

# *Culinary Chronicles*

THE NEWSLETTER OF THE CULINARY HISTORIANS OF ONTARIO

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NUMBER 60



Ellen Johnston (above) and Mya Sangter (right) are both Volunteer Historic Cooks at Fort York National Historic Site, and led demonstrations at CHO's "Mad for Marmalade, Crazy for Citron" festival in February

(Photographs courtesy of Ed Lyons, left, and Mary F. Williamson, right)

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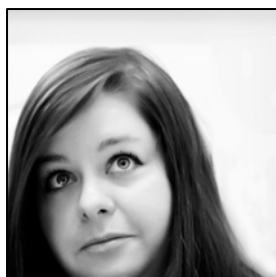
## President's Message

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Spring has arrived at last! As I write, the sky is an intense blue, the temperature is climbing toward 15, and the snowdrops, crocuses and silla have emerged in their full colourful glory.

Our theme for newsletter number 60 is historical cooking in recreated and modern kitchens, which follows the number 59 theme of teaching food history in post-secondary institutions. Many CHO members like to cook and bake from old recipes, and indeed the refreshments shared during CHO's programmes are often taken from early cookbooks or manuscripts. For example, for Toronto's recent 175<sup>th</sup> anniversary we contributed several cakes from an 1840 recipe that were baked in a restored 1826 bake oven, and most of the foods being served at the upcoming "Culinary Landmarks" conference appeared in, or are inspired by, Canadian cookbooks published before 1950. Cookbooks and recipes can be good portals into earlier times, but the acceptance of this idea is relatively nascent in university classes, despite its obviousness to culinary historians working at historic sites. Canadian cookbooks are becoming better understood since Elizabeth Driver published her monumental *Culinary Landmarks: A Bibliography of Canadian Cookbooks, 1825–1949* last year. "What are the unanswered questions about Canadian cookbooks?" is the theme of the national conference honouring its publication. This theme is also linked to an important decision that CHO's Board of Directors has decided to propose to the membership. On page 18 you will read the reasons we suggest renaming ourselves the Culinary Historians of Canada. A vote will be taken after a discussion at the September AGM. This will be a defining conversation among members about our future, just as the many significant conversations at the conference will advance Canadian food history. If you don't have the registration material sent with the winter newsletter, please see our website: [www.culinaryhistorians.ca](http://www.culinaryhistorians.ca).

Our society's vitality is wonderfully apparent in this spring package for members. This is the largest mailing we've ever done, both in terms of number of envelopes and amount of information they contain. Besides the 24-page newsletter (our second), there are three program flyers, a nomination form for the Board of Directors, an example of a research sheet for recording historic recipe experiments, and our first survey. To nurture this vitality, CHO needs new volunteers. The next page lists the positions available over the next few months to help organize and activate upcoming programs, produce the quarterly newsletter, and serve on the Board. We hope you will be among the new volunteers attracted to one of these positions, and thereby help maintain and foster our energetic organization.



### New Members of Electronic Resources Committee

And speaking of new volunteers, here is a wonderful example of ask and you shall receive. On behalf of the Board I am pleased to introduce **Angie McKaig**, who responded to the winter newsletter appeal for a new Chair of the Electronic Resources Committee and "an electronically literate (young?) person to drag the CHO's electronically challenged Board Members into the electronic 21<sup>st</sup> century." Angie says, "I was introduced to culinary history through my interests in the locavore and urban gardening movements. I am very new to culinary history, having only been learning about it for the past two years, but am fascinated and

have a fledgling but exciting collection of old cookbooks. I'm a serial entrepreneur, web guru (I've been online since 1994 and running businesses online since 1995), online business consultant, writer and professional photographer. My current photography project (ongoing) is a series of portraits of women in kitchens, trying to explore the relationship modern women have with their kitchens – both those who cook, and those who do not." Angie's first act is the enclosed web survey for members. We look forward to being dragged further into the computerized 21<sup>st</sup> century.

Also new on the Electronic Resources Committee is **Robin Bergart**, who will liaise between the committee and our webmaster at the University of Guelph, **Romie Smith**.

**Fiona Lucas, President of CHO, and Editor of *Culinary Chronicles***

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## CHO Volunteer Requests

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### Board Members

The September 2009 AGM will include electing a new slate of Executive Officers to the Board of Directors for a two-year term. Each position is open, as is Chair of the Newsletter Committee. A nomination form is in this spring package. Like many special interest organizations, the Culinary Historians of Ontario relies completely on keen volunteers, starting with board members.

### Programmes

We encourage more members to participate in the Programme Committee. Your contribution can be as minimal as arranging a speaker to as detailed as co-ordinating part of a whole programme. Programme volunteers are guided by the very capable direction of Liz Driver as Chair.

#### Culinary Landmarks, May 1–3, 2009

Our biggest event is the upcoming conference on Canadian cookbooks at the University of Toronto. Volunteers are required for various small tasks and to help write summaries for the newsletter. Please contact Fiona Lucas at 416 781-8153 in the evening, or [fionalucas@rogers.com](mailto:fionalucas@rogers.com). Also, Campbell House Museum needs more assistants at the breakfast on Sunday morning. Please contact Liz Driver at the museum, 416 597-0227 or [campbellhouse@bellnet.ca](mailto:campbellhouse@bellnet.ca).

#### Taste the History!, October 3, 2009

Many opportunities – such as baking cakes for a retrospective of Prince Edward County's original European settlers, to demonstrating hearth cooking. Please contact Liz Driver at 416 691-4877 or [liz.driver@sympatico.ca](mailto:liz.driver@sympatico.ca).

#### Mad for Marmalade, Crazy for Citrus, February 20 or 27, 2010

Already underway are plans for the next marmalade festival with Fort York, renamed *Mad for Marmalade, Crazy for Citrus* (not just Citron). We want to create several sub-committees led by co-ordinators, under Fiona's direction as Chair of the Marmalade Programme Committee. Specific requests are for people to co-ordinate registration, publicity, the marketplace, the competition, the

children's activities, and the finances. Together we'll form one big, happy committee to produce a larger, fabulous, jam-packed event!

### Newsletter

#### Summary Reports

Several members with writing ability are requested to write single-page reports of four upcoming events. These are not critiques but archival summaries. See pages 22–23 and the flyers for more details. Contact Fiona at 416 781-8153 in the evening, or [fionalucas@rogers.com](mailto:fionalucas@rogers.com).

- May 1–3: "Culinary Landmarks" – individuals to report on the Friday reception, the various talks, the Saturday dinner, and the Sunday breakfast
- May 28: A lecture with Rhona Richman Kenneally: "Tandoori, Shashlyk & Grouse, Oh My! – The Food Culture of Expo 67"
- June 14: "You are Invited to a Play Date!"
- July 25: "Second Annual Summer Picnic in Prince Edward County" at Liz Driver's 1860 farm near Milford

#### New Chair

I am stepping down as Chair of the Newsletter Committee and Editor of *Culinary Chronicles*. Producing this quarterly newsletter as an ambassador of our mission, as an archives of our programmes, and a witness to our evolution, has been a labour of love, but it's time to pass the torch, er, I mean the pen and mouse. In various roles, I have been involved in the newsletter from its beginning, fifteen years ago, but it is time to relinquish it to others, although I will assist in the transition.

