Following the recipe

*Translating instructive texts and recipes in **How to Avoid a Soggy Bottom***

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Introduction

Cooking, and more particularly baking, is quickly becoming a popular pastime for not just housewives, but for everyone. The popularity of television programmes such as *Masterchef*, *the Great British Bake Off* and the Dutch equivalent of this programme, *Heel Holland Bakt*, show how that not only Britain but the Netherlands too have come down with cooking and baking fever. This popularity has also caused a rise in the number of different cookery books available nowadays. And even though there are a number of popular Dutch celebrity chefs who have published cookery books, the majority of celebrity chefs come from countries where they speak English, such as Britain, the United States of America and Australia. The majority of cookery books available are therefore in English. To accommodate the needs of the Dutch speaking population, many of these English cookery books are translated into Dutch. The translation of this type of text, however, comes with its own set of translation problems. In this thesis, I explore the cookery text and the recipe from a translator's point of view. My main research question is:

> Which translation problems occur, what possible solutions are there, and what are the most desirable solutions in the translation of *How to Avoid a Soggy Bottom*?

To help formulate an answer to this question I have devised several sub questions:

> What kind of text type is the cookery text?
>
> What kind of approach is needed to translate culture-specific elements in cookery texts and are these elements translated differently in recipes?
>
> How do text type-related elements have to be translated in recipes?
>
> What translation methods are best suited when translating recipes?

To answer the research question, I will translate an excerpt from *How to Avoid a Soggy Bottom* by Gerard Baker, and provide this with annotations that will elaborate the translation choices and link those choices to the theory discussed in this thesis.

How to Avoid a Soggy Bottom by Gerard Baker is a book published as a part of *The Great British Bake Off* television programme. It deals with frequently asked questions about, the history of, and tips and tricks for home baking. The book is rather unique as it combines recipes, cookery texts and history texts. However, this thesis will only focus on the recipes and cookery texts because these two types of texts are relatively similar but each have their own distinctive features and therefore require extra attention during the translation process.

1. An analysis of text types, genres and functions

How to Avoid a Soggy Bottom is a book that contains several different kinds of texts. The main part of the book is made up out of questions and answers. Some answers are illustrated by the addition of a recipe. The difference between the genre of the answers and the recipes is clear, but there are even different text types and functions within the answers. Before these different types of texts, genres and functions can be specified, it is necessary to determine what precisely a text type, genre or text function is. To fully determine those three terms, it is necessary to go back even further, to the text itself.

When a writer constructs a text, he or she has an intended message, receiver and medium in mind. The message is what the writer wants to bring across to the receiver. The receiver is the reader and the medium is in what form the text reaches the receiver. This can vary from books and magazines, to websites and blogs. The intended message of a text will determine what the function of the text is. But, as Christiane Nord states, "It is the receiver who decides whether (and how) a text 'functions' (for him or her, in a specific situation)" (663). To ensure that the receiver's text function and the text function intended by the writer match, "a text producer, therefore, consciously or unconsciously uses some kind of verbal and/or non-verbal 'function markers', which indicate the intended communicative function(s)" (Nord 664).

While the text function determines what expectations the receiver has about the text, these expectations determine whether the intended message is received. J.C. Sager points out that "In an optimally effective message the writer's intention coincides with the reader's expectation" (27). The writer's intention can be expressed in the following ways: text type, rhetorical structure, choice of words, circumstances of production, and expected reception (Sager 27). This brings us back to text type as an important way to determine the intended message of a text.

Text types can be recognised "through the situation and the compositional features of the text" (Sager 31). These features are all internal, or linguistic, such as lexical or grammatical elements (Lee 38). The external criteria of a text determine the genre (Lee 38). Genre will be discussed in further detail later. As text type and function are determined by linguistic markers, it is possible to have different text types and text functions within the same genre, but also to have different genres within the same text type or text function (Trosborg 12). Douglas Biber also states that text types are based on linguistic features, which means that every text belonging to a certain type is "linguistically coherent" to all other texts of that type (339).

Text type does not only help the reader to identify the writer's intention, it also permits the reader to "tune in to the appropriate mode of reception" (Sager 30). Furthermore, the text type provides the reader with the information on who is addressing them and whether they are addressed as a group or as an individual (Sager 31).

Within the existing literature, there are two distinctive views regarding the instructive text type. The first view is that there is an instructive text type. The other view is that the instructive text type does not exist as a separate text type (Vandepitte 69). For example, Bonnet et al (2001) only distinguishes three text types: narrative, informative and argumentative (Vandepitte 70). Werlich, however, places the instructive text type among four other text types: descriptive, narrative, exposition, and argumentative (Vandepitte 69).

Text type and text function are closely related to each other. Katharina Reiss distinguishes three different text types, to which she also links a function. The informative text type has an informative function, the expressive text type has an expressive function and the operative text type has an appellative function (Munday 73). These text types correspond with the three types mentioned by

Bonnet et al: narrative, informative and argumentative, where the narrative text type is similar to the expressive text type as the main function of this text type is also expressive. However, an instructive text, such as an advertisement or an instruction manual, can also have an expressive function, besides the appellative function that coincides with the operational text type specified by Reiss. The relationship between text type and function is therefore similar to the relationship between genre and text type, as mentioned before. The functions of the five text types that Werlich determines, are also closely related to the text types: the descriptive text type has an informative function, the narrative and exposition text types have an expressive function, and the instructive and argumentative text types have an appellative function. As you can see, text functions can be the same within different text types. This is again in accordance with the relationship between genre and text type.

