

CH W *Line*

Culinary Historians of Washington, D.C.

May 2011

Volume XV, Number 8

CALENDAR CHoW Meetings

Sunday, May 1, 2011

(Note: The meeting is being held on the first Sunday in May to avoid Mother's Day. Usually CHoW meets on the second Sunday, September to May.)

Save these fall
CHoW Meeting Dates:

September 11, 2011
"Mexican Culinary Traditions."

Speaker: Patricia Jinich, Chef/Educator Mexican Cultural Institute, Washington, D.C.

Pati Jinich was scheduled to be our December 2010 speaker, but she had to fly to Mexico to film her new PBS-TV series, "Pati's Mexican Table," which now appears on WETA TV channel 26 on Saturdays.

Apple Cider Field Trip
September 24 (see page 4)

Monthly CHoW Meetings
October 9
November 13
December 11

See you after Labor Day!
Have a nice summer!



SPEAKER: Bryna Freyer, Curator, National Museum of African Art, Smithsonian Institution

Innovative foods offered at the early U.S. World's Fairs from 1876 to 1904 give insight into the country's important food movements. Today with our instantaneous mass media and global audiences it is hard to comprehend the impact of the World's Fairs. However 19th and early 20th century fair foods take us from east coast family farm to western wheat and from homemade to factory. They introduced fairgoers to food science, the modern cookbook, new ingredients, the integration of foreign cuisines, and the role of women.

In food history, however, World's Fairs may be over credited with the invention of everything from ice tea and hot dogs to cotton candy. Fair food is both fast food and formal feasts. It is everything from oysters to Belgian waffles and street food to haute cuisine. Although these fairs are long gone, their foods have become today's staples.

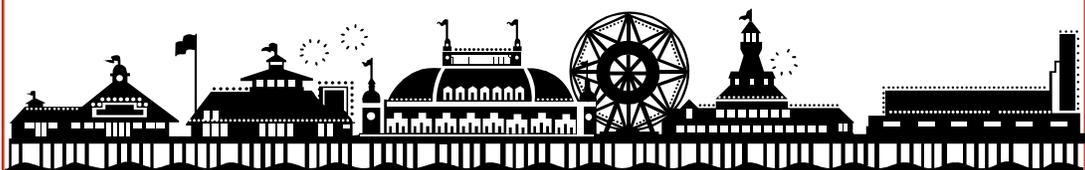
Foods Popularized by U.S. World's Fairs 1876-1904

Sunday, May 1, 2011

(Note: First Sunday in May)
2:30 to 4:30 p.m.

Bethesda-Chevy Chase Services Center,
4805 Edgemoor Lane, Bethesda, MD

Our speaker **Byrna M. Freyer** is an art historian who has been on the staff at the Museum of African Art of the Smithsonian Institution since 1977. She has curated more than 20 exhibitions on a wide range of topics. While interested in studying African food and related objects, her membership in ChoW stems from an attempt to find non-work related fun. Her main culinary interest is in Victorian silverplate as she discussed in a CHoW 2001 talk on "101 Ways Not to Use Your Fingers." Her interest in U.S. World's Fair foodways grew out of tracking when certain foods were introduced to the American public.



Culinary Historians of Washington, D.C. (CHoW/DC) founded in 1996, is an informal, nonprofit, educational organization dedicated to the study of the history of foodstuffs, cuisines, and culinary customs, both historical and contemporary, from all parts of the world.

www.chowdc.org
Dues to: Bruce Reynolds

What Happened at the April 10 Cooperative Supper?

About thirty people gathered at 4:00 p.m. in the community room atop Alexandria House, the residence of **Shirley Cherkasky**, for a wonderful sharing of food, conversation, and culinary and literary history. This year's theme was "A Book Report," and we all learned some fascinating stories. Below is a compilation of great dishes and the source of their inspiration.

Our thanks go to **Shirley Cherkasky**, who arranged for the beautiful dining room high above Alexandria (see photo at right). It was a clear and sunny day overlooking the Potomac, with wonderful food (see below), fascinating stories, crisp breezes, and friendly conversation.

