absinthe. The dried branches of the wormwood bush are usually chopped into small pieces and bagged, so no preparation (grating, for example) is required.

OTHER INGREDIENTS

Carbon dioxide (CO₂)

The gas used to carbonate liquids; most commonly seen in mixology in conjunction with seltzer bottles and iSi siphons.

Essential oil

Used in cuisine, perfumery, cosmetics and pharmacy, essential oils are obtained through the steam distillation or extraction of aromatic plants and flowers. Look for food-grade essential oils.

Gelatin

Sheet or leaf gelatin is a translucent and flavourless gelling agent that I particularly like for its ease of use, excellent flavour release and structure. It melts to a liquid when heated, returns to a solid state when cooled.

Hydrosol

The aqueous product of essential oils; obtained through the steam distillation of aromatic plants and flowers. Otherwise known as an herbal distillate or essential water.

Nitrous oxide (N₂O)

Most commonly known as the propellant in whipped cream canisters; combined with an iSi siphon, it is used as the agent for creating the foams in this book.

Texturas

A brand of cooking products created by chefs Albert and Ferran Adrià.

Glucos: Otherwise known as calcium gluconolactate, this is a mixture of two calcium salts (calcium gluconate and calcium lactate). Soluble in cold liquids, it can be used with acidic, fatty or high-alcohol liquids. In my case, Glucos is used in tandem with Algin (see below) to create alginates. Must be stored in an airtight and humidity-free environment.

Xantana: Otherwise known as xanthan gum, this polysaccharide is used in culinary applications as a thickening agent and to prevent liquids from separating. Produced by the fermentation of glucose, sucrose or lactose, which is then dried and ground into a powder. Must be stored in an airtight and humidity-free environment.

Algin: Otherwise known as sodium alginate, this flavourless gum is used to increase viscosity and also as an emulsification agent. When combined with components high in calcium, it produces a thin membrane that has the ability to encase liquid. Must be stored in an airtight and humidity-free environment.

Calcic: Otherwise known as calcium chloride, this salt mixture is considered an electrolyte and can be used as a firming agent. When mixed with Algin, it produces a gelatinous membrane that has the ability to encase liquid. I use Calcic to make the caviar in Notes of Spring (page 128). Must be stored in an airtight and humidity-free environment.

Lecite: Otherwise known as soy lecithin, this vegetarian-friendly emulsification agent is essential to making the airs in this book. Must be stored in an airtight and humidity-free environment.

Malto: Otherwise known as maltodextrin, this slightly sweet polysaccharide produced from

corn and wheat can be used to absorb oil or other high-fat content components. Must be stored in an airtight and humidity-free environment.

Lyo Fresa: To produce this freeze-dried strawberry product, fresh strawberries are frozen in a pressurized drying chamber and heat is then added to evaporate remaining water. The result is a slightly crunchy textured fruit. Must be stored in an airtight and humidity-free environment.

THE IMPORTANCE OF ICE

There was a time, not so long ago, when ice was an extravagance hacked out of frozen rivers and hauled over long distances through wintry weather before making its way into ice houses and family homes. Over the past few years, bartenders around the world have paid their respects to the hard-won frozen element with unprecedented attention to its selection. Quality ice is essential for a quality drink; bad ice will ruin what could be a very good thing. So remember: the fresher the ice, the better—and every drink has a matching ice.

Dilution rates and overall temperature play a huge role in the flavour profile of a cocktail. Colder spirits and liquids are not as easily tasted as slightly warmer ones, so calculations must be made with an eye to proportions and consumption times.

Crushed ice—which can be obtained by breaking up ice in a shaker with a muddler or a spoon, or bagging the ice and taking a rolling pin to it—is traditionally used for juleps and other summertime drinks, as it does a great job of rapidly chilling the glass containing the cocktail. Downside: a quicker rate of dilution, due to the ice's small surface area.

Cubed ice—similar to the larger square variety produced by Kold-Draft, the legendary high-quality commercial ice machines—is perfect for the bulk of classic cocktails such as Old Fashioneds and Negronis, as dilution is minimal. Larger cubes also work well in shaken cocktails because the solidity of the ice makes it difficult to shatter into smaller fragments, thereby putting a stop to rapid dilution before it starts.

Throughout the book, you'll see mention of **spherical ice**, either hand-chipped or obtained by using a mould. This is a wonderful alternative to the more standard ice options: It takes an extremely long time to melt. A great deal of care goes into crafting the perfect sphere, and guests always appreciate the extra effort.

In a different category altogether is **dry ice**, which isn't meant for ingestion. Otherwise known as carbon dioxide (CO₂) in solid form, it sublimates (transforms directly from a solid to a gas) at -109.3°F (-78.5°C). For that reason, *always* handle dry ice carefully: wear gloves, or use a towel or tongs, and *never* eat it. Dry ice is primarily employed as a cooling agent, though I also use it to create mists and to freeze alcohol. An insulated storage container, like a Thermos—sometimes called a vacuum flask or a Dewar flask—can be used to store dry ice. A compressed gas, dry ice will explode if it has no means of escape, so don't keep it in an airtight container—get a Thermos with valves (a drinking or a pouring valve is fine) that can be left open. Storing the Thermos in a fridge, as I do, will slow the rate of sublimation and ensure that the dry ice lasts longer.

It makes no great difference if you add ice to your drink before or after the liquid components—it's a matter of preference. Just remember that almost all cocktails can benefit from a cooling down, so if there's no ice in the drink, chill the glass first.





ORANGE

BITTERS
MAILED 17. JAN 12

Orange +
cacao
March /12

#5
17, 2012

BEAN

CHAPTER THREE

BITTERS, SYRUPS AND INFUSIONS

I was first introduced to infusions while bartending in England in the late 1990s. Surrounded by a king's ransom of flavoured vodkas infused with fruit, hard candies and chocolates, I wondered why only sweet components were in play. Wouldn't savoury or herbaceous elements be just as effective, if not more so? I also found it difficult to believe that vodka, though essentially flavourless, was the ideal base spirit—it seemed to me that a richer, deeper infusion involving herbs and spices and darker alcohols such as whiskys and spiced rums would be far more compelling.

There's no reason to let other people limit your creativity. It was in the U.K. that I learned if you can't find what you want, make it yourself. Besides, part of me relished the idea of concocting flavours that wouldn't necessarily be available at a local liquor store. My longstanding interest in perfumery has spilled over into my mixology—I love being able to manipulate the way someone tastes a drink by playing with their sense of smell through odorous ingredients like rosemary and dill or cinnamon and vanilla. I have always adored experimenting, pushing the process of discovery as far as possible. Some of my experiments have worked and others have failed, but either way, my goal has always been the same: to challenge my guests and myself.

Using an infusion as the base spirit in a cocktail lays a lovely, complex foundation, one that's much more elegant and refined than muddling. Though muddling can be used to good effect, you don't accomplish the same results by muddling a vanilla pod and cognac as you do by infusing the same two ingredients over a minimum of two months—the infusion is much closer to a cask-aged spirit.

The joys of infusing can't be overestimated—altering a spirit or liqueur to suit your needs and whims is great fun. But it's important to understand how and why particular flavours work well together, and which fruits, herbs and spices are best suited to the task.

Some of the infusions found in this book—the strawberry-infused gin and the rosemary-infused bourbon, for example—only take a few days. Others—like the vanilla cognac, orange scotch and all the bitters—require a minimum of one month. Everything is carefully calculated so that each spice and herb is allocated the necessary amount of time to accomplish its task. The greatest advantage of infusions, bitters and syrups is their ability to pull out particular flavours or smells. Some people may not be able to distinguish notes of plum, tobacco, cherry or cocoa in a wine or a spirit—by echoing them in an infusion, bitter or syrup, those flavours can be boosted.

Alcohol aside, there is no ingredient more important to a cocktail than bitters. The tincture of herbs, plants and spices provides both depth and balance to a drink; it's as important to a bartender as salt is to a chef. Distilling your own doesn't have to be unnerving—although the proper proportions requires a significant amount of consideration, the execution itself is quite simple.

Using syrups in a cocktail recipe may not be top of mind for many would-be bartenders, but syrups lend marvelous complexity and viscosity to a drink. Mouth feel is so important. Picture the syrup as a vehicle for the drink's flavours, something on which they can glide. Compared to infusions, and bitters certainly, syrups can be made quickly. They're an effective way to flavour

a drink if you're pressed for time, and they are easily produced at home.

WHY HOMEMADE BITTERS ARE BETTER

Making your own bitters is a thrilling experience. Don't believe me? Savour that first taste once the months-long infusion is complete. Isn't it fascinating how the various components, from the base spirit to the spices, have melded?

You may notice that my recipes yield much larger quantities than what you're used to seeing in specialty stores, which sell very small bottles of bitters. I have purposefully created mine to be "longer": Rather than call for a couple of drops of an extremely strong store-bought bitter, I prefer to go with 1/4 oz or 1/2 oz (5 mL or 15 mL) of a more complex, less-distilled homemade bitter. A bitter with length allows for more than just hints of flavour throughout—it adheres to the cocktail, acting almost as a glaze that reappears with every sip.

So don't worry about the yields—these bitters are good almost indefinitely and only improve with age. (Plus, they make wonderful gifts!) Just be sure to follow the exact measurements and double-check that the filled jar is tightly sealed and kept away from direct sources of light and heat.

BITTERS

[Apricot Bitters](#)

[Chamomile and Fennel Bitters](#)

[Cherry and Vanilla Bitters](#)

[Coconut and Cardamom Bitters](#)

[Cola Bitters](#)

[Dill Bitters](#)

[Maple Bitters](#)

[Raisin Bitters](#)

[Saffron and Cardamom Bitters](#)

[Strawberry and Elderberry Bitters](#)

APRICOT BITTERS

Makes about 20 oz (600 mL)

1 cup (125 g) dried apricots

1½ 5-inch (12 cm) dried licorice roots
1½ 4-inch (10 cm) cinnamon sticks
10 g whole green cardamom pods
10 g whole cloves
15 g fennel seeds
5 g black peppercorns
10 g star anise
26 oz (750 mL) rye

In glass jar with tight-fitting lid, combine apricots, licorice roots, cinnamon, cardamom pods, cloves, fennel seeds, peppercorns and star anise, and top with rye. Seal tightly and shake to mix well. Set aside at room temperature, away from sunlight, for 3 months to allow the flavours to thoroughly infuse the rye. Will keep indefinitely. Strain with fine-mesh sieve before serving.

CHAMOMILE AND FENNEL BITTERS

Makes about 25 oz (740 mL)

17 g dried organic chamomile flowers
1 5-inch (12 cm) dried licorice root
10 g whole green cardamom pods
15 g fennel seeds
26 oz (750 mL) London dry gin

In glass jar with tight-fitting lid, combine chamomile, licorice root, cardamom pods and fennel seeds, and top with gin. Seal tightly and shake to mix well. Set aside at room temperature, away from sunlight, for 3 months to allow the flavours to thoroughly infuse the gin. Will keep indefinitely. Strain with fine-mesh sieve before serving.

CHERRY AND VANILLA BITTERS

Makes about 24 oz (710 mL)

1 cup (150 g) lightly packed pitted Bing cherries
2 vanilla beans, halved lengthwise
15 g star anise
10 g whole cloves
10 g whole green cardamom pods
5 g black peppercorns
15 g fennel seeds
2 5-inch (12 cm) dried licorice roots
1½ 4-inch (10 cm) cinnamon sticks
26 oz (750 mL) rye

In glass jar with tight-fitting lid, combine cherries, vanilla beans, star anise, cloves, cardamom pods, peppercorns, fennel seeds, licorice roots and cinnamon, and top with rye. Seal tightly

and shake to mix well. Set aside at room temperature, away from sunlight, for 3 months to allow the flavours to thoroughly infuse the rye. Will keep indefinitely. Strain with fine-mesh sieve before serving.

COCONUT AND CARDAMOM BITTERS

Makes about 26 oz (750 mL)

33 g whole green cardamom pods
10 g fennel seeds
1½ 5-inch (12 cm) dried licorice roots
8 g cumin seeds
0.75 g ground wormwood
26 oz (750 mL) coconut rum

In glass jar with tight-fitting lid, combine cardamom pods, fennel seeds, licorice roots, cumin seeds and wormwood, and top with coconut rum. Seal tightly and shake to mix well. Set aside at room temperature, away from sunlight, for 3 months to allow the flavours to thoroughly infuse the rum. Will keep indefinitely. Strain with fine-mesh sieve before serving.

COLA BITTERS

Makes about 26 oz (750 mL)

¾ can cola
1 5-inch (12 cm) dried licorice root
1 4-inch (10 cm) cinnamon stick
13 g fennel seeds
15 g star anise
8 g black peppercorns
8 g whole cloves
20 oz (600 mL) rye

In glass jar with tight-fitting lid, combine cola, licorice root, cinnamon, fennel seeds, star anise, peppercorns and cloves, and top with rye. Seal tightly and shake to mix well. Set aside at room temperature, away from sunlight, for 3 months to allow the flavours to thoroughly infuse the rye. Will keep indefinitely. Strain with fine-mesh sieve before serving.

DILL BITTERS

Makes about 24 oz (710 mL)

1 bunch fresh dill (about 20 sprigs)
1½ 5-inch (12 cm) dried licorice roots
15 g whole green cardamom pods
15 g fennel seeds

10 g cumin seeds

26 oz (750 mL) London dry gin

In glass jar with tight-fitting lid, combine dill, licorice roots, cardamom pods, fennel seeds and cumin seeds, and top with gin. Seal tightly and shake to mix well. Set aside at room temperature, away from sunlight, for 3 months to allow the flavours to thoroughly infuse the gin. Will keep indefinitely. Strain with fine-mesh sieve before serving.

MAPLE BITTERS

Makes about 26 oz (750 mL)

1 cup (250 mL) pure maple syrup

1½ 5-inch (12 cm) dried licorice roots

1½ 4-inch (10 cm) cinnamon sticks

15 g star anise

10 g whole cloves

8 g black peppercorns

15 g fennel seeds

15 g cumin seeds

15 g whole green cardamom pods

26 oz (750 mL) rye

In glass jar with tight-fitting lid, combine maple syrup, licorice roots, cinnamon, star anise, cloves, peppercorns, fennel seeds, cumin seeds and cardamom pods, and top with rye. Seal tightly and shake to mix well. Set aside at room temperature, away from sunlight, for 3 months, shaking weekly (the maple syrup will sink to bottom of jar), to allow the flavours to thoroughly infuse the rye. Will keep indefinitely. Strain with fine-mesh sieve before serving.

RAISIN BITTERS

Makes about 20 oz (600 mL)

¾ cup (125 g) Thompson raisins

1½ 5-inch (12 cm) dried licorice roots

2 4-inch (10 cm) cinnamon sticks

10 g whole green cardamom pods

10 g whole cloves

15 g fennel seeds

5 g black peppercorns

15 g star anise

26 oz (750 mL) rye

In glass jar with tight-fitting lid, combine raisins, licorice roots, cinnamon, cardamom pods, cloves, fennel seeds, peppercorns and star anise, and top with rye. Seal tightly and shake to mix well. Set aside at room temperature, away from sunlight, for 3 months to allow the flavours

to thoroughly infuse the rye. Will keep indefinitely. Strain with fine-mesh sieve before serving.

SAFFRON AND CARDAMOM BITTERS

Makes about 26 oz (750 mL)

1.5 g Spanish saffron threads
1 5-inch (12 cm) dried licorice root
1 4-inch (10 cm) cinnamon stick
15 g fennel seeds
15 g cumin seeds
20 g whole green cardamom pods
26 oz (750 mL) London dry gin

In glass jar with tight-fitting lid, combine saffron, licorice root, cinnamon, fennel seeds, cumin seeds and cardamom pods, and top with gin. Seal tightly and shake to mix well. Set aside at room temperature, away from sunlight, for 3 months to allow the flavours to thoroughly infuse the gin. Will keep indefinitely. Strain with fine-mesh sieve before serving.

STRAWBERRY AND ELDERBERRY BITTERS

Makes about 24 oz (710 mL)

1/3 cup (75 g) sliced strawberries
2 1/2 g dried elderberries
2 1/2 5-inch (12 cm) dried licorice roots
2 4-inch (10 cm) cinnamon sticks
15 g whole green cardamom pods
15 g fennel seeds
15 g star anise
15 g whole cloves
10 g black peppercorns
26 oz (750 mL) sweet vermouth

In glass jar with tight-fitting lid, combine strawberries, elderberries, licorice roots, cinnamon, cardamom pods, fennel seeds, star anise, cloves and peppercorns, and top with sweet vermouth. Seal tightly and shake to mix well. Set aside at room temperature, away from sunlight, for 2 months to allow the flavours to thoroughly infuse the vermouth. Will keep indefinitely. Strain with fine-mesh sieve before serving.



SYRUPS

Balsamic and Lavender Syrup

Cardamom Syrup

Chamomile Syrup

Cherry Syrup

Cinnamon Syrup

Fennel and Caraway Syrup

Hickory-Smoked Syrup

Dragon Ball Tea Syrup

Honey and Black pepper Syrup

Lemon Rind, Star Anise and Clove Syrup

Lavender Syrup

Mint Syrup

Orgeat Syrup

Star Anise Syrup

Rosemary Syrup

Tobacco Syrup

Vanilla Syrup

BALSAMIC AND LAVENDER SYRUP

Makes about 75 oz (2.25 L)

4 cups (1 L) water

1½ cups (375 mL) balsamic vinegar

3¾ cups (750 g) granulated sugar

15 g dried organic lavender

In saucepan, combine water, vinegar, sugar and lavender. Simmer over medium heat for 10 minutes, until sugar has completely dissolved and syrup has thickened slightly. Set aside until syrup cools to room temperature, then strain with fine-mesh sieve. Transfer to airtight container. The syrup will keep for up to 5 days, refrigerated.

CARDAMOM SYRUP

Makes about 35 oz (1 L)

4 cups (1 L) water

2 cups (400 g) granulated sugar

37 g whole green cardamom pods

In saucepan, combine water, sugar and cardamom pods. Simmer over medium heat for 10 minutes, until sugar has completely dissolved and syrup has thickened slightly. Remove from heat and steep for 5 minutes, then strain using fine-mesh sieve. Set aside until syrup cools to room temperature. Transfer to airtight container. The syrup will keep for up to 5 days, refrigerated.

CHAMOMILE SYRUP

Makes about 35 oz (1 L)

4 cups (1 L) water

2 cups (400 g) granulated sugar

15 g dried organic chamomile flowers

In saucepan, combine water, sugar and chamomile. Simmer over medium heat for 10 minutes,

until sugar has completely dissolved and syrup has thickened slightly. Remove from heat and steep for 20 minutes. Using fine-mesh sieve, strain and set syrup aside to cool to room temperature. Transfer to airtight container. The syrup will keep for up to 5 days, refrigerated.

CHERRY SYRUP

Makes about 13 oz (385 mL)

1 cup (250 mL) water
2 cups (300 g) lightly packed pitted Bing cherries
½ cup (100 g) granulated sugar

In food processor, combine water and cherries and process at high speed until puréed. Using fine-mesh sieve, strain mixture, discarding pulp. Measure 2 cups (500 mL) cherry juice; transfer to saucepan and add sugar. Simmer over low heat for 10 minutes, stirring constantly, until sugar has completely dissolved and syrup has thickened slightly. Set aside until syrup reaches room temperature, then strain through coffee filter or cheesecloth. Transfer to airtight container. The syrup will keep for up to 5 days, refrigerated.

CINNAMON SYRUP

Makes about 35 oz (1 L)

4 cups (1 L) water
2 cups (400 g) granulated sugar
3 4-inch (10 cm) cinnamon sticks

In saucepan, combine water, sugar and cinnamon. Simmer over medium heat for 10 minutes, until sugar has completely dissolved and syrup has thickened slightly. Set aside until syrup cools to room temperature, then strain with fine-mesh sieve. Transfer to airtight container. The syrup will keep for up to 5 days, refrigerated.

FENNEL AND CARAWAY SYRUP

Makes about 35 oz (1 L)

4 cups (1 L) water
2 cups (400 g) granulated sugar
46.1 g fennel seeds
49.7 g caraway seeds

In saucepan, combine water, sugar, fennel seeds and caraway seeds. Simmer over medium heat for 10 minutes, until sugar has completely dissolved and syrup has thickened slightly. Set aside until syrup cools to room temperature, then strain with fine-mesh sieve. Transfer to airtight container. The syrup will keep for up to 5 days, refrigerated.