#### Co-ordinators

The current *Culinary Chronicles* committee consists of a general editor, a layout assistant and a copy editor. The general editorship can be subdivided into smaller parcels of work, and maybe one of these will appeal to you:

- Reviews – books, programmes, exhibits
- Culinary Calendar – assembling both pages
- Members' News

Once in place, the expanded committee could decide on other positions.

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## The Interpretive Challenges of Historical Cooking

Amy Scott

*Amy is Vice President of CHO, a Volunteer Historic Cook at Mackenzie House Museum in Toronto, and on staff at Black Creek Pioneer Village.*

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Preparing a dish from an historical receipt (the old word for recipe) can be challenging. I really enjoy cooking and baking in period kitchens, but I could well have called this little essay “The Pessimist’s Manifesto of Historical Cooking” since there is much to consider in rising to the challenge! A knowledgeable and inquiring mind is needed to carefully examine our unspoken assumptions and analyze how our “modern equivalent” of each component differs from our understanding of the historic reality. The equipment, ingredients, and methods – not to mention the language – of historic receipts are often (very) different from what is available and/or familiar today. There are a lot of qualifications – a lot of “maybes” – in this fascinating replication process.

Before reconstructing a receipt in a museum interpretive context, several factors must be carefully considered before the cookbooks, and respective recipes within, are selected. It is first necessary to determine their appropriateness to the historical, cultural, and socio-economic setting, as well as the time period, economic situation, and ethno-cultural background of the historic site museum and its former inhabitants. Each of these factors would have knowingly and unknowingly influenced the types of foodstuffs available, and the equipment, ingredients, and methods used to prepare their dishes.

### Equipment

We may have many pieces of modern equipment but a dearth of useable antiques or reproduction pieces appropriate to our historical environment. The correct antiques can be precious, incomplete, rare, or unidentified. Acquiring period-correct reproductions may be difficult due to lack of access to the necessary craftsmanship or financial resources, or there might be uncertainty about particular details. Perhaps we have culturally inappropriate reproductions or for making a specific dish, or lack equipment that is culturally



**Amy Scott**

(Photograph courtesy of Fiona Lucas)

necessary for proper preparation – for example: placing butter-making equipment in a well-to-do urban kitchen in

the mistaken belief that every household made their own butter.

### Ingredients

Modern ingredients often differ in quality and condition from those used in the dish’s proper historical and ethno-cultural circumstances. White sugar is purer and evenly crystallized, table salt has iodine, 35% whipping cream often contains thickeners, molasses is bleached with sulphur, to name some examples. Extensive alteration due to plant and animal breeding programs, or even elimination of their period-appropriate forms, are concerns. Where old varieties still exist, they may be largely confined to government agricultural research stations or seed-sharing programs, hence difficult to acquire. Even if readily available in an acceptable form, the cost may be prohibitive.

Since food preservation regulations today are strict, the required heat or chemical treatments affect the finished product, most notably in pasteurized milk. Pesticides and hormones applied to plants and animals to increase yield and prevent or eliminate pests or disease can introduce undesirable elements or affect the cooked result. In addition, the majority

## Scent and Memory: The Historical Home Museum and Embodied Learning

Caitlin Coleman

*Caitlin is currently completing her Masters of Museum Studies at the University of Toronto, with a particular focus on women's history, food history and historical archaeology.*

What is it that you remember from your last museum visit? I spent the summer of 2009 as an intern at Spadina Museum: Historic House and Gardens researching the original kitchen as part of my MA in Museum Studies at the University of Toronto. When I reflect upon my impressions of Spadina (pronounced Spa-deena), several memories come to me. I remember the unrestored servants' bedrooms on the third floor and the long back stairway leading from the attic straight down to the kitchen. I remember the enormous in situ 1909 icebox complete with meat hooks, and the 1942 gas-powered refrigerator in the room next door. My most physical memory, however, is the way Spadina smelled: of wood furniture, fresh flowers, and cookies and shortcakes baking in the oven.

Spadina is currently undertaking the research necessary to begin a full refurbishment and restoration of the house, which opened as a museum in 1984. The time it portrays is being narrowed from a wider representation, the mid-Victorian era to the 1930s, to the interwar years, 1919–1939. My task was to determine what the kitchen would have looked like during this time, what utensils would have been in use, and what foods were being eaten. Fortunately, Spadina is blessed with an incredibly rich archival record, which gave me the opportunity to sift through everything from old grocery receipts and catering menus to recipes clipped from newspapers. This bountiful source of knowledge made me feel much closer to the past I was studying. I know that the original owners of Spadina, the Austin family, used a percolator to make their coffee, were partial to cheese thins and ginger ale, and felt the need to clip out a recipe for Pineapple in Salad. These details make the family and their servants very real to me, and I think it is important to communicate this lived reality to Spadina's visitors.

In historical houses, one of the most compelling methods of communication is engaging our senses of taste and smell. Smell is one of the least-researched senses in terms of its educational potential. And yet odours, more than any other sensation, induce vivid recall of entire scenes from the past. When something is baking in a house the smell pervades the entire space, truly bringing history alive. Jim Drobnick, editor of *The Smell Culture Reader*, and discusses how the sense of smell is unique, how aromas stimulate us psychologically and physiologically. Psychologically, smells directly connect to the brain's emotional centre, creating very intense experiences. Physiologically, smells are linked to our sense of taste and our desire for food, creating a distinct physical reaction. As he explains, "smell is a sense deemed immediate and believable, hence rendering it the perfect means to connote 'realness.'" This sense of "realness" is exactly what makes historical homes successful. And with the resources now available to researchers, we can flood homes with the smells that would have really been there, by using historical recipes, equipment and cooking methods.

The other benefit of the potent memories associated with odours is that they make our museums more memorable. I was corresponding with a colleague who was studying in Edinburgh for a year. Knowing that she had gone to many museums and historical homes in the U.K., I asked her what had been her most outstanding experiences. She especially recalled Hampton Court Palace in Surrey, England. It has a functional kitchen with demonstrations at certain times of day, which my friend unfortunately missed. Still, she was amazed by the kitchen and remembered, in particular, the huge bread ovens that are still used and smell like ashes. I find it very interesting that in thinking about all of the

historical sites she visited, my friend's most vivid memory was of the one with the huge bread ovens, and that she mentioned (without prompting) the exact smell of that kitchen. That particular site connected with her at both a physical and psychological level, triggers that museums would do well to take advantage of.

The advertising world has long known the power of smells in eliciting memories and emotions in their customers. Many fast food restaurants use special diffusers to circulate certain scents in the air outside of their establishments. Those smells wafting outside of KFC and Cinnabon are not there by accident! Odour is a good advertising tool because smelling is a partially involuntary process. Humans are quite adept at processing and filtering visual stimuli, but the act of smelling takes place without conscious thought. We are unable to ignore smells, which makes them a much more effective means of communication than a written advertisement.

Our contemporary culture is generally very visually oriented, with images, video, and text given much more importance than sound, texture, and taste. The classic model of the museum privileges this visual culture, with the expectation a visitor will come in and look, but certainly not touch. Educational theory is giving increasing insight into how people learn, and this scholarship indicates that utilizing visual senses is not the ideal way to reach a mass audience. Howard Gardner's work around multiple intelligences has had a profound impact on thinking and practice in education. He identifies seven separate intelligences, each connected to different abilities and senses. For example, he believes that there are musical and bodily intelligences, as well as the more traditional linguistic and logical ones. Practically, then, this theory suggests that the more varied an exhibit is in terms of learning styles, the more successful it will be with its audience.

