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# Repast

Quarterly Publication of the Culinary Historians of Ann Arbor

## European Baking in America



The home of LeJeune's Bakery in Jeanerette, Louisiana is listed in the National Register of Historic Places. The still-thriving bakery is famous for its crusty French loaves and its ginger cake. This photo from 2004 is courtesy of Loretta LeJeune, whose story about the bakery begins on page 7.

# BAKING LIKE OUR LIVES *DEPEND* ON IT

One hundred years ago, at 5:12 a.m. on April 18, 1906, the city of San Francisco was shaken to the ground. In the collapses and fires caused by a devastating earthquake, between 3,000 and 6,000 people would perish, and about 28,000 buildings would be destroyed.

When the quake struck that morning at Boudin Bakery, a tiny but popular place on Dupont Street near the city center, loaves of bread hot from the oven were about to be delivered to the regular customers. Louise Boudin, the 60-year-old owner, realized in the first few minutes following the shaking of the earth what was most important for her to do. Amidst the rubble of fallen buildings, and with fires blazing all around her, she grabbed the wild-yeast starter that had been used to make every Boudin loaf since the bakery's founding in the Gold Rush year of 1849. She threw this "mother dough" into a wooden bucket and fled with her workers, shortly before her bakery burned to the ground.

Louise would rebuild the bakery on Tenth Avenue later that year. Born Marie Louise Erni in St. Laurent, France, she had become proprietor upon the death of her elderly husband, Isidore Boudin, in 1887. In founding the bakery, Isidore and his father, Louis, were likely the first to produce traditional wild-yeast French bread using the distinctive strain of yeast that inhabits the air of the Bay region. The combination resulted in a sourdough bread the likes of which the world had never before tasted.

Today, Boudin Bakery (pronounced "Bo-deen" in San Francisco) is the oldest continuously-run business in the city. It still uses its 19<sup>th</sup>-Century sourdough recipe, and thanks to Louise's action, some of the original "mother dough" goes into making each loaf. There's a branch of Boudin Bakery that draws hundreds of visitors every day; that particular location, down by Fisherman's Wharf, is a demonstration bakery where people can watch many aspects of sourdough production and artistry. The building also includes a bakery museum and a café.

After visiting the bakery last Summer, and reading about Louise's gutsy move when the earth shook in 1906, it got me thinking. How well have we preserved the rich baking traditions bequeathed to us by our ancestors, some of whom even risked their own lives to ensure the survival of their legacy?

That's why, this Spring, *Repast* asked a number of professional bakers in the U.S. to tell us about some important products of European heritage, to describe how they go about their craft of making and selling these items, and to give us a progress report on the state of baking in the U.S. today. *Inquiring minds want to know*: are Americans today able to appreciate the difference between high-quality traditional products and lesser, mass-produced ones? Was Louise Boudin's rescue of her family's precious baking heritage an act that was, alas, all in vain?

Responses to our call came in from Maryland, Vermont, New York, Michigan, Louisiana, and Oregon. We think you'll find these reports enlightening and enjoyable to read.

- RKS

## Repast

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# YOUTHFUL IMPRESSIONS OF A YOUTHFUL & IMPRESSIONABLE BAKER

by Jeffrey Hamelman

*Certified Master Baker Jeffrey Hamelman is the director of the bakery center at King Arthur Flour Company in Norwich, Vermont, the oldest surviving flour company in the U.S., established in 1790. Previously, Jeffrey ran a bakery in Brattleboro famous for its sourdough rye. He is the author of Bread: A Baker's Book of Techniques and Recipes (Wiley, 2004).*

“**NO!** You can't bake— you're an American!” I heard that refrain more than once, with increased decibels each time, as I persisted in my quest to work at the new bakery in town, owned by a German woman, whose bread, from the first bite, had been a sort of food epiphany for me. Nor were the pastries lacking in profundity. Her bakers were Frenchmen and Germans, and clearly they had brought their great historical skills with them when they came to North America.

It was 1976, still a slumbering sort of time in the American baking scene. I had been trying my hand at organic farming for a couple of years in Western Massachusetts. I loved the work, but in the mid-'70s the word “organic” was not quite yet in the dictionary, and the financial part of the work just wasn't happening. When I met the owner of an extraordinary new bakery, and saw the incredible array of baked goods that were on display each day, albeit mostly beyond my means to buy (the occasional loaf of day-old bread being the main exception), my focus became single-minded: I wanted to bake.

She did, eventually, hire me, in a begrudging and subterranean sort of way (what caused her to relax that Teutonic determination?). In the five years I spent with her, immersed in an informal but quite real apprenticeship, I hope I gave back to her in labor at least as much as I received in the course of participating in not only extraordinary work, but also in the formation of professional values that were deeply and permanently instilled in me.

In this article I would like to describe four products that we made, either weekly or seasonally, that had a particularly strong impact on my young, yearning self.

## *Génoise*

Mondays we made sponge cakes for the week—the vanilla *génoise* and chocolate *génoise* were the workhorses of the bakery, and we made these in the greatest quantity. It began with the cracking of 110 eggs into a 60-quart bowl. Sugar was added, and a bit of salt, and this was followed by the intense and lengthy whipping of the ingredients on a gas burner turned to high.

As the whipping proceeded (one stood on a milk crate for the duration, so as to be high enough to access the ingredients), the mass got lighter in both texture and color. Needless to say, one couldn't stop the whipping to relax the weary arm or scratch the itchy nose— such a lapse would result in 110 scrambled eggs, destined for the Dumpster! So techniques were soon learned that enabled one to change hands with the oversized whisk without missing a single stroke, as well as to continue whipping with one hand while the other held a thermometer deep in the mass, waiting until the critical temperature of 125° F. was attained. At that point, the bowl was hefted onto the mixer and a mechanical whip took over.

The lightest *génoise* results from a combination of the initial hand-whipping and heating of the egg/sugar mass, and the subsequent machine-whipping and cooling on the mixer. In our case, it was easy to tell when the mechanical mixing was complete: the thick, creamy foam rose higher than the top of the mixing bowl! It was only the meniscus that kept it from spewing out onto the floor. Once we achieved that ethereal lightness, the bowl came off the mixer, and flour and butter were manually folded in. We were quite literally “up to our elbows” in *génoise* batter.

## *Stollen*

As the days chilled and autumn became well established, thoughts of classic German Christmas *stollen* sifted into the bakery. We knew there were many hundreds of these richly-studded breads that would soon pass beneath our shaping hands, replete with currants, golden raisins, perfectly roasted almonds, citron, lemon peel, spices, and quite a dose of rum and butter.

It was the almonds mostly that made me pause. Each batch of *stollen* yielded about 150 loaves, and in each batch there were almost seven pounds of almonds. Their roasting was an endeavor of immense importance— 30 seconds too long or too short led to unsuitable results. Once the roasting of the almonds was deemed correct, they were cooled, following

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**YOUTHFUL IMPRESSIONS** *continued from p. 3*

which the lengthy process of slicing them commenced. Each almond—and there were thousands of them, many thousands—each almond had to be sliced, sharply and particularly, on a bias. Slicing perpendicular to the length? What impertinence! Only a bias slicing (said the boss) resulted in the proper size for maximum eating quality, and for these Christmas *stollen*, nothing was spared in the preparation of the ultimate result.