HICKORY-SMOKED SYRUP

Makes 8 oz (240 mL)

2 cups (105 g) hickory wood chips

8 oz (240 mL) vanilla syrup (page 71)

Place wood chips in a cast-iron skillet and, using a brûlée blowtorch or an oven's broiler, char chips until glowing and beginning to smoke. Once evenly charred, extinguish flames.

Pour vanilla syrup into an etched rock glass or glass measuring container and place on top of embers. Cover glass and skillet with tight-fitting steel or heat-resistant glass lid (you can also use foil as long as smoke is well contained). Keep covered until smoke dissipates, about 5 minutes, and set aside to cool to room temperature. Transfer syrup to airtight container. The syrup will keep for up to 5 days, refrigerated. (Note that it is best to stay away from smoke detectors when preparing this syrup.)

DRAGON BALL TEA SYRUP

Makes about 35 oz (1 L)

4 cups (1 L) water

2 cups (400 g) granulated sugar

5 blossoms Dragon Ball Yin Zhen white tea (each about 1 inch/2.5 cm in diameter)

In saucepan, combine water, sugar and tea. Simmer over medium heat for 10 minutes, until sugar has completely dissolved and syrup has thickened slightly. Remove from heat and steep for 20 minutes, then strain with fine-mesh sieve. Transfer to airtight container. The syrup will keep for up to 5 days, refrigerated.



HONEY AND BLACK PEPPER SYRUP

Makes about 40 oz (1.2 L)

4 cups (1 L) water

2 cups (500 mL) liquid honey

60 g black peppercorns

In saucepan, combine water, honey and peppercorns. Simmer over medium heat for about 5 minutes. Remove from heat and, using a ladle, skim film from top. Set syrup aside to cool to room temperature, then strain with fine-mesh sieve. Transfer to airtight container. The syrup will keep for up to 5 days, refrigerated.



LEMON RIND, STAR ANISE AND CLOVE SYRUP

Makes about 35 oz (1 L)

4 cups (1 L) water

2 cups (400 g) granulated sugar

38 g whole cloves

25 g star anise

Rind of 1 lemon (wax-free)

In saucepan, combine water, sugar, cloves, star anise and lemon rind. Simmer over medium heat for 10 minutes, until sugar has completely dissolved and syrup has thickened slightly. Set aside until syrup cools to room temperature, then strain with fine-mesh sieve. Transfer to airtight container. The syrup will keep for up to 5 days, refrigerated.

LAVENDER SYRUP

Makes about 35 oz (1 L)

4 cups (1 L) water

2 cups (400 g) granulated sugar
15 g dried organic lavender

In saucepan, combine water, sugar and lavender. Simmer over medium heat for 10 minutes, until sugar has completely dissolved and syrup has thickened slightly. Set aside until syrup cools to room temperature, then strain with fine-mesh sieve. Transfer to airtight container. The syrup will keep for up to 5 days, refrigerated.

MINT SYRUP

Makes about 35 oz (1 L)

4 cups (1 L) water
2 cups (400 g) granulated sugar
1 bunch fresh mint (about 10 sprigs)

In saucepan, combine water, sugar and mint. Simmer over medium heat for 10 minutes, until sugar has completely dissolved and syrup has thickened slightly. Set aside until syrup cools to room temperature, then strain with fine-mesh sieve. Transfer to airtight container. The syrup will keep for up to 5 days, refrigerated.

ORGEAT SYRUP

Makes about 35 oz (1 L)

3½ cups (500 g) whole raw almonds
12 cups (3 L) water, divided
½ cup (100 g) granulated sugar
1 oz (30 mL) orange blossom water

In bowl, combine almonds and 6 cups (1.5 L) water. Set aside, uncovered, for about 1 hour to thoroughly soak almonds and remove residual surface oil. Strain, discarding soaking water. Add remaining 6 cups (1.5 L) water. Using immersion blender, blend until smooth. Set aside at room temperature for 2 hours, stirring every 20 minutes. Using fine-mesh sieve, strain, discarding almond paste (there should be about 4 cups/1 L almond “milk”). Add sugar and orange blossom water, and stir until sugar has dissolved completely. Transfer to airtight container. The syrup will keep for up to 5 days, refrigerated.

STAR ANISE SYRUP

Makes about 35 oz (1 L)

4 cups (1 L) water
2 cups (400 g) granulated sugar
50 g star anise

In saucepan, combine water, sugar and star anise. Simmer over medium heat for 10 minutes,

until sugar has completely dissolved and syrup has thickened slightly. Set aside until syrup cools to room temperature, then strain with fine-mesh sieve. Transfer to airtight container. The syrup will keep for up to 5 days, refrigerated.

ROSEMARY SYRUP

Makes about 35 oz (1 L)

4 cups (1 L) water

2 cups (400 g) granulated sugar

1 bunch fresh rosemary (about 15 sprigs)

In saucepan, combine water, sugar and rosemary. Simmer over medium heat for 10 minutes, until sugar has completely dissolved and syrup has thickened slightly. Set aside until syrup cools to room temperature, then strain with fine-mesh sieve. Transfer to airtight container. The syrup will keep for up to 5 days, refrigerated.



TOBACCO SYRUP

Makes about 35 oz (1 L)

4 cups (1 L) water

2 cups (400 g) granulated sugar

1 Backwoods cigar, roughly chopped

In saucepan, combine water, sugar and cigar. Simmer over medium heat for 10 minutes, until sugar has completely dissolved and syrup has thickened slightly. Set aside until syrup reaches room temperature, then strain using fine-mesh sieve. Transfer to airtight container. The syrup will keep for up to 5 days, refrigerated.



VANILLA SYRUP

Makes about 35 oz (1 L)

4 cups (1 L) water

2 cups (400 g) granulated sugar

$\frac{3}{4}$ oz (20 mL) pure vanilla extract

In saucepan, combine water, sugar and vanilla. Simmer over medium heat for 10 minutes, until sugar has completely dissolved and syrup has thickened slightly. Set aside until syrup cools to room temperature. Transfer to airtight container. The syrup will keep for up to 5 days, refrigerated.





INFUSIONS

Apricot-Infused Brandy

Cacao-Infused Mezcal

Cacao-Infused Vodka

Cinnamon-Infused Sweet Vermouth

Jasmine-Infused Vodka

Lavender-Infused Grand Marnier

Olive-, Lavender- and Cherry-Infused Vodka

Orange-Infused Scotch

Ginger Beer

Orgeat Liqueur

Rosemary-Infused Bourbon

Saffron-Infused Brandy

Strawberry-Infused Gin

Thyme-Infused Spiced Rum

Tobacco-Infused Bourbon

Vanilla-Infused Cognac

APRICOT-INFUSED BRANDY

Makes about 40 oz (1.2 L)

3 cups (500 g) dried apricots

60 oz (1.75 L) premium brandy

In glass jar with tight-fitting lid, place apricots and top with brandy. Seal tightly and shake to mix well. Set aside at room temperature, away from sunlight, for 2 months to allow the apricots to thoroughly infuse the brandy (the apricot flavour increases dramatically the longer the fruit sits in the brandy). Will keep indefinitely. Strain with fine-mesh sieve before serving. The same apricots can be used to make up to three batches of brandy, after which they should be discarded.

CACAO-INFUSED MEZCAL

Makes about 55 oz (1.6 L)

2 cups (225 g) cacao nibs

60 oz (1.75 L) blanco mezcal

In glass jar with tight-fitting lid, place cacao and top with mezcal. Seal tightly and shake to mix well. Set aside at room temperature, away from sunlight, for 2 weeks to allow the cacao to thoroughly infuse the mezcal. Will keep indefinitely. Strain with fine-mesh sieve before serving.

CACAO-INFUSED VODKA

Makes about 55 oz (1.6 L)

¾ cup (80 g) cacao nibs

60 oz (1.75 L) vodka

In glass jar with tight-fitting lid, place cacao nibs and top with vodka. Seal tightly and shake to mix well. Set aside at room temperature, away from sunlight, for 2 weeks to allow the cacao to thoroughly infuse the vodka. Will keep indefinitely. Strain with fine-mesh sieve before serving.

CINNAMON-INFUSED SWEET VERMOUTH

Makes 40 oz (1.2 L)

4 4-inch (10 cm) cinnamon sticks

40 oz (1.2 L) sweet vermouth

In glass jar with tight-fitting lid, place cinnamon and top with sweet vermouth. Seal tightly and shake to mix well. Set aside at room temperature, away from sunlight, for 3 weeks to allow the cinnamon to thoroughly infuse the vermouth. Will keep indefinitely. Strain with fine-mesh sieve before serving.

JASMINE-INFUSED VODKA

Makes 60 oz (1.75 L)

30 g dried jasmine tea leaves

60 oz (1.75 L) vodka

In glass jar with tight-fitting lid, place jasmine and top with vodka. Set aside for 2 hours to infuse. Strain with fine-mesh sieve. Transfer to sealable glass decanter. Will keep indefinitely.

LAVENDER-INFUSED GRAND MARNIER

Makes 60 oz (1.75 L)

15 g dried organic lavender

60 oz (1.75 L) Grand Marnier liqueur

In glass jar with tight-fitting lid, place lavender and top with Grand Marnier. Seal tightly and shake to mix well. Set aside at room temperature, away from sunlight, for 1 week to allow the lavender to thoroughly infuse the Grand Marnier. Will keep indefinitely. Strain with fine-mesh sieve before serving.

OLIVE-, LAVENDER- AND CHERRY-INFUSED VODKA

Makes about 35 oz (1 L)

4 cups (600 g) lightly packed pitted Bing cherries

1½ cups (134 g) pitted green olives, rinsed

2.3 g dried organic lavender

60 oz (1.75 L) vodka

In glass jar with tight-fitting lid, place cherries, olives and lavender, and top with vodka. Seal tightly and shake to mix well. Set aside at room temperature, away from sunlight, for 5 days to allow the flavours to thoroughly infuse the vodka.

Using fine-mesh sieve, strain vodka into shallow stainless steel or glass container, then use paper towel to lightly sweep surface to remove residual surface oil. Transfer to sealable glass

decanter. Will keep indefinitely.

ORANGE-INFUSED SCOTCH

Makes 60 oz (1.75 L)

Rind of 2 medium-sized oranges

60 oz (1.75 L) blended scotch

In glass jar with tight-fitting lid, place orange rind and top with scotch. Seal tightly and shake to mix well. Set aside at room temperature, away from sunlight, for 1 month to allow the orange rind to thoroughly infuse the scotch. Will keep indefinitely. Strain with fine-mesh sieve before serving.

GINGER BEER

Makes about 32 oz (950 mL)

2 cups (500 mL) ginger ale, divided

1 5-inch (12 cm) piece fresh gingerroot, peeled (about 75 g)

16 oz (475 mL) lager beer

In food processor, combine 1-1/2 cups (375 mL) ginger ale and ginger. Process at high speed until puréed. Using fine-mesh sieve, strain into mixing cup. Add beer and remaining ginger ale. Transfer to iSi canister. Charge with 1 cartridge carbon dioxide. Set aside. Will keep for up to 1 week, refrigerated.

ORGEAT LIQUEUR

Makes about 35 oz (1 L)

3½ cups (530 g) whole raw almonds

12 cups (3 L) water, divided

3½ oz (105 mL) vodka

½ cup (100 g) granulated sugar

1 oz (30 mL) orange blossom water

In bowl, combine almonds and 6 cups (1.5 L) water. Set aside, uncovered, for about 1 hour to thoroughly soak almonds and remove residual surface oil. Strain, discarding soaking water. Add remaining 6 cups (1.5 L) water. Using immersion blender, blend until smooth. Set aside at room temperature for 2 hours, stirring every 20 minutes. Using fine-mesh sieve, strain, discarding almond paste (there should be about 4 cups/1 L almond “milk”). Add vodka, sugar and orange blossom water and stir until sugar has dissolved completely. Transfer to airtight container. Will keep for up to 5 days, refrigerated.

ROSEMARY-INFUSED BOURBON

Makes about 55 oz (1.6 L)

1 large bunch fresh rosemary (about 15 sprigs)

60 oz (1.75 L) bourbon

In glass jar with tight-fitting lid, place rosemary and top with bourbon. Seal tightly and shake to mix well. Set aside at room temperature, away from sunlight, for 5 days to allow the rosemary to thoroughly infuse the bourbon. Will keep indefinitely. Strain with fine-mesh sieve before serving.



SAFFRON-INFUSED BRANDY

Makes 60 oz (1.75 L)

4 g Spanish saffron threads

60 oz (1.75 L) brandy

In glass jar with tight-fitting lid, place saffron and top with brandy. Seal tightly and shake to mix well. Set aside at room temperature, away from sunlight, for 1 week to allow the saffron to thoroughly infuse the brandy. Will keep indefinitely. Strain with fine-mesh sieve before serving.



STRAWBERRY-INFUSED GIN

Makes about 50 oz (1.5 L)

2¼ cups (450 g) sliced strawberries

60 oz (1.75 L) London dry gin

In glass jar with tight-fitting lid, place strawberries and top with gin. Seal tightly and shake to mix well. Set aside at room temperature, away from sunlight, for 1 week to allow the strawberries to thoroughly infuse the gin. Will keep indefinitely. Strain with fine-mesh sieve before serving.



THYME-INFUSED SPICED RUM

Makes 60 oz (1.75 L)

1½ bunches fresh thyme (about 60 sprigs)

60 oz (1.75 L) spiced rum

In glass jar with tight-fitting lid, place thyme and top with spiced rum. Seal tightly and shake to mix well. Set aside at room temperature, away from sunlight, for 1 week to allow the thyme to thoroughly infuse the rum. Will keep indefinitely. Strain with fine-mesh sieve before serving.

TOBACCO-INFUSED BOURBON

Makes 60 oz (1.75 L)

2 Backwoods cigars

60 oz (1.75 L) bourbon

In glass jar with tight-fitting lid, place cigars and top with bourbon. Seal tightly and shake to mix well. Set aside at room temperature, away from sunlight, for 2 weeks to allow the cigars to

thoroughly infuse the bourbon. Will keep indefinitely. Strain with fine-mesh sieve before serving.

VANILLA-INFUSED COGNAC

Makes 60 oz (1.75 L)

6 vanilla beans, halved lengthwise

60 oz (1.75 L) cognac

In glass jar with tight-fitting lid, place vanilla beans and top with cognac. Seal tightly and shake to mix well. Set aside at room temperature, away from sunlight, for 2 months to allow the vanilla to thoroughly infuse the cognac. Will keep indefinitely. Strain with fine-mesh sieve before serving.





CHAPTER FOUR

SPRING

In spring, flavours shake off the mantle of winter and become lighter and more refreshing. Fresh fruits, vegetables and herbs such as apricots, lemon, fennel, mint, dill, basil and lavender are in the spotlight; and vermouths, Lillet Blanc and other aperitifs gain ground as anticipation mounts for bright, warm-weather days.

Apricot Brandy Sour

Mezcal Esque

Spring Air

Roasted Lemonade

Symphony #5

Mamacita

Thyme and Chamomile

Scottish Breeze

Sombrero #7

Length of Time

Picnic Sunset

Chamomile Julep

Lavender and Basil Punch

MODERNIST COCKTAILS

Notes of Spring

Cedar

Black Truffle

APRICOT BRANDY SOUR

Inspired by classic bourbon and whisky sours, my Apricot Brandy Sour handily demonstrates the benefits of producing your own infusions, bitters and syrups. It tastes exactly like what it is: a dried apricot that has been macerated in brandy. The mint and the cherry and vanilla bitters raise the flavour bar, while the egg white provides the viscosity that makes a sour a sour.

Makes 1 serving

Glass: coupe

1¼ oz (35 mL) apricot-infused brandy (page 88)

1¼ oz (35 mL) mint syrup (page 77)

1 oz (30 mL) freshly squeezed lemon juice

¼ oz (5 mL) cherry and vanilla bitters (page 58)

1 egg white

1 sprig fresh mint, to garnish

To Build

In shaker, combine apricot-infused brandy, mint syrup, lemon juice, cherry and vanilla bitters and egg white. Shake to aerate egg white. Add ice and shake again to chill. Strain into coupe glass. Garnish with mint.



MEZCAL ESQUE

This cocktail is the happy result of a workaround. I was desperate for mezcal, a beautifully complex spirit, and was having a hard time finding a store that stocked it. In the end, I managed to more than make do with a base of tequila, Madeira (for its caramel flavour) and smoked hickory syrup. I don't often rim glasses, but the smoked Maldon sea salt used here is a terrific match for the apricot bitters.

Makes 1 serving

Glass: coupe

¼ oz (5 mL) vanilla syrup (page 84), to rim

smoked Maldon sea salt, to rim

1½ oz (45 mL) premium gold tequila

¾ oz (20 mL) freshly squeezed lemon juice

½ oz (15 mL) Madeira

½ oz (15 mL) apricot bitters (page 56)

1 oz (30 mL) hickory-smoked syrup (page 71)

To Build

Dip rim of coupe glass in vanilla syrup, then in smoked salt. Salt should cover about 1/4 inch (0.5 cm) of rim. Set aside.

In shaker, combine tequila, lemon juice, Madeira, apricot bitters and hickory-smoked syrup. Add ice and shake to chill. Strain into prepared coupe glass, being careful not to disrupt the rim.



SPRING AIR

Like the season from which it gets its name, this cocktail represents an awakening. The dry shaking aerates the egg, also emulsifying all the components, and lends the drink a frothy texture that's a perfect fit for the floral notes of sage, gin and Aperol.

Makes 1 serving

Glass: coupe

1¼ oz (35 mL) London dry gin

¾ oz (20 mL) Aperol liqueur

1 oz (30 mL) vanilla syrup (page 84)

1½ oz (45 mL) freshly squeezed red grapefruit juice, strained of pulp

1 egg white

7 leaves fresh sage

red grapefruit zest, to garnish

3 spritzes orange blossom water, to garnish

To Build

In shaker, combine gin, Aperol, vanilla syrup, grapefruit juice, egg white and sage. Shake to aerate egg white. Add ice and shake again to chill. Strain into coupe glass. Garnish with red grapefruit zest and, using an atomizer, spritz with orange blossom water.

ROASTED LEMONADE

This cocktail is an awesome combination of heat (the pepper), acidity (the lemon) and herbaceousness (the mint).

Makes 1 serving

Glass: highball

¼ oz (5 mL) vanilla syrup (page 84), to rim
toasted black pepper sugar, to rim (recipe follows)
1½ oz (45 mL) freshly squeezed lemon juice
1¾ oz (50 mL) vanilla syrup (page 84)
¼ oz (5 mL) coconut and cardamom bitters
(page 59)
1¾ oz (50 mL) vodka
2 leaves fresh mint, to garnish

To Build

Dip rim of highball glass in vanilla syrup, then in toasted black pepper sugar.

Sugar should cover about 1/4 inch (0.5 cm) of rim. Carefully fill glass with ice. Set aside.

In shaker, combine lemon juice, vanilla syrup, coconut and cardamom bitters, and vodka. Muddle. Add ice and shake to chill. Strain over ice into prepared highball glass, being careful not to disrupt the rim. Garnish with mint leaves.

TOASTED BLACK PEPPER SUGAR

In a mortar and pestle, grind 15 g toasted black peppercorns (toast on a dry baking tray at 300°F/150°C for 30 minutes until peppercorns turn dark brown) and 2/3 cup (150 g) granulated sugar until dust-like in consistency. Will keep indefinitely.

SYMPHONY # 5

Adapted from a drink I dreamed up while giving my son a bath—I smelled his cucumber and melon soap and thought the combination would be amazing in a cocktail—this is one of my favourite creations, hands down, and one of my best-selling cocktails. This drink has a huge mouth feel and a great length—the finish lingers until the next sip. It's crazy smooth. And it contains one of my pet bitters, dill. Combining dill with a sweeter flavour like vanilla is an unorthodox move, but dill's freshly cut grass quality is a perfect match.

Think of a classical music piece: complex, independent components brought together to create a beautiful whole. That's how I build a drink. You can taste the different flavours and dissect them, but when you sip them all together, it just makes sense.

Makes 1 serving

Glass: coupe

1¼ oz (35 mL) London dry gin

¾ oz (20 mL) vanilla-infused cognac (page 102)

¼ oz (5 mL) dill bitters (page 61)

¾ oz (20 mL) rosemary syrup (page 80)

3 spritzes orange blossom water, to garnish

¼ oz (5 mL) Green Chartreuse liqueur, to rinse glass

To Build

To chill coupe glass, fill with ice and water and set aside.

