

Culinary Historians of Ontario

Autumn 1999 Number 22



LET'S GET A LIVELY DEBATE STARTED ... About Using Period Recipes in Living History Kitchens

Recently CHO received a letter that is prompting us to editorialize our philosophy about using period recipes in living history kitchens. We want your reactions. Opinions, anecdotes, experiences requested please!! Let's get a lively debate started in upcoming issues.

HERE'S THE (SLIGHTLY EDITED) LETTER THAT SPARKED US:

I have been working as a [volunteer] historic cook at Spadina [Toronto historic house representing the Edwardian era]. We are given copies of contemporary (c. 1900-14) or earlier recipes and are required to follow them to the letter. Do you think this is realistic?

For example, for years I have made Eliza Acton's mincemeat. However, I have changed it slightly, adding more spices and liquor and cutting down slightly on the sugar. This way, I only have to make it every 3 or 4 years as it keeps very well in unsealed mason jars. If it dries out a bit towards the end, I only have to add a bit more liquor. Similarly, I put down ox tongues and brisket using my aunt's recipe from the turn of the century. But over the years, I have cut down on the salt and added a few chili peppers. This has not affected the time that the meat keeps and it is definitely better for my salt intake.

Is this not what all working cooks do? So long as we do not add inappropriate ingredients or use modern appliances, is this not reasonable? Of course, I would ensure that the original recipe would be printed along with the cook's suggested changes.

I would like a frank exchange of opinions on this subject. Do you think we should adhere strictly to the recipes, or should there be some leeway for the cook's experience? Of course, I am not really thinking of most of the very old recipes, since so little was specified in them that the cook already has considerable leeway.

Ed Lyons

CHO'S ANSWER:

We feel that if you are at home in your personal kitchen making a period dish for the family dinner you can do whatever you want to it. Therefore Ed's choice to reduce the salt in the brisket, for example, was just fine. He's right, working cooks alter recipes all the time.

BUT if you are an interpreter/actor exploring food and food production in a historic kitchen at a site that purports to represent a particular time, place and person/family -- and then shares that knowledge with visitors in some manner, be it a recipe card for sale in the gift shop or, lucky visitor, a taste -- then we don't think that recipes can be wilfully altered to suit your contemporary tastes or needs.

This is a significant and nuanced topic for so small a space as page 2 of a newsletter so in this editorial we try to distill our philosophy into a few easily understood points, when in fact it is worth a few MA theses.

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"Let's Get A Lively Debate Started..." *Cont. from pg. 1*

DEFINE YOUR OBJECTIVE

We think that as an historic cook you must clearly understand that your purpose in a living history kitchen is to honestly explore the foodways of the family and/or distinct group your site represents. Late 20th century personal choices, such as awareness of fat and salt consumption or a preference for vanilla over orange flower water, shouldn't interfere with your attempt to recreate the food, although of course they're excellent topics to address with visitors.

There are 3 ways to approach the period receipt:

- Are you trying to reconstruct it? Why? For what purpose?
- Are you revising it? Why? For what purpose?
- Are you redacting it? Why? For what purpose?

● Reconstruction

A serious historic cook seeks to reconstruct a period dish in order to understand it (its structure, its appearance, its taste, its place in a meal, its place in the continuum of foodways and so on). She or he attempts to form it again, to reconstitute its parts into a state recognizable as something we could consider "authentic" to its time even though it's been made today. This involves research, cooking and analysis, and if you're really serious, can be an absorbing and systematic study lasting a lifetime.

The key idea here is "authentic", an unknown and unknowable state, but an admirable objective. We realize that the original recipes usually cannot be reproduced exactly, but we can make an honest and educated attempt. Often we don't know the distortions and misunderstandings we bring to reading and reconstructing the dishes. And, very importantly, ingredients are different today. The term "modern equivalent" is a good one here.

● Revision

To revise has a double meaning: to modify and to improve (similar but not identical meanings). Sometimes a period receipt has to be modified, but if so you must be clear on the reason. Primarily this is due to differences between ingredients. Today's all-purpose flour, for instance, has a different absorption capacity than 19th century stone ground flour. If your intent is to improve for late 20th century expectations, then you're flirting with redaction.