For my young self, I knew somewhere, vaguely, that I was being exposed to standards and values that had no equal. Labor was never an issue, and all that mattered was the production of baked goods of the highest quality possible. Another interesting aspect of the *stollen* production was that when we separated the 120 eggs that went into one batch, the shell of each egg was assiduously wiped free of each microgram of egg white. The yolks went to the *stollen*, and the whites, completing a handshake, went to the production of one or another whites-based Christmas cookie.

*Lebkuchen*

Historically in many parts of Europe, it was the monks who were beekeepers and therefore had the honey. Since sugar was rare, honey was the main sweetener in early confectionery. The honey, of course, was a very valuable commodity in and of itself, but for the monks it was probably secondary: instead, it was the beeswax that they harvested for their tapers that most likely inclined them toward beekeeping. In any event, early sweets in the Germanic parts of Europe were often based on a combination of honey and rye flour, with the addition of various spices.

*Lebkuchen*—“life cake”—was just such a product. In September, the boss took rye flour and honey, mixed them to a thick paste, and laid the resultant dough into the bottom of our old *pétrin*, the wooden table on which we worked up the breads. It had a removable lid, and bread doughs were formerly mixed by hand in the hollow trough beneath the lid (shaped, it must be said, very much like a coffin). This was standard equipment in all the old bakeries prior to the appearance of mechanical mixers a hundred or so years ago. We used our *pétrin*, which was no longer needed for mixing, to store loaf pans and other things that pertained to the bake. But in September, out they came and in went the *lebkuchen* dough. There it sat for weeks, metabolizing in some mysterious way, just beneath the lid where our hands worked up hundreds and hundreds of loaves of other kinds each week.

Finally, in early December, the time came to take the *lebkuchen* dough out of the trough and place it into a mixing bowl. We added various spices and roasted nuts

and, crucially, the leavener ammonium (also known as “hartshorn”, because it was originally obtained by scraping the antlers of a hart—a male deer). Once mixed, loaves or small cookies were shaped, then baked, then glazed and cooled, and carefully wrapped so they could properly age for a couple of weeks before finally being sold.

*Detmolder Dreistufen Sauerteigführung*

We made many breads at the bakery, mostly in the traditional French style, because the night baker was French, and he had no experience and scant interest in German breads. My normal shift, however, was in the morning, and I saw the boss almost every day. And she saw, from the start, an eager, yearning youth, who would readily set about learning any new thing she put in my path. So from the start I was charged with making one or two specialty breads each day, to supplement the breads made at night.

One bread in particular astonished me more than any other in its mode of production: a sourdough rye bread made in the *Detmolder Dreistufen Sauerteigführung* manner. This method, perfected at a bread laboratory in Detmold, Germany, was probably not a calculated invention, but simply the clinical codification of the intuitive and empirical methods that generations of German bakers had used with their rye breads over the centuries. Its goal was to coax all the latent potential from a rye sourdough starter. A sourdough culture is nothing by itself, and requires the alchemy of the baker to bring it to its fullest potential. Specifically, the *Detmolder* method builds the culture in three different phases; *Dreistufen Sauerteigführung* means “three-stage sourdough management”. Each phase promotes the development of a different characteristic of the sourdough: yeast, acetic acid, or lactic acid. Only after all three potentials are developed is the final dough mixed.

There were two aspects of this bread that amazed me. First was the artisanal mode of production. The bread was made with 90% rye flour and no commercial yeast—it was leavened solely by the vigor of the natural yeast in the sourdough. The loaves were baked directly on the hearth—no loaf pans were used to support the fragile dough. The “window” of when this bread was ready to bake was very small. Loading the oven a couple of minutes too soon or too late resulted in perceptibly inferior breads.

The second notable attribute was the vigorous growth of the sourdough culture. Each time, when we began building the sourdough about 30 hours before the bread went into the oven, we took a mere 40 grams

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# THE CROISSANT, AND WHY IT'S IMPORTANT

by Ken Forkish

*Ken Forkish is the founder of Ken's Artisan Bakery, at 338 NW 21<sup>st</sup> Avenue in Portland, Oregon, where he makes all-organic breads and croissants, tarts, and pastries. In 2001, Ken left the computer industry to establish his bakery after being inspired by an article about the French baker Lionel Poilâne.*

**Adam** and I were chewing on and discussing our croissants the other day, and I said that they taste like the best butter you've ever had, and he said yes it's that, and more.

And we went on for awhile about the complexity of flavor from its fermentation, and the contrast in taste and texture between the caramelized and flaky outer layer and the delicate, soft interior. I was telling him about how I believe the magic zone for flavors for any of our breads or croissants is perfectly in the middle of the spectrum of lactic and acetic, and achieving that flavor means knowing how to manipulate the variables in production of fermented doughs to hit that zone consistently.

But I don't like to think about it all that much when I'm eating it. I just want it to be good, and let my eyes focus on some object that I don't notice for awhile, while I enjoy the sensuous pleasure of a warm, flaky, buttery croissant not long out of the oven.

The croissant is a good representation of the baker's craft. It is at once bread and pastry. A good croissant's complexity on the palate comes from well-managed fermentation. It comes from slow, exacting, measured steps. It comes from using good butter and good flour. It comes from paying attention to results, adjusting, nudging, staying tuned into the product.

A good muffin needs a good recipe and common sense. A good croissant needs training, judgment, experience, and will.

The reward is a flaky, buttery mouthful that is light and moist. It leaves a subtle, complex aftertaste that lingers on the palate. When it is cut in half, you can see a honeycomb web on the inside. Pulling from the end brings a spiral of tender, moist interior, hollowing out the golden brown shell. And when you pick it up, it's as light as a feather.

The croissant gets very little attention. It's not flashy like plated desserts can be, and maybe lacks the sex appeal that interests food writers. There are no James Beard awards for bakers or bakeries. We work for the more lasting rewards that come from a happy clientele, the sighs of pleasure, those who let us know they came a long way just for us.

The croissant is made from a yeast-raised milk dough and layers of fat, preferably best-quality butter. The ingredients in our croissants are: organic white flour, water, milk, sugar, yeast, salt, eggs, and butter. First we mix the dough, let it rise, then chill, roll it out, and fold in the butter. After the main dough is made, it is rolled out to fabricate individual croissants.