Nominating Committee chair **Dianne Hennessy King** presented the Slate of Candidates for the 2011-2012 CHoW Board (see page 3). The election will be at the May meeting.

Whatzit: Jane Mengenhauser brought a silver-plated object made in Italy that was identified after the meeting as a pen holder by Sheri Schoenebeck, Katherine Livingston's daughter. Sheri found a similar pen holder on eBay (at right)



The meeting ended at 6:30.

"A Book Report"

Main Dishes

Felice Caspar brought Warm Chicken, Rice and Black Bean Salad with Mango Mojo Dressing. The recipe was the second place winner in the 2007 National Chicken Cookoff, contributed by contestant Sally Sibthorpe. Felice was inspired by the book *Cookoff: Recipe Fever in America: Heartbreak, Glory and Big Money in the Competitive Cooking Circuit* (2003) by Amy Sutherland.

Elisabetta Castleman brought Sonoran Barbacoa inspired by an Italian Jesuit missionary who died in Sonora in 1711. See the September '11 *CHoW Line* for Elisabetta's research.

Laura Gilliam brought Chairman Mao's Red-braised Pork made from a recipe in Fuchsia Dunlop's *Shark's Fin and Sichuan Pepper: A Sweet-Sour Memoir of Eating in China* (2008).

Regina and Ian Newport brought Chicken Palawan with Basil and Gatâ (Coconut Milk), made from a recipe in the book, *Café by the Ruins – Memories and Recipes* by Lia Llamado and Feliz Perez, recipes by Adelaida Lim. Café by the Ruins is a famous restaurant in Baguio City, north of Manila in the Cordillera mountains.

Anne Gaelle Laplanche brought Codfish Chiquetaille from *Fine Haitian Cuisine* (2006) by Mona Cassion Menager.

Zina Pisarko brought Ghost Chicken, a Sichuan dish, found in the novel, *The Last Chinese Chef* (2007) by Nicole Mones. Additional recipes can be found at the author's Web



View from Alexandria House community room.
Photo by Jack Warner

site. Zina also brought information on Bean Jelly of Yunnan Province and a recipe for Sichuan Pepper Oil.

CiCi Williamson brought Hungarian Goulash inspired by *Nobody Knows the Truffles I've Seen* (1998), the autobiography of George Lang, the New York restaurateur who, with Charles Revson (the Revlon Cosmetics heir), resurrected the famous Gundel restaurant in Budapest. George was born in Hungary and escaped from a Nazi work camp to America.

Side Dishes

Claire Cassidy brought Pommes de Terre Lyonnaise in honor of UNESCO's naming the French meal a national treasure. John Rosine read the poem "Giving Potatoes" by Adrian Mitchell, found in *Norton Book of Light Verse*, Russell Baker ed. (1986). The poem was a record of courtship by potato versions and Pommes de Terre Lyonnaise (mentioned in the second-to-last stanza) was the dish that won the fair lady's heart.

Shirley Cherkasky brought Potato Salad from the recipe found in one of her favorite books, *French Cooking in Ten Minutes: Adapting to the Rhythm of Modern Life* (1930) by Edouard de Pomiane. Shirley brought three editions of his work to show at our supper.

Beverly Firme brought an homage to the Inspector Montalbano Sicilian mysteries written by Andrea Camilleri. Salvo's Evening Snack included Pepano and Saraceno bought at Litteri's.

Claudia Kousoulas brought Pissaladière from *A Book of Mediterranean Food* (1950) by Elizabeth David. Inside the book, Claudia discovered an envelope with a forgotten Mother's Day card.

Katherine Livingston brought Salade Russe, aka Salade Olivier, inspired by 1930s praise for canned vegetables in Mary McCarthy's *The Group* (1963).

Quentin Looney brought Risotto from a recipe of an early Renaissance Italian cook, Martino (1474). The recipe can be found in Anne Willan's *Great Cooks and Their Recipes: From Taillevent to Escoffier*.

Judy Newton found her inspiration for her Asparagus with Quail Eggs in a children's book, *Spider Web for Two*.

(Continued on page 3.)

(Continued from page 2.)