In shaker, combine gin, vanilla-infused cognac, dill bitters and rosemary syrup. Add ice and stir to chill. Set aside.

Discard ice and water from coupe glass. Using atomizer, spritz inside glass with orange blossom water.

Add Chartreuse and swirl it around until inside of glass is completely coated. Strain cocktail into prepared coupe glass.



MAMACITA

When I got my hands on a bottle of Enmascarado mezcal, I decided to create a cocktail around its smokiness and floral notes of chamomile and elderflower. Just as dill proved to be an unexpectedly auspicious match for vanilla in *Symphony #5*, so too was it for elderflower liqueur's candied flavour.

Makes 1 serving

Glass: etched rock

1½ oz (45 mL) Enmascarado mezcal

½ oz (15 mL) St-Germain elderflower liqueur

½ oz (15 mL) dill bitters (page 61)

¼ OZ (5 mL) chamomile syrup (page 69)

To Build

In shaker, combine mezcal, elderflower liqueur, dill bitters and chamomile syrup. Add ice and stir to chill. Strain into ice-filled etched rock glass.



THYME AND CHAMOMILE

For those people not used to strong drinks, this is a really nice introduction to the spirit-forward, classic style of cocktails. The astringency of the Campari, the viscosity of the Lillet, and the floral chamomile and herbaceous thyme work together to provide complexity and balance.

Makes 1 serving

Glass: coupe

1 oz (30 mL) thyme-infused spiced rum (page 100)

$\frac{3}{4}$ oz (20 mL) chamomile syrup (page 69)

$\frac{3}{4}$ oz (20 mL) Lillet Blanc

$\frac{1}{4}$ oz (5 mL) Campari Bitter

1 lemon twist, to garnish

To Build

In shaker, combine thyme-infused spiced rum, chamomile syrup, Lillet Blanc and Campari. Add ice and stir to chill. Strain into coupe glass. Garnish with lemon twist.



SCOTTISH BREEZE

My goal in creating this drink was to present both scotch and sipping-style cocktails in a less intimidating light. There's no reason to fear either—in fact, it's more than possible to have a few Scottish Breezes in a sitting (which is not true of all my compositions). Although one might assume the addition of soda water would water down the drink, the exact opposite occurs: the effervescence brings the flavours to the surface and makes them pop.

Makes 1 serving

Glass: etched rock

1½ oz (45 mL) orange-infused scotch (page 92)

1½ oz (45 mL) honey and black pepper syrup (page 74)

½ oz (15 mL) raisin bitters (page 63)

5 leaves fresh mint

1 oz (30 mL) soda water

2 spritzes Islay scotch whisky, to garnish

To Build

In etched rock glass, combine orange-infused scotch, honey and black pepper syrup, raisin bitters and mint. Muddle. Add ice and top with soda water. Using atomizer, spritz with scotch.



SOMBRERO # 7

Banish the spectre of Tequila Sunrises with this far more subtle combination of tequila and maraschino. Sombrero #7 is a solid example of how two ingredients with very distinct flavours (one almost roasted vegetal, the other deeply candied) can bring out the best in each other. It's a very approachable cocktail, even for self-declared tequila haters.

Makes 1 serving

Glass: coupe

1 oz (30 mL) premium gold tequila

1 oz (30 mL) Luxardo maraschino liqueur

¼ oz (5 mL) maple bitters (page 62)

¾ oz (20 mL) freshly squeezed lemon juice

½ oz (15 mL) vanilla syrup (page 84)

To Build

In shaker, combine tequila, maraschino liqueur, maple bitters, lemon juice and vanilla syrup. Add ice and shake to chill. Strain into coupe glass.

LENGTH OF TIME

When used correctly, a base spirit—bourbon, in this case—can act as the perfect vehicle for any number of flavours. The way the thyme pairs with the lemon rind, star anise and clove syrup is noteworthy: No one ingredient is overpowering. In fact, rather amusingly, they almost seem to politely wait their turn. First you taste the lemon rind, followed by the clove and the star anise, and finally the thyme. And don't worry if you let the ice melt a while; dilution actually "opens up" the drink. Length of Time is the perfect name for it.

Makes 1 serving

Glass: etched rock

1¾ oz (50 mL) bourbon

1 oz (30 mL) lemon rind, star anise and clove syrup (page 76)

½ oz (15 mL) chamomile and fennel bitters (page 57)

8 sprigs fresh thyme, divided

1 lemon zest, to garnish

To Build

In shaker, combine bourbon, lemon rind, star anise and clove syrup, chamomile and fennel bitters, and 6 sprigs thyme. Muddle. Add ice and stir to chill. Strain into ice-filled etched rock glass. Garnish with lemon zest and remaining thyme.

PICNIC SUNSET

There's little better than a picnic on a spring evening. This drink is meant to recreate that feeling with its nod to freshly cut grass (the chamomile and fennel bitters) and the refreshing acidity of Riesling. For the same reason certain wines are best served in certain glassware, this cocktail should be offered up in a white wine glass: The smaller surface area will contain the aromas of the ingredients, from the honey and black pepper syrup to the basil.

Makes 1 serving

Glass: Riesling

1½ oz (45 mL) London dry gin

¾ oz (20 mL) honey and black pepper syrup (page 74)

½ oz (15 mL) off-dry Riesling

¼ oz (5 mL) chamomile and fennel bitters (page 57)

1 3-inch (8 cm) sprig fresh basil, to garnish

To Build

In shaker, combine gin, honey and black pepper syrup, Riesling, and chamomile and fennel bitters. Muddle. Add ice and stir to chill. Strain into Riesling glass. Garnish with basil (ensure sprig is short enough that it doesn't protrude from glass).



CHAMOMILE JULEP

When I was growing up in London, Ontario, my grandparents had a giant chamomile bush in their front yard. The smell of chamomile always brings back a rush of memories. It's an ingredient that I use frequently, and one that never fails to elicit an emotional response—a kind of longing, a feeling of nostalgia. The mint julep, a classic drink from the Deep South, is, in itself, an evocative, nostalgic creation. It's so simple and yet it accomplishes exactly what it's meant to: refresh. In this case, I used chamomile to accentuate the notes of vanilla and toasted almond in the bourbon, and Chartreuse to add a certain spice to the proceedings.

A note for those curious about the choice of glassware: Pewter does an excellent job of maintaining temperature—a necessity when dealing with crushed ice, which melts faster because more of its surface area is exposed to liquid and air.

Makes 1 serving

Glass: pewter julep

1½ oz (45 mL) bourbon

½ oz (15 mL) Green Chartreuse liqueur

1¼ oz (35 mL) chamomile syrup (page 69)

¼ oz (5 mL) chamomile and fennel bitters (page 57)

1 sprig fresh mint, to garnish

To Build

In shaker, combine bourbon, Chartreuse, chamomile syrup, and chamomile and fennel bitters. Add ice and stir to chill. Strain into pewter julep glass filled with crushed ice. Garnish with mint.



LAVENDER AND BASIL PUNCH

I designed this punch bowl with accessibility in mind: I wanted it to be a drink that a group with diverging tastes might appreciate. Basil is a wonderful herb—it's remarkably floral, with clean, crisp notes. I often find myself turning to it when I'm looking for a component to provide depth to a cocktail.

Makes about 10 servings

Punch bowl

6 sprigs fresh basil, divided

8 oz (240 mL) London dry gin

8 oz (240 mL) sparkling white wine

8 oz (240 mL) freshly squeezed red grapefruit juice, strained of pulp

4 oz (120 mL) lavender-infused Grand Marnier (page 90)

6 red grapefruit wheels (½ inch/1 cm thick), to garnish

To Build

In punch bowl, place leaves from 4 sprigs basil. Pour gin, sparkling wine, red grapefruit juice

and lavender-infused Grand Marnier over basil and stir. Add ice and stir again to chill. Garnish with remaining basil sprigs and red grapefruit wheels.



NOTES OF SPRING



NOTES OF SPRING

My entire practice changed in the summer of 2008 when I saw “Decoding Ferran Adrià,” a special episode of the excellent food show *Anthony Bourdain: No Reservations*. In it, the American chef visited El Bulli, the famous Spanish restaurant run by Ferran Adrià, a leader of the molecular gastronomy movement. After seeing Bourdain’s reaction to some of the dishes that he tried (his facial expressions alone!), I knew immediately that I wanted in on the experience. I wanted to inspire that kind of response in my guests. One of my first brainwaves was to serve olive alginates with a classic martini, a twist on the old gin-and-olive favourite. This cocktail is an evolution of that idea. It’s a really interesting example of how far one can stretch the drinking experience. Consuming a plated cocktail is wonderfully interactive. It’s up to the guest to decide how to “build” the flavour profile by determining the order in which elements are tasted. When asked for direction, I always recommend starting with the simplest of the three glasses: the gin martini and olive paired with the rosemary sprig and olive soil.

Makes 1 serving

Glass: three stemmed shot glasses

Balsamic and lavender caviar mix (page 132)

calcium chloride bath (page 132)

2 4-inch (10 cm) sprigs fresh rosemary, divided olive oil

1 tsp (5 g) olive soil, to garnish (page 136)

2 oz (60 mL) London dry gin

½ oz (15 mL) Lillet Blanc

¼ oz (5 mL) chamomile and fennel bitters (page 57)

1 green olive, skewered

2 tsp (10 mL) green olive and rosemary air, divided (page 136)

1 crostini (page 137)

Drizzle olive oil

1 green olive and rosemary alginate (page 134) chamomile dust, to garnish (page 137)

To Build

To prepare caviar: Using squeeze bottle, add 40 drops balsamic and lavender caviar mix to calcium chloride bath. Set aside until solid spherical shapes appear, about 8 minutes.

Meanwhile, prepare rosemary garnish. Remove about 1-1/2 inches (4 cm) of leaves from bottom of rosemary sprig (reserve rosemary leaves for other uses). Dip sprig in olive oil, then carefully roll in olive soil to coat evenly. Set aside.

In shaker, combine gin, Lillet Blanc, and chamomile and fennel bitters. Add ice and stir to chill. Strain and divide equally into three stemmed shot glasses. Arrange glasses in straight line on wooden cutting board.

In far left glass, place skewered olive. Arrange prepared rosemary sprig at base of glass.

Gently top middle glass with 1 tsp (5 mL) green olive and rosemary air. Arrange prepared crostini at base of glass and lightly drizzle with olive oil. Spoon about 1/2 tsp (4.5 g) prepared balsamic and lavender caviar in front of crostini. Behind crostini, spoon remaining 1 tsp (5 mL) green olive and rosemary air.

In far right glass, place remaining rosemary sprig. Rest a steel canapé spoon at base of glass. Arrange green olive and rosemary alginate, and, using fingers, lightly garnish alginate with pinch of chamomile dust.

BALSAMIC AND LAVENDER CAVIAR MIX

7 oz (200 mL) balsamic and lavender syrup (page 68)

4 g Texturas Algin (sodium alginate)

calcium chloride bath (preparation follows)

In bowl, pour balsamic and lavender syrup. Add sodium alginate and, using immersion blender, blend until powder has dissolved completely. Pour mixture into shallow pan, then shake pan until air bubbles rise to surface. Remove bubbles by skimming surface with spoon; discard bubbles. Transfer mixture to squeeze bottle with a hole of 0.2 inches (0.5 cm) in diameter in cap, and

refrigerate for 30 minutes to allow mixture to thicken slightly before serving. The caviar itself is made using the calcium chloride bath during the plating process (see To Build).

CALCIUM CHLORIDE BATH

2 cups (500 mL) water

13.5 g Texturas Calcic (calcium chloride)

In plastic container, combine water with calcium chloride, stirring well. Calcium chloride is ready to use once powder has completely dissolved. Can be stored at room temperature until needed, not more than 1 day. Use to produce caviar only. Discard after use.



GREEN OLIVE AND ROSEMARY ALGINATES

- 1³/₄ cups (200 g) pitted green olives**
- 2 cups (500 mL) olive brine, divided**
- 7 tbsp (105 mL) cold water**
- 3 6-inch (15 cm) sprigs fresh rosemary leaves**
- 5 g Texturas Gluco (calcium gluconolactate)**
- 1.3 g Texturas Xantana (xanthan gum)**
- algin bath (page 137)**

In bowl, combine olives, 1 cup (250 mL) olive brine, water and rosemary. Using immersion blender, blend until smooth. Using fine-mesh sieve, strain mixture into measuring container (you should be left with 1-1/4 cups/310 mL liquid); discard olive paste. Add calcium gluconolactate and blend until powder is dissolved completely. Add xanthan gum and blend until powder is dissolved completely. Transfer mixture to shallow pan. Shake until air bubbles rise to surface, then skim surface with spoon to remove bubbles; discard bubbles. Using 1 tsp/5 mL dosing spoon, slowly add mixture to prepared algin bath (it's important to do this slowly so you maintain the spherical shape of the alginate while it sinks to the bottom of the align bath). Set

aside for about 6 minutes, until solid spherical alginates (similar to egg yolks) have formed. Using slotted spoon, gently remove alginates and rinse with cold water. Transfer to airtight container and add remaining 1 cup (250 mL) olive brine. Cover and refrigerate until needed. Will keep for up to 4 days.



OLIVE SOIL

1³/₄ cups (200 g) pitted green olives

Preheat oven to 150°F (65°C). Pat olives dry with paper towel and finely chop. Spread in single layer on baking tray lined with parchment paper. Bake for 4 hours or until dried (be careful not to overcook; olives should be dry but maintain original colour and not be brown). Remove from oven and set aside to cool completely. Transfer to blender or clean spice grinder and blend until soil-like in texture. Transfer to airtight container and store at room temperature. (Do not refrigerate; olive soil will absorb unwanted air moisture in fridge.) Will keep indefinitely.

GREEN OLIVE AND ROSEMARY AIR

1³/₄ cup (200 g) pitted green olives

10 tbsp (150 mL) olive brine

1 cup (250 mL) water

3 6-inch (15 cm) sprigs fresh rosemary

0.5 g Texturas Lecite (soy lecithin)

In bowl, combine olives, olive brine, water and rosemary. Using immersion blender, blend until even in consistency. Using fine-mesh sieve, strain into bowl, pressing against mixture to extract as much liquid as possible (you should be left with about 1-1/2 cups/375 mL liquid). Add soy lecithin and, using immersion blender, blend surface area of liquid until frothy. Transfer to airtight container. Will keep for up to 1 week, refrigerated.

CROSTINI

1 baguette
2 tbsp (30 mL) extra virgin olive oil
Maldon sea salt

Preheat oven to 300°F (150°C). Cut baguette into slices 1/2 inch (1 cm) thick and arrange slices on dry baking tray. Drizzle with olive oil, sprinkle with salt and bake until toasted, about 8 minutes. Remove from oven and let cool completely. Transfer to airtight container and store at room temperature. Will keep for up to 5 days.

CHAMOMILE DUST

15 g dried organic chamomile flowers

In clean spice grinder, add chamomile and blend until dust-like in texture. Transfer to airtight container and store at room temperature. Will keep indefinitely.

ALGIN BATH FOR ALGINATES

2 cups (500 mL) water
2.7 g Texturas Algin (sodium alginate)

In airtight container, combine water with sodium alginate. Using immersion blender, blend until powder has dissolved completely. Cover and set aside. Can be made ahead and reused several times. Will keep for up to 1 week, refrigerated.

CEDAR



CEDAR

I had long wanted to create something that would emulate the Japanese cocktail experience: precise, ritualistic and elegant. Inspired by a Zen garden, I set about figuring out the look. I knew I needed a bonsai tree, earth and river stones.

The plating was a conundrum. To achieve a natural, rustic feel, it was imperative to stay away from glass or mirrors. I experimented with ceramics before finally going with a wooden service piece. This also allowed me, once I drilled a hole in the side of the plate, to prop up a cedar branch (the bonsai-esque touch).

The Virginia cedar hydrosol fulfilled my desire for a coniferous element, and I knew it would pair equally well with the pear eau de vie as with the chamomile and fennel. Cacao nibs—a lovely, bitter addition—were ground to make the earth. In the end, I decided to forgo the river stones and simply place the pear discs directly on the ground cacao. That way, some of the earth would cling to the moist undersides of the discs and be one of the flavours in play.

Makes 1 serving

Glass: whisky

1 oz (30 mL) pear eau de vie
1½ oz (45 mL) London dry gin
½ oz (15 mL) chamomile syrup (page 69)
¼ oz (5 mL) chamomile and fennel bitters (page 57)
5 drops food-grade Virginia cedar hydrosol, divided
½ cup (57 g) cacao earth (page 142)
5 pear discs (page 142)
2 dollops cedar air (page 144)
1 6-inch (15 cm) sprig fresh cedar, to garnish

To Build

Make ice sphere using spherical ice-cube mould. (If you don't have a spherical mould, use standard ice.)

To prepare service piece, on right side drill small hole at a 45-degree angle for cedar sprig (see photo on page 139).

To chill whisky glass, fill with ice and water and set aside. Discard water and ice when ready to use.

Add ice sphere to chilled whisky glass. In shaker, combine pear eau de vie, gin, chamomile syrup, and chamomile and fennel bitters with ice. Stir until chilled. Strain over large ice sphere into glass. Using small paintbrush, lightly trace interior rim of glass, about 2 inches (5 cm) down from rim, with a tiny amount of cedar hydrosol. (Cedar hydrosol should only be ingested when diluted and used in very small amounts.) Set whisky glass aside.

Spread prepared cacao earth over surface area of wooden service plate. Arrange pear discs in a straight line, at a 45-degree angle, on the earth.

To finish, garnish ice sphere with 4 drops cedar hydrosol. Place whisky glass on service piece. Top earth with 2 dollops cedar air. Serve with small dessert fork. Instruct guest to pick up pear discs using fork and swipe through cedar air before eating.

CACAO EARTH

½ cup (50 g) cacao nibs

In food processor, process cacao nibs at high speed until soil-like in texture. Transfer to airtight container and store at room temperature. Will keep indefinitely.

PEAR DISCS

1 ripe Bartlett pear, unpeeled

Cut pear into slices 1/3-inch (8 mm) thick. Using 3/4-inch (2 cm) diameter ring mould, cut 5 discs, being careful not to include any core or seeds.



CEDAR AIR

3 cups (750 mL) water

8 drops food-grade Virginia cedar hydrosol

0.8 g Texturas Lecite (soy lecithin)

In bowl, combine water and cedar hydrosol. (Cedar hydrosol should only be ingested when diluted and used in very small amounts.) Add soy lecithin and, using immersion blender, blend until lecithin is dissolved completely. Raise blender to surface of liquid and blend until frothy. Set aside for 1 minute to set, then serve immediately.



BLACK TRUFFLE



BLACK TRUFFLE

My brain seems to be a Rolodex of flavours, smells and textures. When creating a drink, I begin with a spirit, herb or spice, and then flip through my handy guide, back and forth, to find a harmonious addition. This particular cocktail began with black truffle and never deviated.

I had been working with maltodextrin, wanting to use it in a drink, and this application was perfect. Looking at the snow you would never know it tastes of black truffle. The modernist approach to gastronomy and mixology involves using ingredients, equipment and techniques in ways that will subvert expectations: What one thinks something will taste like due to past experience doesn't necessarily hold up. The element of surprise is something I find very exciting and inspiring, and I integrate it whenever possible.

The Black Truffle is an interesting example of the modernist approach to making drinks, as it blurs the line between cocktails and cuisine. Individually the components don't feel whole. The contents of the spoon, while tasty, are clearly (and purposefully) incomplete. However, if you eat from the spoon before each sip, you get an amazing blend of truffle, coconut, gin and elderflower, finished with lime and dill—finally, the whole picture.

Makes 1 serving

Glass: coupe

1½ oz (45 mL) London dry gin

¾ oz (20 mL) St-Germain elderflower liqueur

¾ oz (20 mL) coconut rum

2½ tsp (7.6 g) black truffle snow, divided (page 150)

1 pinch smoked Maldon sea salt

5 tsp (25 mL) coconut foam (page 150)

¼ tsp (0.5 mL) grated lime zest, to garnish

5 fronds fresh dill, to garnish

To Build

To chill coupe glass, fill with ice and water and set aside.

In shaker, combine gin, elderflower liqueur and coconut rum. Add ice and stir to chill.