Last Sunday morning, my morning to bake off the breakfast pastries, I was at the bakery before we opened, preparing an egg-wash for the *viennoiserie*. (That is the generic name for any yeast-raised pastry product, usually some kind of croissant, Danish, or brioche, all made with buttery doughs.) Andrew and I had rolled over 100 croissants already, but there weren't going to be enough baked by the time we opened to satisfy the line that was formed at 7:59 a.m. We open at 8 o'clock, and optimally we will have some of everything baked and out of the oven by then. Our routine is to have a first batch of each product—croissants, chocolate croissants, brioche, ham & cheese croissants, almond croissants, Oregon croissants (made with local berries), morning buns (croissants with orange zest and sugar), *pain au raisins*, etc.—proofing so they are ready to begin baking about 45 minutes before opening. That gives me enough time to egg-wash and bake each in our convection oven. But before they can be baked, they need to be fully proofed.

I don't think our hungry customers are all fully informed about what's going on here: after a croissant is shaped it takes two or three hours before it has built up enough gas and expanded to its point, and then and only then is it ready to bake. We call this 'proofing'. The gas (carbon dioxide and ethanol) contributes to flavor, volume, and texture. If the croissant is not fully proofed before it's baked, it will be smaller, denser, not as flavorful, and without its fine texture and beautiful appearance. An under-proofed croissant can also burst its outer layers of lamination and ruin the fragile network that produces a light and flaky pastry. An over-proofed croissant fails in other ways. The trick for us is to manage the schedule so that at 7:15 a.m. on Sunday morning, all of these products are perfectly proofed and ready to bake. Most bakeries use a proof

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## THE CROISSANT *continued from page 5*

box, and if things are getting behind they bump the temperature, since yeast moves faster and products proof faster at higher temps. But flavor suffers. We don't do that. We wait. Or sometimes we panic when it's 7 a.m. and some items are not close to being ready to go, and we find the warmest spots in the bakery to accelerate them. Rules bend under pressure, to a degree, and we hate having someone be disappointed if something's not ready yet. Then we make adjustments, hopefully, for the next day's bake so that timing is better.

There are variables, primarily the flour and the temperature, that change the speed at which our doughs develop. Organic flour has a reputation for being more variable in the way it behaves than flour from conventionally-farmed wheat. We had customers notice when, without warning, we hit a month-long run with flour that wasn't giving the results we were accustomed to—the croissants were a little heavier, and a little less flaky (in retrospect I think we may have failed to make all the right adjustments). In a perverse way, that dissatisfaction is extremely satisfying, because we know they have become accustomed to the best croissant we can normally make. We have to pay attention to these changes, and I think that makes us better bakers because we stay intimate with the doughs and look for their evolution, not just at the clock.

It's my preference to further complicate matters by living on the edge and trying to arrange our baking schedule so as many people as possible are buying something warm, just out of the oven. This often means flirting with the danger that we run out of croissants before the next sheet pan is out of the oven, and if we have an unexpected early run on croissants, we are sometimes waiting for the next batch to be fully proofed before we can bake more. It would be easier to just bake more, earlier, but then most of the time people would not be getting that just-out-of-the-oven croissant that is really a great way to begin a day.

So I have this thing about croissants. An extraordinary or even a very good croissant is so rare that many people have never experienced it. I think it is relevant as an expression of the baker's craft and workmanship, and it's in my litmus test for what makes a good artisan baker. It takes knowledge, experience, training, an understanding of what it should be, and a willingness to do the little things that make it just so.

I have an idealistic pride in this craft. Why make an acceptable product when it's possible to make something better? Why make something that's good if

it can be extraordinary, as long as you don't go broke doing it? To reach for the stars is a noble act. It takes discipline, thought, and continuous re-examination of what we do and how we do it in order to improve. There should be some humility in the process, too, recognizing that there is almost always a better way and room for improvement. For all of this the croissant is a good emblem of the artisan baker's craft because making them well, consistently, is not completely formulaic.

If you read this and are thinking about it the next time you are staring at a display of croissants in a bakery: how do you know if the croissant was made there, or does it even matter? I believe that more and more we prefer to be buying products from local artisans. There is a personal connection in knowing it wasn't made in a factory somewhere. On the other hand, from a certain business point of view, it is entirely acceptable for a bakery to buy good-quality frozen croissants from wholesale purveyors, because they might not have the staff, the expertise, the training, equipment, or the knowledge to make croissants that are as good as those they can buy frozen. Or more likely, the business model may show better returns when there is no labor to make the croissants.

Imagine owning a bakery, and there are big pressures to pay off the large loan that was needed to get the business off the ground, to pay suppliers, rent, utilities, insurance, to make payroll, and to have something left over to support your family. And you think of the time you can save by buying frozen croissants while making the same profit as if you made them yourself. What is not acceptable is to do this and then call it an artisan bakery. That's a ruse, and it misleads the buying public, just like Safeway putting the word 'artisan' on their bread. I know of another very popular bakery that has a Disney-fied Parisian look and feel, with beautiful *beaux arts* lettering on the windows, in an effort to make it feel like France. They buy frozen croissants, but almost all of their customers believe they make them at the bakery. I have a problem with that.

Making croissants from scratch requires a specialized piece of equipment called a sheeter if there is any volume in the production. To make croissant dough, the process involves making a basic milk dough with yeast, chilling the dough, rolling it out in a sheet, and laying on a pad of butter; then the steps involve folding the dough over the butter, rolling the whole thing out in an elongated rectangle about a half-inch thick, folding it back on itself, then rolling it out again

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# LEJEUNE'S: A GRAND OLD BAKERY ON BAYOU TECHE

by Loretta LeJeune

*Loretta LeJeune and her husband Hartman are members of the family that for generations has run LeJeune's Bakery on Bayou Teche, Louisiana. The bakery is located at 1510 W. Main Street in Jeanerette, a town in Iberia Parish. Loretta is active in the local Historical Preservation Society, and was instrumental in getting the bakery added to the National Register in April 2003.*

**LeJeune's** Bakery has been established since 1884, known then as "The Old Reliable Bakery". Oscar (O. J.) LeJeune was the first owner. He added a "new oven" in 1902 that was blessed by the parish priest, Father Michael Bardy.

During those days, the workers had to report for work at midnight; the first chore of the day was to chop wood to fuel the furnace that heated the brick oven. The baking process was long and tedious, as everything was done by hand. Bread delivery was house-to-house by horse and buggy. As more local stores opened, hot bread was delivered to these places.

In fact, the horses knew the route so well, the delivery man didn't have to know the stops that had to be made.

Oscar LeJeune then sold the business to his cousin, Ozamine A. LeJeune. Later Ozamine and his nephew, Walter R. LeJeune, Sr., became partners. In 1913, they purchased the first motorized vehicle in town. Under this partnership, the building took on a new look. Renovations included removal of the front canopy and bricking the entire building. Little else has changed. The business expanded and more route trucks were added for out-of-town deliveries.

One of the most memorable trips was the route to Weeks Island. The road was parallel to the railroad track, known as "The Frog and Alligator Line", which was on higher ground. Because of frequent flooding of bayou waters onto the road, the delivery man would remove the tires off the truck and then drive the truck on the railroad tracks.