● Redaction

Sometimes a period receipt is altered beyond recognition, but claimed as authentic. Sometimes it's as simple as using the wrong ingredient (such as vanilla instead of rosewater which have entirely

different aromas and flavours and cannot be presented as substitutes). Other times it's a wholesale refashioning.

IF YOU ALTER A RECIPE YOU MUST SAY HOW AND WHY

How far away do you move from the text of the original recipe? Why are you deciding on that move, that change? It's a question of degree. If you do make changes you must explain what and why, both in verbal and written contexts. Publications that don't include the original text alongside a modernized version makes us nuts because we can't see how, if at all, the recipe has been altered. And if it has, why.

For example: sponge cake

Sponge cake was once leavened only with many separated and beaten eggs. Nowadays it's usually assisted with baking powder. The stiff whites were blended into the beaten yolks and sugar and then the flour was added last. Today a knowledgeable cook prefers to fold in the beaten whites as the very last ingredient to maintain as much air as possible. The texture of the cakes are unmistakably different. The old type has a firmness entirely characteristic of pre baking powder sponge cakes. If we dislike it or decide our visitors will, we should never add the baking powder to update it. That's cheating. If you share samples with visitors, then this is an opportunity to have a delightful conversation about textures and turn it into an unexpected gastronomic experience for them. We feel that part of your purpose is to educate the palate of your visitors.

RESPECT

We think all this comes down to:

- respect for the original dish,
- respect for the author of the original receipt, and
- respect for the museum visitor.

A RECIPE IS AN ARTIFACT

A recipe is an artifact just like a plate, a table or a cookery book. It is of its time, place, ethnic identity and class as surely as any plate, table or cookery book. But a recipe has an ephemeral dimension that other artifacts do not. Of course the dish is not identical, but a modern equivalent, that is as close as possible to the original receipt.

Above all, remember that your joy in the tactile research inherent in being a cook in a living history kitchen can also be - *should be* - supported by a serious intent.

NOW IT'S YOUR TURN. WHAT ARE YOUR OPINIONS AND EXPERIENCES?



Culinary Queries

1. Carrie Herzog works at Woodside National Historic Site in Kitchener. She is writing a master's thesis on vegetarianism in Canada.

Carrie understands that such groups

were organizing in the United States during the 1820s, but wonders when the movement spread to Canada. Interested members can email Carrie with their suggestions at

c2herzog@artsmail.uwaterloo.ca.

2. An interesting query comes our way from Joseph Schneider Haus in Kitchener.

Maggie Goldsmith wonders what sorts of commercial oils were available during the later part of the 19th century. The staff at this living history site have been experimenting with a historic recipe called "oil cucumbers" which calls for is "olive" oil. Maggie questions if other oils (i.e. flaxseed or corn) would have been substituted, since olive oil would have been an expensive purchase for this rural Mennonite family during the 1850s.

Some of your responses to this query:

• Mary Williamson, retired Fine Arts Bibliographer and Senior Librarian and cookery book collector: *"I haven't found any reference to flaxseed being used as food. Linseed oil was used to polish furniture, and many sorts of oils were used as skin treatments, or for medicinal purposes. Olive oil was readily available, of course, but you mention the expense. The real problem then was adulteration which was universal, and perhaps when the olive oil was adulterated with poppy seed or rape seed oil, the grocers didn't have to charge much for it. Although flaxseed oil is now available in health food stores, I can't find any reference to it in my sources: Canadian, American, or British, apart from flaxseed lemonade."*

• Liz Hardin, Registrar/Researcher, Doon Heritage Crossroads: *"Boiled linseed oil isn't edible. I don't know about unboiled. Since linseed cakes were used as animal fodder, I'd guess that humans could consume unboiled oil but I have a hunch that it would taste bitter. Our turn of the century Encyclopedia Britannica lists edible (and non edible) oils. The edible oils are the vegetable ones: poppy seed, sunflower, soya bean, corn, cotton-seed, sesame, hazel nut, peanut, olive, and grape seed.."*

Carolyn Blackstock from Woodside National Historic Site took a look at a period manuscript called the *Grocers' Hand-book and Directory, 1886*.