Genre categorisation is a tool that helps readers to interpret texts, but it is also used to classify texts, to organize the social actions to which the texts refer (Bawarshi 335). The classification of genres is done based on external criteria. Examples of these criteria are “intended audience, purpose, and activity type” (Lee 38). A genre groups certain texts that have a culturally recognised purpose within the community in which they exist (Lee 38). Biber defines genre as a text that has been 'named' by a culture and can be easily recognised, such as recipes, press editorials, and sermons (332). The genre also “helps shape and enable our social actions by rhetorically constituting the way we recognise the situations within which we function” (Bawarshi 340). Furthermore, genres are susceptible to the changes in cultures that occur, perceptibly or imperceptibly, over time (Lee 46).

By recognising the genre, the reader of a text can determine the situation in which the text functions and the social action that may be linked to the particular text. Genre helps to inform the reader how he or she should act upon reading the text. Genres can vary from literary genres, such as detective novels, to non-literary genres, such as recipes, newspaper articles, and instruction manuals.

In short, text types, functions and genres all help determine what the reader of a text should expect from the text and what kind of behaviour is expected after reading the text, or sometimes even during. The interaction between the text types, functions and genres can help specify exactly what kind of text is being read. *How to Avoid a Soggy Bottom* contains informative and instructive text types, of which the function is to inform and to instruct, respectively. Some of the instructive texts are part of the recipe genre, which indicates to the reader that a certain level of participation is expected of him or her.

1.1 The instructive text type

In this thesis, Werlich's view that the instructive text is a separate text type will be accepted. As the name of the text type suggests, the instructive text's main aim is “for the reader to be able to do something” (Vandepitte 70). Instructive texts are not created with the aim to entertain the reader. They have to be able to persuade the reader to carry out a set of instructions, where the order in which those instructions are carried out is important, as well as the materials used, and steps cannot be skipped (Vandepitte 70).

Instructive texts can be divided into two categories: expert and non-expert. An instructive text can be classified as expert when the message meets the following three requirements: the attention is drawn to the main item by the instructions; the focus lies on the product as a whole; different possibilities of a product are explained, if these are present (Vandepitte 72). Expert instructive texts are considered to be of a higher standard than non-expert instructive texts.

In instructive texts, the reader takes a central position (Vandepitte 71). This means that the reader is addressed directly by the writer. Not only is the reader addressed personally, the writer also presents the reader with arguments why the instructions should be closely followed, or reminds the reader of these arguments (Vandepitte 73). Because the reader is addressed directly by the writer, the level of participation is raised (Kussmaul 74). The reader is more inclined to carry out the instructions as he or she is directly told to do so. Besides understanding each of the instructions separately, the reader has to be able to understand the transitions between the instructions and be able to go back and forth between the instructions and the carrying out of the instructions without loss of comprehension (Lentz et al. 4).

In his study concerning instruction leaflets and manuals, Paul Kussmaul found that the following linguistic markers were present in these types of instructive texts:

- the imperative
- please + imperative
- must + infinitive active
- must + infinitive passive
- have to
- it is advisable
- we recommend
- it is recommended
- it is important
- should (77)

Instruction leaflets and manuals are subtypes of the instructive text and therefore the linguistic markers mentioned above can be used to help identify a text as an instructive text. The linguistic markers mentioned above are not the only markers that can be found in instructive texts. Variations on these markers are also found, and it is also possible to produce instructions by mentioning what cannot be done.

There are two different types of layouts used in the book *How to Avoid a Soggy Bottom*. The main part of the book is a question and answer set-up where the reader is instructed on the history of baking in Britain and on baking techniques. Beside these questions and answers, the book also

contains texts that can be identified as recipes due to the layout of these texts. The texts contain a list of ingredients and a set of instructions that are numbered to indicate in what order they should be carried out. As the recipes found in the book belong to the same genre and are not classified as a separate text type, those texts will be discussed in the next paragraph.

In the remaining texts found in the book, a mixture of instructive and informative text types can be found. Most of the answers have an informative function, but several of these do adopt a high participation level that is usually associated with the instructive text type. The reader is addressed directly by the writer, and sometimes the writer includes the reader into a group: “as we all know” (Baker 16). The informative function is sometimes combined with the instructive text type to create an answer to a question that has an informative function as well as an appellative function where instructions are mentioned. Such an example is the answer to the question “When was baking powder first used?” (Baker 28). The answer gives a detailed account of how and when baking powder was invented, what components it is made of and how the powder works. At the end of this answer, however, the following instruction is given:

> “the next time you buy baking powder, check the label” (Baker 29),

followed by a reason why. This short phrase contains many of the markers of an instructive text. The reader is addressed personally, a imperative is used, and even though it is omitted from the text, the phrase 'we recommend' can be inferred from the explanation that follows it:

> “those powders […] can give a cake or biscuit a metallic aftertaste – a good reason to avoid them” (Baker 29),

because this instruction is a recommendation by the writer.