Walter R. LeJeune, Sr. became the sole owner of the bakery in 1936. A new, gas-fueled revolving oven was added about 1946, when the bakery became a corporation. This is the oven still used to bake the French loaves. After Walter's retirement, his son Walter LeJeune, Jr. became the manager. In 1958 another son, Hartman LeJeune, Sr., my husband,

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"The Old Reliable City Bakery" in the early 1900's. Original owner O. J. LeJeune is the man on the right resting his arm on a post. The other men are citizens of Jeanerette.

# UPTOWN BAKERS: FRESH EUROPEAN BREADS DELIVERED WHOLESALE

by Didier Rosada

*Born in a village outside Toulouse, France, Didier Rosada is one of the leading bread experts in the United States. Currently, he heads production at Uptown Bakers in suburban Maryland. He has coached Baking Team USA to medal-winning performances at the triennial Coupe du Monde de la Boulangerie competition in Paris, including silver in 2002 and gold in 1999 and 2005. This May 18, Monsieur Rosada is presenting a day-long seminar on sourdough and specialty breads at the Madison Area Technical College in Madison, WI.*



**Didier Rosada a few years ago at the San Francisco Baking Institute**

I began my baking career the traditional way: at age 15, with technical training at a regional French professional school and an apprenticeship under a local baker. After working for five years in local bakeries of the Southwest of France, I started to work as a baker for the Club Med. resorts chain, and was assigned the task of opening new or remodeled bakeries at the company's resorts around the world.

In 1995, I returned to France to enhance my professional skills at the Institut National de Boulangerie-Pâtisserie in Rouen. After five months of highly technical and business-oriented training, I was awarded a *Brevet de Maitrise*, a degree that we would call in the USA a "Masters in Baking".

While working on a private research project for Bay States Milling Company in the United States, I became the trainer of the 1996 Baking Team USA. This led to my long association as coach of that team, which has finished first in the bread category at the Coupe du Monde de la Boulangerie in Paris. When the National Baking Center was created in Minneapolis in 1996, I had the opportunity to develop and teach the bread curriculum there. My other functions at the NBC included the supervision of various research projects and consulting for specialty bread bakers and millers across the United States, Central and South America, the Caribbean, Europe, and Asia.

In January 2002, I took the position of Head Instructor for the San Francisco Baking Institute, where I continued to specialize in baking education and consulting, nationwide and internationally. Since March 2005, I have been the vice president of operations at Uptown Bakers, which specializes in artisan baking and serves customers all over the Washington, D.C. area.

Uptown Bakers started in 1990 as a small, local bakery dedicated to providing high-quality, European-style artisan breads to consumers in Washington. As popularity grew, Uptown added to their offerings, began baking pastries, and opened a second location in Arlington, VA in 1996.

Local restaurants and hotels began noticing the quality of the products Uptown was baking and created a demand for a wholesale division. In 1999 the wholesale demand quickly exceeded baking capacity, prompting Uptown to move to a larger facility and focus all their efforts on the wholesale market. Demand continued to grow until Uptown was forced to move to its current location in 2005. Uptown currently operates a 40,000-square-foot, state-of-the-art baking facility in Hyattsville, MD, employing over 100 people and delivering fresh products to over 400 wholesale customers each day. We bake more than 100 different kinds of artisan breads and pastries, such as sourdough, baguette, rye, pumpernickel, and *casareccio*, a simple Italian country bread.

## Old-Style Taste from a Big, Modern Bakery

Production has grown at Uptown, but the philosophy of the bakery regarding bread quality has remained the same: produce high-quality products following traditional methods of baking. All the ingredients are carefully selected to fit the standards of the bakery: high-quality, natural, fresh, and with optimum baking performance. As examples, our flour is untreated (unbleached and unbromated), and European-style butter is used for all breakfast pastries. From ingredient selection to the type of oven, all the steps of the process are carefully designed to insure maximum flavor development, appearance, and consistency in our baked goods.

The doughs used for all the breads and breakfast pastries are made as in the old days. The process starts with the introduction of a *préferment*, or fermentation agent, such as a *poolish* (a sponge of flour, water, and

commercial yeast) or a *levain* (a small amount of sourdough). A spiral mixer develops very carefully and efficiently the gluten of the dough while limiting the negative effects of the oxidation. After mixing, the dough is allowed to ferment between two and four hours (according to the type of dough) to develop maximum flavor.

Then, the dough is divided into loaves using a stress-free divider that can handle the dough as gently as a baker's hands to preserve its integrity. The divider used at Uptown Bakers first massages the dough to create a long and even band of dough. After a relaxation time on a conveyor belt, the band is cut using a *guillotine* system. Shaping of the loaves is done by hand for most breads, but the baguettes are shaped with a horizontal molder. This molder duplicates the hands of the baker by stretching the dough very gently to retain the gas and the structure of the dough, which are so important for the quality of the crumb after baking.

For most of the breads, the loaves are proofed, or allowed to rise further at low temperature (around 60-65° F.). The low temperature insures a nice and slow fermentation that will mean better dough and flavor development in the finished products. Some doughs are even slowed overnight with a retarder, a sort of cooler that prolongs the fermentation process.

After proofing, the loaves are baked in a deck hearth oven. This type of oven is a duplication of the old brick oven. The fireplace where the burner is located is masonry-based, and the bottom of each deck, upon which the breads are set in direct contact during baking, is made out of stone. This insures proper dough development that will lead to perfect crumb and crust characteristics (color, crispiness, and flavor).

Breakfast pastries are baked in a rack oven. This convection process insures the perfect flakiness in our croissant and Danish dough products.

So the question is: is it really possible to produce large quantities of high-quality traditional breads? In my opinion it is, but only if the bakers are properly trained and the processes and equipment of the bakery are properly selected. Uptown Bakers uses six different types of *préferment* (yeast or sourdough) to insure that each type of bread still has a specific flavor profile. Fermentation times are still very long to insure proper dough maturation and optimum bread quality. But the most important factor is to have the right pieces of equipment to process this dough as the bare hands of the baker would. The spiral mixer, stress-free divider, and horizontal molder used at Uptown are crucial for that reason.

## Artisan Baking in the U.S.

It is interesting to see how artisan baking has evolved in the U.S. About 10-15 years ago, very few American customers knew about the quality of a great *baguette* or *ciabatta*, but now more and more are buying these products on a regular basis. Lots of good artisan bakeries specializing in the production of these types of breads have emerged all around the country, even sometimes in the most remote places.

But the most amazing thing is how the baking industry adapted itself to this evolution. Millers are doing a very good job in offering flours developed for artisan baking. Equipment suppliers are now able to design equipment perfectly able to respect the nature and integrity of the dough, from mixers to ovens.

In my opinion, more and more customers will be looking for traditional baked goods, as the eating habits are evolving toward natural and healthier foods. Bakers nowadays have all the tools available to produce artisan breads in small or large quantity. But respecting a traditional process, as we do at Uptown Bakers, still remains crucial to insure maximum product quality. ■

## YOUTHFUL IMPRESSIONS *continued from p. 4*

(less than two ounces) of mature sourdough culture to start things off. Once the three phases of the culture were "elaborated" and the final dough was mixed, we had over 17 kilos (37 pounds) of bread dough. That represents an increase factor of over 425, amply revealing one of the many miraculous properties of healthy sourdough.