Jane Olmsted brought a Spring Vegetable Stew inspired by the Commissario Brunetti mysteries by Donna Leon, whose 20th book is appearing this spring. The fictional Venetian Commissario eats seasonally whether he is portrayed dining at home, bars, or restaurants.

Desserts

Kari Barrett brought assorted cupcakes made and imaginatively decorated by her daughters. Kari was motivated by *Sweetness and Power: The Place of Sugar in Modern History* (1986) by a former CHoW member, Sidney Mintz, relating the story of how sugar went from a luxury item to a staple.

Bryna Freyer brought Centennial Pie, now known as Shoofly Pie, which was introduced at the 1876 Centennial Exhibition (in Philadelphia). Consequently, it was not included in the *1876 Cookery Book*, which was produced as a fundraiser for the centennial exposition. In return for raising all that money, the women's committee was able to have a Woman's building at the fair.

Jane Mengenhauser brought two desserts. One was Washington Pie, found in both the Fannie Merritt Farmer's 1917 *The Boston Cooking-School Cook Book* and the *Betty Crocker Picture Cookbook* (1950). The origin of the dessert is from Civil War days when Washington, D.C. cooks could not get lard for pies. They made plain cakes, split the layers and filled them with jelly from their cellars. Ever since then, they have been called "Washington Pies," a name based on the city rather than the president. Jane's second dessert was Hypocrite Pie, an "old, old" recipe that got its name because it appears to be a custard pie. Dried fruits, as in this recipe, were once used extensively and are once again being used by many people.

Bruce Reynolds brought Indian Buns from Eliza Leslie's *The Indian Meal Book: Comprising the Best American Receipts for the Various Preparations of that Excellent Article* (1846), see pages 6 & 7.

Amy Riolo brought Mixed Nut K'nafah (Konafu) from the book she wrote, *Nile Style: Egyptian Cuisine and Culture*.

Other

Dianne Hennessy King brought South African wine in honor of *Cry the Beloved Country* (1948) by Alan Paton, who wrote the book while traveling in Europe and the U.S. to study penal reform.

Amy Snyder reached back to her Brooklyn roots where she grew up and brought Pickled Watermelon Rind from *The Brooklyn Cookbook* (1991) by Lyn Stallworth and Rod Kennedy, Jr.

Anne Whitaker brought her willingness to help out with the Cooperative Supper and suggestions for three interesting food books: A Pat Conroy Cookbook, an Alice in Wonderland Cookbook and a Rex Stout book with Hero Wolfe recipes.

CHoW Board Elections

Voting for the 2011-2012 CHoW Board members will take place at the annual meeting on May 1. The Nominating Committee proposes the re-election of Membership Secretary **Quentin Looney**; Treasurer **Bruce Reynolds**; and Director **Claudia Kousoulas** from the 2010-2011 Board, and these candidates for president, vice president, recording secretary, and director:

President: CiCi Williamson

A CHoW charter member, CiCi has served two terms as vice president and has been the *CHoW Line* designer for five years. She is a food and travel writer and author of six cookbooks and more than 1,500 articles in newspapers and magazines. Her latest book is *The Best of Virginia Farms Cookbook & Tour Book*. CiCi is also the host of an award-winning Virginia PBS-TV series based on the book. She has served as an officer of many culinary associations including president of the prestigious 1,500-member Les Dames d'Escoffier International, president of the D.C. Chapter, and board member of the Association of Food Journalists.



Vice-president: Kari Barrett is involved in passing on culinary knowledge to the next generation of cooks and historians. Her interests also include U.S. Atlantic Coast and Tidewater foodways, pre-Civil War American food history, and food writing. She has worked as a Senior Advisor in the Office of Legislation of the Food and Drug Administration. Kari served as a CHoW Director, Fall 2003 to Spring 2005, and as CHoW President, Fall 2005 to Spring 2007.



Recording Secretary: Katy Hayes: has been a CHoW Board member since 2009. For twenty years she has worked as an archivist and historian, but began cooking and researching foodways in high school. More recently she has demonstrated hearth cooking as a charter member of the Riversdale Kitchen Guild, and taught workshops and given talks on various food-related subjects.