Discard ice and water from coupe glass and strain prepared cocktail into glass. Arrange glass on the service plate so that it is closest to guest when presented.

On slate serving piece, line up five wonton spoons with handles facing outward. Place ½ tsp (2.5 mL) black truffle snow at front of each spoon. Top snow with 2 medium-sized crystals of smoked salt. Behind snow, add 1 tsp (5 mL) coconut foam and garnish foam with lime zest and dill fronds.

BLACK TRUFFLE SNOW

18.5 g Texturas Malto (maltodextrin)

1 oz (30 mL) black truffle oil

In large bowl, place maltodextrin and, very slowly and gradually, add black truffle oil, stirring constantly until snow-like in consistency. Transfer to airtight container and store at room temperature. Will keep for up to 2 days.

COCONUT FOAM

1½ gold-grade gelatin sheets

1 can (14 oz/400 mL) coconut milk

3 oz (90 mL) vanilla syrup (page 84)

3½ oz (105 mL) coconut rum

1 egg white

In small bowl, cover gelatin sheets in cold water and set aside for 2 minutes to soak. Squeeze gelatin to release excess water; discard soaking liquid.

In saucepan over low heat, combine coconut milk, vanilla syrup, coconut rum and prepared gelatin and heat until gelatin has dissolved completely, about 5 minutes. Set aside to cool to room temperature. Once cooled, transfer to iSi canister. Add egg white, close lid and shake vigorously for 5 minutes. Charge with 1 cartridge nitrous oxide, shake again for about 30 seconds and refrigerate for 1-1/2 hours to set. Shake iSi canister before each use. Will keep for up to 4 days, refrigerated.





CHAPTER 5

SUMMER

With the backyard barbecues and pool parties and cottage getaways of summer come refreshing lemonades, punches and sours. To achieve clean, herbaceous results without sacrificing complexity of flavour, I use warm-weather favourites such as cucumber, strawberry, mint, red grapefruit and watermelon in tandem with gin, floral liqueur, vodka, spiced rum, herbs and gentle spices.

Cucumber Spritz Punch

Strawberry and Coconut Punch

Marley Punch

The English

Four Seven Two

Jimmy Cliff

Almond

Basil Daiquiri

Cardamom Lemonade

Fire and Ice

Fennel Tea

Lasting Impression

Strawberry Negroni

Balsamic and Lavender

Strawberries and Lavender

The Spadina

MODERNIST COCKTAILS

Sailor's Mojito

The Strawberry

CUCUMBER SPRITZ PUNCH

St-Germain elderflower liqueur is a quality spirit and a terrific addition to a summer cocktail. In this drink, it's a great connective component between the basil, gin and cucumber. This punch bowl is designed to be built over its components, so be sure to put the basil and cucumbers in the punch bowl first. And no need to muddle—the flavours are powerful enough without it.

Makes about 8 servings

Punch bowl

10 cucumber wheels, unpeeled (½ inch/1 cm thick)

15 leaves fresh basil

4 oz (120 mL) St-Germain elderflower liqueur

8 oz (240 mL) London dry gin

6 oz (180 mL) vanilla syrup (page 84)

6 oz (180 mL) freshly squeezed lime juice

2 oz (60 mL) Luxardo maraschino liqueur

10 oz (300 mL) soda water

3 tips fresh basil, to garnish

To Build

In punch bowl, place cucumber wheels and basil leaves. Top with elderflower liqueur, gin, vanilla syrup, lime juice and maraschino liqueur. Add ice, top with soda water and stir to chill. Garnish with basil tips.



STRAWBERRY AND COCONUT PUNCH

I wanted to make a tropical-style punch bowl with a twist, one that wasn't too sweet or cloying and featured unexpected combinations. The strawberry and coconut flavours are standard warm-weather fare, so adding the balsamic and lavender syrup—which gives the drink a layer of complexity—and the vegetal Chartreuse keeps things interesting. The soda water is added here not only for length; it also lightens up the overall texture.

Makes about 8 servings

Punch bowl

10 oz (300 mL) strawberry-infused gin (page 98)

6 oz (180 mL) coconut rum

4 oz (120 mL) Green Chartreuse liqueur

4 oz (120 mL) balsamic and lavender syrup (page 68)

6 oz (180 mL) freshly squeezed lime juice

6 lime wheels (½ inch/1 cm thick)

6 oz (180 mL) soda water

10 strawberry slices, to garnish

To Build

In punch bowl, combine strawberry-infused gin, coconut rum, Chartreuse, balsamic and

lavender syrup, lime juice and lime wheels. Add ice, top with soda water and stir to chill. Garnish with strawberry slices.

MARLEY PUNCH

Due to its notes of nutmeg and cinnamon, spiced rum has a warmth and depth absent from light (or white) rum. The rum's kick nicely matches the heat of the honey and black pepper syrup, which in turn is tempered by the hint of vanilla in the rum (bringing things full circle). The combination of rum and pineapple gives this punch bowl a "tiki" feel—made effervescent by the addition of sparkling wine.

Makes about 8 servings

Punch bowl

10 oz (300 mL) spiced rum

5 oz (150 mL) freshly squeezed lime juice

8 oz (240 mL) fresh pineapple juice

8 oz (240 mL) honey and black pepper syrup (page 74)

6 lime wheels (½ inch/1 cm thick)

12 oz (355 mL) sparkling white wine

To Build

In punch bowl, combine spiced rum, lime juice, pineapple juice, and honey and black pepper syrup. Add lime wheels and ice. Stir and top with sparkling wine.

The English

It can safely be said that gin and cucumber is one of the most perfect flavour pairings in history. It immediately conjures bright summer days and crisp white linens. Visually, it's a highball full of sophisticated fun: the fresh, clean flavour of the cucumber is echoed in the drink's lovely green hue. The elderflower liqueur and basil are used to exaggerate the slight floral notes in the gin, and add overall complexity.

Makes 1 serving

Glass: highball

1 oz (30 mL) London dry gin

1 oz (30 mL) St-Germain elderflower liqueur

1 oz (30 mL) freshly squeezed lime juice

1¼ oz (35 mL) vanilla syrup (page 84)

5 leaves fresh basil

5 cucumber wheels (½ inch/1 cm thick)

1 oz (30 mL) soda water

1 5-inch (12 cm) sprig fresh basil, to garnish

To Build

In shaker, combine gin, elderflower liqueur, lime juice, vanilla syrup, basil leaves and cucumber wheels. Muddle. Add ice and shake to chill. Strain over ice into highball glass and top with soda water. Garnish with basil (sprig should protrude slightly from glass).



FOUR SEVEN TWO

The Four Seven Two has been on the cocktail list at my bar—BarChef—since we opened. I'm particularly partial to it, given that it's an adaptation of my go-to drink, bourbon and Coke (three parts bourbon, two parts Coke). With the addition of mint syrup, things approach mint julep territory (and it's hard to go wrong with mint juleps). The cola bitters add nice depth with their lingering notes of cinnamon, fennel, clove and anise.

Makes 1 serving

Glass: rock

1¾ oz (50 mL) bourbon

½ oz (15 mL) cola bitters (page 60)

1 oz (30 mL) freshly squeezed lemon juice

1¼ oz (35 mL) mint syrup (page 77)

2 sprigs fresh mint

To Build

In rock glass, combine bourbon, cola bitters, lemon juice, mint syrup and mint. Muddle. Add ice

and stir to chill.



JIMMY CLIFF

Inspired by the Dark and Stormy, Bermuda's national drink, this slightly tropical cocktail is a good fit for summer barbecues. If you want to turn it into a punch bowl for a crowd, just multiply each component by six. The thyme used in the infusion is a great match for the spiced rum, and it really makes the drink for me. Although I call the recipe's ginger ale/ginger/lager blend a ginger beer, it's a misnomer: Ginger beer is usually non-alcoholic and fermented, while this is more of a boozy rapid infusion that uses the iSi canister to properly, and quickly, mix all of the ingredients.

Makes 1 serving

Glass: etched rock

2 oz (60 mL) thyme-infused spiced rum (page 100)

1 oz (30 mL) vanilla syrup (page 84)

1 oz (30 mL) freshly squeezed lime juice

2 oz (60 mL) ginger beer (page 92)

To Build

In etched rock glass, combine thyme-infused spiced rum, vanilla syrup and lime juice. Add ice, stir and top with ginger beer.

ALMOND

I've always liked using ingredients with similar flavours but different textures, which is how this combination of almond sugar and Amaretto came to be. I was inspired by the 19th-century "crusta" style of cocktail for this one. The crusta has a deep sugar rim and features citrus rind (I decided to use lemon juice instead).

Makes 1 serving

Glass: highball

¼ oz (5 mL) vanilla syrup (page 84)
almond sugar, to rim (recipe follows)
1¼ oz (35 mL) apricot-infused brandy (page 88)
½ oz (15 mL) Amaretto liqueur
1¼ oz (35 mL) freshly squeezed lemon juice
¼ oz (5 mL) maple bitters (page 62)

To Build

Dip rim of highball glass in vanilla syrup, then in almond sugar. Sugar should cover about 1-1/2 inches (4 cm) of rim.

Pour apricot-infused brandy, Amaretto, lemon juice and maple bitters into prepared glass, being careful not to disrupt the rim. Add ice and stir to chill.

ALMOND SUGAR

2 cups (400 g) granulated sugar
2 cups (305 g) whole raw almonds

In food processor, process sugar and almonds at high speed until fine in texture. Transfer to airtight container and store at room temperature. Will keep about 1 month.

BASIL DAIQUIRI

A solid "house cocktail" at large gatherings where an approachable drink is desired, this cocktail is a fresher, more sophisticated take on the classic daiquiri. N.B.: Forewarned is forearmed—it goes down *very* easy.

Makes 1 serving

Glass: cocktail

2 oz (60 mL) coconut rum

2 oz (60 mL) fresh pineapple juice

4 leaves fresh basil

1 oz (30 mL) honey and black pepper syrup (page 74)

½ oz (15 mL) freshly squeezed lime juice

¼ oz (5 mL) freshly squeezed lemon juice

To Build

In shaker, combine coconut rum, pineapple juice, basil, honey and black pepper syrup, lime juice and lemon juice. Add ice and shake to chill. Strain into cocktail glass.



CARDAMOM LEMONADE

If you want to impress lemonade-loving guests, serve this twist on their summertime staple. Spanish saffron and cardamom aren't flavours usually associated with warm weather (in North America, at least), but that's what I love about this drink. The Indian notes of cumin, cardamom, cinnamon and saffron are a lovely surprise that lend depth and complexity without impeding the cocktail's ability to refresh.

Makes 1 serving

Glass: highball

½ oz (15 mL) saffron and cardamom bitters (page 64)

1 oz (30 mL) vodka

1 oz (30 mL) honey and black pepper syrup (page 74)

1½ oz (45 mL) cardamom syrup (page 68)

2 oz (60 mL) freshly squeezed lemon juice

To Build

In shaker, combine saffron and cardamom bitters, vodka, honey and black pepper syrup,

cardamom syrup and lemon juice. Add ice and shake to chill. Strain over ice into highball glass and stir.



FIRE AND ICE

The traditional French absinthe ritual demands that you serve the glass of absinthe topped with a slotted spoon topped, in turn, with a sugar cube. The sugar is slowly doused with water, melting the sugar until it drips into the spirit below. The more modern service of Bohemian (or Czech) absinthe is a bit different: Its “fire ritual” involves placing a spoon containing an absinthe-soaked sugar cube over a glass of absinthe, then setting the sugar on fire. The caramelized cube is dropped into the absinthe, setting it on fire, which is then extinguished by water.

My version of the Bohemian preparation involves Amaretto as well as absinthe, leading to a deeper caramel flavour. The heat from the flame also reduces the alcohol content of the absinthe, making it more balanced (and less treacherous).

Makes 1 serving

Glass: three heat-tempered stemmed cocktail glasses

2 oz (60 mL) Bohemian absinthe, divided

2 oz (60 mL) freshly squeezed grapefruit juice, strained of pulp

2 pinches freshly cracked black pepper, to garnish

1 oz (30 mL) Amaretto liqueur

To Build

Arrange three heat-tempered stemmed cocktail glasses on service plate.

In left glass, pour 1 oz (30 mL) absinthe.

In middle glass, pour grapefruit juice. Add hand-chipped piece of ice (the size of a golf ball) and garnish with black pepper.

In right glass, pour Amaretto and 1 oz (30 mL) absinthe.

To serve, ignite absinthe-filled (right and left) glasses with blowtorch or lighter in front of guest, then pour flaming liqueurs into middle glass. Stir until flame is extinguished.

N.B.: Always be aware of the risks of dealing with high-proof spirits and fire. Make sure that all glassware is heat-treated and, when presenting, be careful not to spill the drink on anyone. (But if you do, you can extinguish the flames with a damp cloth.)



I designed this particular cocktail for a promotional event that we held at BarChef for a vodka brand. I had been asked to create a few drinks featuring the company's product. Mixologists tend not to use vodka all that frequently—the spirit's lack of flavour-slash-attitude is a liability—but I welcomed the challenge and set myself the goal of accentuating the essence of the vodka while concocting a complex recipe. Vodka has both a slightly floral and oily quality, which in this drink is cut and reinforced with chamomile and fennel bitters, chamomile syrup and dry vermouth.

Makes 1 serving

Glass: coupe

1½ oz (45 mL) vodka

½ oz (15 mL) chamomile syrup (page 69)

½ oz (15 mL) dry vermouth

¼ oz (5 mL) chamomile and fennel bitters (page 57)

1 orange twist, to garnish

To Build

To chill coupe glass, fill with ice and water and set aside.

In shaker, combine vodka, chamomile syrup, dry vermouth, and chamomile and fennel bitters. Add ice and stir to chill.

Discard ice and water from coupe glass and strain prepared cocktail into glass. Garnish with orange twist.



LASTING IMPRESSION

The Lasting Impression is true to its name: it lingers on the palate for an eternity. This is one of a few recipes I've put together that uses Fernet Branca as the bitter component. I chose the *amaro* (Italian for "bitter") in this instance because of the really interesting flavour notes of the spirit—I wanted to provide a different style of bitter, one that is different from my homemade varieties, namely cardamom, clove, cinnamon or star anise. The spiciness found in the Yellow Chartreuse and the Fernet Branca, and the floral notes of the gin, are all rounded off by the blanket of vanilla syrup and the orange zest. This is a good example of how a booze-driven cocktail can still be an appropriate summertime pick.

Makes 1 serving

Glass: etched rock

1½ oz (45 mL) London dry gin

½ oz (15 mL) Yellow Chartreuse liqueur

½ oz (15 mL) Lillet Blanc

¼ oz (5 mL) Fernet Branca bitters

¼ oz (5 mL) vanilla syrup (page 84)

1 orange zest, to garnish

To Build

In shaker, combine gin, Chartreuse, Lillet Blanc, Fernet Branca and vanilla syrup. Add ice and stir to chill. Strain over ice into etched rock glass. Garnish with orange twist.



STRAWBERRY NEGRONI

The Negroni—equal parts gin, Campari and sweet vermouth—is one of the best classic cocktails out there, period. With this adaptation, I wanted to stay true to the form and look of the original while making a directional change in the length and finish of each sip. The inclusion of strawberry, a flavour not usually associated with the Negroni, is the surprise here. I opted for my housemade strawberry and elderberry bitters instead of sweet vermouth because of their resemblance to one of the most respected vermouths currently in production: the Carpano Antica Formula from Turin, Italy.

Makes 1 serving

Glass: rock

1½ oz (45 mL) strawberry-infused gin (page 98)

½ oz (15 mL) Campari Bitter

½ oz (15 mL) strawberry and elderberry bitters (page 65)

To Build

In shaker, combine strawberry-infused gin, Campari, and strawberry and elderberry bitters.

Add ice and stir to chill. Strain over ice into rock glass.



BALSAMIC AND LAVENDER

Certain recipes are more representative of my personal style than others—the Balsamic and Lavender is one of them. It respects its base spirits by enhancing their similarities while also highlighting their differences and transitioning seamlessly from flavour to flavour. In this instance, a sip will bring you from the balsamic and lavender syrup to the saffron and cardamom bitters to the brandy's oaky notes. The rye acts as a bridge between the saffron and the brandy. Slightly richer than other cocktails in this chapter, it's still light enough for a warm summer evening spent on a terrace with friends.

Makes 1 serving

Glass: coupe

1¼ oz (35 mL) rye

½ oz (15 mL) brandy

¼ oz (5 mL) saffron and cardamom bitters (page 64)

¾ oz (20 mL) balsamic and lavender syrup (page 68)

1 lemon zest, to garnish

To Build

To chill coupe glass, fill with ice and water and set aside.

In shaker, combine rye, brandy, saffron and cardamom bitters, and balsamic and lavender syrup. Add ice and stir to chill.

Discard ice and water from coupe glass and strain prepared cocktail into glass. Garnish with lemon zest.



STRAWBERRIES AND LAVENDER

Along with the Four Seven Two, this cocktail has been on the menu at BarChef since its opening. Designed to appeal to the shyer drinker, it's refreshing and nicely balanced. The addition of a lavender sugar rim adds depth to each sip and to the nose of the cocktail.

Makes 1 serving

Glass: martini

¼ oz (5 mL) vanilla syrup (page 84), to rim

1 tsp (8 g) lavender sugar, to rim (recipe follows)

1 oz (30 mL) strawberry-infused gin (page 98)

½ oz (15 mL) lavender-infused Grand Marnier (page 90)

½ oz (15 mL) strawberry and elderberry bitters (page 65)

1¼ oz (35 mL) freshly squeezed lemon juice

To Build

Dip rim of martini glass in vanilla syrup, then in lavender sugar. Sugar should cover about 1/4 inch (0.5 cm) of rim. Set aside.

In shaker, combine strawberry-infused gin, lavender-infused Grand Marnier, strawberry and elderberry bitters and lemon juice. Add ice and shake to chill. Strain into prepared martini glass.

LAVENDER SUGAR

In a food processor, combine 2 cups (400 g) granulated sugar with 11 g dried organic lavender. Process at high speed until fine in texture. Transfer to airtight container and store at room temperature. Will keep indefinitely.



THE SPADINA

There is so much to love about my chosen hometown of Toronto, but if I had to pick one destination, it would be Chinatown, the neighbourhood centred on Dundas Street West and Spadina Avenue. I've always loved the area: its throngs of people, the wonderful aromas emanating from its restaurants, the fruit stands full of mangosteens, lychees and persimmons, its intriguing herbal shops. One day while walking through Chinatown, I stumbled upon a tiny tea shop. After some browsing, I picked up a blossoming tea, something I'd been wanting to use in a cocktail since learning of its existence. I'm a big fan of jasmine's slightly spicy floral notes, so it seemed only natural to echo the jasmine in the Dragon Ball tea with a jasmine-infused vodka (vodka's a great pick because its subtle flavour allows the jasmine to shine through).

Makes 1 serving

Glass: coupe

1 oz (30 mL) jasmine-infused vodka (page 90)

½ oz (15 mL) freshly squeezed lemon juice

1 oz (30 mL) Dragon Ball tea syrup (page 72)

¼ oz (5 mL) Yellow Chartreuse liqueur

½ oz (15 mL) sweet vermouth

To Build

In shaker, combine jasmine-infused vodka, lemon juice, tea syrup, Chartreuse and sweet vermouth. Add ice and shake to chill. Strain into coupe glass.



SAILOR'S MOJITO



SAILOR'S MOJITO

Mojitos have skyrocketed in popularity in recent years and with good reason: They're approachable, refreshing and the perfect summertime drink. My twist on the rum-based favourite is all of those things—along with being one of the most theatrical creations on my list. At its core, my deconstruction is a classic mojito presented two ways: on the right, there's the mojito (though instead of white rum I chose the spiced variety and added lime and vanilla air), and on the left, all the elements of the mojito presented in such a way that they're virtually unrecognizable until tasted. The drinking experience itself is terrifically fun. The lime and vanilla air, which looks like bath bubbles, is so light that it has virtually no texture. In the centre of the plate is the “beach essence,” which is made up of Hawaiian Tropic tanning oil, dry ice and hot water. It's powerfully nostalgic, conjuring sand, surf and seagulls. (The only caveat: Dry ice is dangerous, so don't ingest it, no matter how lovely it smells.) And once that combination of the alginate and air explodes in your mouth, you'll swear you were drinking a mojito, visuals be damned!