To those not knowledgeable about the breadth of classical European baking, the four products that I have described may well seem arcane, implausible, obscure, or ridiculously labor-intensive. Perhaps; perhaps. And at the same time, they were also uniquely delicious, each in its very specific way, each made with care and concentration, precision and skill. Yes, they are rare, and rarely seen in this day of automation and homogeny, where there appears to be a concerted effort to not just standardize and monotonize the flavors of foods and bring them to the most common-denominator level, but to substitute concocted flavors for real ones, and mechanization for the artisanship of the hand.

My early immersion in the production of traditional time-honored baked goods linked me to living colleagues who continued to uphold these baking traditions in Europe, and to the generations of bakers who preceded us, and who had passed the traditions on to us intact. For the 30 years that baking has been my livelihood, I have continued not just to make these wonderful goods each year, but also to teach them to the young and aspiring bakers coming up behind me.

# BREAD IS A BIG DEAL AT ZINGERMAN'S

by Frank Carollo

*Frank Carollo is co-founder and managing partner of Zingerman's Bakehouse, one of the circle of businesses launched by Zingerman's Delicatessen in Ann Arbor, Michigan. A native of St. Clair Shores, MI, Frank first came to Ann Arbor as an engineering student at the University of Michigan, but says that he was "destined to become a baker", in part because of his fond memories of baking old-world pastries with his Austrian grandmother.*

**It's** been nearly 14 years since we started baking here at the Bakehouse. We actually started in September of 1992 with one customer, Zingerman's Delicatessen on Detroit Street in Ann Arbor. Initially we had a crew of about eight people, and collectively we had very little previous baking experience.

We had chosen Michael London from upstate New York to be our teacher and consultant. We couldn't have made a better choice. Michael, having grown up in Brooklyn, had a deep love and cultural connection with pumpernickel, onion rye, and *challah*, the European Jewish foundation breads that we 'needed' to supply the Deli. In addition, he was the creator of a number of the types of bread that would comprise our opening menu that Fall. These included Farm Bread, our version of the rural French *pain au levain*, which is made with natural sourdough starter and takes us 18 hours from start to finish; Sesame Semolina, a rich, golden Sicilian bread made with 90% semolina flour and rolled in lots of unhulled sesame seeds; Paesano, a chewy loaf with a thin, crispy crust, baked in the style of Puglia; Rustic Italian, a traditional, yeasted white bread of Northern Italy, crusty on the outside and soft on the inside; and some American breads like Pecan Raisin. Though we initially didn't know a lot about baking, we were all committed to baking the best bread that we could. Michael was instrumental in instilling us with a strong sense of how to bake.

There is definitely a proper way to do most of what we do, and then there are many other ways to do it. We agreed from day one that we would always do things the 'Bakehouse' way— with none of the personal freelancing that's so common in the food world. We wanted there to be no ego in making our bread. It

would and should be great, no matter which one of us was mixing or baking or shaping. And we agreed to be relentless in talking about what we were doing each day and how the dough felt and all the other things involved. It's kind of amazing that we got great results by making our bread the same every day— instead of constantly doing things differently.

Our original plan was to have the Deli as our only initial customer, and after a few years to be selling to a dozen or so restaurants in town. Its funny how things worked out. The Deli developed a tremendous market for our breads, and that created a tremendous wholesale demand. As we built up our production skills we were then able to take on additional wholesale customers.

From the start, we refused to grow unless we were absolutely sure that we could maintain the quality and consistency of what we were baking. After being open for two years, we had grown to have about 20 people working here. In the late Summer of 1994 we wrote our own Bakehouse Mission Statement, which has helped us stay on track for the past 12 years. It has guided us much like the North Star:

*We are **passionately** committed to the **relentless** pursuit of being the **best** bakery we can **imagine**.*

One thing that I'm most proud of is the fact that not a day passes in which we don't consciously make a decision or change to make our products better. I'm most proud that all these years later, the quality and consistency of what we bake is much better than it has ever been.

Gradually over time, the Bakehouse became more complex. While I had once thought that the hardest thing would be to learn to bake great bread, I was now aware that while baking great bread was indeed hard, it was no less important to give great service and to make great deliveries. We needed to find passionate people to do everything that we did.

The Bakehouse also grew in complexity by adding more products and services. In March 1994 we expanded into the suite adjacent to the bread bakery and began to bake pastries. And then in May 1995 we bought a couple of tables from Office Max and started selling our 'extra loaves and croissants and muffins' retail, out of a store located in front of our big, brick bread oven. Though this wasn't even in my wildest dreams when we started, our little store now accounts for about 15% of our sales. And our initial vision of

*continued on page 14*

# KNISHES: 90 MILES FROM MANHATTAN

by Gary Schwartz

*Repast subscriber Gary Schwartz, the older brother of the editor, lives in Rosendale, NY, a small town in the Hudson River valley. There, he owns and operates a store called Rural Delivery Antiques. Besides antiques, Gary's interests include history, literature, plants, and all kinds of music.*

“Look at these. Do any two of them look the same?” says Marvin Lang, owner and master baker of Kisses Knishes in Rosendale, New York. With a mixture of pride and defiance, he pointed to a tray of three dozen freshly-baked potato knishes.

After 40 years of experience baking the quintessential Jewish finger food, Marvin's business has taken him all over the New York City metropolitan area and into exurban upstate New York, but the non-conformity of each individual knish seems to be a constant. His chief assistant, Rich Ates, had something similar to say about the tray of pastries: “These are not soldiers, all dressed alike, marching in lockstep.”

I challenged Marvin about whether this was more a matter of marketing (as in: Look at how old-fashioned we are), or if it was indeed essential to his product. In a side-by-side test between a more uniform item next to an “irregular”, would they taste the same? His answer was adamant: “This is not an illusion. Something is lost when it is made by machine.”

Indeed, earlier in his career, Marvin investigated an “enrobing machine” that wrapped dough around the filling, but it was a decided no-go. “It was like biting into something that was very commercial. My type of knish is more delicate.” This is the type Marvin recalls from Jewish delis of his childhood. It is baked, not fried, square-ish, the size of a large fist, almost a third of a pound, made with about a dozen kosher ingredients. It is made to be eaten fresh, and therefore contains no preservatives.

“This product has never really changed,” Marvin says. “It is the knish I remember from the Lower East Side of New York.” A close relative might be Yonah Schimmel's product on Houston Street in Manhattan. A distant cousin, the fried pillow-shaped knish found at street carts in New York City, does lend itself to automation in production. At least for that type of knish, a machine affords greater consistency of product (and

saving of labor), but Marvin concluded that this was incompatible with the irregularity that was essential to his item.