Historical houses are at the forefront of a new more-embodied presentation of history. Using all five senses, they can reach out to audiences in a way that even the most cutting-edge galleries are not yet doing. Homes like Spadina are able to bring their audience into the past, physically and mentally, and connect to a broad audience

through multiple learning styles. What is more, the inclusion of food and smells within the museum makes the visit memorable and meaningful – which is why when I recall my summer at Spadina, the first memory that comes to mind is the smell of June's strawberry shortcake in the oven.

#### References:

Drobnick, Jim, "Eating Nothing: Cooking Aromas in Art and Culture," *The Smell Culture Reader*, Jim Drobnick, ed., New York: Berg, 2006, p 347.

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Hirsch, Allan R., "Nostalgia, the Odors of Childhood and Society," *The Smell Culture Reader*, Jim Drobnick, ed., New York: Berg, 2006.

Stoller, Paul, "Consciousness Ain't Consciousness: Entering the Museum of Sensory Absence," *The Senses Still: Perception and Memory as Material Culture in Modernity*, C. Nadia Seremtakis, ed., Boulder, CO: Westview Press, 1994.

### Pineapple in Salad

Chop canned pineapple.  
Mix with equal parts of finely minced canned peach and celery.  
Blend with a little mayonnaise.  
Pile in a crisp lettuce leaf.  
Lay on a small piece of pineapple on top.  
And you will have a very excellent salad, indeed!

*Mail and Empire*, Toronto  
(undated, but from a collection of 1930s newspapers)

### Cuisine Canada Blog

"Fire up your Internet connection. Cuisine Canada now has a blog. Our focus is Canadian. Our contributors are Canadian. Even our spelling is Canadian ... What will the Cuisine Canada Blog cover? Anything related to Canadian cuisine... We'll be as diverse as our national landscape."

Editor: [charmian@charmian-christie.com](mailto:charmian@charmian-christie.com)  
Website: <http://cuisinecanada.wordpress.com>

## Modernizing Historic Recipes and Recovering Family Recipes

Ed Lyons

*CHO member Ed is an enthusiastic chief cook and bottle washer.*

As a Volunteer Historic Cook at Spadina Museum in Toronto, I've enjoyed cooking from recipes dating back to about 1845 and up to 1914. Now that Spadina's focus is about to change from the Edwardian period to the 1930s, I'll soon be able to use the Canadian *Purity Cookbook* from 1932, the one my mother used when I was a child and from which I baked my first cake for my third- or fourth-grade class.



**Ed in the Spadina kitchen**

(Photograph courtesy of Fiona Lucas)

Fortunately for me, most of the recipes I use at Spadina have been from the ever-enduring Eliza Acton, (*Modern Cookery for Private Families*, 1845), Mrs Beeton (*Book of Household Management*, 1861), and Fanny Farmer (*The Boston Cooking School Cook Book*, 1896). These are very good: I only have to worry about things like the size of a 19<sup>th</sup>-century wineglass, butter the size of a walnut, or unspecified cooking temperatures. Even some later cookbooks, such as Canada's *Five Roses Cook Book* (1914), still use terms like "a quick oven."

One experience I had with a 19<sup>th</sup>-century cookbook is illuminating. To make some gingerbeer I used a recipe from *The Canadian Housewife's Manual of Cookery* (1861). Everything was quite straightforward with one exception: "put in a little yeast." My first batch blew up as soon as

I tried to remove the stoppers. Obviously, I had used too much yeast, so I tried again with less. Same problem. Curious, I looked up gingerbeer on the Internet. It turns out that I needed to use three times as much yeast as for the first batch! (Help Wanted: Can anyone explain the chemistry? I'll try CBC Radio's *Quirks and Quarks* show.)

Life at Spadina is not always a bed of roses. For example, one time I decided to make coconut macaroons. Many Canadian cookbooks have one or more recipes for them. The first one I looked into was *The Galt Cook Book* (1898), for cocoanut puffs: it required "a 25¢ package of coconut." Well, times and prices have changed since then. Eventually, I found an excellent fail-proof recipe in *The Canadian Family Cook Book; A Volume of Tried, Tested and Proven Recipes* (1914).

Now, what about old family recipes? Do you have a tattered old cookbook with scribbled notes beside the recipes or on the back cover? Perhaps you don't even have that. My aunt Anna was a great cook, but I don't have many of her recipes. As a child I would get underfoot when she was cooking. I remember quite a lot, such as how to render schmaltz (chicken, duck, or goose fat) and how to make chopped liver and fresh dill pickles. Although I don't have all her recipes, I make pretty good recreations of her pickled brisket and tongue by adjusting recipes in Jewish cookbooks to the tastes I remember. I have also done this for potato pancakes (latkes) and butterküchen (similar to Chelsea buns), and some foods served during Passover, such as matzoh balls (knaidlach) and a ginger candy (ingberlach).

Whether you are trying to recover an old family recipe or working on something from an historic cookbook, you have to consider taste, texture, aroma, and colour. With a family recipe, that shouldn't be too hard, but don't be surprised if other family members disagree with your memories. However, when it comes to really old cookbooks, common sense helps you decide if the result is reasonable.



## CHO Program Review: *Contraband and Controversy: The Fight for Spread for Our Bread*

Susan M. Knight

*Susan has always been interested in history. She has been a volunteer at Montgomery's Inn in Toronto for over fifteen years and a volunteer historic cook for over five years. She is also interested in needlework.*



**Home Economists promoting Canada Packers' Margene**

(Photograph courtesy of Nathalie Cooke)

Nathalie Cooke, Associate Dean of Arts at McGill University in Montreal, presented an excellent illustrated lecture on the “margarine wars” in Canada at Toronto’s Campbell House Museum on November 27, 2008. Cooke is editor of the forthcoming *What’s to Eat: Entrées in Canadian Food History* and is currently writing a book on fictitious Canadian food “spokescharacters,” such as Betty Crocker.

The audience was given the opportunity to participate in Cooke’s discussion. As Cooke posed questions about a series of illustrations – some of margarine advertising images, others of spokescharacters associated with dairy and margarine produces – each audience member was able to respond using one of the distributed clickers (a first experience for most of us).

Margarine was invented in 1869 because of a challenge issued to scientists to find an economical spread at a time of economic crisis during the World Fair of 1866. It was first

produced from beef fat and called Oleomargarine. From the beginning, tough regulatory policy restricted its production, distribution and coloration. Dairy farmers played a leading role in the fight against margarine. There was a perceived need to regulate quality in the 1900s, price in the 1930s, and quantity in the 1950s. Butter shortages during the First World War led to relaxed regulatory policies and increased margarine production until restrictions resumed after the war. The gold standard of excellence has consistently been linked with the positive connotations of butter. Margarine, the economical butter substitute, was thought to be for the lower class or the poor. During periods of colour regulation, those who wanted yellow-coloured margarine found themselves massaging a yellowy-orange bud into the white block. This was a regular Saturday night ritual in many homes soon after 1948, when margarine production was legalized in Canada. Only in 2008 did Quebec lift the ban on coloured margarine.

In the 1960s, Imperial Margarine started their “Fit for a King” campaign, which many of us still remember. Home economists Brenda York, who represented Margene, a brand of margarine, and Marie Fraser, of the Dairy Foods Service Bureau, were hired to promote their products. *Margene Recipes*, the first Canadian cookbook promoting margarine, is dated circa 1949 in *Culinary Landmarks, A Bibliography of Canadian Cookbooks, 1825–1949* [Driver O1230].