Director: Audrey Hong: "It was Chinese food every night at home, but Daddy was the link to Western food. He was one of the owners of the erstwhile Lotus in D.C., and he was a cook. With holidays and birthday celebrations, Daddy made from scratch Western food with the ubiquitous white rice served as a side dish. When I went to the Lotus, I would select something from the American menu. My culinary education continued with Girl Scouts (S'mores!), cooking lessons from the old Washington Gas company (white sauce!), and home economics classes (baked Alaska!). World travel, classes, and reading furthered my exposure, finding commonalities and differences. Food fascinated me. A vocation was teaching Chinese cooking but I've been a die-hard advocate of food and didn't realize that it was, in fact, culinary history."



Upcoming Events

SATURDAY, MAY 7

Growing up Gullah: Dorothy Browner-Hubler

Saturday, May 7, 2011, 2 PM
Anacostia Community Museum
Program Room

Free; for reservation, call 202-633-4844
www.anacostia.si.edu

Dorothy Browner-Hubler, retired professor of education and foreign languages, recalls growing up in various Gullah/Geechee households in South Carolina and Maryland. Hubler also recounts early fond childhood memories and continues to hold dear such Gullah customs as the significance of the "praise house," the use of natural herbs, and cooking traditions.

June 30-July 4 and July 7-11, 2011

Smithsonian Folklife Festival



45th Annual Smithsonian Folklife Festival
on the National Mall

June 30-July 4 and July 7-11, 2011

Open daily 11 a.m. to 5:30 p.m.

Evening events 5:30 p.m.

Admission is free.

A full schedule will be available in June 2011

www.festival.si.edu

This year's Festival features programs on **Colombia, Peace Corps** and **Rhythm & Blues**.

Colombia: Activities surrounding coffee growing, including agro-tourism, guadua/bamboo architecture, and coffee-picking.

Peace Corps: Presentations of food and cooking traditions that have played an important role in the Peace Corps experience.

The Rhythm and Blues: Tell It Like It Is program

SATURDAY, SEPTEMBER 24

CHoW Field Trip

Distillery Lane Ciderworks Tour and Tasting

10:00 a.m. to 12:00 p.m.
Burkittsville, Maryland

\$10 per person
(can be applied to a purchase of cider or apples)

Lunch afterwards is optional.



CHoW Director **Katy Hayes** has arranged a private CHoW field trip to the ciderworks. We will need a head count by early September. To reserve, e-mail Katy at kathy@distillerylaneciderworks.com

This summer, another notice will be sent out via the Google Group and posted on the Facebook page as a reminder.

See the April 2011 *CHoW Line* for an article by Katy about the ciderworks.

<http://distillerylaneciderworks.com/>

Smithsonian Resident Associates Programs

<http://residentassociates.org/>

The Gulf and Its Seafood - One Year Later

Thursday, June 9, 2011 at 6:45 p.m.; Wine & Dine Seafood Reception, 8:15 to 10 p.m. A round-table discussion with ocean scientists, educators, and special guest, environmental activist and actor **Ted Danson**, focusing on the marine ecosystem in the Gulf, the impact of the oil spill on seafood, and long-term questions that remain. This program includes a wine and seafood reception. \$80 member; \$95 non-member.

The American Cocktail's Mixed History

Thursday, July 7, 2011 at 6:30 p.m. What's more American than cocktails? From the barrooms of Bourbon Street to the Sunset Strip, cocktails are as distinctive as the places from which they hail. Tonight, **Philip Greene**, founding member of the Museum of the American Cocktail, and fellow historians mix these iconic American cocktails and recount stories about the people and places that made them famous. \$55 member; \$60 non-member.