By taking a closer look at the linguistic markers of all the answers given in *How to Avoid a Soggy Bottom* it is possible to determine that the text function of most of these answers is in fact instructive. In many of the answers, information is provided about the history of baking or on baking techniques or ingredients, so these have an informative function. However, phrases such as 'make sure', 'the key is' and 'this is crucial' can be found in several of the answers, which are all variations on the linguistic markers 'it is important', 'it is recommended' and 'it is advisable', determined to be present in instructive texts by Paul Kussmaul. Furthermore, the verbs 'should', 'shouldn't', and 'have to' are frequently used, which is another linguistic marker of the instructive text type. The imperative is used in almost every answer, but it is not the only verb tense present. This indicates that the text function is not merely instructive. Beside verb-use, there are also expressive features found. Eggs are referred to as “tasty morsels” (Baker 11) and the mouth cannot help but salivate when reading the following description of sweet buns:

> “plump, spicy fruited sugary buns” (Baker 96).

Even though these features are present in the answers, the main linguistic markers are instructive. The answers also have a high level of participation as the reader is often addressed directly by the writer.

When looking at the all the answers in the book, it can be said that the instructions in *How to Avoid a Soggy Bottom* are what Vandepitte calls 'expert'. The informative texts play an important part in this assessment. The product, which differs every chapter, is discussed in its entirety by the informative answers and the instructive texts focus solely on the product. Also, the combination of the informative and the instructive texts help to cover all the possible outcomes of following an instruction incorrectly, but also why a certain outcome has happened, and how to correct an undesirable outcome. A good example of this is the section about biscuits. The question is “why do

biscuits go soft?” and the writer first describes in detail why biscuits go soft (because of the sugar in biscuits). Then, historical measures to prevent the softening of biscuits are described (a breadflake, a large rack that was placed in front of an open fire). And finally a solution is given how to 'bring back' the softened biscuits (place them in a hot oven for 10 minutes).

1.2 The cookery domain

It is possible to place the different text types and genres found in *How to Avoid a Soggy Bottom* within a single domain. This would be the cookery domain. This domain includes all texts that deal with cooking and baking. Texts within this domain can be classified as cookery texts. The texts in this domain generally express an expert knowledge of both cooking and baking (Norrick 2749). Although a domain is a large and undifferentiated category (Lee 54), this thesis will divide the texts within the cookery domain into two types: the recipe genre and the cookery text.

Cookery texts are texts that can be both informative and instructive, but are not limited to only those two text types. It is also possible for a cookery text to be expressive, but it will always be present alongside either the informative or the instructive text type. Where the recipe genre can be used for other subjects besides cooking, the cookery text – as the name suggests – can only be used within the context of cooking. However, this is of course a broad subject and can range from historical to technical subjects.

Cookery texts can thus be used to inform the reader about the history of a certain dish or ingredient. Another use is to both inform and instruct the reader on techniques, where the reader is both told how to use said technique and why it done in a certain way. The how is instructive and the why is informative. As the main use of recipes is the creation of a dish, with little emphasis on the why of certain steps, it is possible to distinguish between a cookery text and a recipe. But, as cookery texts display knowledge and expertise, the recipe also displays this knowledge and expertise (Norrick 2749).

It is possible for cookery texts and recipes to appear side by side in cookery books. The headnote that can sometimes be added to a recipe is actually a short cookery text. It provides information about the dish, with possibly an explanation on why certain ingredients or techniques are used.

While the imperative is almost the only verb tense used in recipes, the verbs tenses in the cookery text can vary . In the instructive part, the imperative will be used predominantly, but in the informative part, a variation of verb tenses can be used.

The texts found in *How to Avoid a Soggy Bottom* all deal with the subject of cooking and, more particularly, baking. As the instructive texts were already determined as being 'expert' in paragraph 1.1, the assumption can be made that the recipes are also 'expert', and this ties in with the definition that Norrick gives of the cookery domain. Recipes even assume a authoritarian role within the domain (Norrick 2749). This authoritarian role can also be found in the answers. The set up used in the book of questions and answers even implies this role from the beginning. The reader is not necessarily placed in a submissive role, but the questions are asked by an implied submissive person over whom the writer has authority. Questions such as

> “why haven't I been able to whisk my egg whites properly?” (Baker 162)

and

> “Is it better to make shortcrust pastry in a food processor?” (Baker 118)

suggest a lack of knowledge by the person who asks the question and it also suggest that the writer, the person who is asked the questions, is in fact an expert in these subjects.

1.3 the recipe genre

Besides the questions and answers that are found in *How to Avoid a Soggy Bottom*, several recipes are also published in the book. Recipes are usually prescriptive, they consist of a series of instructions for the cook to follow to make a dish from start to finish (Santich 302). The recipe has been identified as a separate type of text, meaning that it is a conventional use of language for a specific purpose (Thick 352). However, going back to the different definitions of text type and genre, the recipe can be specified as a genre and not a text type. Even though it shares linguistic markers with the instructive text type, the recipe is seen as "a member of a category, a culturally recognised artefact" (Lee 46), making it a genre. Embedded into the genre *recipe* is the notion that the reader carries out the instructions which will result in an, if the instructions are followed correctly, edible dish.