Shifting definitions of health in the 1960s meant that more people began to eat margarine rather than butter because its non-animal fat content was perceived to be healthier. In the 21<sup>st</sup> century, the debate seems to have come full circle and butter is once more gaining popularity as its health benefits are reconfirmed.



## CHO Program Review: *Mad For Marmalade, Crazy for Citron*

Margaret Lyons

*CHO member Margaret is a volunteer docent at Mackenzie House in Toronto.*

On a cold, gray February 21, 2009, a large group of enthusiasts gathered at Fort York for the second “Mad for Marmalade, Crazy for Citron” festival. We watched demonstrations of various stages of making marmalade; shopped for marmalades, cookbooks, and preserving jars at the marketplace; tasted many marmalades; learned its history; ate a sumptuous lunch of marmalade-glazed chicken; applauded the contest winners; and envied the three lucky winners of the raffle prizes (a basket of Toronto-grown Seville oranges, a mid-Victorian earthenware pot for Keiller’s Marmalade, and a pudding basin grouped with tins of treacle sponge pudding and custard.)

The day began with a tour of Fort York’s three kitchens – the officers’ mess and the commander’s personal kitchens (both 1826), and the large modern kitchen – to see demonstrations of marmalade preparation. Elizabeth Driver, curator of Campbell House Museum, nearly skewered herself with an extra-large chef’s knife as she attacked the spherical citron she had grown from heritage seeds. It looked like a green and white melon, but had the unyielding hide of a hubbard squash. It did not want to be cut on the slippery, newly scrubbed table. But peeled it was, and sliced into inch-square pieces for cooking.

Before the open hearth of the commander’s kitchen, Mya Sangster, Lead Volunteer Cook at the fort, led us through marmalade’s history while she prepared pears. The term comes from *marmelo*, Portuguese for quince, which grows on bushes in Portugal. It is thought that in the 15<sup>th</sup> century a tart paste was made from this pectin-rich fruit and packed in slabs in small boxes for export. Henry VIII was presented with a box and it became a fashionable digestive to settle the stomach after rich dinners. This expensive condiment was diluted with other local fruits to become the modern marmalade, but it did not become widely affordable until the slave trade made sugar plentiful around the world. The question of the differences between a citrus marmalade and a marmalade or jam of other fruits was not settled.

In the officers’ mess kitchen, Ellen Johnstone, another Volunteer Historic Cook at Fort York, showed steps in the preparation of Seville oranges for what some consider the queen of marmalades, the golden Seville marmalade. Separated from the flesh, the rind had to be boiled three times (its white pith discarded) before being thinly sliced. These Toronto oranges looked more like large plump clementines, quite unlike the large thick-skinned and spongy bitter fruit usually sold in Canadian supermarkets as the marmalade orange.



**Marmalade Marketplace – Donna Penrose (right) and her sister Linda Penrose**

(Photograph courtesy of Mary Williamson)

We moved indoors to thaw out with tea or coffee, and a selection of chocolate macaroons, rout cakes, rich plum cakes, and Shrewsbury cakes made by volunteers from historic recipes, and to enjoy a quick shopping tour of the market with its bewildering variety of marmalades and smattering of preserving cookbooks. Lunch – marmalade chicken, broccoli salad, potato rissoles, and steamed marmalade pudding with custard sauce and tarts of peach and apricot marmalades for dessert – was prepared and served with military precision by the fort’s team of volunteer cooks, reinforced by CHO members.

Guest speaker Elizabeth Field was an amiable participant in the activities before and after her presentation. She has been a student of marmalade for 15 years and has followed its evolution in



**Three of the Marmalade Contest judges – Elizabeth Field, Elizabeth Driver, Alison Fryer**

(Photograph courtesy Ed Lyons)

recent times through Europe and the English-speaking world from her home base in Providence, Rhode Island, to Australia where she will soon receive her MA in Gastronomy from the University of Adelaide. She says with authority that the love of marmalade is a distinctive Canadian trait not shared south of the border, where there is no history of it. She visited the centre of today's marmalade mania in Elgin, Moray, Scotland, and more recently the huge festival at Dalemain House and Gardens in Cumbria in northwest England, where 400 entrants competed in the contest. The star attraction, however, was a 75-year-old preserve that fetched tens of thousands of pounds at auction. Discussions in a Scottish newspaper about marmalade as a way of life and as part of the British national identity sparked over a hundred letters throughout the United Kingdom, and even the suggestion of a new travel theme, "marmo tourism." She traced its early history from the first century A.D., when the Romans discovered the medicinal qualities of quince cooked into a pectin paste. In Andalusia honey was added, and later, probably the Seville orange. In its paste form, quidonnay, it was exported in plain slabs in boxes, or braided, or decorated with floral or animal forms carved into the paste. The term "marmalade" first appeared in 1591 in Piedmont, although the first quince (marmelo) paste was exported from Portugal to England nearly a century earlier in 1495, and by 1524 prized by Henry VIII.

Our hardworking guest joined Elizabeth Driver, past President of CHO, Alison Fryer of the Cookbook Store, and Antoine Belaieff of the

Friends of Fort York on the judges' panel for the marmalade competition. The 21 entries were divided into two categories, Seville and other fruit, and were judged for aroma, flavour, texture, visual appeal, and "that certain something." First place in the Seville group was awarded to Donna Penrose of Lyndon Gardens, whose entry was judged to be "elegant, artistic, clean with a balance of flavours and with an extra something."



**Marmalade Contest Table**

(Photograph courtesy of Mary Williamson)

Second place went to Patrick Forbes for his "bold in character, strong and assertive in flavour" marmalade. In the other fruit category, first prize went to the Stanhope Museum in Haliburton, represented by Pat Bremner, for its "great balance of flavours"; second was taken by the grand champion of the competition, Donna Penrose, for her red currant / blood orange combination featuring "boldness in colour and flavour." No wine tasting received a more serious adjudication.

While the judges were assessing the competition marmalades, the rest of the participants were engaged in their own tasting of samples of Red Quince Marmalade and Quidonnay made at Fort York, a 22-year-old marmalade made by Peter Myers, with a chaser of the three-hour-old pear marmalade made that morning by Mya. We were not required to compose lyrical praises.

The members of the event's organizing committee – Fiona Lucas, President of CHO, Mya Sangster, Lead Volunteer Historic Cook at Fort York, and Bridget Wranich, Program Officer at Fort York – received the gratitude of all for the enrichment and breath of summer on that winter's day.

## CHO Program Review: *Stock Exchange: Soups & Stews*

Robin Bergart

*Robin is an Associate Librarian at the University of Guelph.*

A cold Sunday in January 2009 took CHO members to Hamilton's Dundurn Castle, the former home of lawyer, entrepreneur, politician Sir Allan MacNab and his family. Built in 1835, it has been restored and frozen in time to 1855 as an interpretive museum. When I confessed to Cook-Demonstrator Janet Kronick that I hadn't visited Dundurn since elementary school, she replied, "Don't worry – nothing's changed. It's still 1855 here!"

We descended from the glaringly bright morning sun into the dark, other-worldly domain of the home's 19<sup>th</sup>-century cooks, laundresses, servants, and scullery maids. The kitchen is as it would have been about 150 years ago. Though its lighting relied mainly on candles and two small gas lights, Janet explained it is a "modern" kitchen by 19<sup>th</sup>-century standards. It is spacious, with relatively high ceilings, a wooden floor, an indoor pump, and two windows that do let in more light later in the day. The handsome iron stove on which we cooked the soups dates to 1862. The kitchen's back door leads to wet and dry larders, a brewery, wine cellar, dairy, ice pit, and the staff eating and sleeping quarters.