"Within the pages is a directory of foods available in the Philadelphia area. Under the linseed oil category, the book describes it as having "a rather peculiar and disagreeable odor and taste" and being used primarily to fatten cattle. Within the section on "oils", the book lists: olive, rape (which is a combination of rape, turnip and radish seeds), hemp seed, whale or sperm, tallow and lard oil."

There was also some questioning as to whether corn oil could have been available during the 1850's. According to the book, *Food Chronology* (a sometimes unreliable source), it wasn't until 1911 when E.T. Bedford's Corn Products Refining Company, Ill., introduced the first corn oil for home consumption.

If readers would like to share their opinions or findings on this subject, CHO would gladly reprint these in our next newsletter.

Upcoming CHO Events...

Create a Christmas Cookie Collection



*Tadmorden Mills Heritage
Museum and Arts Centre*
(416) 396-2819

Culinary Historians of Ontario
(416) 690-7062

November 27 10:30 - 12:00 pm

This cookie exchange is a great way to get your holiday baking done early. Learn about the history of holiday cookies with guest speakers, Carolyn Blackstock (Woodside National Historic Site), Fiona Lucas (Heritage Toronto) & Bridget Wranich (Historic Fort York). Homemade cookies only. Historic recipes always welcome. Please call to register. Cost \$2.00

The Gibson House Museum &
Culinary Historians of Ontario
ask you to come explore all manner of
PUDDINGS

Boiled, Steamed and Baked
Sat. January 22 9:15 to 4:45

This full day programme at The Gibson House Museum includes a cookery class featuring 19th century puddings and a symposium of papers covering English pudding, haggis, suet puddings, carrot pudding, hasty puddings & more!

Cost \$25 (plus 1.75 GST; includes lunch)



COOKBOOK CONSERVATION

Richard Fuller is the conservator at Doon Heritage Crossroads, Kitchener.

First, let me introduce myself; I am a museum conservator responsible for the care of a wide range of historical artifacts, including books. Some conservators specialize in a particular material, such as metal, leather, ceramics, paper etc., or class of artifacts, such as furniture, paintings, textiles or books. Since our collections contain just about every material and artifact type known, I need to function as a generalist. Specialties often overlap in terms of materials, for example, books can contain paper, wood, metal, leather, inks, adhesives and textile materials. Conservators spend an abnormal amount of time thinking about the future, that is, the long-term stability of the objects/artifacts entrusted to their care. The behaviour of *materials* and their reaction to *environments* are the fundamental issues in preventive conservation and, consequently, will take up most of my article. I will not be discussing restoration or major conservation treatments here because they are beyond the scope of this article and my experience.

Of course, the conservation of cook books is the conservation of books. But perhaps I should ask: what is a cookbook? Obviously readers understand the purpose of a cookbook, but what is it physically? Can a folder stuffed with torn-out and hand copied recipes be called a 'cookbook'? What about a

special box of recipe cards? Technically these are not books but they do function as cookbooks.

Sometimes a cookbook starts out life as another type of book. I fondly recall one of my mother's cookbooks: an old investment memo book with newspaper and magazine clippings, hand copied recipes taped or glued onto the original pages along with somewhat off-coloured jokes, phone numbers and quotable quotes. It was a way to organize recipes at first but it became more than a book - kind of a personal archive of her everyday life - part scrap book, part recipe or 'cook' book. From a material standpoint it was still mostly paper, but many different kinds: newsprint, coated magazine paper, notepad paper and the original paper pages of the investment book. This 'modified' book also contained glue and sticky tape, pencil and pen writing, including ballpoint and fountain pen ink and the food stains acquired through use. This last 'added' material is interesting to me because it is physical evidence of the act of cooking recorded directly on the recipe page - a spill, drop or blob of ingredients or even the finished product. Not only is it a sign of use but an actual sample of the food being cooked! Of course not all cookbooks have these 'added' materials (some never leave the shelf) but it shows that cookbooks can have their own particular characteristics that may have sentimental or historical significance to owners or collectors. As with museum artifacts, signs of use in books can contain important information - the who, where, when and how of an object's history - and accordingly, should not be removed without

careful consideration.