Another feature that marks the recipe as a genre, is the fact that this type of text has changed over time. Where recipes used to be made up out of a single paragraph, they now use several paragraphs and these paragraphs are further separated into complex and compound sentences (Lentz et al. 11). This type of text is therefore susceptible to the changes that occur over time in the culture wherein it exits.

Even though the recipe is classified as a genre and not a text type, there is one feature of the instructive text type that plays an even more important role in the recipe. This is the way the recipe is read. Where the reader can read all the instruction in an instructive text without the obligation to carry out those instructions, the recipe mainly exists to be used directly. The reader must first read an instruction, then carry out that instruction, and then go back to the text to read the next instruction (Lentz et al. 15). It is vital that the text in a recipe is therefore well organised and contains clear separations between the separate instructions.

The first identifying feature of a recipe is the layout. This form of non-verbal communication determines the way the text is expected to be used (Carroll 62). The layout of a recipe is made up out of the three, sometimes four, parts that together make up the text: the title; a list of ingredients; and a set of instructions. A headnote can be also be added to the text (Santich 301).

American food writer M.F.K. Fisher described the three parts of the recipe as the name, the ingredients, and the method. The name has to give some sort of description, wherein something is said about the end product (i.e. 'Soft Seeded Bread' instead of just 'Bread'). Instead of in a sentence, the ingredients have to be displayed in one or two columns, in the order of their use and with the exact measurements before each ingredient. The temperature of the oven, if needed, should be mentioned in the method first and the equipment needed should be indicated in the simplest possible prose (Santich 301).

Recipes are technical texts that have their own characterising presuppositions with regards to vocabulary, measurements and tools (Norrick 2740). Examples of these presuppositions are *beat; fold; whisk* (vocabulary), *a pinch; a scant teaspoon* (measurements), and *hand mixer; strainer* (tools).

Besides the textual features, the recipe text type has a number of linguistic features that define a text as a recipe. Manfred Görlach compiled the following list of the 8 linguistic features of a recipe:

1. Form or heading
2. Full sentences or telegram style
3. Use of imperative or other verbal forms

4. Use of possessive pronouns with ingredients or implements
5. Deletion of objects
6. Temporal sequence, and possible adverbs used
7. Complexity of sentences
8. Marked use of loanwords and genteel diction

(Görlach, quoted from Thick 352)

The recipes found in *How to Avoid a Soggy Bottom* contain the three parts that make up a recipe according to both Santich and Fisher. Some even contain the optional fourth part that Santich mentions. All the recipes have a title or a name, a list of ingredients, and a set of instructions or the method. Some recipes include a headnote with additional information about the origin of the dish or that is needed for the preparation.

Beside the layout indicating that several of the texts in the book are recipes, there are also several linguistic markers present that Görlach identified as markers of the recipe text. The recipes all have a separate heading, a title that distinguishes them as a new type of text. Both full sentences as well as the telegram style are used:

> "The macaroons are ready when they have risen and a shade darker" (Baker 171),
>
> "Turn into the cake tin" (Baker 38).

These two sentences also demonstrate the use of the imperative, which is used in all the recipes. Not all the recipes use possessive pronouns when mentioning ingredients or implements, but the recipe for shortbread does mention "your cutter" and "your baking sheet" (Baker 58). The reader is told in all the cake recipes to "cool in the tin". This is an excellent example of linguistic marker number 5, deletion of objects. The recipes do not mention that the cake should be left to cool in the tin, but it can be inferred from the previous instructions. Temporal sequencing can also be found in several of the recipes. A good example is the following sentence:

> "Bake for 30 minutes then turn the oven down to 170°C/325°F/gas 3 and bake for a further 30 minutes" (Baker 77).

Adverbs are also used in some of the recipes:

> "Beat the eggs thoroughly" (Baker 54).

Complex sentences are not present in all the recipes, but compound sentences are. However, a couple of recipes do have complex sentences such as:

> "When you have added three-quarters of the egg, make the next additions much smaller, to avoid breaking the emulsion between the butter and egg" (Baker 17).

Finally, the last linguistic marker is the use of loanwords. This linguistic marker is ever present in the use of English in cooking recipes, as many of the words used are loanwords derived from French. Examples used in *How to Avoid a Soggy Bottom* are *cream*, *caramel*, *pastry*, and *meringue*.

2. Translation methods and problems

As *How to Avoid a Soggy Bottom* contains two texts found within the cookery domain, this thesis will mainly focus on the cookery text and further describe how translating the cookery text differs from translating the recipe genre. A closer look at the cookery texts found in *How to Avoid a Soggy Bottom* reveals that the linguistic features for the instructive text type are present in most of the texts. Because the translation of the instructive text type is, in my opinion, more challenging, these paragraphs will focus on the translation of the instructive text type and the problems that occur during this process. As many of the linguistic features of the cookery text are instructive and as these features are the same, or similar, for the recipe genre, the next paragraphs will focus on the translation methods and problems for instructive texts. The points where the translation of the recipe genre differs from the instructive text will be named separately. The overlapping linguistic features between the cookery text and the recipe genre are also part of the reason that this part of the thesis will focus on the instructive text type.

2.1 Translation methods

There are many different approaches to translating a text. Because it is possible to translate a certain text type using different translation methods, this chapter will discuss the common translation methods. Later on, the translation methods most suited for instructive texts and recipes will be highlighted.