Marvin, whose parents were born in Rumania and Hungary, grew up in the Bronx and Queens. He learned to bake knishes in the summer of 1968 at Jerry's Knishes, on the boardwalk beside the beach in the Jewish working- and middle-class neighborhood of Rockaway, Queens. Later that year he started his own wholesale bakery with a partner, and eventually sold knishes on the boardwalk in Long Beach, further east on Long Island.

During that time, New York State passed a law against selling raw milk and cheese. A certain distributor of these items needed to find foods to fill out his inventory, much of which was sold to health food stores. Marvin had come up with a soybean-curd knish. The connection was made, and Kisses Knishes appeared on the shelves of health food stores throughout the area.

“I invented the tofu knish. It was an instant success”, he says. At this same time, interest in fresher and less-processed food was becoming widespread. This trend transformed health food stores from slightly kooky “causes” into mainstream groceries. Kisses Knishes were one of the traditional, often ethnically-rooted foods that fit into this new market. Tofu knishes, and to a lesser extent those made with brown rice, became the mainstays of his business, alongside the more traditional flavors of potato and kasha.

Overdevelopment on Long Island led Marvin to rural upstate New York, familiar to him from summers with his family at Ben Furman's bungalow colony in Sullivan County, in the Borscht Belt. “I remember knishes sold from a truck that would stop at the bungalow colonies in the area”, he recalls. He found a place for his rabbi-inspected knishery in Rosendale, in neighboring Ulster County, located a reasonable hour and a half from his downstate distributors. Marvin discovered that the building had housed a resort advertising its “gentile patrons” in the 1930's. By the 1980's, the anti-Semitism of the area had given way to a more free-wheeling artistic and ex-hippie vibe. Kisses Knishes found its new home.

The business is entirely wholesale. About 20% of sales go to the immediate area, the rest to New York City, New Jersey, Connecticut, and as far as Philadelphia. He makes 15 different types, including kasha (buckwheat), brown rice with vegetables, tofu with vegetables, “dessert” tofu with chocolate, pineapple, or cranberry/apple, and the classic potato with vegetables. Tofu accounts for about ¾ of sales. All are vegan, none have preservatives. “I won't sell a knish that is more than a few days old”, Marvin says.

*continued on page 13*

# AN AMERICAN KUGEL TRACED TO BRITAIN

by Bella Ehrenpreis

*CHAA member Bella Ruth Ehrenpreis and her husband Seymour live in Skokie, Illinois. Bella has been researching the life of Esther Levy, author of the earliest Jewish cookbook published in America. The couple attended the First Biennial Symposium on American Culinary History held in Ann Arbor last May.*

In his introduction to the republished edition of *The National Cookery Book* (Appelwood Books, 2005), Andrew F. Smith provides an interesting commentary to the text. This book was originally published in Philadelphia by the Women's Centennial Executive Committee of the International Exhibition of 1876. In a section that Smith notes as "Unusual Recipe Collections", he discusses the 12 Jewish recipes scattered through the book (p. xvii). He notes that "Jewish recipes had been previously published in the United States", and adds, "But the recipes identified as Jewish in *The National Cookery Book* did not come from previously published sources, which suggests that they had long been used in families." (p. xviii)

Interestingly enough, however, I have discovered that a recipe described as "Kugel" in *The National Cookery Book* (pp. 62-63) is an exact copy of a recipe in the first known Jewish cookbook published in English: *The Jewish Manual* (London, 1846), edited by "A Lady" (thought to be Judith, Lady Montefiore). Kugel is a well-known Jewish dish, a sort of baked pudding. The recipe entitled "Kugel and Commean" (see at right) is the origin of *The National Cookery Book's* Kugel recipe. It appears on p. 55 of the British book, in Chapter IV, "Directions for Various Ways of Dressing Meat and Poultry".

In connection with this observation, I have come in possession of a 1961 Jewish charity cookbook which has a veal recipe that it claims comes from "the first [Jewish] cookbook published in English in the United States". However, the recipe does not match the veal recipe in Mrs. Esther Levy's *Jewish Cookery Book* (Philadelphia, 1871), which is widely considered the earliest such book in the U.S. Should we now be looking for an earlier Jewish cookbook published in the United States? ■

## KUGEL AND COMMEAN

Soak one pint of Spanish peas and one pint of Spanish beans all night in three pints of water; take two marrow bones, a calf's-foot, and three pounds of fine gravy-beef, crack the bones and tie them to prevent the marrow escaping, and put all together into a pan; then take one pound of flour, half a pound of shred suet, a little grated nutmeg and ground ginger, cloves and allspice, one pound of coarse brown sugar, and the crumb of a slice of bread, first soaked in water and pressed dry, mix all these ingredients together into a paste, grease a quart basin and put it in, covering the basin with a plate set in the middle of the pan with the beans, meat, &c. Cover the pan lightly down with coarse brown paper, and let it remain all the night and the next day, (until required) in a baker's oven, when done, take out the basin containing the pudding, and skim the fat from the gravy which must be served as soup; the meat, &c., is extremely savory and nutritious, but is not a very seemly dish for table. The pudding must be turned out of the basin, and a sweet sauce flavored with lemon and brandy is a fine addition.

– From *The Jewish Manual, OR, Practical Information in Jewish And Modern Cookery, With a Collection of Valuable Recipes & Hints Relating to the Toilette, Edited by a Lady* (London, 1846).

### What Does "Commean" Mean?

*Commean* in the above British recipe is an unusual spelling of *chamin* or *hamin*, the Sabbath stew—a quintessentially Jewish dish and traditionally the centerpiece of the grand meal of the week.

To honor the command to rest on the Sabbath, Jews prepared *chamin* (derived from a Hebrew word for "hot") before sundown on Friday, placing it in a tightly sealed baking pot that simmered through the night over dying embers, or in the residual heat of a downturned oven, often a baker's community oven. The pot was then unsealed on Saturday, its contents served as the family's main meal.

The stew often included garbanzo beans (called "Spanish peas" in the above recipe), onions, whole eggs, and some meat—perhaps chicken, a calf's foot, a tongue, a marrow bone, or stuffed intestines. Sephardic Jews often included vegetables stuffed with grains and minced meat. In much of Europe, the Sabbath stew is more often known in Yiddish as *cholent* or *shalet*, while the spicier version of North Africa is more often called *adafina* or *t'fina*, from the Arabic *al-dafina* ("buried thing").

Kugel, served savory or sweet, and made from a paste of bread crumbs and flour as in *The Jewish Manual*, or else from noodles or grated potato, was another traditional Sabbath dish and was often cooked alongside *chamin*, as reflected in the above recipe. John Mariani, in *The Dictionary of American Food and Drink*, suggests that this recipe marks the first appearance of the word *kugel* in English. The Yiddish word originally meant "ball" or "round thing", perhaps reflecting an earlier shape for what became a pudding baked in a basin.