The Gaul of Cooking Competitions

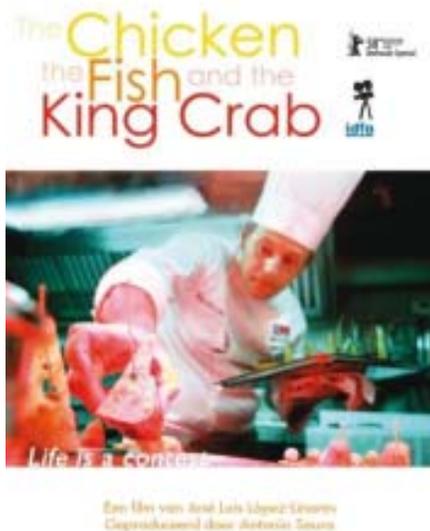
A Review of Two Films

By Marsha Weiner

In a recent NPR essay, Scott Simon comments on all the voting that has been unleashed into our daily life, “...I sometimes get queasy about the casual, and even gratuitous voting that is beginning to creep into our lives, voting that’s not meant to be deliberate and thoughtful...” He reveals that such voting is not a contest of any merit, but simply a ruse for obtaining information about consumer preferences for future marketing campaigns.

Two recent films offer the antidote of real, meritorious competition in France. *The Chicken, the Fish, and the King Crab* and *Kings of Pastry* (2009) chronicle the passions of chefs and bakers as they compete and strive for standards of excellence. The committed passions of the chefs in both films are honorable and inspiring. The films also reflect a difference between endeavoring for the pure gratification of striving for excellence versus the drama and titillation that arises when the element of commercial entertainment is introduced.

The Chicken, the Fish, and the King Crab follows Jesus Almagro, Spain’s National Best Chef 2007, as he competes in the Bocuse d’Or, an Olympic-like competition launched in 1989 by renowned chef Paul Bocuse.



While serving as Honorary President of the Salon des Metiers de Bouche (Culinary Sector Exhibition and Trade Fair) in Lyon France, Chef Bocuse suggested that a culinary competition would add a celebratory element to the Trade Fair.

He was right.

Produced by exhibition manager Albert Romain, the competition has become an international franchise. The chefs perform before a live audience, adding the element of spectator sport.

Almagro is an engaging protagonist in this rather predictable film. The roar of the crowd in the stadium makes everyone feel invested in the outcome. Most interesting is to see, up close, the emerging culture of competition chefs.

In contrast, *Kings of Pastry* gives the viewer a glimpse into the brotherhood of the prestigious Meilleurs Ouvriers de France (MOF) competition (Best Craftsmen in France).

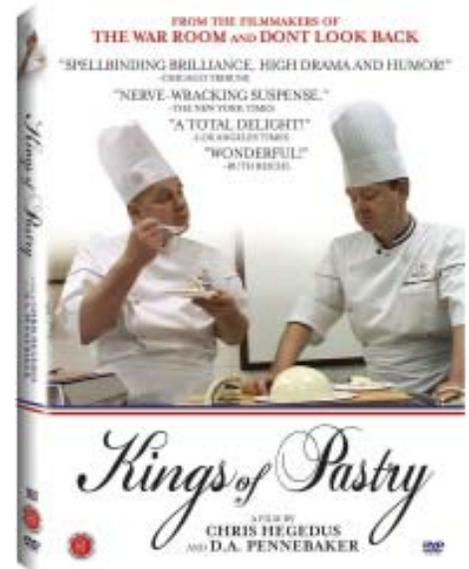
There is solemnity and gravitas to the MOF. This is not a spectator sport, it is not entertainment; it isn’t really a competition as much as it is a final exam — an entrance exam into a league of standard bearers that carry tradition and values.

The judges are distinctly interesting. They wander around the kitchen in close proximity to the competitors. They stand shoulder-to-shoulder with one another, and over the shoulder of the bakers. When the tasting segment opens, the judges are reminded that each vote is a moral choice. Who has the maturity of focus and personal depth? Who among the competitors is “ready” to wear the red, white, and blue collar?

That readiness comes over time. The MOF takes place very four years. If a baker is not awarded a collar one year, he can return four years later, and many do, to demonstrate their mettle.

One of the three competitors showcased is competing for the third time. Do the math; that’s 12 years he has planned, trained, practiced, invested, and sacrificed while maintaining his job as a working baker, and being a father and husband.

In the film there are 16 finalists selected from 70 candidates. For the MOF, there is no singular winner. In theory, all 16 could be given the collar.



Over the three-day event, they make 40 different recipes including lollipops, wedding cake, and plated desserts. Each chef is allowed to bring a prepared bijou, a small sculpture to decorate his buffet — an aesthetic signature in sugar. There is drama, there is angst, and there is grace under pressure.