The process of translation is the conversion of an original written text, the ST, into a written text, the TT, in a different language (Munday 5). To be even more specific, the following definition by Christiane Nord takes culture into account:

> "a translation is an offer of information produced in the target language and culture for target-culture addressees about another offer of information that was produced in a source language and culture for source-culture addressees" (663).

Language can stand for various means of communication in this context, as the translation of a message in spoken language into a printed comic is also a form of translation. In this thesis however, translation is considered the translation of a written message in the source language (SL) to a written message in the target language (TL).

2.1.1 equivalence vs. functionality

When translation was first studied, a division was made between the word-for-word translation an the sense-for-sense translation (Munday 19). Later, these two types were called 'literal' and 'free' translation (Munday 20). Now, the two types of translation are called 'equivalence' and 'functional'. The main difference between these two approaches, is that the source text (ST) is not changed when aiming for equivalence. It can be said that the target text (TT) reader is brought closer to the ST writer when aiming for equivalence. When aiming for functionality, the ST writer is brought closer to the TL reader, meaning that the ST can be altered in the TT where needed, to better suit the TT reader. Because these two approaches are both possible when translating, it can therefore be said that a translation is "double contextually bound: on the one hand to its contextually embedded source text and on the other to the (potential) recipient's communicative-contextual conditions" (House 344).

When a translator approaches a text from an equivalence point-of-view, his or her aim is to create a TT that is equivalent to the ST. It is, however, difficult to determine what equivalence in this definition means. One definition is that equivalence is "the notion of a TL text purporting to be a rendering of a particular SL text's pragmatic meaning" (Emery 149). Juliane House, however, sees

equivalence as a relative concept because it is dependent on the “socio-historical conditions” of the translation process, and on the linguistic and contextual factors relevant to the translation (344). Among these factors are the source and target languages, structural, connotative and aesthetic features of the ST, the translator's interpretation of the ST, the translator's creativity and knowledge of translation theory, translation traditions present within the target culture (TC), intended message by the author of the ST, the way the ST was presented to the ST reader (House 344). As equivalence can be achieved in any of the factors, the translator has to make choices in accordance with a previously set up “hierarchy of demands on equivalence” (House 345). Following this line of thinking, House sees translation as “the replacement of a text in a source language by a semantically and pragmatically equivalent one” (House 345).

Both views of equivalence are in accordance with the rather simplified view that when aiming for equivalence, the TT reader is brought towards the ST. When aiming for functionality, the focus lies more on the TT and the readers of the TT. A functional translation is a translation that puts the receiver first and fulfils the translation brief. What the translation has to mean for the receiver is determined in the translation brief (Nord 663). This can be done either implicitly or explicitly, meaning that it can be outright stated or it has to be inferred by the translator. A functional translation can be called successful when “it ‘works’ for its receivers in a practical communicative situation precisely in the way the client wants it to work” (Nord 663).

Whereas an equivalent translation has to have the same function as the ST, the functional translation can have a very different function (Nord 664). The target culture plays an important part in the functionality of the TT. It is a very culture-oriented approach where the function is determined by the world knowledge of the TC, their communicative needs and their expectations (Nord 663). The translator doesn't make decisions based on the ST, but instead looks to the TC to make decisions based on expectations, conventions, norms, etc. (Nord 46). The ST does not determine the translation method, but rather the TT audience and the client who requests the translation (Nord 47).

When aiming for a functional translation, the translation has to be able to convey an optimally effective message to the TT reader. This can be achieved when the writer's intention for the text is the same as the reader's expectation (Sager 27). Because more often than not the ST writer has not written the text with the intention for it to be translated, he or she has no knowledge of the TT reader. It is up to the translator to adapt the ST message to suit the expectation of the TT reader. Firstly, he or she has to decide if the intention for the ST is the same for the TT (Sager 28). Not only plays the intention an important role, the translator has to gauge the level of knowledge the TT reader has “regarding the cultural associations and presuppositions of the source text” (Sager 28). A choice has to be made: to translate the ST with the intention the ST writer had, or to translate the ST where the TT reader takes priority. This decision determines whether the TT reader is put in the role of the primary reader of the secondary reader (Sager 29).

2.1.2 Primary vs secondary reader

When writing a text, the writer has an intended reader in mind. This person is the primary reader. All other readers that the writer did not write the text for, are secondary readers (Sager 28). Because a text is not communicatively effective when there is no primary reader, it is important that the translator determines the primary reader of the ST correctly, in order to gauge if the TT reader will be placed in the role of primary or secondary reader. To ensure that the translation is communicatively effective, the translator has to make sure that the TT reader can identify the text type (Sager 32).

It is possible for a translator to help the TT reader expand their knowledge to help them fully understand the ST writer's intention. This can be done by adding footnotes or additions to the text, such as an introduction to instructions (Sager 34). These expansions do not change the intention of the ST, they are simply there to help the secondary reader become the primary reader (Sager 38). This approach is commonly more used when translating literary texts, but also instructional and directive texts. Translations where adjustments are made to the text, varying from modifications to the content to changing the text type, to make the TT reader the primary reader, are summaries and informational texts (Sager 38).

Whether the translator aims for equivalence or functionality, and chooses to make the TT reader the primary or the secondary reader, those decisions determine what translation method will be used (Nord 663). Here, the translator has to choose between two types of translation: overt or covert translation.