Janet, and fellow interpreter Erin Olmstead, dressed in period bonnets and dresses, guided us through the preparation of six soups selected from 19<sup>th</sup>-century cookbooks. One of them, *Mistress Dods' Cook and Housewife's Manual* (1829) is a particularly interesting specimen – half cookbook, half fiction. It begins with a story told by "Meg Dods," a name borrowed from a minor character in a Sir Walter Scott novel, followed by recipes. We learned about the value of bones for stock, prepared bouquets garnis, and watched a young man batter the marrow out of a bone with a rolling pin. Aside from this deafening moment, we relied mainly on our senses of smell and touch in the dimness.

This knowledgeable group of culinary aficionados made short work of the soups, and easily adapted to the exigencies of a 19<sup>th</sup>-century kitchen (albeit a "modern" one!). This was my first CHO excursion and I enjoyed eavesdropping on esoteric conversations that ranged from the niceties of knife



**Adrienne Lucas-Norris and Amy Scott  
co-operatively tammying the vegetables for  
Plain Pease Soup**

(Photograph courtesy of Robin Bergart)

sharpening and the origin of turtle soup to details of the War of 1812 and the 19<sup>th</sup>-century spice trade.

Despite copious slicing and dicing of meats and vegetables, not to mention smashing bones and the arduous "tammying" process of straining the pea soup ingredients through a cheesecloth, lunch was served promptly at noon: six soups simmering in their pots – accompanied by fried croutons topped with fresh mint – fresh potato bread, cider, and an impromptu jar of pickled heirloom cucumbers and red cabbage plucked from the wet larder.

The soups we made:

- Scotch Barley-Broth, With Boiled Mutton or Bouilli Ordinaire from *Mistress Dods' Cook and Housewife's Manual* (1829)
- Mulligatawny Soup from *Mistress Dods' Cook and Housewife's Manual* (1829)
- Soupe Au Poisson from *La cuisinière canadienne* (1840)
- Mock Turtle Soup from *Domestic Cookery* (1806)
- Plain Pease Soup from Dr William Kitchiner's *The Cook's Oracle* (1822)
- Another Oyster Soup from Eliza Leslie's *Directions for Cookery* (1851)

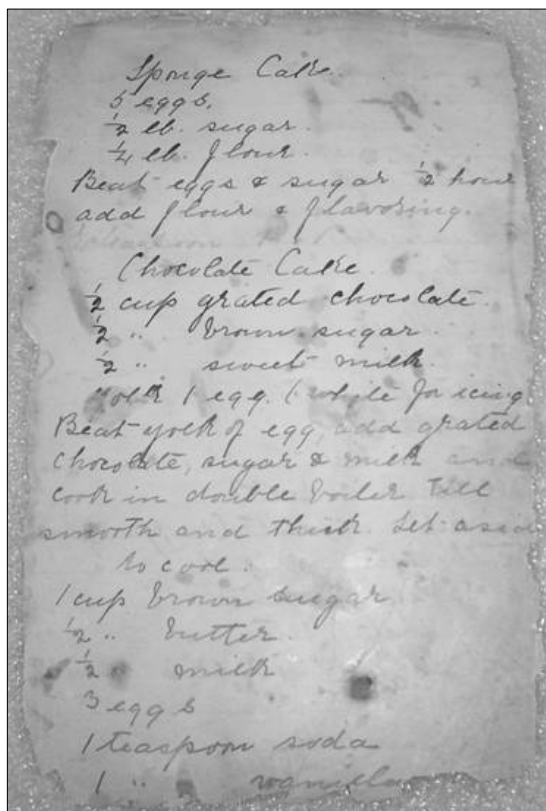
## CHO Program Review: *Whitehern's Restoration and Kitchen: A talk with Curator Sonia Mrva*

Janet Kronick

*Janet is the Cook Demonstrator at Dundurn Castle, a National Historic Site. She is the Coordinator of CHO's new Hamilton Program Committee.*

On a sunlit but frosty Saturday, February 28, 2009, a small group of folks made their way to Whitehern Historic House and Garden in Hamilton for an intriguing afternoon talk, tour, and treats. Most came from the Toronto area, curious about this remarkable home, its family, and of course, the culinary history, preserved and revisited.

Inside the newly renovated stables, Curator Sonia Mrva gave a fascinating illustrated talk on three generations of the McQuesten family through the recipe books they compiled. Beginning with



**Recipes from Hilda Belle McQuesten's  
1930s manuscript recipe book**

(Photograph courtesy of Janet Kronick)

Ruth Esther McQuesten's 1844 recipes, followed by Mary Baker McQuesten's 1879 book, and ending with Hilda Belle McQuesten's 1930s manuscript, the family history came to life – interwoven with details from family letters, part of over 10,000 pieces of archival material at Whitehern. We learned of the family's food preferences; many of the recipes seemed to favour the tastes of eldest son Thomas Baker McQuesten, whose name appeared in such titles as Tom's Ginger Ale or Tom's Coconut Cake. Letters reveal the hard work of daughter Hilda, who seemed to do the majority of cooking. Sonia included references to seasonal canning of sauces and preserves, specifically plums and tomatoes.

The original kitchen was below stairs and had a large hearth and bake oven. 1930s renovations moved the kitchen upstairs into a new addition, and the former space became a private lounge for Thomas Baker McQuesten. The depression-era kitchen was recently restored, with plans to have it fully functional in future hope of exploring late Victorian, Edwardian, and 1930s era foodways.

During the kitchen restoration, Whitehern was fortunate to have the invaluable assistance of Anne Valasi, who cooked for the McQuestens from 1935 till 1957. What better way to learn about the family tastes than through the words of their own cook? We were treated to a delightful and revealing video interview with Anne. Historical Interpreter Elizabeth Corey, dressed in a reproduction of Anne's uniform, complemented the talk with a tour of the home and shared more family culinary history.

To conclude the afternoon, guests sampled the McQuesten Chocolate Cake (complete with mini marshmallows) and the Charlotte Russe from Hilda's cookbook, both prepared by yours truly. A pleasant way to pass an afternoon.

## **It's time to consider ... The Culinary Historians of Canada**

*Report prepared by Liz Driver, Past President and Program Chair, at the request of the Board*

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On September 12, at this year's Annual General Meeting, CHO members will be asked to vote on a motion, approved by the Board of Directors, to change our name from the Culinary Historians of Ontario to the Culinary Historians of Canada, and to institute the name-change in the Constitution and Mission Statement. Why is the Board recommending the new name?