Makes 1 serving

Glass: rock

1 mojito alginate (page 188)

1 pinch granulated sugar

¼ tsp (1 mL) grated lime zest

4 tbsp (60 mL) lime and vanilla air, divided (recipe follows)

2 oz (60 mL) Sailor Jerry rum, divided

1½ oz (45 mL) vanilla syrup (page 84)

2 oz (60 mL) freshly squeezed lime juice

6 leaves fresh mint

2 lime wheels (½ inch/1 cm thick)

1 sprig fresh mint

½ oz (15 mL) Hawaiian Tropic tanning oil

4 2-inch (5 cm) pellets dry ice

½ cup (125 mL) boiling water

To Build

Arrange spoon on left side of slate service plate. Place alginates in middle of spoon and top with pinch of sugar and lime zest. In front of alginates, add 1 dollop lime and vanilla air.

In rock glass, combine rum, vanilla syrup, lime juice, mint leaves and lime wheels. Muddle. Add ice and stir to chill. Top with 3 dollops lime and vanilla air. Garnish with sprig of mint then arrange on right side of slate.

In small serving bowl, add Hawaiian Tropic tanning oil and top with dry ice. Arrange bowl in middle of slate. Add boiling water and serve immediately, before mist dissipates.



MOJITO ALGINATES

2 cups (500 mL) packed fresh mint leaves
3½ oz (105 mL) white rum, divided
9 oz (270 mL) vanilla syrup, divided (page 84)
16 oz (475 mL) freshly squeezed lime juice, divided
8 g Texturas Gluco (calcium gluconolactate)
1.8 g Texturas Xantana (xanthan gum)
algin bath (page 189)

In bowl, combine mint, rum, 5 oz (150 mL) vanilla syrup and 8 oz (240 mL) lime juice. Muddle. Using immersion blender, blend until smooth. Using fine-mesh sieve, strain into measuring container (you should be left with about 16 oz/475 mL liquid). Add calcium gluconolactate and blend until powder is dissolved completely. Add xanthan gum and blend until powder is dissolved completely. Transfer mixture to shallow pan. Shake until air bubbles rise to surface, then skim surface with spoon to remove bubbles; discard bubbles. Using 1 tsp/5 mL dosing spoon, slowly add mixture to prepared algin bath (it's important to do this slowly so you maintain the spherical shape of the alginates while it sinks to the bottom of the align bath). Set aside for about 6 minutes, until solid spherical alginates (similar to egg yolks) have formed. Using slotted spoon, gently remove alginates and rinse with cold water. Transfer to airtight container and add remaining 8 oz (240 mL) lime juice and 4 oz (120 mL) vanilla syrup. Cover and refrigerate until needed. Will keep for up to 2 days.

ALGIN BATH FOR ALGINATES

2 cups (500 mL) water

2.7 g Texturas Algin (sodium alginate)

In airtight container, combine water with sodium alginate. Using immersion blender, blend until powder has dissolved completely. Cover and set aside. Can be made ahead and reused several times. Will keep for up to 1 week, refrigerated.

LIME AND VANILLA AIR

$\frac{3}{4}$ cup (185 mL) freshly squeezed lime juice

1 $\frac{1}{2}$ cups (375 mL) water

8 oz (240 mL) vanilla syrup (page 84)

0.5 g Texturas Lecite (soy lecithin)

In measuring container, combine lime juice, water, vanilla syrup and soy lecithin. Using immersion blender, blend surface area of liquid until frothy. Set aside for 2 minutes, to set, then transfer to airtight container. Will keep for up to 4 days, refrigerated.

To test density of air: Put air on spoon and flip upside down. The air should stick to the spoon and not fall off. If your mixture seems too thick and will not foam as needed, add 2 tbsp (30 mL) each lime juice, water and vanilla syrup and blend again.

THE STRAWBERRY



THE ST RAWBERRY

The goal of modernist or progressive cocktail making is to challenge conventional views on the relationship between sight and taste—the way we perceive things based on our previous experiences and how they are experienced on our palate. That subversion is achieved through deconstruction, reconstruction, adaptation and misdirection. With this particular cocktail, I had a three-pronged mission: I wanted to make an approachable drink, I wanted to flip the idea of a strawberry on its head and I wanted to introduce components that are natural pairings for the fruit. That's why each of The Strawberry's three parts (the cocktail, the foam and the hollowed-out berry) contains the same ingredients: strawberry, balsamic and basil.

Makes 1 serving

Glass: coupe

2½ oz (75 mL) strawberry-infused gin (page 98)

2 sprigs fresh basil, divided

¾ oz (20 mL) balsamic and lavender syrup (page 68)

3 tbsp (45 mL) basil air, divided (page 196)

4 tsp (20 mL) coconut foam (page 195)

2 tbsp (3.8 g) freeze-dried strawberry (page 194)
½ tsp (2.5 mL) balsamic reduction, to garnish (page 194)
5 tips basil, to garnish
1 strawberry, stem removed and hollowed

To Build

To chill coupe glass, fill with ice and water and set aside.

In shaker, combine strawberry-infused gin, 1 sprig basil, and balsamic and lavender syrup. Muddle. Add ice and stir to chill.

Discard ice and water from coupe glass and strain prepared cocktail into glass. Garnish with 3 dollops basil air and remaining basil sprig. Place glass on far left of service plate.

Arrange five steel canapé spoons on a serving plate with handles facing outward. Starting from left, place dollop of coconut foam in four of the canapé spoons, using spoon to shape each dollop into a strawberry. Using fine-mesh sieve, dust foam with heavy coat of freeze-dried strawberry. Garnish each with drop of balsamic reduction and basil sprout. Arrange prepared strawberry on remaining canapé spoon and position on far right of plate. Fill strawberry with basil air, drop of balsamic reduction and basil sprout.

FREEZE-DRIED STRAWBERRY

6.5 g Texturas Lyo Fresa (freeze-dried strawberry)

In blender or clean spice grinder, blend freeze-dried strawberry until dust-like in texture. Transfer to airtight container and store at room temperature. Will keep indefinitely.

BALSAMIC REDUCTION

1⅔ cups (410 mL) balsamic vinegar

In saucepan over low to medium heat, bring balsamic vinegar to a simmer, stirring constantly, until liquid has reduced to one-quarter of its original volume. Set aside to cool to room temperature. Transfer to small squeeze bottle.

COCONUT FOAM

1½ gold-grade gelatin sheets
1 can (14 oz/400 mL) coconut milk
3 oz (90 mL) vanilla syrup (page 84)
3½ oz (105 mL) coconut rum
1 egg white

In bowl, cover gelatin sheets with cold water. Set aside for 2 minutes to soak. Squeeze gelatin to release excess water; discard soaking liquid.

In saucepan over low heat, combine coconut milk, vanilla syrup, coconut rum and prepared gelatin and heat until gelatin has dissolved completely. Set aside to cool to room temperature. Once cooled, transfer to iSi canister. Add egg white, close lid and shake vigorously for 5 minutes. Charge with 1 cartridge nitrous oxide, shake again and refrigerate for 1-1/2 hours, to set. Shake iSi canister before each use. Foam will keep, refrigerated, for up to 4 days.

BASIL AIR

3 cups (750 mL) water

1 bunch fresh basil (about 6 sprigs)

1 g Texturas Lecite (soy lecithin)

In bowl, combine water, basil leaves and basil stems. Using immersion blender, blend until smooth. Using fine-mesh sieve, strain into measuring container, discarding basil solids. Add soy lecithin to basil water. Mix well. Using immersion blender, blend surface area of liquid until frothy. Set aside for 2 minutes, then transfer to airtight container. Will keep for 1 day, refrigerated.

To test density of air: Put air on spoon and flip upside down. The air should stick to the spoon and not fall off. If your mixture seems too thick and will not foam as needed, add 2 tbsp (30 mL) water and blend again.





CHAPTER 6

AUTUMN

The bite in the air, the vivid colours, the smell of bonfires, the crunch of leaves underfoot—is there a season more evocative than autumn? Fall is my favourite time of year, and the deeply flavourful cocktails I’ve devised to celebrate it highlight harvest fruits such as apples, cranberries, pears and pumpkins, and darker spirits like cognac, whisky, bourbon and fortified wines.

Spiked Cider Punch

Autumn

Peat and Apricot

Cucumber Rose

Apricot Fizz

Notre Dame Punch

Elderflower

Van Gogh’s Downfall

Saffron Sour

Newly Fashioned

French Tale

Bastille

Smoke and Mirrors

Jerry the Sailor

Start and Finish

MODERNIST COCKTAILS

Transformation

Eucalyptus

Mad Man

Olive, Lavender and Cherry

SPIKED CIDER PUNCH

Nothing says fall like apple cider. A perfect addition to any Thanksgiving table, this punch bowl—which, as tradition dictates, features freshly pressed apple juice and cinnamon—ups the ante with apricots, ginger liqueur, spiced rum and sparkling wine.

Makes about 8 servings

Punch bowl

2 oz (60 mL) apricot bitters (page 56)

12 oz (355 mL) sparkling white wine

8 oz (240 mL) spiced rum

4 oz (120 mL) Domaine de Canton ginger liqueur

8 oz (240 mL) unfiltered apple juice

8 apple wheels (½ inch/1 cm thick), to garnish

3 4-inch (10 cm) cinnamon sticks, to garnish

To Build

In punch bowl, combine apricot bitters, sparkling wine, spiced rum, ginger liqueur and apple juice. Add ice and stir to chill. Garnish with apple wheels and cinnamon.



AUTUMN

A guest once told me that my Autumn cocktail was the second-best incarnation of a season that he had ever experienced in food or drink form. I can't speak to the first, but it's an honour to be number two. The notes of cocoa paired with the earthiness of the caraway and the fennel almost recall humus, the dark organic matter in soil—in a lovely way! This drink isn't for everyone, but experience has shown that people who love it are near fanatical in their enthusiasm.

Makes 1 serving

Glass: coupe

¾ oz (20 mL) London dry gin

¾ oz (20 mL) cacao-infused vodka (page 89)

½ oz (15 mL) sweet vermouth

1 oz (30 mL) fennel and caraway syrup (page 70)

1 egg white

fennel and caraway dust, to garnish (page 204)

To Build

In shaker, combine gin, vodka, sweet vermouth, fennel and caraway syrup, and egg white. Shake to aerate egg white. Add ice and shake again to chill. Strain into coupe glass. Garnish with fennel and caraway dust.



FENNEL AND CARAWAY DUST

7.5 g (2 tsp) fennel seeds

8.5 g (2 tsp) caraway seeds

To Build

In clean spice grinder, blend fennel seeds and caraway seeds until very fine and dust-like in texture. Transfer to airtight container.

PEAT AND APRICOT

Islay scotch and absinthe are both strong-willed alcohols, so I was really excited to see how they'd match up against each other. It turns out that the apricot acts as a great bridge between the peaty smokiness of the scotch and the strong anise flavour of the Pernod absinthe (which is stronger tasting than the Bohemian absinthe). The addition of an egg white lightens the mood with its wonderful froth.

Makes 1 serving

Glass: coupe

1¾ oz (50 mL) Islay scotch whisky

½ oz (15 mL) apricot bitters (page 56)

1 egg white

1¼ oz (35 mL) honey and black pepper syrup (page 74)

¼ oz (5 mL) Pernod absinthe

1 orange twist, to garnish

To Build

In shaker, combine scotch, apricot bitters, egg white, honey and black pepper syrup, and absinthe. Shake to aerate egg white. Add ice and shake again to chill. Strain into coupe glass. Garnish with orange twist.

CUCUMBER ROSE

The power of smell to elicit strong emotions cannot be overvalued. It's as important for me to engage the amygdala—the part of the brain that associates scent with memory—as the taste buds when creating a drink. This particular cocktail is my attempt at recreating a brand of men's cologne by Cartier that I had really liked: clean, floral yet herbaceous enough for an autumn cocktail.

Makes 1 serving

Glass: coupe

1½ oz (45 mL) London dry gin

½ oz (15 mL) dry vermouth

¼ oz (5 mL) Green Chartreuse liqueur

1 oz (30 mL) vanilla syrup (page 84)

1 golf ball-sized bunch fresh cilantro sprouts

4 cucumber wheels (½ inch/1 cm thick)

1 spritz rose water, to garnish

To Build

In shaker, combine gin, dry vermouth, Chartreuse, vanilla syrup, cilantro and cucumber wheels. Muddle. Add ice and shake to chill. Strain into coupe glass. Using atomizer, garnish with spritz of rose water.



APRICOT FIZZ

I don't tend to whip up a lot of sparkling cocktails, but I'm always happy to make an exception for this one. The Apricot Fizz is a great representation of autumn not only in its colour but also in its flavour and smell. Apricot is the first and last thing you'll taste, with cinnamon, clove and star anise acting as a backdrop. I wanted to introduce sage into the mix without it necessarily being in the cocktail, which is why it's used to rim the glass—along with the apricot, it's the first thing you smell when you go to take a sip.

Makes 1 serving

Glass: coupe

1 granulated sugar cube

4 oz (120 mL) sparkling white wine

¼ oz (5 mL) apricot bitters (page 56)

¾ oz (20 mL) apricot-infused brandy (page 88)

1 sprig fresh sage, to garnish

To Build

Place sugar cube in coupe glass, then add sparkling wine, apricot bitters and apricot-infused brandy. Gently rub rim of glass with 1 sage leaf; discard leaf. Garnish with sage.



NOTRE DAME PUNCH

The flavours and feel of this Parisian-inspired punch bowl—deep notes of anise, fennel and orange coupled with the effervescence of sparkling wine—are meant to evoke an evening stroll through cobblestone streets. Pastis, a French liqueur, always packs quite the punch (forgive the pun), so a little goes a long way.

Makes about 8 servings

Punch bowl

5 oz (150 mL) London dry gin

5 oz (150 mL) Campari Bitter

1½ oz (45 mL) Pastis liqueur

5 oz (150 mL) fennel and caraway syrup (page 70)

10 oz (300 mL) sparkling white wine

6 orange wheels (½ inch/1 cm thick), to garnish

10 star anise, to garnish

To Build

In punch bowl, combine gin, Campari, Pastis, fennel and caraway syrup, and sparkling wine. Add ice and stir to chill. Garnish with orange wheels and star anise.

ELDERFLOWER

I consider the Elderflower a gateway drink—it's a terrific stepping stone into the world of complex cocktails. It's herbaceous and has great length, but there's an unintimidating gentleness about it too. Plus, thyme, apricot and elderflower go really well together.

Makes 1 serving

Glass: coupe

½ oz (15 mL) thyme-infused spiced rum (page 100)

¼ OZ (5 mL) apricot bitters (page 56)

1 ¼ OZ (35 mL) St-Germain elderflower liqueur

½ oz (15 mL) vanilla syrup (page 84)

1 oz (30 mL) freshly squeezed lemon juice

To Build

In shaker, combine thyme-infused spiced rum, apricot bitters, elderflower liqueur, vanilla syrup and lemon juice. Add ice and shake to chill. Strain into coupe glass.

VAN GOGH'S DOWNFALL

Be careful with this one! Van Gogh, a well-known absinthe drinker, is said by many to have cut off his ear after a bender with “the green fairy.” And although the alcohol's famed psychotropic properties are more myth than fact, having three of these will get you drunk, no question. I prefer to use a Bohemian (or Czech) absinthe in this recipe—it's gentler than France's Pernod absinthe and won't overwhelm the drink's other components. One of my earlier creations, Van Gogh's Downfall remains a favourite: It's extremely tasty, for one, and I'm very happy with my almond liqueur recipe (page 93), which I also use, alcohol-free, in my mock cocktails.

Makes 1 serving

Glass: coupe

1½ oz (45 mL) Bohemian absinthe

1½ oz (45 mL) orgeat liqueur (page 93)

1¼ oz (35 mL) lemon rind, star anise and clove syrup (page 76)

1½ oz (45 mL) freshly squeezed lemon juice

1 orange zest, to garnish

To Build

In shaker, combine absinthe, orgeat liqueur, lemon rind, star anise and clove syrup, and lemon juice. Add ice and shake to chill. Strain into coupe glass. Garnish with orange zest.



SAFFRON SOUR

I built this drink from the ground up, focusing on the base spirit, brandy. The saffron—which is very different from the more customary brandy pairings of cherry, vanilla or plum—lends the drink a beautiful (and autumnal) orange tone. The spice has a pleasant earthiness about it that's nicely supported by the apricot and star anise.

Makes 1 serving

Glass: etched rock

1¾ oz (50 mL) saffron-infused brandy (page 96)

½ oz (15 mL) apricot bitters (page 56)

1¼ oz (35 mL) star anise syrup (page 79)

1¼ oz (35 mL) freshly squeezed lemon juice

1 egg white

freshly grated cacao, to garnish

To Build

In shaker, combine saffron-infused brandy, apricot bitters, star anise syrup, lemon juice and

egg white. Shake to aerate egg white. Add ice and shake again to chill. Strain into etched rock glass. Garnish with cacao.



NEWLY FASHIONED

A take on the Old Fashioned, the Newly Fashioned is one of my top 10 favourite creations. A great sipping cocktail, it gets better over time—the drink opens up, benefitting from the melting ice the same way a single malt scotch can benefit from a few drops of water.

Makes 1 serving

Glass: rock

2 oz (60 mL) rosemary-infused bourbon (page 94)

¼ oz (5 mL) raisin bitters (page 63)

1 granulated sugar cube

3 red grapefruit zests, divided

To Build

In rock glass, combine rosemary-infused bourbon, raisin bitters and sugar cube. Muddle until sugar is dissolved completely. Add 2 red grapefruit zests and muddle again, applying pressure with pestle to zest. Stir to combine. Add ice and stir to chill. Garnish with remaining red grapefruit zest.



FRENCH TALE

Star anise, or black licorice, pairs wonderfully with orange, which is why I've combined Herbsaint, an anise-flavoured liqueur from New Orleans, and my orange-infused scotch. Amaro, the earthy, herbal Italian liqueur, is the bitter, viscous component that lends depth to the finished product.

Makes 1 serving

Glass: coupe

1½ oz (45 mL) orange-infused scotch (page 92)

½ oz (15 mL) sweet vermouth

¼ oz (5 mL) Herbsaint liqueur

¼ oz (5 mL) Amaro Montenegro liqueur

¼ oz (5 mL) rosemary syrup (page 80)

2 4-inch (10 cm) sprigs fresh rosemary, divided

1 orange zest, to garnish

To Build

To chill coupe glass, fill with ice and water and set aside.

In shaker, combine orange-infused scotch, sweet vermouth, Herbsaint, Amaro Montenegro and rosemary syrup. Add ice and stir to chill.

Discard ice and water from coupe glass and gently rub rim of glass with rosemary leaves from 1 sprig; discard leaves. Strain prepared cocktail into glass. Garnish with orange zest and remaining rosemary sprig.



BASTILLE

When I created this cocktail I had two goals in mind: to use vanilla-infused cognac as a base, and to concoct something luscious and elegant. Mission accomplished with the Bastille, a classic cocktail that makes the most of all of its flavours, from the vanilla to the clove to the flamed orange zest.

Makes 1 serving

Glass: coupe

1³/₄ oz (50 mL) vanilla-infused cognac (page 102)

1/4 oz (5 mL) cherry and vanilla bitters (page 58)

1/4 oz (5 mL) lemon rind, star anise and clove syrup (page 76)

1/2 oz (15 mL) sweet vermouth

1 flamed orange zest, to garnish (preparation follows)

To Build

To chill coupe glass, fill with ice and water and set aside.

In shaker, combine vanilla-infused cognac, cherry and vanilla bitters, lemon rind, star anise and clove syrup, and sweet vermouth. Add ice and stir to chill.

Discard ice and water from coupe glass and strain prepared cocktail into glass. Garnish with flamed orange zest.

To prepare flamed orange zest: Use paring knife to cut thumb-sized piece of rind from orange. Using index finger and thumb, hold zest-side down above surface area of liquid. Using a lighter, warm zest for a few seconds then quickly squeeze to extract the essential oils. Rub rim of glass with zest and drop into cocktail.



SMOKE AND MIRRORS

I'm on a huge mezcal kick these days—I continue to be amazed by the spirit's vegetal smokiness and the different ways it can be used. In this case, it's a great match for the sweet earthiness of the cherries and the floral herbaceousness of the rosemary. This is a terrific fall drink with amazing length and a smoky, almost chocolaty finish.