Through the temperamental countenance of the judges, there are also tears and great warmth. The list of awardees is read aloud by the President of the judges who did not get the collar until his third attempt. With deep and great emotion, he reviews the list and tearfully laments that all 16 are not on that piece of paper.

For those who share Scott Simon’s concern that thoughtful deliberation is being ransacked by the juggernaut of social networking and technology, *Kings of Pastry* is a sweet antidote-and you can watch it on Netflix.

“Indian Buns”

By Bruce W. Reynolds

From Eliza Leslie, *THE INDIAN MEAL BOOK: COMPRISING THE BEST AMERICAN RECIPES FOR THE VARIOUS PREPARATIONS OF THAT EXCELLENT ARTICLE*, 1846 (London: Smith, Elder and Co.; Dublin: Cumming & Ferguson)



The Irish potato famine, caused by blight of potato plants and a chronic failure of entire crops from

1845 through 1852, resulted in about 1 million deaths and another 1 million in emigrations, thereby reducing Ireland's population by about 25%. Among several factors that made the crop failures so devastating was undue dependence of poor Irish farmers on potatoes; about one-third of the people were completely dependent on that single product for their staple diet. (Political and economic factors contributed mightily to exacerbate the underlying commodity shortage.)

The British government's initial reaction to the famine included a quiet purchase of “Indian corn” and “Indian meal” from the United States in the fall of 1845. A change in diet to this strange, new commodity, however, was a “hard sell,” due to social conservatism, the much different appearance and preparation of corn compared to familiar grains, and some technical difficulties with the initial import of corn grain. To help foster acceptance of the strange grain, several writers published recipe books in England and Ireland, detailing how to use corn, variously referred to as “Indian meal,” “Indian corn,” “Indian maize,” or just plain “maize.” COPAC, the UK-wide electronic book catalog, lists four such books published in the period from 1846 to 1847, which were the early years of the famine, and years in which the British government was importing corn.

One of these “corn-promotional” books was *THE INDIAN MEAL BOOK*, written by Eliza Leslie (1787-1858). Leslie was one of America's prominent 19th century cookery authors; in addition to prominence, she was one of America's first native cook book authors, as well as one of the first women in America to make her living as a professional writer. By the mid-1840's, Leslie had published six cookbooks and a book on household management, all of which went through multiple editions. Although born in Philadelphia, and for most of her life resident there, Leslie had lived during her early years in London (1793-1800), and had a London connection through her brother, the English artist Charles Robert Leslie.

I have not found any information about what interested Leslie in writing about Indian meal for the Irish population, but she wrote *THE INDIAN MEAL BOOK* for that purpose, as is indicated by a substantial publisher's note preceding the text of the English edition, which gives information about the kinds of cornmeal then available, and its prices. The English/Irish version of *THE INDIAN MEAL BOOK* was first published in 1846, a year before the first American edition. I use “version” interchangeably with “edition” here, because

while the English and American editions of *THE INDIAN MEAL BOOK* may be technically “editions,” the American book is a completely different text from the English book: twice as long, with different recipes, and lacking an extensive introduction of utensils used in cooking various corn recipes and how to handle the grain in recipes. (An example of the substantive differences is that neither this recipe for Indian Buns, nor the same recipe under a different caption, appears in the American edition.)

I first got interested in *THE INDIAN MEAL BOOK* as a normal part of attempting to assemble the bibliographies of major 19th century American cookery writers. (There is only one known 18th century American writer – Amelia Simmons, and she wrote only one book.) By luck, one of my early purchases was the first American edition of *THE INDIAN MEAL BOOK*, which I did not then know to have a predecessor. I later learned of a mysterious, earlier, English edition, and so naturally went off in search of it. Until recently, the two comprehensive electronic bibliographies (COPAC in the UK and WorldCat, which is not country-specific) listed one copy of the first English edition – buried in a group of political pamphlets in the Victoria & Albert National Arts Library – and one copy of the second edition – in the British Library. Two more copies of the second edition have recently been listed in WorldCat (Cambridge University and the University of North Carolina), and one unrecorded copy recently was sold by a UK antiquarian book dealer to a collector who is an occasional colleague and occasional rival of mine. So while the book exists, it is not common.