- The new name acknowledges and reinforces the Canada-wide mandate of the Mission Statement adopted at the fall 2006 AGM and implicit in our website URL, [www.culinaryhistorians.ca](http://www.culinaryhistorians.ca), since 2004.
- Our programs and newsletters have increasingly covered a wide range of topics, specific to regions or provinces, including Ontario, or national in scope. The new name better reflects these activities.
- An important reason for adopting a Mission Statement with a national focus was to broaden our intellectual arena to encompass all of Canada. In doing so, we acknowledged that Ontario's food history cannot be understood in isolation from that of the rest of the country. Another motive was to be inclusive and appeal to potential new members in other parts of the country. All the same reasons apply to the new name.
- Although our Mission Statement refers to Canada's culinary heritage, some Board members know anecdotally that the name Culinary Historians of Ontario confuses potential new members, even in Ontario. They ask: "Is the group for Ontarians only?" or "Are you interested only in Ontario food history?" These questions would disappear with the new name.
- The founders' original vision was that groups in other cities or provinces would spring up (following the pattern in the United States of Culinary Historians of Boston, Culinary Historians of Southern California), but this has not happened and is unlikely to happen. A renamed Culinary Historians of Canada – national in both mission and name – provides a structure for Canadian food historians wherever they live and will serve the study of Canadian food history well. The creation last summer of the Hamilton Program Committee provides a template for activities in other parts of Canada. Following this model, members in other places may organize activities with the support and guidance of the central organization, without the onus of establishing fully fledged "chapters." The model is flexible and easy to implement. Please note that neither CHO's Board, despite the Mission Statement, nor the Board of the newly named Culinary Historians of Canada, is obligated to provide programs everywhere. Rather, the hope is that the new name will encourage more members and more local initiatives.
- The Board is pursuing the design of a logo for the association. Members should vote on the new name before a logo is designed.

At the AGM, along with the name-change, members will be asked to approve the following revised Mission Statement: The Culinary Historians of Canada is an organization that researches, interprets, preserves and celebrates Canada's culinary heritage, which has been shaped by the food traditions of the First Nations peoples and generations of immigrants from all parts of the world. Through programmes, events and publications, CHC educates its members and the public about the foods and beverages of Canada's past. Founded as the Culinary Historians of Ontario in 1994, CHC welcomes new members wherever they live. Please give the new name and revised Mission Statement your careful consideration, and be sure to vote at the AGM on this important matter, which will guide the association into the future.

*The current Mission Statement is on the last page. If you have any comments or questions, please email us at [culinaryhistorians@uoguelph.ca](mailto:culinaryhistorians@uoguelph.ca). In the summer newsletter we will include a returnable ballot for members unable to attend the AGM in Toronto.*

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## **CALL FOR NOMINATIONS TO THE 2009-2011 BOARD**

### **PREAMBLE:**

In order to prepare the ballot for the election of officers to the Board of the Culinary Historians of Ontario for 2009–2011, the Nominating Committee presents this information in accordance with the Constitution and By-Laws. If you wish to (re)read the full Constitution or By-Laws, please look at CHO's website at [www.culinaryhistorians.ca](http://www.culinaryhistorians.ca) or contact [culinaryhistorians@uoguelph.ca](mailto:culinaryhistorians@uoguelph.ca).

The NOMINATING COMMITTEE, as appointed by the Executive for the specific purpose of arranging the ballot for the 2009–2011 election, consists of Liz Driver, Past President, and Janet Kronick, Hamilton Programme Co-ordinator.

The 2009 TIMELINE shall be:

- mid April: call for nominations included in spring 2009 issue of *Culinary Chronicles* and posted on website
- July 15: nomination forms returned
- early Aug: preliminary ballot announced in summer 2009 issue of *Culinary Chronicles*
- Sept 12: vote for new Board at AGM

### **RELEVANT SECTIONS FROM THE CONSTITUTION AND BY-LAWS:**

#### **EXECUTIVE OFFICERS & DIRECTORS**

The Executive Officers shall consist of a Past President (when applicable), a President, a Vice-President, a Treasurer and a Secretary, who each shall be elected for a term of two (2) years at a general meeting called for that purpose. The Executive Officers form the Executive Committee of the Board of Directors.

The Board of Directors shall consist of the Executive Officers and the Chairs of the Newsletter, Membership, Programme, Electronic Resources, and Outreach & Education Committees, and the Chairs of such other standing committees as may be appointed by the Executive Committee from time to time.

No person may hold more than one executive position concurrently. Executive Officers may stand for re-election.

President. The President is the chief executive officer of the Culinary Historians of Ontario and as such fosters the overall welfare and acts as the main spokesperson of the organization. The duties shall include:

- Presiding at all Board of Directors and Executive Committee meetings.
- Presiding at the Annual General Meeting and reporting to the membership at least annually on the activities of the Culinary Historians of Ontario.
- Appointing members of committees and delegates not otherwise provided for in the By-Laws.
- Acting as an ex-officio member of all committees.
- Becoming the Past President at the end of the term as President, unless re-elected.

Vice-President. The Vice-President is the assistant to the President, and acts as the President's deputy in the President's absence. The Vice-President may be deputized by the Board to assume special duties and leadership for special projects. The Vice-President may choose to stand for President, but does not automatically become President at the next election.

Treasurer. The Treasurer shall be responsible for the safekeeping of financial assets of the Culinary Historians of Ontario. The duties shall include:

- Maintaining adequate financial records.
- Depositing all monies received by him/her with a reliable banking company in the name of the Culinary Historians of Ontario.
- Paying expenses as required.
- Obtaining executive approval for all disbursements in excess of one hundred (100) dollars.
- Collecting the membership annual fees.
- Submitting an Annual Financial Report for the approval of the membership at the Annual General Meeting.

Secretary. The Secretary shall be responsible for the official record keeping of the Culinary Historians of Ontario. The duties shall include:

- Writing and answering official correspondence of the Board of Directors and Executive Committee, as directed by the Board or Executive.
- Recording the minutes of Board of Directors and Executive Committee meetings, the Annual General Meeting, and special meetings called by the Board.
- Maintaining the official records and archives of the Culinary Historians of Ontario.

#### COMMITTEES

a. The Culinary Historians of Ontario shall have the following standing committees, each directed by a chair.

- 1) Programme Committee. This committee shall be responsible for the programming offered by the Culinary Historians of Ontario. The Committee's responsibilities shall include:
  - Arranging suitable programmes and setting the date, time and place of events.
  - Promoting events through such means as flyers, press releases and email.
  - Submitting an annual report at the Annual General Meeting.The Chair of the Programming Committee shall be the Programme Co-ordinator.
- 2) Membership Committee. This committee shall be responsible for the maintenance and development of the Culinary Historians of Ontario's membership. The Committee's responsibilities shall include:
  - Organizing membership drives and other means of promoting membership in the Culinary Historians of Ontario.
  - Maintaining an up-to-date membership list.
  - Submitting an annual report at the Annual General Meeting.The Chair of the Membership Committee shall serve as the Membership Secretary.
- 3) Newsletter Committee. This committee shall be responsible for publishing a newsletter. The Committee's responsibilities shall include:
  - Annual planning of themes and content for the Newsletter.
  - Soliciting articles, columns and other contributions to the Newsletter from members of the Culinary Historians of Ontario, as well as members of the wider food history community.
  - Providing technical assistance to contributors to the Newsletter.
  - Coordinating, designing, inputting, editing and arranging for the printing of the Newsletter.
  - Distributing the Newsletter to the membership in a timely manner.
  - Submitting an annual report at the Annual General Meeting.The Chair of the Newsletter Committee shall serve as the Newsletter Editor.
- 4) Electronic Resources Committee. This committee shall be responsible for the web site and other electronic resources of the Culinary Historians of Ontario. The Committee's responsibilities shall include:
  - Maintaining and updating the web site.
  - Soliciting contributions to the content, resources or links of the web site.
  - Responding to inquiries sent to the Culinary Historians of Ontario e-mail address.
  - Coordinating responses to culinary queries submitted to the e-mail address.
  - Development of such other electronic resources, from time to time, as are deemed appropriate.
  - Submitting an annual report at the Annual General Meeting.
- 5) Outreach and Education Committee. This committee shall be responsible for raising awareness of historic foodways and coordinating education and information initiatives of the Culinary Historians of Ontario. The Committee's responsibilities shall include:
  - Representing the CHO at selected community events and maintaining an information table at such events.
  - Creating and circulating traveling displays.
  - Developing informational material such as pamphlets or recipe sheets for distribution through local organizations.
  - Developing standard lectures and a group of speakers to present at events held by other organizations.
  - Develop other educational or community outreach projects, from time to time, as are deemed appropriate.
  - Submitting an annual report at the Annual General Meeting



**NOMINATIONS**

Only members in good standing are eligible for nomination to the Board. If you are not currently a member and wish to stand for nomination, please send dues to the Membership Chair.

