



OH APPLE OF MY EYE

being struck by fruit fly or codlin moth. (I know that common sense says that the longer a fruit hangs on the tree, the more likely it is to be hit by pests. But fruit fly are attracted by sweetness and juiciness, and late apples don't turn sweet and juicy till hopefully the fruit fly have shut up shop for the winter.)

If by any chance you have a glut of apples, or want to take advantage of the cheap Granny Smiths around at this time of year, the following recipe will tempt even someone who has hauled I don't know how many cases of apples back to the house already and is hoping that the world's largest flock of rosellas will move it — plus assorted fruit bats — so she doesn't have to lug any more.

Late Apple and Optional Quince Sauce

- 1 large quince, peeled, cored and chopped (can be omitted, but is very good)
- 3 tablespoons sugar
- 6 firm fleshed late apples (Granny Smith will do)
- finely grated zest from an orange and a lemon
- a bottle of cider

Simmer all ingredients till broken down and thick. Add water if necessary, but it probably won't be, and stir to stop it singeing on the bottom. Bottle and seal and keep in the fridge for up to a month, unless it grows interesting flora or fauna in which case throw it out pronto.

Late Apple and Optional Quince Sauce can be used either as a jam, with thick cream and pikelets, or as a sort of chutney. It's great slopped onto slices of roast pork or turkey. You can also ladle it over pancakes or icecream.

Or just scoff the lot the night you make it, with saucepan and spoon in front of TV.

A Passion for Pomegranates

Pomegranates like hot dry summers ie here. Once established they'll fruit even in severe drought, and flower and look decent too.

They are one of the prettiest fruit trees, with bright orange flowers in November, brilliant yellow autumn leaves and great globulous fruit that hangs all winter or till the birds eat it — but watching the birds cavort eating the pomegranate seeds is pretty spectacular too.

Make sure you buy a fruiting pomegranate — there are some varieties that are just grown for flowers and

leaves. Among other pomegranate varieties, we grow a semi dwarf one here that grows to about 2 metres; there are smaller fully dwarf varieties and full size ones too — ours is about four metres high now, and still growing, and we get masses of fruit from both.

Don't bother about pruning, except to tidy it or cut out dead wood. Plant the trees about two metres apart for dwarf varieties to four metres for full size trees, or one to two metres apart if you are growing them for a pomegranate hedge.

Pick the fruit in late autumn. Some varieties are bright red, others mostly yellow with a red blush. The best way to tell if they are fully ripe is to wait till the birds start eating them, though if you want to eat the crunchy unripe seeds in salads, pick them when they are fist size. Some fruit will probably split too, especially if the year has alternated between very wet and very dry. Our pomegranates have been confused this year, blooming sporadically from November to January, so we have fruit at various stages of development.

Ripe pomegranate fruit is eaten by sucking the seeds with the red gel around them, then spitting the seeds out and swallowing the juice. Sucking iced pomegranate seeds is one of the most refreshing things known.

Grenadine Syrup

Layer equal amounts of castor sugar and pomegranate seeds with their gel in a large bowl. Leave overnight, stirring a few times before you go to bed. The sugar will extract the juice from the gel, and in the morning there'll be a thick red liquid in the bowl.

Strain off the juice, throw the seeds to the chooks, and boil the juice for five minutes and bottle in sterilised bottles (not that I ever have bothered sterilising). You now have grenadine syrup. Use as a cordial, with water, or add to Tequila Sunrises, or use to make pink milkshakes — very good indeed — or pour a dash over icecream. Keep in a cool place for up to a month. Freeze for longer periods. Throw out if it grows mouldy, bubbles, or looks or smells different from what it was when it was first made.

In the next issue of *BWD* Jackie French provides us with recipes to save the day when that 'horde from hell' arrives unexpectedly. According to Jackie the humble barbecue will always save the day.



The art of making a living

Alison Alder talks with Kate Stevens about art and business

AA: As an artist with an ascending career trajectory is it a disadvantage, or advantage, living in a regional centre?

KS: Definitely an advantage but it is what you make of it. If I was in a city I wouldn't be able to afford the time to make enough work to keep the career going, especially with two kids. So for me, it is a complete advantage being in Braidwood. It is being here that allows me to be a full-time artist.

What about the networking side of things?

I guess I am driven enough to make sure that if I want to get to a show in Sydney, I get to the show. For me it is

to do with making sure that I get to all the exhibitions and less about the schmoozing. I'm not really into all the schmooze side of things.

It's not really about schmoozing, it is more to do with being in people's perception. You might be somewhere and a curator might be thinking about something way off in the future, see you and think "Kate Stevens, she'd be great".

Yes, I agree. I know exactly what you mean. I did find it hard when I first moved to Braidwood, losing that loop in Canberra, especially being a painter. I envy the printmakers, having that Megalo connection or sharing

studios. Being a painter you are not required to be part of a network whereas if you are a printmaker, unless you have your own amazing set up, it is quite sociable. You are in there sharing the facilities which is fantastic. Being a painter you have to make sure you are creating enough of that for yourself. I did find it hard at the beginning losing the post art school network, CCAS (Canberra Contemporary Art Space) and all those places, being a little bit out of touch and working out how to reestablish myself.

I guess the advantage of Braidwood is that it's not as though it is not an art-related community? It has a very strong art community.

Yes, and in a practical sense for my work, it has been fantastic here. I have a couple of painters and artists who I really respect, in terms of feedback and crits, who drop in for studio visits — that's been fantastic. That has been amazing in Braidwood. I have a group of really, really driven great artists and friends here which has really helped.