On a trip to London some time ago, I visited both the V&A National Arts Library and the British Library, and read each copy of the English editions of *THE INDIAN MEAL BOOK* (and had a photocopy made of the V&A's book). The only difference between the two editions is that the second one corrects listed errata of the first edition, making it more of a “first edition, second issue” than a true second edition.

Interestingly, however, the second edition does not correct a more important mistake than any of the listed errata in the first. In a recipe for “Indian Buns” on pages 30-32 of each edition, there is an instruction on page 31 that reads, “Next, stir in the sugar slowly, *a very little at a time*; for if too much sugar is put in at once the buns will never rise.” Sugar is not, however, listed in the recipe's ingredients list, leaving one to guess how much and what kind of sugar should be included.

It is because a recipe from the first English edition of *THE INDIAN MEAL BOOK* represents a combination of social history, book collecting (and book collecting skulduggery), as well as an interesting example of printers' editing errors that I chose to redact the Indian Buns recipe for this evening.

"Indian Buns"

Original recipe:

A pint of yellow Indian meal, sifted.
Half a pint of sifted wheat flour.
Half a pint of rich milk.
Six ounces of fresh butter.
Eight tablespoons, or two common-sized wine glasses of the best yeast.
One tea-spoonful of essence or oil of lemons.
One grated nutmeg.
One large tea-spoonful of powdered mace and cinnamon mixed.
Four eggs.
[note by BWR: Half a pound of sugar, or one cup]

Put the milk into a bowl or deep plate; cut up the butter in it; and set it near the fire till it is quite warm, and the butter is soft enough to mix through the milk with a broad knife; but on no account allow the milk to get so hot as to melt the butter to oil, or the buns will be heavy.

As soon as the butter is *soft*, and has been stirred well into the milk, set it away to get cold. Break the eggs into a broad earthen pan, and beat them with a whisk, as light as possible. Then stir them into the milk and butter, which must be quite cold. Having sifted the pint of Indian meal into a large pan, add it to the eggs and milk, and put in the spice and the oil of lemon. Then stir in the yeast, which must be strong, fresh, and of the very best quality; otherwise it is in vain to attempt making these buns with any chance of success.

Next, stir in the sugar slowly, *a very little at a time*; for if too much sugar is put in at once the buns will never rise. Then, by degrees, sprinkle in the half pint of wheat flour. When all the ingredients are in, stir the whole very hard. Butter a large square iron pan, and put the mixture in. Cover it with a clean cloth, and set it near the fire to rise. It will probably not be light in less than five hours.

When the mixture has risen very high, and is covered with bubbles, set the pan into a moderate oven, and bake it well. When it is quite cold, take it out of the pan, and cut it into squares. You may either ice the buns with beaten white of egg thickened with powdered loaf-sugar and flavored with rose-water, or you may merely sift powdered sugar over the top of each. They should be eaten the day they are baked.

This quantity will make twelve or fourteen delicious square buns - if the above directions are exactly followed.



Redaction Notes:

1. Bruce tried Leslie's order of steps (mix milk & butter, add eggs followed by cornmeal, and then flour), but it produced a tougher bread than today's method for cakes, etc. - cream sugar & butter, add eggs and flavorings, then alternate dry ingredients with liquid ingredients, etc.
2. How much sugar, since it isn't listed? A similar recipe in a later printing of Leslie's American edition of 1847 ("Kentucky Sweet Cake") calls for "half a pound" of sugar for the same amounts of cornmeal and wheat flour. Half of today's pound - eight ounces - is about a cup.
3. In the early 19th century, "yeast" would have been a sourdough or similar starter of brewer's yeast. Sourdough starters often use equal amounts of flour and liquid. Since an 18th-early 19th century "wine glass" often equates to between 2 and 3 ounces (the lower bound being ¼ cup), Bruce made a slurry of ¼ cup each of flour and water, to equate to 2 "wineglasses" of bulk, and added 1/8 teaspoon of yeast to get it going. He left this mixture overnight at room temperature to brew. The batter rose appropriately in 4 to 5 hours.
4. Bruce used ½ teaspoon lemon oil in one test. That gave the buns a light lemon flavor and scent. In a second test, he found that 1½ teaspoons of lemon extract provides an almost equivalent lemon flavor, but not the lemon scent.
5. He used ½ teaspoon each of grated nutmeg and cinnamon.
6. Bruce used an 8" X 11.5" pan (92 square inches) that he happened to have and that size seemed to produce height and texture that could be called a "bun."
7. He baked the batter at 350° F for 30 to 35 minutes.
8. Bruce glazed the baked buns with 2/3 cup powdered sugar and one tablespoon of water. He says a dusting of powdered sugar also worked reasonably well.