In an election year, all positions on the **EXECUTIVE**, except Past President, are open for election:

President	Vice President
Treasurer	Secretary

**APPOINTMENTS**

Only members in good standing are eligible for appointment to the Board. If you are not currently a members an wish to stand for nomination, please send due to the Membership Chair.

This position for **COMMITTEE CHAIRS** will be open for appointment:

Newsletter

If you wish to put yourself forward for election or to express an interest in an appointment, please fill out the nomination form included in this issue of *Culinary Chronicles* and send it to the address on the form. If you wish to be on a committee, please declare this interest to the current Chair. All appointments are confirmed at the first meeting of the new Board.

**Historical Cooking** continued from page 9

of foods are now available fresh nearly year-round, whereas historically fresh produce and meat were available only during specific seasons. Tomatoes and strawberries are bred for shelf life and table corn for sweetness. Modern food preservation techniques differ substantially from earlier methods, which were highly dependent on simple preserving agents, like alum, or basic temperature and moisture controls, like cool rooms. For those trained in modern techniques, cooking and baking with ingredients preserved using historical methods may require different considerations. Processing of ingredients may have changed since the receipt was originally in use, with machines doing what was formerly performed by hand, or automated processes replacing those of the appropriate historical period. Also, processing previously done in the home may now be done in a factory or shop before the product is packaged for sale.

Differences in the properties of modern versus historic ingredients mean today's highly processed food items may vary substantially from those of the appropriate time period – for example, in texture, chemical properties, volume-to-weight ratios, refinement, and deterioration during storage, as well as behaviour and responsiveness when cooking or baking. These variations may affect the appearance, texture, and taste of the final product, or may require that quantities be adjusted when recreating the receipt, either increasing or decreasing the weight or volume of the ingredients in proportion to each other. For example, white flour tends to be drier nowadays, bleached and pre-sifted, so its

properties differ from earlier counterparts.

**Methods**

Cooking methods described or assumed in historic receipts may differ significantly from those familiar to us today, or to our personal background. Where detailed instructions are not provided, we might use a modern method, such as lightening a cake batter with some stiff egg whites before incorporating the remaining whites, which was incorrect until the end of the 19<sup>th</sup> century. Where instructions are given, they may be difficult to understand and interpret due to their brevity, unknown terminology, subjective reference points, or they may not be reproducible today. Receipts may use unfamiliar measurement units or systems, or it may be unclear which measurement system is appropriate. A pint, for example, can be two cups or two and a half cups, depending on whether it is in a Canadian, British, American, or Scottish cookbook, and whether it was published before or after 1826, when Britain officially instituted the imperial measurement system.

**Conclusion**

Anyone reproducing or reconstructing receipts will find all these factors affecting their work – but such challenges should not deter us from the attempt. Culinary historians should be aware of the issues, should research and document the variations we make, and keep a lively dialogue going to encourage each other toward continual improvement in creating “modern equivalents.” After all, food made from historical receipts usually tastes good!

## CHO Upcoming Events

MARK THESE 2009 EVENTS IN YOUR DIARY NOW!!

### May 2009

**CULINARY LANDMARKS: A conference to celebrate the publication of Elizabeth Driver's *Culinary Landmarks: A Bibliography of Canadian Cookbooks, 1825-1949***

University of Toronto campus, various locations  
416 781-8153, fionalucas@rogers.com

In *Culinary Landmarks* (U of T Press, 2008), Elizabeth Driver's purpose was "to map the publishing history of [Canadian cookbooks] and to identify the most significant works." What are the unanswered questions about Canadian cookbooks? All are invited to participate in the discussion!

**Friday, May 1, 5-7 pm:** An evening reception at Massey College

**Saturday, May 2, 9:30 am-5 pm:** Topics about Canadian cookbooks at the Faculty of Information Studies, University of Toronto; Keynote Speaker: Liz Driver

**Saturday, May 2, 5:30-8:30 pm:** French Canadian Dinner at Gallery Grill, Hart House

**Sunday, May 3, 9:45 or 10:45 am:** A 19<sup>th</sup>-century breakfast prepared on the hearth of Campbell House Museum

**Sunday, May 3, afternoon:** optional outings to Toronto historic kitchens

CHO's annual spring lecture, in partnership with the Ontario Historical Society:

**A lecture with Rhona Richman Kenneally: TANDOORI, SHASHLYK & GROUSE, OH MY! – THE FOOD CULTURE OF EXPO 67**

*Ontario Historical Society*

John McKenzie House

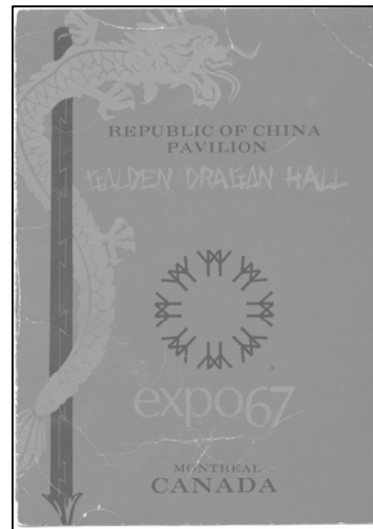
34 Parkview Avenue, Toronto, two blocks north of North York Centre subway station

**Tuesday, May 26, 7 pm**

Over six exhilarating months, the turnstiles at Montreal's Expo 67 clicked fifty million times to admit both a national and international audience to Canada's largest centenary celebration. For many, stepping onto the site must have been like

entering another world entirely, like Dorothy experiencing Oz: how fitting that a "passport" constituted the entry document for those who committed to multiple visits!

And just as the pavilions reflected exuberant, if bizarre, architectural experimentation – the geodesic dome of the US Pavilion; the folded-paper



architecture of the Cuba Pavilion; the tent-like German Pavilion – the foods on offer comprised a staggering variety of edibles for the uninitiated. Many of the national pavilions had restaurants in which one could sample the fare designated as authentic to that

particular country (and many did). As one press release noted enthusiastically, it was possible to eat one's "breakfast in Tokyo, lunch in India, tea in Ceylon, an aperitif in Trinidad, and dinner in France, or in Mexico, in the Netherlands, in Switzerland, in Czechoslovakia, in the Soviet Union, in Scandinavia, in one or another of the provinces of Canada, etc., etc."

This presentation will consider the significance of such seemingly exotic meals on the cumulative experience of Expo 67, by considering it as a utopic place that privileged modernism in a number of ways. It will also explore the concept of a "national cuisine," and consider the significance of such an appellation, both in the context of the Expo 67 site, and also with regard to eating and other cultural practices of that particular time and place.