So from a materials viewpoint, cookbooks share the main characteristics of most books - paper, ink, adhesives and some kind of binding and cover material, with possible additions of hand written notes, cut-out paper recipes, food residues and what-have-you. Since these materials can also found in 'unbound culinary documents' or 'alternative format culinary literature' (somebody please stop me) my recommendations for conservation are also applicable. I am presuming here that the culinary literature to be preserved is historic in nature or is on its way to this lofty state.

Starting from the outside of a book, the cover, along with the outer edges of the paper text block, come in contact with the outside world. First, paper, cloth and leather cover materials wear differently but all can absorb or hold liquids, oily, greasy materials, dust and air pollutants. So rule number one is; before handling books make sure hands and table surfaces are clean and remove all food products from the area to be used (who hasn't spilled a drink on a book or paper). Modern cloth or artificial leather covered books may be water resistant but this is usually not the case for earlier cover materials. Yes, cookbooks are often found very much in the center of action during cooking, which is why they are often stained, but a valuable book that has already served years of utility should be spared the potential hazards of present 'on the scene' service. Copy the recipe out by hand and use it instead of the book. Do not put an old book in a photocopier or scanner that

requires the binding to be flattened to get a clear image because the spine could be damaged as a result. Remember, older books may have weakened bindings through use and/or age of deteriorated materials. As my wise school Librarian demonstrated many years ago, when removing a book from the shelf grasp the book around the center of the spine, gently separate books to each side and ease the book out. Avoid pulling on the head cap or damage will result. Hold large or heavy volumes with both hands. If you need to move many books at once get a book trolley or some assistance. This avoids books falling on the floor. Books should be stored vertically with support on both sides. Just common sense things, but people tend to be in a big hurry all the time and often get careless.

Avoid storing book materials on uncoated solid wood or composite wood products such as particle board, fiberboard or plywood. Especially when new, these materials give off harmful volatile agents from wood and binding adhesives/ resins that not only smell bad but will acidify book materials. Coatings, such as varnishes and paints, can also contribute corrosive agents as they dry and age. The general rule is to avoid oil-based paints (alkyd) and oil-modified varnishes. High quality acrylic or vinyl-acrylic latex paints and non-yellowing acrylic varnishes are recommended. A 'spirit varnish' such as shellac is safe to use but is a porous finish so many layers may be necessary for some degree of protection. This is also true of acrylic latex paint which may require a primer layer (seal any knots with shellac first) and top coats to be effective at partly blocking volatile acids from wood. It is important to allow

painted surfaces (especially enclosed ones) to dry at least a month before using to store books. I would recommend lining shelves with a heavy acid-free barrier or

“What is a cookbook?”

blotting paper as an added precaution - it can absorb excess moisture and pollutants and, because waterbased paints can raise wood grain creating a rough surface, acts as a cushion for books. The off-gassing rate of volatile acids in typical old varnished bookshelves would be so limited that I do not consider it a problem if the finish is in sound condition and the books are not completely enclosed. Powder coated or baked enamel metal shelving is recommended because the finishes are relatively stable and prevent the metal from corroding in the air. I would still line shelves with a stable plastic foam or film such as polyethylene, polypropylene, polyester or an acid-free barrier paper for cushioning and to protect against moisture condensation (metal is a cold surface).

All natural and artificial light sources will cause degradation of book materials overtime. Unfortunately, this kind of deterioration is cumulative and irreversible. The key factors are time (length of exposure), intensity of the light source (how strong the light is) and the type of light (content of damaging ultraviolet light). Limit the time valuable books are on display and store them in low light conditions or darkness. If displaying a book use low wattage incandescent or U.V. filtered fluorescent lamps at a safe distance. Reducing the number of lights, use of a dimmer system or

simply increasing the distance between light source and books are methods for lowering light levels. Spot lights are too intense and generate heat at the surface that can dry out leather binding and paper. Flood lights can also be powerful but spread the light over a larger area avoiding 'hot spots'. Daylight and common fluorescent lamps are strong sources, high in U.V. and should be avoided unless filtered.. Low U.V. fluorescent lamps are available. Exterior windows, show cases and light sources can be filtered with products available at archival suppliers and professional lighting shops. Remember that time and intensity are interrelated; a high light level for a short time has the same result as a low level for a long time. In museums we measure light in lux units ; books should not be stored or displayed at more than 150 lux, with ultraviolet levels no more than 75 micro Watts per lumen. Materials with light sensitive inks, watercolours or natural dyes should only receive 50 lux for limited periods of time. The reader may wish more information on definitions, units of measurement and instruments required to measure light levels - *please see end of the article.*