2.1.3 overt translation vs covert translation

When a translator is translating a text, he or she has the option to either make him- or herself invisible for the reader, or to let the reader know that it is a translation. This is the difference between a covert and an overt translation. The work of the translator is important and therefore visible in the overt translation (House 348). In the covert translation, the translator tries to re-create the function of the ST and make the translation a second original (House 347). The covert translation can thus be seen as a text that has been created as an original in the TL (House 347). As opposed to the overt translation, the translator will be almost invisible, if not totally invisible to the reader in the covert translation (House 348).

Because the translator has the target culture and reader in mind when translating, it is possible that the final translation varies greatly from the original text (House 348). The function of the ST can remain the same in a covert translation, but in an overt translation a new function – or sometimes a second function – is added to the TT, overtly (House 353). Within the covert translation, the status of the TT will be the same as the status of the ST, so it is up to the translator to place the ST within the context, frame and discourse world of the target culture (House 348). This is also necessary if the function of the TT is to remain the same as the function of the ST, which is desirable and possible in a covert translation (House 347). This can be done by using a 'cultural filter' (House 347).

A cultural filter is a tool a translator can use to highlight the cultural differences between the source culture and the target culture (House 349). Before a cultural filter can be applied, the translator has to identify the context in which the translation will be placed and determine both the humanistic and the anthropological aspects of this context (House 349). The humanistic aspects include the cultural heritage of a community, such as masterpieces in literature, music and art. The anthropological aspects include the values and norms that act as guides for the behaviour of members of the community, and the traditions within the way of life of the community (House 349). The cultural filter helps the translator to change the ST in such a way that the TT reader does not notice the changes (House 354).

The application of a cultural filter is not necessary when making an overt translation, as the TT reader does not need to be 'fooled' into thinking that the TT is an original text. Overt translations are therefore more straightforward than covert translations (House 349).

If the translator should aim for an overt or a covert translation, will be determined by the translation brief.

2.2 Translating the instructive text type and recipe genre

The translation methods mentioned above can be used when translating any type of text. It is however important to keep certain things in mind when translating an instructive text. Firstly, an instructive text contains many persuasive features as it aims at persuading the reader to act in a certain way (Vandepitte 74). These features are most often associated with advertising, but are also found in instructive text types. The AIDA formula is the acronym used to name these features, which are: "draw Attention, keep the Interest going, create Desire and Action" (Vandepitte 70). These features all focus on the function of the text, what the reader should do after reading the text. Therefore, as mentioned before, the function of the text is very important in persuasive texts and instructive texts. This means that the translator has to aim for a functional translation, instead of an equivalent one (Vandepitte 78).

Secondly, because the reader takes a central position within the instructive text, the translator has to place the reader of the TT in the role of the primary reader. The ST reader is expected to perform an action, and the TT reader must be able to perform the same action (Vandepitte 78). This can only happen if the text is communicatively effective. The translator can ensure this by either adapting the ST in such a way that the TT reader is placed in the role of primary reader, or to add to the ST so that the TT reader can easily identify the text type of the TT.

Even though positive reader-orientation is key when translating instructive texts, it is even more important when translating recipes. Without positive reader-orientation, the function of the text is diminished, possibly even lost, which would result in an inability of the TT reader to carry out the instructions. Therefore, when translating a recipe, it is most important for the translator to have an accurate view of the intended TT reader and to adapt the ST, if necessary, to make sure that the TT is functional for the TT reader.

Finally, the TT has to be localised in order for the TT reader to perform the action or actions mentioned in the text (Vandepitte 79). To do this, the translator has to use a cultural filter to highlight any cultural differences between the ST culture and the TT culture. With the help of this filter, the translator can transfer the ST into the context and frame of the TT culture and produce a TT that is readily understandable for the TT reader. When translating a recipe, the importance of the cultural filter is even higher. In order for the reader to fully understand the instructions, they need to be short and concise. Any additions have to be kept to a minimum, so that the TT reader is not distracted from the actual instruction itself. This means that possible cultural references with no influence on the instructions, and that would require further additions to the text, can be omitted from the TT if these omissions comply with the translation brief.

Now that the most suitable translation method for instructive texts has been determined, it is important to highlight the translation problems that can occur during the translation process and discuss possible solutions.

Christiane Nord describes four categories of translation problems: pragmatic, cultural, linguistic, and text-specific (147). Pragmatic translation problems are problems that arise from the different communicative situations of the ST and TT. Cultural translation problems are problems that arise from the differences between the ST culture and the TT culture. Linguistic translation problems arise from the difference between the SL and the TL. Text-specific translation problems are problems specific to a text, and where the solution cannot be readily used in other texts (Nord 147). The examples of translation problems mentioned below all originate from *How to Avoid a Soggy Bottom* but the actual problems can be generalised for instructive texts. Wherever the translation problem or the solution of the problem deviates from the recipe genre, a mention will

be given.

Because it is necessary to have translation brief in order to identify the translation problems, the analysis of the problems and the actual translation of *How to Avoid a Soggy Bottom* will be done with the following, made-up, translation brief in mind:

> The translation is made for enthusiastic Dutch bakers, both beginners and experienced, with a limited knowledge of the history of baking in Britain and the local British bakes. The translation is commissioned by the producers of *Heel Holland Bakt* and the translated book will bear the logo of *Heel Holland Bakt*, the Dutch equivalent of the television programme *The Great British Bake Off*.