Makes 1 serving

Glass: coupe

1½ oz (45 mL) Enmascarado mezcal

½ oz (15 mL) Heering cherry liqueur

¼ oz (5 mL) rosemary syrup (page 80)

¼ oz (5 mL) cherry and vanilla bitters (page 58)

2 4-inch (10 cm) sprigs fresh rosemary, divided

To Build

In shaker, combine mezcal, cherry liqueur, rosemary syrup, cherry and vanilla bitters, and the leaves from 1 sprig rosemary. Muddle. Add ice and stir to chill. Strain into coupe glass. Garnish

with remaining rosemary sprig.



JERRY THE SAILOR

I'm a big fan of Sailor Jerry, an iconic rum that pays tribute to an iconic figure, Norman "Sailor Jerry" Collins, the old-school tattoo artist. In my homage, the rum's beautiful notes of cinnamon, vanilla, allspice and leather are nicely complemented by the brandy's apricot and the vermouth's tannic sweetness.

Makes 1 serving

Glass: tulip-shaped grappa

$\frac{3}{4}$ oz (20 mL) apricot-infused brandy (page 88)

$\frac{3}{4}$ oz (20 mL) Sailor Jerry rum

$\frac{1}{4}$ oz (5 mL) apricot bitters (page 56)

$\frac{1}{4}$ oz (5 mL) sweet vermouth

1 lemon zest, to garnish

To Build

In shaker, combine apricot-infused brandy, rum, apricot bitters and sweet vermouth. Add ice and stir to chill. Strain into tulip-shaped grappa glass. Garnish with lemon zest.



START AND FINISH

Reminiscent of the Sazerac, this seemingly simple cocktail is a proven hit with fans of cocktails that are classic in style and presentation. Personally, I love the bracing quality of the Fernet Branca, and the combination of rye and cinnamon.

Makes 1 serving

Glass: etched rock

1³/₄ oz (50 mL) rye

1¹/₄ oz (5 mL) Fernet Branca bitters

3³/₄ oz (20 mL) cinnamon syrup (page 70)

1¹/₄ OZ (5 mL) Pernod absinthe, to rinse glass

1 flamed orange zest, to garnish (preparation follows)

To Build

To chill etched rock glass, fill with ice and water and set aside.

In shaker, combine rye, Fernet Branca and cinnamon syrup. Add ice and stir to chill. Set aside.

Discard ice and water from etched rock glass and add absinthe. Rotate and tilt glass to evenly coat, or rinse, interior of glass; discard excess.

Strain cocktail into prepared glass. Garnish with flamed orange zest.

To prepare flamed orange zest: Use paring knife to cut thumb-sized piece of rind from orange. Using index finger and thumb, hold zest-side down above surface area of liquid. Using a lighter, warm zest for a few seconds then quickly squeeze to extract the essential oils. Rub rim of glass with zest and drop into cocktail.



TRANSFORMATION



TRANSFORMATION

A complete metamorphosis was the goal here, with the drink's look, flavours, texture and temperature changing over time. If properly—and patiently—consumed, the cocktail will take about 35 minutes to polish off. The longer it sits, the better it gets: The first sip is light, effervescent and floral; then, as the frozen mixture at the bottom starts to melt, notes of gin, apricot and the caramel flavour of the Madeira start to appear; the viscosity of the top liquid begins to increase due to the drop in temperature. Once the drink has gone through its complete life cycle and things have warmed up, you're left with a complex flavour profile of gin, apricot, orange blossom, rosemary and Madeira, a slightly chilled mixture of all the components.

Makes 1 serving

Glass: Riesling and split

6 tbsp (74 g) dry ice powder, divided (page 232)

1 oz (30 mL) London dry gin

¼ oz (5 mL) apricot bitters (page 56)

½ oz (15 mL) rosemary syrup (page 80)

¼ oz (5 mL) Madeira

1 3-inch (8 cm) sprig fresh rosemary, lower 1 inch (2.5 cm) stripped of leaves

1½ oz (45 mL) vodka

½ oz (15 mL) Lillet Blanc

1 oz (30 mL) sparkling water

¼ oz (5 mL) orange blossom water

To Build

Place 4 tbsp (52 g) dry ice powder in Riesling glass, then add gin, apricot bitters, rosemary syrup and Madeira. Using wooden skewer, poke holes in dry ice to allow liquid to seep into powder (to reduce freezing time). Set aside for 3 minutes or until mixture solidifies. Using skewer, make hole in middle of solidified mixture for rosemary sprig to stand. Insert rosemary sprig firmly into hole. Sprinkle remaining 2 tbsp (25 g) dry ice powder over mixture, checking to ensure it has frozen the surface area of the liquid.

In split, combine vodka, Lillet Blanc, sparkling water and orange blossom water. Set split beside wine glass. To serve, pour contents of split into Riesling glass.

N.B.: Dry ice is dangerous or can be fatal if ingested in pellet form or frozen form in large pieces. This drink works because the dry ice has been pulverized into sand-like granules and strained; the pieces are so small that by the time the poured-in liquid comes into contact with the solidified cocktail, the dry ice has begun to sublimate. Always instruct whoever is drinking the Transformation not to eat the solid cocktail (the frozen mixture of gin, rosemary syrup, apricot bitters and Madeira) at the bottom of the glass.

DRY ICE POWDER

1 cup (191 g) dry ice pellets

Place dry ice pellets into food processor and blend on high speed until dust-like in texture. (Be very careful handling dry ice because it is extremely cold: always wear gloves.) Be sure to strain the dry ice powder using a China cap strainer or a fine-mesh sieve to sift out any chunks—it must resemble grains of sand (dry ice is dangerous and can be fatal if ingested in large chunks). Transfer the powdered ice to a Thermos for storage, ensuring that an air valve or drinking valve is open so that pressure doesn't build up, causing the Thermos to explode. (See "The Importance of Ice," page 48.)





EUCALYPTUS



EUCALYPTUS

Dry ice, which is incredibly cold and can be dangerous, should be used sparingly—so make it count! Here it pulls double duty, providing drama and acting as a vehicle for the eucalyptus oil. So much about this drink is “clean”: the eucalyptus smell, which is a palate cleanser of sorts, and the soapy, almost floral flavour of the cilantro. They pair incredibly well with the earthiness of the cacao and the smokiness of the mezcal.

Makes 1 serving

Glass: martini chiller and whisky

4 cubes cucumber, orange blossom water and vanilla jelly (page 240)

5 cubes smoked chocolate jelly (page 241)

1 pinch smoked Maldon sea salt

3 drops eucalyptus oil

1 oz (30 mL) vanilla syrup (page 84)

$\frac{3}{4}$ oz (20 mL) coconut rum

$1\frac{3}{4}$ oz (50 mL) cacao-infused mezcal (page 88)

1 golf ball—sized bunch fresh cilantro sprouts, divided

1 tbsp (15 mL) coconut foam (page 239)

5 2-inch (5 cm) pellets dry ice

½ cup (125 mL) hot water

To Build

On far right of long, white service plate, build a single-layer “Rubik’s Cube” (3 X 3 blocks) out of the two kinds of jellies, topping each smoked chocolate square with a tiny pinch of smoked salt. At left of cube, set an oyster fork.

In bottom vessel of martini chiller, add eucalyptus oil (keep in mind that eucalyptus oil is toxic and should not be ingested). Set in the middle of the service plate.

In shaker, combine vanilla syrup, coconut rum, cacao-infused mezcal and cilantro sprouts. Muddle. Add ice and stir to chill. Strain into whisky glass. Set glass on far left of service plate. Spoon coconut foam in top vessel of martini chiller and garnish with 6 cilantro sprouts.

In bottom vessel, add dry ice and boiling hot water. Serve before smoke dissipates.

COCONUT FOAM

1 1/2 gold-grade gelatin sheets

1 can (14 oz/400 mL) coconut milk

3 oz (90 mL) vanilla syrup (page 84)

3 1/2 oz (105 mL) coconut rum

1 egg white

In a small bowl, cover gelatin sheets in cold water and set aside for 2 minutes to soak. Squeeze gelatin to release excess water; discard soaking liquid.

In saucepan over low heat, combine coconut milk, vanilla syrup, coconut rum and prepared gelatin and heat until gelatin has dissolved completely, about 5 minutes. Set aside to cool to room temperature. Once cooled, transfer to iSi canister. Add egg white, close lid and shake vigorously for 5 minutes. Charge with 1 cartridge nitrous oxide, shake again for about 30 seconds and refrigerate for 1 1/2 hours, to set. Shake iSi canister before each use. Will keep for up to 4 days, refrigerated.

CUCUMBER, ORANGE BLOSSOM WATER AND VANILLA JELLY

4 oz (120 mL) vanilla syrup (page 84)

2 medium English cucumbers (about 8 inches/20 cm in length), chopped

1 oz (30 mL) orange blossom water

8 gold-grade gelatin sheets

½ tsp (2.5 mL) extra virgin olive oil

In food processor, combine vanilla syrup, cucumbers and orange blossom water. Process at high speed for 3 minutes. Using fine-mesh sieve, strain mixture into a measuring container, discarding solids (you should have about 1-2/3 cups/410 mL liquid). Set in fridge on level shelf for 2 hours to set.

In small bowl, cover gelatin sheets in cold water and set aside to soak for 2 minutes. Squeeze gelatin to release excess water; discard soaking liquid.

In saucepan over low heat, combine 1 cup (250 mL) cucumber mixture and prepared gelatin. Stir until gelatin has dissolved completely. Add remaining 2/3 cup (160 mL) cucumber mixture and stir to combine.

Coat shallow baking dish (5 X 8 inch/12 X 20 cm) in olive oil, using fingers to spread evenly. Line interior of dish with plastic wrap. Pour in cucumber mixture and set aside to cool for 2 hours. Cut into 3/4- X 3/4-inch (2 X 2 cm) cubes. Transfer to airtight container. Will keep for up to 3 days, refrigerated.

SMOKED CHOCOLATE JELLY

2 cups (105 g) hickory wood chips

7 oz (210 mL) chocolate syrup (Nestlé Quik)

3/4 cup + 4 tsp (210 mL) water

8 gold-grade gelatin sheets

1/2 tsp (2.5 mL) extra virgin olive oil

Place hickory chips in cast-iron skillet and, using brûlée blowtorch or heat from an oven's broiler, char until the pieces are glowing.

In bowl, combine chocolate syrup and water. Stir, then pour into glass or steel bowl. Place glass on top of embers. Cover glass and embers with steel or heat-resistant glass lid. Keep covered until smoke dissipates, about 5 minutes. Transfer mixture to measuring container and set in fridge on level shelf for 2 hours to set.

In small bowl, cover gelatin sheets in cold water and set aside to soak for 2 minutes. Squeeze gelatin to release excess water; discard soaking liquid.

In saucepan over low heat, combine half of the chocolate mixture and all of the prepared gelatin. Stir until gelatin has dissolved completely. Add remaining chocolate mixture and stir to combine.

Coat shallow baking dish (5 X 8 inch/12 X 20 cm) in olive oil, using fingers to spread evenly. Line interior of dish with plastic wrap. Pour in chocolate mixture and set aside to cool for 2 hours. Cut into 3/4- X 3/4-inch (2 X 2 cm) cubes. Transfer to airtight container. Will keep for up to 3 days, refrigerated.



MAD MAN



MAD MAN

I first learned about the use of tobacco in food through the famed British chef Heston Blumenthal. I had always had an interest in incorporating non-edible components like tobacco and leather, and he made me realize it was possible. The Mad Man—inspired by the hit TV show—was one of my first modernist cocktails, and it became an instant classic at the bar. Using the basic structure of a Manhattan and then adding tobacco and cherry jelly, as well as tobacco water and dry ice to make a mist, rocketed the drink out of the classic category and into modernist territory.

Makes 1 serving

Glass: coupe

3 cubes tobacco and cherry jelly (page 248)

pure maple syrup, to garnish

freshly cracked black pepper, to garnish

2½ oz (75 mL) tobacco-infused bourbon (page 101)

¾ oz (20 mL) cinnamon-infused sweet vermouth (page 89)

¼ oz (5 mL) maple bitters (page 62)

½ oz (15 mL) tobacco syrup (page 82)

2 oz (60 mL) tobacco water (page 249)

5 2-inch (5 cm) pellets dry ice

To Build

To chill coupe glass, fill with ice and water and set aside.

On slate service plate, arrange three wonton spoons in bottom right corner. At front of each spoon, place 1 tobacco and cherry jelly. Top each jelly with a drop maple syrup and small pinch pepper.

In shaker, combine tobacco-infused bourbon, cinnamon-infused sweet vermouth, maple bitters and tobacco syrup. Add ice and stir to chill. Discard ice and water from coupe glass and strain prepared cocktail into glass. Place on top left corner of service plate.

In saucepan over high heat, bring tobacco water to simmer, then transfer to a small ceramic bowl. Set bowl at top right corner of slate. Add dry ice to bowl and serve before smoke dissipates.

TOBACCO AND CHERRY JELLY

8 gold-grade gelatin sheets

1 cup (250 mL) cherry syrup (page 69)

1 cup (250 mL) water

2 tbsp (26.5 g) granulated sugar

1 Backwoods cigar, chopped

½ tsp (2.5 mL) extra virgin olive oil

In small bowl, cover gelatin sheets in cold water and soak for 2 minutes. Squeeze gelatin to release excess water and place in measuring cup; discard soaking liquid.

In small bowl, combine cherry syrup and water; stir to combine. Using cheesecloth or coffee filter, strain syrup into saucepan. Add sugar and cigar and simmer over low heat for 15 minutes. Using fine-mesh sieve, strain mixture into measuring container, discarding cigar. Pour cherry cigar liquid over prepared gelatin in measuring cup until liquid reaches 1-2/3 cups (410 mL) and stir until gelatin has dissolved completely.

Coat shallow baking dish (5 X 8 inch/12 X 20 cm) in olive oil, using fingers to spread evenly. Line interior of dish with plastic wrap. Pour in cherry mixture and set aside for 3 hours, to set. Cut into 3/4- X 3/4-inch (2 X 2 cm) cubes. Transfer to airtight container. Will keep for up to 3 days, refrigerated.

TOBACCO WATER

1 Backwoods cigar

4 cups (1 L) boiling water

In jar with tight-fitting lid, combine cigar and hot water. Set aside for at least 3 hours to infuse, shaking frequently. Will keep for up to 4 days stored at room temperature. Using fine-mesh sieve, strain, discarding cigar solids, before using.



OLIVE, LAVENDER AND CHERRY



OLIVE, LAVENDER AND CHERRY

When I was in New York a few years ago, I had dinner at wd~50, the restaurant owned by Wylie Dufresne, a proponent of great molecular-style cuisine. It was there that I first

experienced the very interesting combination of olives and cherries. I had never tasted anything like it. I revisit that evening with this drink, one of my most avant-garde creations to date. The infusion itself is so special, so delicate, that chilling it as one would a normal cocktail has a drastic flattening effect. That's why I decided to serve it at room temperature, in the manner of a cognac or port. Taking a sip of the infusion followed by a taste of one of the edible components (and repeating that process) is the ideal way to experience what I refer to as my surrealist creation—my ode to Salvador Dalí.

Makes 1 serving

Glass: tulip-shaped grappa

10 green olives macerated in cherry syrup (page 256)

2 tbsp (20 g) lavender sugar, divided (page 256)

1 tbsp (10 g) ground cacao nibs, divided

1 cherry and olive alginate (page 257)

1 tsp (5 mL) cherry and olive air (page 258)

4 discs olive, lavender and cherry leather (page 260)

1 tsp (5 g) olive soil and lavender sugar mixture (page 259)

1 Bing cherry, with stem

2 oz (60 mL) olive-, lavender- and cherry-infused vodka (page 91)

To Build

Using fine-mesh sieve, heavily dust olives macerated in cherry syrup with lavender sugar and ground cacao until each olive is evenly coated. Place in glass serving bowl and set bowl on far right side of service plate.

Spoon cherry and olive alginate into quail egg holder and set to left of olives. Using fine-mesh sieve, dust alginates with 1/2 tsp (0.3 g) lavender sugar and 1/4 tsp (1.7 g) ground cacao. Top with cherry and olive air.

To left of quail holder, arrange olive, lavender and cherry leather discs beside each other, leaving about 1/2 inch (1 cm) between them. Mound about 1/2 tsp (2.4 g) olive soil and lavender sugar mixture on top of discs. Dip cherry in water (to help cherry stay in place) and position on top of mound.

Pour olive-, lavender- and cherry-infused vodka in tulip-shaped grappa glass. Set at far left of plate.

OLIVES MACERATED IN CHERRY SYRUP

15 green olives, rinsed of brine

16 oz (475 mL) cherry syrup (page 69)

In airtight container, combine olives and cherry syrup (olives should be completely submerged; add more cherry syrup if necessary). Cover and refrigerate for 2 days before using. Will keep

for up to 4 days, refrigerated.

LAVENDER SUGAR

2 cups (400 g) granulated sugar

11 g dried organic lavender

In food processor, combine sugar and lavender. Process at high speed until fine in texture. Transfer to airtight container and store at room temperature. Will keep indefinitely.

CHERRY AND OLIVE ALGINATES

5½ oz (165 mL) cherry syrup (page 69)

4 oz (120 mL) green olive brine

4.5 g Texturas Gluco (calcium gluconolactate)

1.1 g Texturas Xantana (xanthan gum)

algin bath (preparation follows)

8 oz (240 mL) olive-, lavender- and cherry-infused vodka (page 91)

In bowl, combine cherry syrup, olive brine and calcium gluconolactate. Using immersion blender, blend until calcium gluconolactate has dissolved. Add xanthan gum and blend again. Transfer mixture to shallow pan. Shake until air bubbles rise to surface, then skim surface with spoon to remove bubbles; discard bubbles. Using 1 tsp/5 mL dosing spoon, slowly add mixture to prepared algin bath (it's important to do this slowly so you maintain the spherical shape of the alginate while it sinks to the bottom of the algin bath). Set aside for about 6 minutes, until solid spherical alginates (similar to egg yolks) have formed. Using slotted spoon, gently remove alginates and rinse with cold water. Transfer to airtight container. Add olive-, lavender- and cherry-infused vodka. Cover and refrigerate for at least 4 hours before serving. Will keep refrigerated for up to 4 days.

ALGIN BATH FOR ALGINATES

In airtight container, combine 2 cups water with 2.7 g sodium alginate. Using immersion blender, blend until powder has dissolved completely. Cover and set aside. Can be made ahead and reused several times. Will keep for up to 1 week, refrigerated.

CHERRY AND OLIVE AIR

7 oz (210 mL) cherry syrup (page 69)

⅔ cup (160 mL) water

3.5 oz (105 mL) green olive brine

1 g Texturas Lecite (soy lecithin)

In bowl, combine cherry syrup, water, olive brine and soy lecithin. Using immersion blender, blend surface area of liquid until frothy. Set aside for 2 minutes, to set, then transfer to airtight container. Will keep for up to 4 days, refrigerated.

To test density of air: Put air on spoon and flip upside down. The air should stick to the spoon and not fall off. If your mixture seems too thick and will not foam as needed, add 2 tbsp (30 mL) each cherry syrup, water and brine and blend again.

OLIVE SOIL

1¾ cups (200 g) pitted green olives

Preheat oven to 150°F (65°C). Line baking tray with parchment paper. Finely chop olives, then arrange in thin layer on prepared baking tray. Bake for 4 hours or until brittle and dry (be careful not to overcook; olives should maintain their colour). Remove from oven and set aside to cool completely. Once cool, transfer to blender and blend until soil-like in texture. Transfer onto paper towel and blot to absorb any residual oil. Store in airtight container at room temperature. Will keep indefinitely.

OLIVE SOIL AND LAVENDER SUGAR

3 tbsp (42 g) lavender sugar (page 256)

1 tbsp (9.5 g) olive soil (recipe above)

In bowl, combine lavender sugar and olive soil and stir. Transfer to airtight container and store at room temperature. Will keep indefinitely.

OLIVE, LAVENDER AND CHERRY LEATHER

2.5 g dried organic lavender

2½ cups (350 g) lightly packed pitted Bing cherries

1¾ cups (200 g) pitted green olives

1 cup (200 g) granulated sugar

In food processor, combine lavender, cherries, olives and sugar. Process at high speed for 8 minutes or until oatmeal-like in consistency.