Relative Humidity and temperature are also important factors in preservation. Relative humidity (R.H.) refers to the amount of moisture in a given volume of air as a percentage of how much moisture the air could hold at the same temperature (cold air holds less moisture than warm air). So 50% R.H. means that the air contains half the amount of moisture it could hold at a given temperature (usually human comfort level). This median humidity/temperature level is good for leather and paper generally, although acidic woodpulp-based

paper, common from mid-19th century onward, is better stored in dryer cooler conditions. Too dry air, less than 30% R.H., will cause moisture loss and embrittlement of leather. These levels are often found during the heating season in homes without some form of humidification. Overly damp air, over 65% R.H., promotes mould growth, metal corrosion, attracts insects and speeds-up deteriorating agents. So, given this information, it makes sense to try to maintain a R.H. level in the 40 to 50% range throughout the year. Practically speaking, this usually means 35 to 55% R.H. (35 % in winter to reduce condensation on windows and 55% in summer because its hard to keep interior air dry when the exterior air is up to 100% R.H.). This means using humidifiers and dehumidifiers as the season demands. It is much simpler to control humidity if you avoid areas of humidity extremes, such as damp basements and hot, dry attics, for storing cookbooks. Damp basements are also home turf for a variety of insects such as silverfish, house moths, wood boring beetles and book lice that can devour leather, silk, wood, cloth, paper, starches and organic glues used in book construction (let's not forget those food residues in or on cookbooks!) The subject of cleaning and repair of books is, like the topic of book conservation, large and sometimes complicated but I must be brief so I will cover some typical problems that can be managed.

Dust and air pollutants are always in the air around us. Dust, which can be abrasive to surfaces, can also be a substrate for moisture and air pollutants, both harmful to book materials. Dust should be routinely removed with a soft bristle brush with or without a

vacuum cleaner. Vacuum cleaners are usually too strong to use directly so use a low power model or setting and cover the end with fiberglass screening (hardware stores), cheesecloth or any fine netting material to prevent a piece of the book from being sucked into the machine. Brush carefully away from the binding or into the screened vacuum nozzle. Cotton sheet covers, acid-free boxes or paper wrapping are ways to reduce dust build-up on books (in addition to good housekeeping, of course). Besides dusting, book bindings can be 'dry' cleaned using powdered erasers such as 'Scum-X' (archival supplier) or low abra-sive white vinyl erasers to remove mild surface dirt (not for rough calf or suede leather). All eraser residue should be removed after cleaning. Due to the variety and nature of leather bindings no wet treatments should be attempted to remove stains. This and anything more involved are jobs for a book/paper conservator. Except in certain cases leather dressings are no longer recommended because in the long term problems they can cause. Many leather bindings were varnished in the past thus blocking the penetration of dressings in any event. Vegetable-tanned leather was commonly used in book bindings. Although durable and supple when new this leather often dries out and becomes powdery. A severe form of this is called 'red rot' and is the result of sulphuric acid produced from air pollution. This is usually a irreversible condition but any treatment should be done only by a qualified conservator. Mould/ mildew stains on books indicate a moisture problem. Although treatment of the results of fungal growth are best left to a qualified conservator you can prevent any further problems by simply removing

books from the source of moisture and providing adequate circulation of air. Stand mildewed books on their ends on a table and fan open the pages outdoors on a dry breezy day. Brush off any loose mould powder/dust and allow to air dry for awhile (cover from the sun if possible). Inspect for insect activity at the same time. Return books to a place that is not so damp.