Because the predominant text type in *How to Avoid a Soggy Bottom* is instructive, and the function of the book will remain the same in the translation, the translator should focus on the functionality of the TT. It is important that the translator will create an covert translation as the book will be published as part of a Dutch brand that, even though it is a remake of a British brand, is recognised as part of the Dutch culture. This also means that the reader of the TT must be placed in the role of the primary reader by the translator.

2.2.1 pragmatic translation problems

Identifying pragmatic translation problems requires the analysis of the communicative situation of the ST and the TT. Any differences between the two situations can be marked as translation problems.

First, the communicative situation of the ST will be analysed. *How to Avoid a Soggy Bottom* is a cookery book written for the "avid baker wanting to improve [their] skills" and the first time baker "interested to find out more" (Baker 6). The book contains information about the chemistry and the history of baking methods and ingredients as well as recipes for biscuits, cakes, bread, etc. As the book bears the *Great British Bake Off* label, the primary readers are British people who are familiar with the television programme and are interested in baking. The fact that the book is meant for both avid bakers and first time bakers could possibly be a pragmatical problem, but the writer of the ST has already addressed this. By dividing the book up into questions and answers, the reader has the option to skip the parts where he or she already knows the answer. Also, the writer put in phrases such as: "as we all know", which is followed by very basic information (eggs vary in size). The information could be considered redundant by the avid baker, while the first time baker can benefit greatly from it. By adding the phrase "as we all know" the writer implies that he also agrees that the information is redundant, but he still includes it in the book. Therefore, the ST is suitable for both avid bakers and first time bakers.

Secondly, the communicative situation of the TT will be analysed. The translation brief states that the primary readers will be Dutch people with an affiliation with baking and with limited knowledge of British culture, especially concerning baking. It is possible that some of the readers will have an extended knowledge on this subject, but the TT aims at those people with a limited knowledge. The translated book will bear the logo of *Heel Holland Bakt*, so it is likely that the readers will be familiar with the television programme.

Finally, comparing the two situations leads to the conclusion that, other than the different cultures, there are no differences in the communicative situations. Therefore, there are no pragmatic translation problems left to be solved, as the only pragmatic problem (the difference in knowledge by the readers) has already been solved by the ST itself. Both primary readers are interested in baking and familiar with either the British or the Dutch version of *The Great British Bake Off*. The problems arising from the differences in culture are mentioned below.

2.2.2 cultural translation problems

The identification of cultural translation problems happens when the cultures of the ST and the TT are compared. When selecting a solution for the translation problem, the main thing to keep in mind is that the translator should always aim for positive reader-orientation in instructive texts. Therefore, the translation option that makes it the easiest for the reader should be chosen (Vandepitte 75). As the occurrence of cultural references in recipes will most likely interfere with the TT reader's understanding of the instructions. Any cultural references should therefore be omitted from the recipe, unless these references contribute to the actual recipe instructions.

The first problem that arises is, because the primary reader of the ST is British, the book uses many local British bakes as examples. However, the TT primary reader is Dutch, and has a limited knowledge of British culture and will therefore not be familiar with local British bakes. There are two possible solutions for this problem. The first solution would be to add descriptions of the local British bakes to the TT. The second solution would be to substitute the local British bakes for similar local Dutch bakes. This last solution is, in light of the translation brief, desirable as it minimises the amount of extra text. However, not all British bakes have a similar Dutch equivalent. Therefore, the solution that will be used in the translation is a combination of both solutions mentioned above. Wherever possible, a local British bake will be substituted for a local Dutch bake and if this is not possible, a short description of the bake will be given.

The second cultural translation problem is the difference in the measurements system used in Britain and that used in the Netherlands. Both countries officially use Celsius to measure heat, but as other English speaking countries (mainly the USA) still officially use Fahrenheit to measure heat, it is customary in Britain to use both Celsius and Fahrenheit when mentioning temperature. *How to Avoid a Soggy Bottom* also adopts this custom and uses both Celsius and Fahrenheit to indicate the temperature of the oven. A gas mark is also given as this is the temperature setting used on British gas ovens. As Fahrenheit is no longer used in the Netherlands and Dutch gas ovens also use Celsius, the solution for this problem is simple. Both the temperature in Fahrenheit and the gas mark will be omitted from the TT, as the extra heat measurements will not be useful for the TT reader.