Preheat oven to 150°F (65°C). Line baking tray with parchment paper. Pour lavender mixture onto parchment, tilting tray to distribute evenly, aiming for thickness of 3/16 inch (5 mm) so leather is easy to handle once dry. Bake for 8 hours or until dried and pliable. Remove from oven and cool for 5 minutes. When cool enough to handle, flip pan onto another piece of parchment. Very slowly, peel leather from parchment paper, being careful not to tear or stretch leather sheet. Using a 5/8-inch (1.5 cm) ring mould, cut out discs. Dry, spread out in a single layer, at room temperature, for 24 hours. Once dried, they can be stacked with a piece of

parchment between each sheet. Store in airtight container at room temperature. Will keep indefinitely.





CHAPTER 7

WINTER

As the days get shorter and the nights longer, fresh fruit and juices give way to butter, maple and cream. Warming cocktails and their dark, rich components—cardamom salted-caramel, cinnamon syrup, saffron-infused brandy—are the heart of winter’s list.

Blood Orange Absinthe Punch

Hot Buttered Rum

Marsala Flip

Saffron Meets Scotch

Pepper Maple

Orange and Cacao

Brandy Punch

Winter Juniper

Moroccan Silk

Antique Formula

The Guv’ner.

Dublin

Peat

MODERNIST COCKTAILS

Vanilla and Hickory Smoked Manhattan

Caramel

The Pyrat

BLOOD ORANGE ABSINTHE PUNCH

Nothing against the regular variety, but blood oranges provide a distinctive flavour and colour to a punch bowl that trumps the same old, same old citrus. The fruit’s sweet, slightly floral taste is a nice match for the Amaro Montenegro—which was also chosen for its floral, rose-like quality and note of orange blossom—and the cacao and coffee, which in turn match up well with the anise in the absinthe. The cinnamon and rosemary garnishes were chosen strictly for their lovely scents.

Makes about 8 servings

Punch bowl

4 oz (120 mL) Pernod absinthe

2 oz (60 mL) Amaro Montenegro liqueur
6 oz (180 mL) St-Germain elderflower liqueur
3 oz (90 mL) apricot bitters (page 56)
2 cups (500 mL) freshly squeezed blood orange juice, strained of pulp 1¼ cups (310 mL)
sparkling water
6 blood orange wheels (½ inch/1 cm thick), to garnish
2 4-inch (10 cm) cinnamon sticks
8 5-inch (12 cm) sprigs fresh rosemary

To Build

In punch bowl, combine absinthe, Amaro Montenegro, elderflower liqueur, apricot bitters, blood orange juice and sparkling water. Add orange wheels, cinnamon and rosemary. Stir to combine. Add ice and stir again to chill.



HOT BUTTERED RUM

I usually prefer to serve my cocktails in glassware, but hot buttered rum screams special treatment. After a morning of ice-skating, an afternoon of tobogganing or an evening of tree trimming, it's so satisfying to wrap your hands around a beautiful porcelain cup and inhale aromas of rum, butter and cinnamon. N.B.: It's important to remember that alcohol is extremely flammable, so make sure to heat on low and remove from heat once it reaches desired drinking temperature.

Makes 1 serving

Glass: porcelain cup

1½ oz (45 mL) Sailor Jerry rum

1½ oz (45 mL) vanilla syrup (page 84)

¼ oz (5 mL) maple bitters (page 62)

1 heaping tsp (5 mL) salted butter

freshly grated cinnamon, to garnish

To Build

In saucepan over low heat, combine rum, vanilla syrup, maple bitters and butter. Warm until heated through (do not boil), stirring often. Using fine-mesh sieve, strain into porcelain mug. Garnish with cinnamon.



MARSALA FLIP

Traditionally, a flip contains egg, sugar, spice and a spirit. What I've done here is swap out the spirit for Marsala, a fortified Italian wine with beautiful tones of caramel and toasted spice that complement the bitters' cherry, cinnamon, star anise and vanilla.

Makes 1 serving

Glass: cocktail

1½ oz (45 mL) Marsala

½ oz (15 mL) sweet vermouth

4 tsp (20 mL) pure maple syrup

¼ oz (5 mL) cherry and vanilla bitters (page 58)

1 egg

1 4-inch (10 cm) cinnamon stick, to garnish

To Build

In shaker, combine Marsala, sweet vermouth, maple syrup, cherry and vanilla bitters, and egg. Add ice and shake to chill. Strain into cocktail glass. Garnish with cinnamon.



SAFFRON MEETS SCOTCH

Saffron is an elegant ingredient and one for which I have a particular fondness. The combination of saffron and scotch may seem odd, but it's remarkable how the smoky, floral and slightly acidic flavour of saffron is such a great fit for the smokiness of Islay scotch. An adaptation of a sour, this cocktail has a wonderful mouth feel thanks to the egg white and lemon juice. The addition of grated cinnamon and flamed orange zest provides, through smell, a nice preview of the drink's flavour before the first sip.

Makes 1 serving

Glass: etched rock

1 oz (30 mL) saffron-infused brandy (page 96)

1 oz (30 mL) Islay scotch whisky

1 oz (30 mL) freshly squeezed lemon juice

$\frac{3}{4}$ oz (20 mL) vanilla syrup (page 84)

1 egg white

freshly grated cinnamon, to garnish

1 flamed orange zest, to garnish (preparation follows)

4 drops apricot bitters (page 56), to garnish

To Build

In shaker, combine saffron-infused brandy, scotch, lemon juice, vanilla syrup and egg white. Shake to aerate egg white. Add ice and shake again to chill. Strain into etched rock glass. Garnish with cinnamon and flamed orange zest. Just before serving, use eyedropper to garnish froth with apricot bitters.

To prepare flamed orange zest: Use paring knife to cut thumb-sized piece of rind from orange. Using index finger and thumb, hold zest-side down above surface area of liquid. Using a lighter, warm zest for a few seconds then quickly squeeze to extract the essential oils. Rub rim of glass with zest and drop into cocktail.

PEPPER MAPLE

Maple works overtime in this winter cocktail, acting not only as the sweet component but also as the bitter. I have always loved the pairing of maple and bourbon, and it's a beautiful combination. Bourbon's tones of toasted almond, cinnamon and vanilla mesh so well with quality maple. The residual flash of spice—thanks to black pepper, clove and cinnamon—makes for a warming finish, a fitting end to any cold-weather drink.

Makes 1 serving

Glass: rock

2 oz (60 mL) bourbon

¼ oz (5 mL) maple bitters (page 62)

4 tsp (20 mL) pure maple syrup

1 oz (30 mL) freshly squeezed lemon juice

1 egg white

freshly cracked black pepper, to garnish

To Build

In shaker, combine bourbon, maple bitters, maple syrup, lemon juice and egg white. Shake to aerate egg white. Add ice and shake again to chill. Strain into rock glass. Garnish with thin line of pepper.



ORANGE AND CACAO

The classic mash-up of chocolate and orange, seen in so many pastries and sweets, is particularly decadent. By using raw cacao in the infusion, you get the essence of chocolate along with a dry, tannic quality—which means you don't have to add a bitter component.

Makes 1 serving

Glass: tulip-shaped grappa

1 oz (30 mL) orange-infused scotch (page 92)

1 oz (30 mL) cacao-infused vodka (page 89)

1 oz (30 mL) vanilla syrup (page 84)

2 orange zests

1 flamed orange zest, to garnish (preparation follows)

To Build

To chill tulip-shaped grappa glass, fill with ice and water and set aside.

In shaker, combine orange-infused scotch, cacao-infused vodka, vanilla syrup and orange

zests. Muddle. Add ice and stir to chill.

Discard ice and water from grappa glass and strain prepared cocktail into glass. Garnish with flamed orange zest.

To prepare flamed orange zest: Use paring knife to cut thumb-sized piece of rind from orange. Using index finger and thumb, hold zest-side down above surface area of liquid. Using a lighter, warm zest for a few seconds then quickly squeeze to extract the essential oils. Rub rim of glass with zest and discard zest.



BRANDY PUNCH

An easy recipe to execute, this punch bowl is a fun, festive pick for the holiday season. Brandy, cinnamon and apple are popular flavour combinations, and the whole thing can be whipped up quickly for an impromptu work or family gathering.

Makes about 8 servings

Punch bowl

8 oz (240 mL) brandy

5 oz (150 mL) Averna Amaro liqueur

1½ cups (375 mL) unfiltered apple juice

8 Red Delicious apple wheels (½ inch/1 cm thick), divided

2 4-inch (10 cm) cinnamon sticks

6 oz (180 mL) sparkling white wine

4 orange zests, to garnish

½ tsp (2.5 mL) freshly grated cinnamon

To Build

In punch bowl, combine brandy, amaro and apple juice and stir. Add ice, 2 apple wheels and cinnamon sticks. Top with sparkling wine. Garnish with remaining apple wheels and orange zests. Using fine-mesh sieve, dust with cinnamon. Stir.

WINTER JUNIPER

A drink may taste amazing, but if equal effort hasn't been expended on the visual presentation, the whole thing can fall flat. This drink both tastes and looks like winter: set in the froth of the egg white, the rosemary sprig resembles a tiny pine tree, and the herb's pine-like flavour is echoed in the gin. The caramel-ish Madeira was chosen to act as a bridge between the maple and the gin and scotch. This is an interesting example of how pairing spirits that don't tend to go together—gin and scotch, in this case—can work together harmoniously.

Makes 1 serving

Glass: coupe

1½ oz (45 mL) London dry gin

½ oz (15 mL) McClelland's Single Malt scotch whisky

1 oz (30 mL) rosemary syrup (page 80)

¼ oz (5 mL) maple bitters (page 62)

¼ oz (5 mL) Madeira

1 egg white

1 3-inch (8 cm) sprig fresh rosemary, to garnish

1 spritz orange blossom water, to garnish

To Build

In shaker, combine gin, scotch, rosemary syrup, maple bitters, Madeira and egg white. Shake to aerate egg white. Add ice and shake again to chill. Strain into coupe glass. Garnish with rosemary and, using an atomizer, a spritz of orange blossom water.

MOROCCAN SILK

Take a trip to a North African marketplace through this sipping cocktail flavoured with saffron, lemon and dill. A great example of what can be achieved when you take the time to make your own infusions and bitters, it's a smooth, elegant pick.

Makes 1 serving

Glass: tulip-shaped grappa

¾ oz (20 mL) saffron-infused brandy (page 96)

1 oz (30 mL) coconut rum

¼ oz (5 mL) dill bitters (page 61)

½ oz (15 mL) vanilla syrup (page 84)

2 lemon zests

1 lemon twist, to garnish

In shaker, combine saffron-infused brandy, coconut rum, dill bitters, vanilla syrup and lemon zests. Muddle. Add ice and stir to chill. Strain into tulip-shaped grappa glass. Garnish with lemon twist.



ANTIQUE FORMULA

Islay scotch can be a challenging spirit base—the complementary elements have to be chosen carefully so as not to compete with, or be overpowered by, the scotch’s smokiness. Bitter almond (the Amaretto) is a perfect match: It’s luscious, warm and, along with the apricot bitters, has wonderful length and flavour. Overall, this drink has one of the most complex flavour profiles that you’ll find in any of my creations.

Makes 1 serving

Glass: coupe

1½ oz (45 mL) Islay scotch whisky

¼ oz (5 mL) sweet vermouth

¼ oz (5 mL) Amaretto liqueur

¼ oz (5 mL) vanilla syrup (page 84)

½ oz (15 mL) apricot bitters (page 56)

¼ oz (5 mL) absinthe, to rinse glass

1 orange zest, to garnish

To Build

To chill coupe glass, fill with ice and water and set aside.

In shaker, combine scotch, sweet vermouth, Amaretto, vanilla syrup and apricot bitters. Add ice and stir to chill. Set aside.

Discard ice and water from coupe glass and add absinthe. Rotate and tilt glass to evenly coat, or rinse, interior of glass.

Strain cocktail into prepared coupe glass. Garnish with orange zest.



THE GUV'NER

A while back when I was working at a Toronto restaurant called Kultura, I used to entertain—and be entertained by—a number of regular clients. One of them in particular loved to keep me on my toes by asking me to create cocktails built around his preference that week—it could have been tobacco, plum, espresso, wasabi, pomegranate, whatever. We found common ground in our passion for experimenting with flavours and eventually became close friends. He was the first person to tell me that I needed my own bar. Flash forward more than four years and here we are. BarChef has been a great success for me and for my business partners, Brent VanderVeen and William “the Guv’ner” Hawrysh (at right). Thanking the man who first planted the entrepreneurial seed by giving him his own drink only seemed right. And so I raise a glass to you, Billy: Cheers, and thank you.

Makes 1 serving

Glass: etched rock

1½ oz (45 mL) bourbon

½ oz (15 mL) Bénédictine liqueur

½ oz (15 mL) Green Chartreuse liqueur

¼ oz (5 mL) cherry and vanilla bitters (page 58)

2 spritzes orange blossom water, to rinse glass

1 flamed orange zest, to garnish (preparation follows)

To Build

To chill etched rock glass, fill with ice and water and set aside.

In shaker, combine bourbon, Bénédictine, Chartreuse, and cherry and vanilla bitters. Add ice and stir to chill. Set aside.

Discard ice and water from etched rock glass and, using atomizer, spritz inside glass with orange blossom water to coat evenly.

Strain cocktail into prepared glass. Garnish with flamed orange zest.

To prepare flamed orange zest: Use paring knife to cut thumb-sized piece of rind from orange. Using index finger and thumb, hold zest-side down above surface area of liquid. Using a lighter, warm zest for a few seconds then quickly squeeze to extract the essential oils. Rub rim of glass with zest and drop into cocktail.



DUBLIN

Bonding with fellow service industry members is part and parcel of working in bars and restaurants: You all love food and drink, and you're all working the same crazy hours. Friends of mine—the Good brothers and their cousin, Phil—own one of my favourite Toronto bars, The Hideout. (I may or may not have stumbled out of there on a few occasions after enjoying the house specialty: rock shows and shots.) I wanted to honour the Goods with a cocktail featuring an Irish whiskey base, which is how the Jameson came to be included. Its prevalent notes of vanilla, cinnamon and mace in combination with orange are wonderfully aromatic.

Makes 1 serving

Glass: rock

1½ oz (45 mL) Jameson Irish whiskey

½ oz (15 mL) Cynar liqueur

½ oz (15 mL) sweet vermouth

1 oz (30 mL) vanilla syrup (page 84)

2 thumb-sized pieces orange rind

freshly grated cinnamon, to garnish

To Build

To chill rock glass, fill with ice and water and set aside.

In shaker, combine whiskey, Cynar, sweet vermouth, vanilla syrup and orange rind. Muddle. Add ice and stir to chill.

Discard ice and water from rock glass and strain prepared cocktail into glass. Garnish with

cinnamon.



PEAT

I love peaty scotches for the colder months—there’s just something about that smoky flavour. A loose adaptation of the Sazerac, Peat features equal amounts sweet and dry vermouth, increasing the floral notes. The artichoke-based Cynar, a sweeter bitter than most of the ones I make, pairs beautifully with the Islay scotch (which should be a stronger, louder variety, like Lagavulin or Laphroaig).

Makes 1 serving

Glass: etched rock

1 granulated sugar cube

½ oz (15 mL) Cynar liqueur

1½ oz (45 mL) Islay scotch whisky

½ oz (15 mL) dry vermouth

½ oz (15 mL) cinnamon-infused sweet vermouth (page 89)

¼ oz (5 mL) Pernod absinthe, to rinse glass

1 lemon twist, to garnish

To Build

To chill etched rock glass, fill with ice and water and set aside.

In shaker, combine sugar cube and Cynar. Muddle until paste-like in consistency. Add scotch and stir until sugar is dissolved completely, then add dry vermouth and cinnamon-infused sweet vermouth. Add ice and stir to chill. Set aside.

Discard ice and water from etched rock glass and add absinthe. Rotate and tilt glass to evenly coat, or rinse, interior of glass.

Strain cocktail into prepared etched rock glass. Garnish with lemon twist.

VANILLA AND HICKORY SMOKED MANHATTAN



VANILLA AND HICKORY SMOKED MANHATTAN

Every bartender wants to come up with a signature drink. For me, that's the Vanilla and Hickory Smoked Manhattan. Smoking cocktails was a new technique when I started doing it, and now people emulate the process all over the world. This is the cocktail that helped put us in the sights of *Food & Wine* magazine, which in 2010 named BarChef one of seven "innovative new bars" in the world.

The idea for the Vanilla and Hickory Smoked Manhattan came to me in 2007 when I was watching an episode of *Iron Chef America*. Chefs Graham Bowles and Bobby Flay were facing off in a chocolate battle. One of them used an overturned ceramic bowl to capture an essence, and a light bulb went off in my head. "I have to smoke a cocktail," I thought.

Initial attempts started with just smoking the vanilla, but there were two problems: The vanilla bean constantly had to be relit and the drink really needed more punch and flavour, despite the lovely, sweet smell of the vanilla. Hickory chips were an obvious choice: They have an essence that is at once slightly sweet and bitter, plus they would stay lit and provide more smoke. A welder's propane blowtorch is my tool of choice to char hickory wood chips, but a smaller pastry or brûlée blowtorch works just as well at home.

I'm not trying to make a Manhattan here, or even a deconstruction of a Manhattan. It really is more of an inspiration. Instead of using sweet vermouth, I've added cognac, and cherry and vanilla bitters. It doesn't replicate the flavour, but it stays in the same family. One of the great things about this drink is that it's not just the surface area of the liquid that gets smoked, it's the ice too, which really contributes to the overall fullness. A large hand-chipped ice sphere is used not only to minimize dilution but also to absorb the smoke when sitting in the bell jar.

I've sold over 3,000 Vanilla and Hickory Smoked Manhattans since the end of 2008, and the most I ever made in one shift was 20. (That's the kind of night that sends the fire department to the bar to investigate all the smoke.) They smell great, like a campfire. I was aiming for a beautiful smoked rye whiskey taste, which I got, but along with it came this fascinating toasted marsh-mallow flavour. Customers ask me all the time to top the Vanilla and Hickory Smoked Manhattan, and I've tried, but nothing is ever quite as powerful. It's my (boozy) *Mona Lisa*!

Makes 1 serving

Glass: two etched rock glasses

2 oz (60 mL) premium rye whiskey

½ oz (15 mL) vanilla-infused cognac (page 102)

½ oz (15 mL) cherry and vanilla bitters (page 58)

¾ oz (20 mL) hickory-smoked syrup (page 71)

1 tennis ball-sized hand-chipped spherical piece of ice

5 cups (260 g) hickory wood chips, divided

1 vanilla bean

To Build

In first etched rock glass, combine rye, vanilla-infused cognac, cherry and vanilla bitters, and hickory-smoked syrup. Stir and set aside.

In second etched rock glass, place hand-chipped ice. Set aside.

In cast-iron skillet and using brûlée blowtorch, char hickory chips until black embers are glowing. Add vanilla bean and focus flame on it for about 1 minute; blow out flame in pan. Place prepared cocktail on top of smoking embers. Cover and set aside.

Strain water from second etched rock glass containing ice. Pour prepared cocktail over ice.

Arrange hickory chips and vanilla pod on the pedestal of a glass-and-metal "bell jar" cake stand. Set cocktail on top of glowing embers. Cover cake stand with glass lid, enclosing cocktail. Rest until smoke dissipates slightly and cocktail becomes visible, about 3 minutes. Remove lid, take cocktail off stand (glass will not be hot) and wipe glass with clean cloth.



CARAMEL



CARAMEL

Hands down one of the most involved cocktails on my list, the Caramel is not for the faint of heart. It requires a great deal of preparation when it comes to both the creation and the plating, but trust me when I say it's well worth it. This is as much as a dessert as it is a drink, given the elongated, dinner-like experience. Caramel is an iconic flavour, one that's deconstructed, reconstructed and adapted numerous ways, texturally and visually. Presenting recognizable tastes in unrecognizable forms is a driving goal of mine, the results of which keep customers coming through the doors of BarChef in search of new ways to experience favourite ingredients. I love this drink because of its storybook form, how it has a beginning and an ending. I always recommend moving from left to right, starting with the alginate while still warm.