Broken or damaged books should not be taped together with pressure sensitive adhesive tapes. These may hold a book together but are defacing and leave difficult to remove stains and/or sticky residues. A book that is falling apart should be wrapped in acid-free paper gently tied together with cotton twill tape or placed in an archival grade sleeve or box (available at archival materials suppliers) until professional repairs can be made. Tears in paper can be repaired with archival document repair tape- thin chemically neutral paper with a synthetic adhesive backing. The long term reversibility of these materials is in question though, so they are not recommended for historic books. The standard repair materials for paper mends are Japanese tissue with rice or wheat starch paste, but again, this method requires experience and knowledge of the materials involved. If the reader wishes to learn how to make paper repairs I would urge them to read the literature available and experiment on scrap paper or a throwaway book.

In summing-up, the more knowledge we have concerning the behaviour of book materials and the effects of environment the better able we are in preserving culinary literature for future collectors, historians or just lovers of food history.

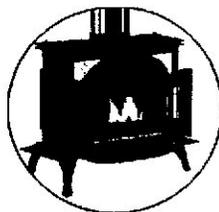
Continued..

COOK BOOK CONSERVATION *continued*

Substantial information exists available on the conservation of paper and book materials. Instead of a bibliography I refer the reader to publications of the Canadian Conservation Institute. C.C.I. Notes and Technical Bulletins have been an important resource of practical conservation information for years. They cover a wide range of materials and types of artifacts as well as environmental concerns, monitoring instruments and basic care and treatment. Request a publications list. There is a reasonable charge for these publications. Address: 1030 Innes Road, Ottawa, Ontario K1A 0M5 Tel.: (613) 998-3721 or FAX:(613) 998-4721 Also contact Provincial and National Library and Archives Associations for publication lists. Please feel free to contact me at; Doon Heritage Crossroads, RR#2, Kitchener, ON N2G 3W5 Tel.: (519) 748-1914. FAX (519) 748-0009 E-mail; frichard @ region.waterloo.on.ca

**Secondary Sources for
18th Century Cookbooks & the Growth of
the Middle Class**, by Tracy MacDonnell, found in the *Spring and Summer* issues number 20 & 21. Tracy's endnotes will be in *Winter 2000* newsletter.

- Barry, M. Old English Recipes. Classic Recipes from English Country Houses (Jarrold Publishing: Norwich, 1995)
- Black, M. & D. Le Faye The Jane Austen Cookbook (Chicago Review Press: Chicago, 1995)
- David, E. Spices, Salt, and Aromatics in the English Kitchen (Penguin Books, 1987)
- Falaise M. Seven Centuries of English Cooking. A Collection of Recipes (Grove Press: New York, 1973)
- Jarrett, D. England in the Age of Hogarth (Hart-Davis, MacGibbon: London, 1974)
- Johnson, E.D.H. Paintings of the British Social Scene From Hogarth to Sickert (Weidenfeld and Nicolson: London, 1986)
- Mennell, S. All Manners of Food. Eating and Taste in England and France from the Middle Ages to the Present (Basil Blackwell: Oxford, 1985)
- Willan, A. Great Cooks and Their Recipes, from Taillevent to Escoffier (McGraw-Hill: Maidenhead, England, 1977)
- Wright, T. England Under the House of Hanover Vol. I, (London: 1848)



Woodstove Workshop

As a result of the very successful bak. oven/ yeast workshop at Joseph Schneider Haus last spring, many members asked if a woodstove workshop could be organized. Since your CHO editors seem to have *too much spare time on their hands*, we decided to put such a programme together with the assistance of Woodside National Historic Site for **Saturday, April 29, 2000.**

However, this time we've decided to do things a little differently. Instead of "us" calling "you" for presentations, it was thought that, perhaps, there are members out there that have been dreaming of such an opportunity to do some cookstove research. So, if you have a real keen desire to present, or, have some great cookstove material you would like to share, this is the opportunity for you.

Topics we hope will be discussed include care and maintenance of historic woodstoves, cost and style, cooking equipment, historic foods that are unique to this element, contemporary reaction to the introduction of woodstoves, where they were produced and when were cookstoves originally used or sold in Ontario.

If you are interested in presenting on the previous topics or have another exciting idea, please send a brief description of your workshop idea to:

CHO at 207 Albert Street, Stratford, ON N5A 3K7 or email us at critsma@urc.ca.

Deadline for submissions is February 1, 2000. More information about this day will be forthcoming in our winter newsletter.