\$15 per person. Cheque, visa, MC, amex. Space limited. Pre-registration required, by contacting OHS at 416 226-9011 or izzo@ontariohistoricalsociety.ca.

## June 2009

### YOU ARE INVITED TO A PLAY DATE!

*At the home of artist Vivian Reiss*

36 Lowther Avenue, Toronto

**Tuesday, June 16, 7 to 9 pm**

Culinary Historians of Ontario and friends come out to play! Vivian Reiss is hosting a “play date” at her home. If you have a soft spot for toy stoves, miniature kitchens, and children’s tea sets, this is a unique opportunity to see Vivian’s remarkable collection. Let’s have fun considering the topic of new cooking technologies through toys! On this warm June evening, Vivian will also show us her urban kitchen garden and refreshments will be served – from a tiny tea pot?!

\$10 members; \$12 non-members. Space limited. Pre-registration required, by contacting Liz Driver, 416 691-4877 or [liz.driver@sympatico.ca](mailto:liz.driver@sympatico.ca).

## July 2009

For CHO members only:

### SUMMER PICNIC IN PRINCE EDWARD COUNTY – Second Annual

*Liz Driver’s 1860 farm near Milford*

Address and directions to be provided

**Saturday, July 25, 11 am, for lunch at 12:30**

Liz is promising sun this year! CHO members and their partners (and children) are invited to the Second Annual CHO Summer Picnic in the County! Join fellow culinary historians for a potluck picnic, beverages provided. Enjoy the food and a summer afternoon exploring the 100-acre farm, barn, and outbuildings, about 2 hrs 45 mins east of Toronto. Consider stopping overnight (at a local B&B or camping at the farm) and visiting other favourite or undiscovered sites: Black River Cheese Factory, wineries, Sand Banks Provincial Park, local “secret” beaches, antique shops ... RSVP to Liz by 18 July: 416 691-4877 or [liz.driver@sympatico.ca](mailto:liz.driver@sympatico.ca), indicating number attending and your potluck contribution.

## September 2009

**CHO’s AGM**

**Saturday, September 12**

**Place TBA, 1:30–3:30 pm**

Come celebrate CHO’s 15<sup>th</sup> birthday with cake, one of our cookbook silent auctions and a raffle!

Also, be a “classmate” in a reprise of **CANADIAN FOOD HISTORY 101: COMPARE AND CONTRAST 1867 AND 1967 – A dramatic “mock class,”** first presented by five CHO Board Members at the June 2008 meeting of ALHFAM (Association of Living History Farms and Agricultural Museums).

In a “mock class,” the audience “audits” *Canadian Food History 101*, where members of CHO take on the roles of “professor” and “students” to compare and contrast agriculture, food fashions, cookbooks, kitchen technology, and kitchen fashion, at two significant dates in Canadian history – Confederation in 1867 and Centennial Year in 1967. “Professor:” Liz Driver; “Students:” Agriculture: Bob Wildfong; Cookbooks and Food Fashions: Fiona Lucas; Cooking Technology: Amy Scott; Kitchen Costume: Maggie Newell

## October 2009

CHO in partnership with the Museums of Prince Edward County

### TASTE THE HISTORY!

*Macaulay House, and other PEC historic sites*

**Saturday, October 3, time TBA**

Macaulay House: Church Street, Picton, May to September: 613 476-3833; October: c/o Museums of PEC Head Curator, 613 476-2148

Details in the summer newsletter.

## November 2009

CHO in partnership with Campbell House Museum and Dundurn Castle

**A lecture by Elizabeth Abbott:**

### SWEET REVOLUTIONS: THE ECONOMIC AND SOCIAL IMPORTANCE OF SUGAR AS FOOD

1. *Dundurn Castle, Hamilton*  
905 546-2872

**Saturday, 14 November, 1–3 pm**

2. *Campbell House Museum, Toronto*  
416 597-0227

**Tuesday, November 17, 7 pm**

Details in the summer newsletter.

## www.culinaryhistorians.ca

On our website you will find a bibliography of Canadian food history, back issues of *Culinary Chronicles*, and links to culinary sites and to cookbook collections. Also posted are CHO's Constitution, reviews of recent CHO events, notices of upcoming events, a membership form for downloading, and much more. Our home page features changing illustrations, courtesy of Mary F. Williamson. CHO thanks the University of Guelph for maintaining our website.

### ABOUT CULINARY CHRONICLES

**Submissions:** We welcome items for the newsletter; however, their acceptance depends on appropriateness of subject matter, quality of writing, and space. All submissions should reflect current research on Canadian themes. The Editor reserves the right to accept or reject submissions and to edit them. The Editor's contact information is 416 781-8153 or [fionalucas@rogers.com](mailto:fionalucas@rogers.com).

<b>Upcoming themes:</b>	Summer 2009, Number 61	Canadian Prairie Cuisine	Publication Date: August 1
	Autumn 2009, Number 62	Vegetarianism in Canada	Publication Date: November 1
	Winter 2010, Number 63	Kitchen and Community Gardens in Canada	Publication Date: February 1
	Spring 2010, Number 64	Kitchen Collectibles	Publication Date: May 1
	Summer 2010, Number 65	Foodways of Canada's Atlantic Provinces	Publication Date: August 1
	Autumn 2010, Number 66	Foodways of Canada's First Nations	Publication Date: November 1

Please contact the Editor if you wish to write on an upcoming theme, or to propose another. Deadline for copy is six weeks prior to publication.

**Newsletter Committee:** Fiona Lucas, Ed Lyons, Eleanor Gasparik. For contributing to this issue, the Newsletter Committee thanks Robin Bergart, Caitlin Coleman, Nathalie Cooke, Liz Driver, Janet Kronick, Susan M. Knight, Margaret Lyons, Amy Scott, and Mary F. Williamson.

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### MISSION STATEMENT

The Culinary Historians of Ontario is an organization that researches, interprets, preserves and celebrates Canada's and Ontario's culinary heritage, which has been shaped by the food traditions of the First Nations peoples and generations of immigrants from all parts of the world. Through programs, events and publications, CHO educates its members and the public about the foods and beverages of Canada's past. Founded in Ontario in 1994, CHO welcomes new members wherever they live.

### MEMBERSHIP INFORMATION

Members enjoy the quarterly newsletter, *Culinary Chronicles*, may attend CHO events at special member's rates, and receive information on food-history happenings. Members join a network of people dedicated to Ontario's culinary history.

#### Membership fees:

**\$30 Cdn** for One-Year Individual, Household and Institution

**\$55 Cdn** for Two-Year Individual, Household and Institution

American and international members may pay in American dollars.

**Membership year:** January 1 to December 31

**Website:** [www.culinaryhistorians.ca](http://www.culinaryhistorians.ca)

**Email:** [culinaryhistorians@uoguelph.ca](mailto:culinaryhistorians@uoguelph.ca)

**Webmaster:** University of Guelph

**Mailing address:** Culinary Historians of Ontario, 260 Adelaide Street East, Box 149, Toronto, Ontario, Canada M5A 1N1

**2007–2009 Executive:** President: Fiona Lucas; Vice President: Amy Scott; Past President: Liz Driver; Secretary: Marguerite Newell; Treasurer: Bob Wildfong.

**Committees:** Programme Chair: Liz Driver; Newsletter Chair: Fiona Lucas; Membership Chair: Joan Moore; Electronic Resources Chair: Angie McKaig; Outreach and Education Chair: Amy Scott; Hamilton Programme Co-ordinator: Janet Kronick.