Makes 1 serving

Glass: whisky

3 apple discs (½ inch/1 cm thick)

3 drops caramel syrup (page 298)

4 pinches cardamom salt, divided (page 298)

3 3-inch (8 cm) sprigs fresh rosemary

3 pinches light brown sugar
1½ oz (45 mL) vanilla-infused cognac (page 102)
1 oz (30 mL) cinnamon syrup (page 70)
¼ oz (5 mL) maple bitters (page 62)
2 tbsp (6.5 g) caramel maltodextrin (page 299)
1 caramel alginate (page 300)
2 dollops caramel air (page 301)

To Build

Garnish one side of each of 3 apple discs with 1 drop caramel and pinch cardamom salt. Skewer each disc with 1 sprig rosemary (the bottom 1 inch/2.5 cm cleared of leaves). Set aside.

On mid-right side of long, white service plate, arrange 3 separate pinches brown sugar in 3 small mounds spaced 2 inches (5 cm) apart. Place 1 apple disc on each mound.

In whisky glass placed on far right of plate, combine vanilla-infused cognac, cinnamon syrup and maple bitters. To its left, place spoon in shot glass and pour caramel maltodextrin over spoon.

Using a slotted spoon, remove 1 alginate from cinnamon syrup bath. Using a crème brûlée torch with flame positioned 3 inches (8 cm) away from alginate, carefully warm caramel alginate, being careful not to burn or melt the alginate's skin (pull flame farther away if needed). Once warm, arrange alginate on steel canapé spoon at far left of plate and garnish with pinch cardamom salt.

Right before serving, spoon large dollop of caramel air behind rosemary-skewered apple discs.

CARAMEL SYRUP

A thermometer is usually called for when making caramel syrup, but this recipe works beautifully without one.

7 oz (210 mL) 35% cream
2 cups (400 g) granulated sugar
¾ cup + 4 tsp (210 mL) water

In saucepan over very low heat, warm cream (do not boil).

Meanwhile, in another saucepan over medium heat, combine sugar and water. Bring to a simmer, stirring frequently. When sugar has turned a beautiful brown hue, reduce heat to low and fold mixture over itself with rubber spatula until sugar has dissolved completely. Once sugar has liquefied and begun to resemble caramel (about 15 minutes), carefully add warmed cream, stirring continuously. Remove from heat and stir until bubbles have dissipated and a rich, creamy caramel syrup has formed. Transfer to airtight container. Will keep for up to 2 weeks, refrigerated.

CARDAMOM SALT

- 8 whole green cardamom pods**
- 2 tsp (10 g) smoked Maldon sea salt**

Carefully crack open cardamom pods and scrape black seeds into mortar; discard pods. Add salt and, using mortar and pestle, grind until dust-like in texture. Transfer to airtight container. Will keep indefinitely.

CARAMEL MALTODEXTRIN

- 1 heaping tsp (5 mL) caramel syrup (page 298)**
- 18.5 g Texturas Malto (maltodextrin)**
- 1 tsp (5 mL) salted butter, melted**

Warm caramel syrup in microwave set on high for 1 minute to make it pliable.

In food processor, combine caramel syrup, maltodextrin and melted butter and process at high speed until snow-like in texture. Transfer to airtight container. Will keep for up to 2 days, refrigerated.

CARAMEL ALGINATES

- 1 cup (250 mL) caramel syrup (page 298)**
- 4 g Texturas Gluco (calcium gluconolactate)**
- algin bath (preparation follows)**
- 2 cups (500 mL) cinnamon syrup (page 70)**

Warm caramel in microwave set on high for 1 minute to make it pliable.

Using immersion blender, blend caramel and calcium gluconolactate until powder has dissolved completely. (You will find that the caramel is much easier to work with if it is very warm; if it cools, reheat in microwave for about 25 seconds.) Using 1 tsp/5 mL dosing spoon, slowly add mixture to prepared algin bath (it's important to do this slowly so you maintain the spherical shape of the alginate while it sinks to the bottom of the algin bath). If caramel is stringy, cut off and discard "tail." Seal container and gently flip over every 1 to 2 minutes for 6 minutes to allow even "cooking." Remove alginates and rinse with warm water (to prevent caramel from hardening). Transfer alginates to airtight container and add cinnamon syrup. Cover and refrigerate until needed. Will keep for up to 3 days.

ALGIN BATH FOR ALGINATES

- 2 cups (500 mL) water**

2.7 g Texturas Algin (sodium alginate)

In airtight container, combine water with sodium alginate. Using immersion blender, blend until powder has dissolved completely. Cover and set aside. Can be made ahead and reused several times. Will keep for up to 1 week, refrigerated.

CARAMEL AIR

10 tbsp (150 mL) caramel syrup

1¼ cups (310 mL) warm water

0.6 g Texturas Lecite (soy lecithin)

In bowl, combine caramel syrup and water. Mix well. Add soy lecithin. Using immersion blender, blend surface area of liquid until frothy. Set aside for 2 minutes, then transfer to airtight container. Will keep for up to 4 days, refrigerated.

To test density of air: Put air on spoon and flip upside down. The air should stick to the spoon and not fall off. If your mixture seems too thick and will not foam as needed, add 2 tbsp (30 mL) water and blend again.



THE PYRAT



THE PYRAT

When I wanted to create a cocktail that evolved over time in the same way that a beautiful wine changes based on temperature and oxidization, I came up with The Pyrat. The aromatic Caribbean rum is one of my favourites, and I thought its toasted notes of cinnamon, vanilla, clove and star anise would work well with the bitter almond and orange in the ices. (And I was right.) The longer the cocktail sits, the more flavours emerge, so this is one drink you don't have to worry about diluting.

Makes 1 serving

Glass: snifter

2 oz (60 mL) Pyrat rum

1 orange zest, to garnish

1 orgeat liqueur ice cube (page 310)

1 bitter almond and orange blossom ice cube (page 310)

freshly grated walnut, to garnish

1 flamed orange zest, to garnish (preparation follows)

To Build

Pour rum into snifter and set glass in top left corner of slate serving plate. To its right, arrange ice tongs, serving spoon, lighter and 1 orange zest. Closest to guest, place 1 cube each orgeat ice and bitter almond ice. Beside ice add 2 regular ice cubes. Just before presenting to guest, garnish ice with grated walnut and use tongs to transfer ice cubes to glass. Stir and garnish with flamed orange zest.

To prepare flamed orange zest: Using index finger and thumb, hold zest-side down above surface area of liquid. Using a lighter, warm zest for a few seconds then quickly squeeze to extract the essential oils. Rub rim of glass with zest and drop into cocktail.



ORGEAT LIQUEUR ICE

7 oz (210 mL) orgeat liqueur (page 93)

Pour orgeat liqueur into ice-cube tray and freeze.

BITTER ALMOND AND ORANGE BLOSSOM ICE

1³/₄ oz (50 mL) Amaretto liqueur

1 oz (30 mL) orange blossom water

²/₃ cup (160 mL) water

In measuring container, combine Amaretto, orange blossom water and water. Stir, then pour into ice-cube tray and freeze.





CHAPTER 8

ALCOHOL-FREE COCKTAILS

Are you hosting guests who are underage? Abstaining? Trade in your soda waters and plain juices—there's no reason for the teetotalers to feel left out. By using herbs and syrups in creative ways, you can make alcohol-free cocktails to tempt even the most devout tipplers.

Balsamic Fizz Punch

Rosemary Orange

Like Dem Apples

Fall Bliss

Rosemary Sour

Vanilla Grapefruit

Thai

New Orleans

Lavender and Watermelon Fizz

Maple Flip

Almonds and Spice

Pineapple Daiquiri

Balsamic and Lavender Sour

BALSAMIC FIZZ PUNCH

Makes about 8 servings

Punch bowl

6 sprigs fresh basil, divided

10 oz (300 mL) soda water

8 oz (240 mL) balsamic and lavender syrup (page 68)

6 oz (180 mL) freshly squeezed lemon juice

8 oz (240 mL) freshly squeezed orange juice, strained of pulp

To Build

In punch bowl, place leaves from 4 sprigs basil (about 15 leaves). Over basil, pour soda water, balsamic and lavender syrup, lemon juice and orange juice. Stir. Add ice and stir again to chill. Garnish with remaining basil sprigs.

ROSEMARY ORANGE

Makes 1 serving

Glass: rock

½ oz (15 mL) freshly squeezed lemon juice

2½ oz (75 mL) freshly squeezed orange juice, strained of pulp

1 oz (30 mL) rosemary syrup (page 80)

½ oz (15 mL) pure maple syrup

2 4-inch (10 cm) sprigs fresh rosemary, divided

1 flamed orange zest, to garnish (preparation follows)

To Build

In shaker, combine lemon juice, orange juice, rosemary syrup, maple syrup and leaves from 1 sprig rosemary. Muddle. Add ice and shake to chill. Strain over ice into rock glass. Garnish with remaining rosemary sprig and flamed orange zest.

To prepare flamed orange zest: Use paring knife to cut thumb-sized piece of rind from orange. Using index finger and thumb, hold zest-side down above surface area of liquid. Using a lighter, warm zest for a few seconds then quickly squeeze to extract the essential oils. Rub rim of glass with zest and drop into cocktail.

LIKE DEM APPLES

Makes 1 serving

Glass: highball

2½ oz (75 mL) unfiltered apple juice

½ oz (15 mL) freshly squeezed lemon juice

1½ oz (45 mL) sparkling water

1 oz (30 mL) honey and black pepper syrup (page 74)

2 sprigs fresh mint, divided

To Build

In highball glass, combine apple juice, lemon juice, sparkling water, and honey and black pepper syrup. Add leaves from 1 sprig mint and muddle. Add ice and stir to chill. Garnish with remaining mint sprig.



FALL BLISS

Makes 1 serving

Glass: coupe

2 oz (60 mL) unfiltered apple juice

1 oz (30 mL) lemon rind, star anise and clove syrup (page 76)

1 egg white

freshly grated cinnamon, to garnish

To Build

In shaker, combine apple juice, lemon rind, star anise and clove syrup, and egg white. Shake to aerate egg white. Add ice and shake again to chill. Strain into coupe glass. Garnish with cinnamon.

ROSEMARY SOUR

Makes 1 serving

Glass: coupe

1 oz (30 mL) freshly squeezed lemon juice

1 oz (30 mL) rosemary syrup (page 80)

½ oz (15 mL) vanilla syrup (page 84)

1 egg white

2 4-inch (10 cm) sprigs fresh rosemary

1 flamed orange zest, to garnish (preparation follows)

To Build

In shaker, combine lemon juice, rosemary syrup, vanilla syrup, egg white and rosemary. Muddle. Shake to aerate egg white. Add ice and shake again to chill. Strain into coupe glass. Garnish with flamed orange zest.

To prepare flamed orange zest: Use paring knife to cut thumb-sized piece of rind from orange. Using index finger and thumb, hold zest-side down above surface area of liquid. Using a lighter, warm zest for a few seconds then quickly squeeze to extract the essential oils. Rub rim of glass with zest and drop into cocktail.

VANILLA GRAPEFRUIT

Makes 1 serving

Glass: coupe

3 oz (90 mL) freshly squeezed red grapefruit juice, strained of pulp

1½ oz (45 mL) vanilla syrup (page 84)

2 sprigs fresh sage, divided

1 egg white

To Build

In shaker, combine grapefruit juice, vanilla syrup and 1 sprig sage. Muddle, then add egg white. Shake to aerate egg white. Add ice and shake again to chill. Strain into coupe glass. Garnish with remaining sage sprig.



THAI

Makes 1 serving

Glass: rock

- 1 oz (30 mL) coconut milk**
- 2 oz (60 mL) freshly squeezed lime juice**
- 10 sprouts fresh cilantro**
- 1 oz (30 mL) honey and black pepper syrup (page 74)**
- 1 leaf fresh cilantro, to garnish**
- 1 orange twist, to garnish**

To Build

In shaker, combine coconut milk, lime juice, cilantro, and honey and black pepper syrup. Muddle. Add ice and shake to chill. Strain over ice into rock glass. Garnish with cilantro leaf and orange twist.



NEW ORLEANS

Makes 1 serving

Glass: rock

2 tbsp (30 mL) 10% cream

1½ oz (45 mL) orgeat syrup (page 78)

1½ oz (45 mL) star anise syrup (page 79)

1 egg white

freshly grated star anise, to garnish

freshly grated cinnamon, to garnish

To Build

In shaker, combine cream, orgeat syrup, star anise syrup and egg white. Shake to aerate egg white. Add ice and shake again to chill. Strain over ice into rock glass. Garnish with star anise and cinnamon.

LAVENDER AND WATERMELON FIZZ

Makes 1 serving

Glass: champagne flute

6 1½-inch (4 cm) cubes seedless watermelon

1½ oz (45 mL) lavender syrup (page 77)

½ oz (15 mL) freshly squeezed lemon juice

1½ oz (45 mL) soda water

1 4-inch (10 cm) sprig fresh organic lavender, to garnish

To Build

In shaker, combine watermelon, lavender syrup and lemon juice. Muddle. Add ice and shake to chill. Strain into champagne flute and top with soda water. Garnish with lavender.

MAPLE FLIP

Makes 1 serving

Glass: coupe

3 tbsp (45 mL) 10% cream

1 egg

4 tsp (20 mL) pure maple syrup

½ oz (15 mL) star anise syrup (page 79)

freshly grated star anise, to garnish

freshly grated cinnamon, to garnish

To Build

In shaker, combine cream, egg, maple syrup and star anise syrup. Add ice and shake to chill. Strain into coupe glass. Garnish with star anise and cinnamon.

ALMONDS AND SPICE

Makes 1 serving

Glass: coupe

2 oz (60 mL) orgeat syrup (page 78)

½ oz (15 mL) freshly squeezed lemon juice

1½ oz (45 mL) lemon rind, star anise and clove syrup (page 76)

freshly grated almond, to garnish

To Build

In shaker, combine orgeat syrup, lemon juice, lemon rind, and star anise and clove syrup. Add ice and shake to chill. Strain into coupe glass. Garnish with almond.

PINEAPPLE DAIQUIRI

Makes 1 serving

Glass: coupe

2 oz (60 mL) fresh pineapple juice

½ oz (15 mL) freshly squeezed lemon juice

1½ oz (45 mL) honey and black pepper syrup (page 74)

2 sprigs fresh basil (about 15 leaves), divided

To Build

In shaker, combine pineapple juice, lemon juice, honey and black pepper syrup, and leaves from 1 sprig basil. Muddle. Add ice and shake to chill. Strain into coupe glass. Garnish with remaining basil sprig (leaves should protrude from glass).

BALSAMIC AND LAVENDER SOUR

Makes 1 serving

Glass: coupe

½ oz (15 mL) balsamic and lavender syrup (page 68)

1 oz (30 mL) lavender syrup (page 77)

1 egg white

1½ oz (45 mL) freshly squeezed lemon juice

2 spritzes orange blossom water, to rinse glass

1 orange zest, to garnish

To Build

To chill coupe glass, fill with ice and water and set aside.

In shaker, combine balsamic and lavender syrup, lavender syrup, egg white and lemon juice. Shake to aerate egg white. Add ice and shake again to chill. Set aside.

Using atomizer, spritz inside coupe glass with orange blossom water to coat evenly.

Strain cocktail into prepared coupe glass. Garnish with orange zest.

ACKNOWLEDGMENTS

There are so many people who have inspired and guided me throughout my career, so many people who have helped me to see my dreams and ambitions through to fruition. I'm going to make an honest attempt to list everyone and hope I don't leave anyone out.

I am so lucky to have a few very special people in my life. First, my son, Kai. He has been there during some of my most difficult times and made me laugh. He has always believed in me, and for him I want to push creative boundaries and effect positive change around me. This book is his.

My mother, Dasha, has been unwavering in her belief that I am up to any challenge. No matter how unbelievably crazy the idea, she always pushed me to go for it. Through her, I learned that hard work pays off. My grandmother Jana is the one who first introduced me to the power of art and the importance of self-expression. For that I am forever in her debt. My amazing wife, Leanne, has put up with the wild plans, constant interruptions, long days and later nights, and I am so very grateful.

The value of a good mentor is without measure. Thank you to chef Marco Moreira at Tocqueville for showing me how much passion and pride can be involved in creating a dish; to Kevin Wallace for giving me a chance to make my first cocktail list at Rain; and to the incomparable Rubino brothers and chef Claudio Aprile.

BarChef is not a one-man operation. I owe a great deal to my friends and business partners Billy "The Guv'ner" Hawrysh and Brent VanderVeen—thank you both for believing in a vision.

The Bar Chef, the book, is also a joint venture. Thank you to my agents, Colin Lewis and Marc Gerald, for bringing this project to life; to HarperCollins Canada for seeing what I could see; to Stéphanie Verge for somehow making sense of all my notes and flurry of ideas and half-formed thoughts; to my wife, Leanne (once again), for her tremendous photos; and to Grant Achatz for his incredible Foreword and for introducing me to a completely new way of thinking about food and drink.

Finally, thank you to the people of Toronto. I always knew that BarChef would make it, but to have lineups is a dream come true.

—Frankie

ABOUT THE AUTHORS AND PHOTOGRAPHER

Frankie Solarik is co-owner of BarChef, voted one of seven “innovative new bars” in the world by *Food & Wine* magazine in 2010. Born in London, Ontario, he moved to Toronto at the age of 21 following stints at bars and restaurants throughout Europe and in New York City, including the renowned Tocqueville. Inspired by masters in the realms of visual art, music, food and design, Solarik spends his days and nights manipulating and transforming flavours to create a multi-sensory cocktail experience. Fifteen years into his chosen career, he can't imagine ever having done anything else. Proud father to son, Kai, and husband to wife, Leanne, Solarik lives in Toronto.

Stéphanie Verge lives in Montreal, where she is a senior editor at *Reader's Digest*. Previously, she was the culture editor at *Toronto Life*. In 2010, she won a National Magazine Award in the health and medicine category for her article about the spread of infectious diseases in Ontario hospitals. Her writing has appeared in various publications, including the anthology *The Edible City: Toronto's Food from Farm to Fork*. She has worked as a translator, researcher and, for many years, bartender. Much like the Queen of England, she enjoys a nice gin cocktail.

Leanne Neufeld is a freelance photographer specializing primarily in food and drink. Raised on a vineyard in southern Ontario, she honed her skills in picturesque Niagara-on-the-Lake. Her work has appeared in numerous publications across Canada since she graduated from Sheridan College in 2007. Most days, Neufeld can be found in her studio drinking Sazeracs and collaborating with Toronto's top chefs and bartenders.



Credits

PHOTOGRAPHY BY Leanne Neufeld

Copyright

Copyright © 2013 by Frankie Solarik.

All rights reserved under International and Pan-American Copyright Conventions. By payment of the required fees, you have been granted the non-exclusive, nontransferable right to access and read the text of this e-book on-screen. No part of this text may be reproduced, transmitted, down-loaded, decompiled, reverse engineered, or stored in or introduced into any information storage and retrieval system, in any form or by any means, whether electronic or mechanical, now known or hereinafter invented, without the express written permission of HarperCollins e-books.

EPUB Edition © OCTOBER 2013 ISBN: 9781443419055

Published by HarperCollins Publishers Ltd.

FIRST EDITION

Photography by Leanne Neufeld.

No part of this book may be used or reproduced in any manner whatsoever without the prior written permission of the publisher, except in the case of brief quotations embodied in reviews.

HarperCollins Publishers Ltd
2 Bloor Street East, 20th Floor,
Toronto, Ontario, Canada
M4W 1A8

www.harpercollins.ca

Library and Archives Canada Cataloguing in Publication
Solarik, Frankie, author
The Bar Chef : A Modern Approach to Cocktails / Frankie Solarik.

ISBN 978-1-44341-903-1

TC 9 8 7 6 5 4 3 2 1

About the Publisher

Australia

HarperCollins Publishers (Australia) Pty. Ltd.
25 Ryde Road (PO Box 321)
Pymble, NSW 2073, Australia
<http://www.harpercollinsebooks.com.au>

Canada

HarperCollins Canada
2 Bloor Street East - 20th Floor
Toronto, ON, M4W 1A8, Canada
<http://www.harpercollinsebooks.ca>

New Zealand

HarperCollinsPublishers (New Zealand) Limited
P.O. Box 1 Auckland,
New Zealand
<http://www.harpercollinsebooks.co.nz>

United Kingdom

HarperCollins Publishers Ltd.
77-85 Fulham Palace Road
London, W6 8JB, UK
<http://www.harpercollinsebooks.co.uk>

United States

HarperCollins Publishers Inc.
10 East 53rd Street
New York, NY 10022
<http://www.harpercollinsebooks.com>