Calling All Net Surfers...

Since many of our members are Internet savvy, we thought our next newsletter would explore the *interesting and not so interesting* websites that deal with historic food or food related materials.

If members have come across some webpages in which they would like to draw members attention to, we'd love to hear from you! Forward the email address with some anecdotal remarks to:

malagonto@myna.com

Deadline for submissions for our winter newsletter is January 7, 2000.

Culinary Calendar

Please send CHO information about your upcoming food history or related events. We are pleased to include them in the newsletter.

November

Buon Appetito, A Symposium on Italian Foodways in Ontario

Ontario Historical Society (416) 226-9011
Saturday, November 6
Memorial Hall, North York City Centre, 5100 Yonge St.

Christmas and Hogmany Treats

The Gibson House Museum (416) 395-7432
Saturday, November 13
Learn to prepare holiday delicacies such as shortbread, plum puddings & mincemeat over the open hearth. Enjoy a taste of haggis at mid-day and learn about Hogmany.
Pre-registration required. Cost \$25 (includes GST)

Christmas Traditions----

Stratford-Perth Museum, Stratford (519) 271-5311
Tuesday, November 16 7:30 - 9:30 pm
Come and listen to Dorothy Duncan, food editor of *Century Home*, discuss Victorian Christmas practices and sample some traditional holiday baking. Pre-registration required. Cost \$9.00 per person.

Cookies & Pretzels

Joseph Schneider Haus Museum (519) 742-7752
Saturday, November 20 - 10 - 5pm & 21 - 1 - 5 pm
The prized cookie cutters are brought out and traditional cookies such as Sand Hearts, Lekuchen and Pfeffernusse are prepared. Pretzels the symbol of the Winter Solstice, are twisted and sampled.

Christmas Tea

Woodside National Historic Site (519) 571-5684
Saturday, November 20 10 - 4 pm
Donate a tea pot or tea cup to *Woodside* and enjoy your complimentary tea in a beautiful Christmas setting.

Cookbook Caper

Ontario Historical Society (416) 226-9011
John McKenzie House, 34 Parkview Ave. Willowdale
Sun. November 21, 1999, 1-4 p.m.
Annual sale of current and historic cook books.

Stir-Up Sunday

Montgomery's Inn (416) 394-8113
Sunday, November 21 & 28 1-4:30 pm
Learn the secrets of a Victorian Christmas table from one of the Inn's expert cooks. In the open-hearth historic kitchen and following 19th century recipes, participants will make old-fashioned mincemeat, and a plum pudding to take home.
Adults: \$30 per session.

From Xocoatl to Truffle: The History of Chocolate Early 20th Century Chocolate

Heritage Toronto, Spadina (416) 392-6910
Sunday, November 21 11 - 3 pm
You are invited to join cooks experienced in the ways of 19th

century cookery and participate in hands-on cooking in the historic kitchen using period cookbooks.

Pre-registration required. Class size limited to 12 participants. Cost \$45.00 + GST (includes ingredients, materials and information pkg.)

Butchering Bee

Joseph Schneider Haus Museum (519) 742-7752
November 27 10 - 5 pm
Join the Schneiders as they demonstrate traditional Pennsylvania-German butchering techniques.

December

Mincemeat, Pomanders and Paperchains

Gibson House Museum (416) 395-7432

December 4 & 5

Help to stir the traditional Christmas pudding and sample tastes of seasonal treats in the historic kitchen.

St. Martin's Goose

Joseph Schneider Haus Museum (519) 742-7752
December 18 - 10 - 5 pm & 19 - 1 - 5 pm
The favourite fowl is prepared in the cookstove. Uses of the goose and feathers, and the making of quill pens and goose toys are demonstrated.

Christmas By Gaslight

Spadina (416) 392-6827 ext. 265
December 10 & 11, 17 & 18 7 - 9 pm
Savour foods from a turn-of-the-century bill of fare. Recipes available for sale too! Pre-registration required. Cost \$ 20.

Culinary Credits

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Thanks for this issue to Richard Fuller & Tracy Macdonnell

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\$12 (Cdn.) annual subscription.

Deadlines for entries for January 2000 issue —
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