– RKS

**THE CROISSANT** *continued from page 6*

and repeating the fold. To imagine doing this manually with a rolling pin, think of a pad of dough that weighs 20 lbs., folding in a slab of a few pounds of butter and rolling it out by hand with a rolling pin into an even, thin strip. It's just not practical. The commercial solution is the sheeter. This device, usually about the size of a gurney, has a pair of stainless-steel rollers, and belts on both sides that carry the dough through the rollers.

With each pass the baker reduces the width between the rollers, and the dough is gradually sheeted to a narrower strip. The original pad that had two layers of dough sandwiching a layer of butter gets rolled out and folded over itself, so there are then several layers of dough-butter-dough-butter-dough-butter-dough. When that gets rolled out and folded over again the layers are tripled or quadrupled, depending on what kind of fold is used. This process is called *lamination*, and is also used to make puff-pastry dough. The finished croissant can have as many as 200 very, very thin alternating layers of dough and butter. All this thanks to the sheeter, or else humans with very large shoulders. As the croissant bakes, the steam from the butter contributes to the rise and flakiness of the croissant. If you get a look inside a bakery and you do not see a sheeter, then it is very doubtful they make their croissants in-house.

Making a good croissant requires attention to a lot of detail. Fermentation times and limits, dough temperatures, butter consistency and temperature for dough lamination, dough mixing, whether or not to use pre-fermented dough and if so, how much?, made in what way?, how to laminate, whether to refrigerate between folds, how many folds, what kind of butter to use and how much and what consistency, what kind of flour to use, how much water and milk, adjusting how much liquid when the flour changes, what thickness to sheet the dough to, how long to proof, what temperature to proof at, and a lot more (just ask anybody who works for me). Then after all that is done, if everything is perfect, it all depends on proper baking. What oven to use, at what temperature, baking to what color? The final step is making sure that when you come to buy a croissant, we offer you the freshest out of the oven, hopefully still warm if your timing was good.

Is the croissant important? It depends on what you value. ■

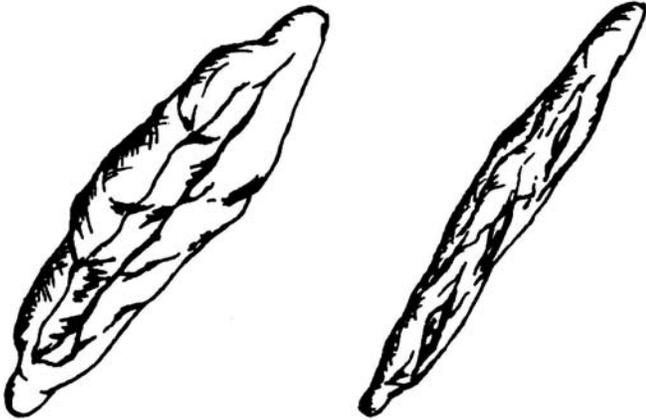
**KNISHES** *continued from page 11*

Besides the stovetop and two ovens, Marvin uses two machines. Both make the dough, which can be whole wheat, white, or a mixture of the two. There is a 100-quart mixer and a rolling machine or reversible sheeter, which is an industrial version of a household pasta machine. Actually, Marvin spent 18 years rolling dough by hand. "This machine makes a tastier pastry, because with hand rolling you need to keep the surface floured, and too much flour gets into the dough", he explains. Dough is made throughout the week in order that the gluten, necessary for stretchiness, be allowed time to develop. Fillings are made on an as-needed basis. These various mixtures are cooked the same as they might be at home, but with bigger pots and pans.

Assembling the knishes is a labor-intensive process. Portions are scooped by hand onto large rectangular sheets. One row is folded over to create a long, flat, filled tube, which is then cut from the sheet. Each tube is in turn cut with multiple disc rollers into individual pieces, which are given a final crucial rounding by hand. The tofu knishes are left more square. After a carefully monitored baking, the knishes are wrapped, labeled, and boxed by hand. The tasks break down to be relatively simple, and Marvin has trained many young people who hadn't any previous kitchen experience. He's always on hand to assure quality control.

I asked Marvin if there is such a thing as a *yiddishe taam*, that legendary, memory-laden taste that identifies a food as Jewish. "Most of the time it was about adding more salt", he joked, but he clearly takes the creation of an authentic flavor seriously. The products are accordingly assertively flavored. Though his knishes are eaten by people from diverse backgrounds, I suspect that for many they are part of an ongoing self-identification as culturally Jewish. In addition, they are part of many consumers' attempts to eat food outside of mass production.

The products of Kisses Knishes stand at some distance from the Eastern European immigrant's knish of history. For one thing, they're sold at health food groceries and not delis. For another, the most popular ones contain an ingredient unknown to Old World Jews: tofu. But new and old have much in common: the knishes continue to be unpretentious, nutritious, filling (the basis for a meal), and economical (about \$2 retail). They are baked with old-fashioned techniques that make for a certain irregularity that is integral to the product's worthiness. Many different social changes in America have resulted in a successful business based on creating an old-fashioned food with traditional know-how. ■



**The French loaf from LeJeune's (left) is a wide bread with a soft interior crumb, a fissured, crunchy crust, and a "nose" on each end. The bakery also makes narrower loaves designed for po'boy sandwiches (right).**

became the store manager. Today our son Matthew LeJeune is the manager, putting us in the sixth generation of managers.

**How Our Bread is Made**

Over all these years, the process of making French bread is still the same as it was in 1884. The same ingredients (flour, water, moist yeast, salt, sugar, malt, and lard) are measured, then mixed by a huge Triumph mixing machine built specifically for the bakery in the early 1900's. After this step, the dough is placed in a large trough to rise. It is then placed on a long table and kneaded in the dough break machine. On the table again, dusted with cornmeal, pieces of the dough are cut, then weighed to one pound on a balance scale, and each one is shaped into a ball and set to rise. Then the art of French bread baking begins.

Each one-pound ball is shaped by hand into a loaf and placed in a wooden box, covered with a cloth, and left to rise. Temperature is an important factor in bread making. When the dough is ready to bake, the baker places three loaves on a "peel", a flat wooden paddle with a long handle, used to move items in and out of the oven. The baker makes a lengthwise gash on each loaf with a sharp knife, then places them to bake in the rotary-shelf oven at 350° F. When the loaves have the appearance of golden brown, he uses the peel to remove them from the oven and place them on cooling racks before they are wrapped for sale.

When we are questioned about the use of lard as an ingredient in the French bread, the response is, since the recipe is the same as it was in 1884, it will not be changed. The lard is obtained from a local business, and the ginger used in our Old Fashioned Ginger Cake is imported from Jamaica. The bakery also makes po'boy loaves and hot dog buns.

In the 1940's and 1950's, pastries such as cookies, pies, and cakes were sold in abundance by LeJeune's. For holidays, cakes were baked and lined on a long table to be decorated. Mrs. Walter LeJeune, Sr. decorated many wedding cakes as well, and was known for her creativity.

During the years of the Depression, remaining in business was difficult. In later years, as chain stores were established, the competition was enormous, but the LeJeune family maintained that they would manufacture a product of quality, rather than quantity.