Poem Read at CHoW Cooperative Supper By John Rosine

From: *The Norton Book of Light Verse*,
Russell Baker ed., WW Norton & Co, NY,
1986, pp 179-180. Author: Adrian Mitchell

GIVING POTATOES

Strong Man:

Mashed potatoes cannot hurt you, darling
Mashed potatoes mean no harm
I have brought you mashed potatoes
From my mashed potato farm.

Lady:

Take away your mashed potatoes
Leave them in the desert to dry
Take away your mashed potatoes
You look like Shepherd's Pie.

Brash Man:

A packet of chips, a packet of chips,
Wrapped in the *Daily Mail*,
Golden juicy and fried for a week
In the blubber of the Great White Whale

Lady:

Take away your fried potatoes
Use them to clean your ears
You can eat your fried potatoes
With birds eye frozen tears.

Old Man:

I have borne this baked potato
O'er the Generation Gap,
Pray accept this baked potato
Let me lay it in your heated lap.

Lady:

Take away your baked potato
In your fusty musty van
Take away your baked potato
You potato skinned old man.

Frenchman:

She rejected all potatoes
For a thousand nights and days
Till a Frenchman wooed and won her
With *pommes de terre Lyonnaise*.

Lady:

Oh my corrugated lover
So creamy and so brown
Let us fly across to Lyons
And lay our tubers down.



CHoW 2010-2011 Board of Directors

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Katherine Livingston

Vice President

CiCi Williamson

Recording Secretary

David Bender

Membership Secretary

Quentin Looney

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Claudia Kousoulas

Director

Katy Hayes

Editorial Positions

CHoW Line Editor

Dianne Hennessy King

CHoW Line Designer

CiCi Williamson

Website Coordinator

Katherine Livingston

DIRECTIONS TO THE MEETING

CHoW/DC usually meets on the second Sunday of each month, September through May, from 2:30-4:30 p.m. at the Bethesda-Chevy Chase Services Center, 4805 Edgemoor Lane, Bethesda, Maryland.

DIRECTIONS: Bethesda-Chevy Chase Services Center is located at 4805 Edgemoor Lane in downtown Bethesda, Maryland, in the two-story County office building on the plaza level of the Metropolitan complex, above a County parking garage. The building is across the street from the Bethesda Metro station.

From the **Metro Station**, take the escalator from the bus bay to the plaza level, turn left, walk past the clock tower and across to the Metropolitan plaza using the pedestrian bridge. The Center's street entrance at 4805 Edgemoor Lane (corner of Old Georgetown and Edgemoor) is marked with American and Montgomery County flags. Take the elevator to Level Two for meeting rooms.

If you are coming **south on Old Georgetown Road** (from the Beltway use exit 36) turn right on Woodmont Avenue - the entrance is the second driveway on the left.

If you are coming **south on Wisconsin Avenue/Rockville Pike**, turn right onto Woodmont Avenue, go south for approximately one mile, cross over Old Georgetown Road, and the parking garage entrance is the second driveway on your left.

Coming **north on Wisconsin or west on Rt. 410**, take Old Georgetown Road north, turn left at the second traffic light (Woodmont Ave.) and the garage entrance will be on your left. Take the elevators from the parking garage to the plaza level (P). The building is located at the center of the plaza. The American flag, Montgomery County flag, and the County seal mark the entrance to the building.

PARKING: Parking is free on weekends in the county parking garage. The entrance to the parking garage is marked with a large blue Bethesda Center parking sign.