After 122 years, the LeJeunes are proud to own one of the oldest bakeries in the state of Louisiana, and the only one to be listed on the National Register of Historic Places. ■

**ZINGERMAN'S**

*continued from page 10*

having a bread bakery that supplied one customer has changed to having four distinct businesses (bread bakery, pastry bakery, cake bakery, and a retail store), baking 7 days a week, 365 days each year, and serving over 100 wholesale customers in Southeastern Michigan and Northern Ohio. We've also grown from having a staff of eight to having more than 100 people working at the Bakehouse.

These past 14 years have been quite exciting, and we're incredibly fortunate to be in a community that supports our efforts in doing what we do each day. We are thrilled to have such a great place to work. There are more than 25 of us who have each worked here at the Bakehouse for more than five years. Thanks to our customers and community, we feel blessed and lucky.

# MORSELS & TIDBITS

CHAA member **Yvonne Lockwood** is the invited scholar for the Michigan leg of Key Ingredients, a new traveling exhibit about the nation's foodways, produced by the Museum on Main Street program of the Smithsonian Institution. Yvonne, who is a folklife expert at the Michigan State University Museum, hopes to lead in putting together a Michigan-specific foodways exhibit as a complement to the national one, and she needs our help. The two exhibits will travel together from May 2007 to February 2008, staying six weeks at each of six selected sites (Chelsea, Frankenmuth, Cheboygan, Calumet, Whitehall, and Dundee). The project will also include local public programs, a lecture series, a conference on Great Lakes regional foodways, publications, and more. A brainstorming session to help devise an exhibition plan and a list of potential consultants and lecturers on Michigan foodways is scheduled for the hour before CHAA's May 21 meeting. Please plan to attend.

In Seattle, the recent annual meeting of the International Association of Culinary Professionals (IACP) included a panel session entitled, "What Makes a Culinary Book Endure?" The session addressed the question why some cookbooks are cherished for generations, while others are soon forgotten. **Barbara Haber** and **Jan Longone** were speakers, and **Geraldene Holt** was moderator. Haber, the past curator of books at the Schlesinger Library (Radcliff Institute for Advanced Study), is the author of such works as *From Hardtack to Home Fries: An Uncommon History of American Cooks and Meals* (Boston: Free Press, 2002). Longone, CHAA founding member, is curator of American Culinary History at the William L. Clements Library (University of Michigan). Holt, who is chair of the Jane Grigson Trust, is the author of *Diary of a French Herb Garden* and other books.

**Joan Nathan** has won the 2006 IACP Cookbook Award in the American category for her recent work, *The New American Cooking*. Nathan spoke to CHAA about the book at its meeting last Nov. 8.

CHAA member **Ari Weinzwieg** was one of five people recently named to the James Beard Foundation's "Who's Who of Food and Beverage in America", which recognizes culinary professionals for their significant and lasting achievements and national impact within the industry. The 16<sup>th</sup> annual induction ceremony was held on May 8 at the Marriott Marquis in New York. In naming Weinzwieg for this honor, the electoral panel of over 600 food professionals praised him for his work as co-founder of Zingerman's Deli, which has popularized artisanal foods from the area and from all over the world; as the author of well-received books and articles on food and the food industry; and as a prime mover behind Food Gatherers, a perishable-food rescue program serving the needy.

**Jan Longone** announces that the second biennial Symposium on American Culinary History will take place at

the University of Michigan in Ann Arbor on May 18-20, 2007 with the theme of Regional and Ethnic Traditions. Attendance will be limited to 200 persons. Details and registration information will be available by Aug. 1 at the University of Michigan's William L. Clements Library website, <http://www.clements.umich.edu/culinary/symposium.html>.

**Paul Levy** and **Claudia Roden**, who chair the annual Oxford Symposium on Food and Cookery, announce that it will take place this year on September 2-3, 2006 at St. Catherine's College ("St. Catz"), Oxford University in England. The theme is "Eggs"—culinary eggs of all creatures (avine, piscine, and reptilian), used or prepared in all ways, and as reflected in tradition and culture, psychology and memory. For more information, visit the website <http://www.oxfordsymposium.org.uk>.

**John T. Edge**, director of the Southern Foodways Alliance (SFA), announces that the ninth annual SFA symposium will take place Oct. 19-22, 2006 at the University of Mississippi in Oxford, MS. The theme this year is the Gulf South, with an emphasis not only on Cajun and Creole but on other ethnic sub-cuisines such as Native American, African American, Hispanic, and Asian.

The facsimile edition of **Margaret Huntington Hooker's** book *Early American Cookery*, originally published in 1896, has a new owner and distributor: Native Ground Books & Music, in Asheville, NC. The book, a product of the "colonial revival" vogue that swept the Atlantic Coast states in the 1890's, painstakingly reconstructs colonial and early American cookery, with original recipes and 226 illustrations of cooking utensils. The book also supplies household hints on everything from beauty and etiquette to candle-making. The 227-page paperback sells for \$10.95.

**Kathleen Curtin**, a food historian at the Plimoth Plantation in Plymouth, MA, and **Sandra L. Oliver**, editor of *Food History News* in Islesboro, ME, have teamed up to write *Giving Thanks: Thanksgiving Recipes and History, from Pilgrims to Pumpkin Pie* (New York: Clarkson Potter, 2005; 192pp., \$22.50 cloth). Their 80+ recipes include roast turkey (of course), turkey *rellenos con moros* from Cuba, Indian pudding, and cranberry gelatin salad. The commentary and illustrations also help trace the evolution of Thanksgiving meal traditions in both North and South. In 1995, Oliver published her highly acclaimed *Saltwater Foodways*, a history of 19<sup>th</sup>-Century New England food. She has helped spearhead the formation of NACHO (North American Culinary Historians Organization), a network that includes CHAA.

**On the Back-burner:** We invite ideas and submissions for these planned future theme-issues of *Repast*: Foods of the New World (Summer 2006), Artisanal Cheesemaking (Fall 2006), and Regional and Ethnic American Cuisines (Spring 2007). Suggestions for future themes are also welcome. ■

# CHAA CALENDAR

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(Except where noted, programs are scheduled for 4-6 p.m. at Ann Arbor Senior Center, 1320 Baldwin Ave.)

Sunday, May 21, 2006

“From Pablum to Pad Thai: The Twisted  
History & Big Business of Baby Food”

Margaret Kenda, author of several books on baby food

Sunday, July 30, 2006

Earhart Village Clubhouse  
(835 Greenhills Drive, Ann Arbor)  
CHAA Summer Theme Picnic,  
“Salads from Around the World”  
More details TBA

Sunday, September 17, 2006

3-5 p.m., Clements Library  
(909 S. University, Ann Arbor)  
Jan Longone’s lecture in conjunction  
with the exhibit “Patriotic Fare: Bunker Hill  
Pickles, Abe Lincoln Tomatoes, Washington  
Crisps and Uncle Sam Apples”

REPAST

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ANN ARBOR, MI 48105-2722



Culinary Historians of Ann Arbor

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