The third problem arises from the baking ingredients mentioned in *How to Avoid a Soggy Bottom*. Many of the ingredients are universal and can be found in supermarkets in both Britain and the Netherlands. However, several types of sugar mentioned in the ST are not readily available (if at all) in the Netherlands. The solution for this problem is not very straightforward. The best option is for the translator to bake the original recipe and then make several other versions with the different sugars that are available in the Netherlands and then choose the option that comes closest to the original. However, this will not be possible for the cookery texts in the ST as the sugars are not used in a particular recipe. Again, the translator will have to add to the TT to explain the possible substitutes that are available for the TT reader to use. The same solution can be used for other ingredients that are not available in the Netherlands. Examples of the sugars used in the ST are Muscovado and Demerara. Muscovado sugar is a rather wet type of raw sugar with an extra high molasses content. Demerara is a type of raw cane sugar. Muscovado sugar is not available in Dutch supermarkets, but can be purchased online. Demerara sugar was never available in Dutch supermarkets, but with the increasing demand for baking products, the supermarkets have extended their inventory and as a result of this, Dutch supermarkets now do tend to sell Demerara sugar. Because the translator cannot be certain that the local supermarket of the TT reader keeps Demerara sugar in stock, it is advisable to add a description of this sugar to the TT. A substitute would be simple raw cane sugar. A substitute for Muscovado sugar would be more difficult to find,

as it has quite a distinct taste. A more detailed description would be needed in the TT with the inclusion of a substitute and a disclaimer that, even though the consistency will be the same, the taste of the substitute will not be the same.

When translating the list of ingredients in a recipe, it is important that the ingredients are all readily available in the TT country, and if this is not the case that a suitable alternative is given. A mention that an ingredient is replaced is desirable. On this aspect, the translation can be labelled as overt, which gives the TT reader the option to put in some extra effort and obtain the original ingredient. Extra care must also be given so that the weights of the ingredients are properly translated.

2.2.3 linguistic translation problems

The linguistic translation problems between the English and the Dutch language come from the comparison of the two languages. Overall, the English and Dutch language are fairly similar. There are however several minor differences.

Firstly, the Dutch language uses modal particles to express modality where the English language uses verb tense to express this (Claes 42). The translator will need to interpret the ST's modality to determine which modal particle will be best suited in the TT to express this modality. An example of the adding of a modal particle is the translation of the following sentence:

> “[...] and has the light and airy or dense, sticky texture you were hoping for” (Baker 9).

Because two possible outcomes are given in the ST sentence and there is a clear distinction between the two possible outcomes, the translation of this sentence lends itself perfectly for the addition of the modal particle 'juist':

> “en op de goede manier gerezen is en de lichte en zachte of *juist* zware en vochtige structuur heeft waar je op hoopte.”

Beside the use of expressing modality, modal particles are use in Dutch to have a sentence 'roll of the tongue' more easily (Claes 43). The translator's knowledge of the Dutch language should be used to determine whether a modal particle is necessary in the TT to result in a sentence that does just that.

Secondly, the use of personification is much more common in the English language than it is in the Dutch language (Claes 37). Whenever the translator comes across a personification in the ST, he or she will have to determine whether the personification is also usable in the TT. Most often than not, the translator will have to rearrange the sentence when an inanimate object, such as a thing, a notion, but also an adjunct of time or place, is used as the subject of an animate verb (Claes 37). An example of a personification of an inanimate object in the ST is this:

> “When your recipe tells you to ...” (Baker 163).

A sentence such as this will have to be modified in the TT as the personification of the recipe by the animate verb 'tell' is not usable in the TT.

Thirdly, the English language uses spaces in compound words, but the Dutch language does not. Here, the translator will need to be extra vigilant during the translation of compounds and omit the space between the two words. Words like “baking powder” and “cookie dough” have to be translated as “bakpoeder” and “koekdeeg” as opposed to “bak poeder” and “koek deeg”. This is not necessarily a translation problem, but it is a difference between Dutch and English that can cause the formation of sentences where the meaning has been changed. It is therefore worth mentioning.

Lastly, another problem that arises when translating specialised texts from English to Dutch is the difference in terminology. Terminology is the study of specialised terms and collecting these terms in terminological resources (Cabré 357). Terminology is very important to the translator when producing a specialised translation, as the ST writers of specialised texts use expert terms that require additional knowledge to translate correctly (Cabré 357). The terminological resources mentioned earlier, such as glossaries or dictionaries, provide the translator with this knowledge.

The most common terminological translation problem that occurs is when the SL term does not have an exact equivalent in the TL. To solve this, the translator has to either find an existing term in the TL that is closest to the meaning of the SL term, or invent a new term. Another problem that occurs is when the SL term has been adopted into the TL but does not hold the same meaning in the TL as it does in the SL.

Both of these translation problems can be found in *How to Avoid a Soggy Bottom*. For example, in the section about the different methods for cake-making, the following terms are used to describe the four methods: all-in-one, whisking, creaming, rubbing. These terms do not have an exact equivalent in the Dutch language. Word-for-word translation is possible, but it will result in the creation of new terms in the TT that may not be understood correctly by the TT readers. However, since the terms are also explained in the ST, it is possible for the translator to create new terms in the TT when they are first mentioned in the ST and continue to use these terms in the rest of the TT without the loss of information. The ST provides the necessary context that is needed for the creation of new terms.

The usage of terms in the SL that have been adopted into the TL with a different meaning also occurs in *How to Avoid a Soggy Bottom*. The most important of these terms is the term *cake*. The word *cake* means, in the English language, many different kind of cakes, varying from sponge cake, to fruit cake, to pound cake. The word *cake* has been adopted into the Dutch language and it is therefore possible for the translator to simply use the Dutch word *cake* wherever the English word *cake* occurs in the ST. However, the Dutch word *cake* is only used to describe one type of cake, namely the pound cake. To simply translate *cake* with *cake* would result in the loss of distinction between the different types. The translator will have to use different terms in the TT to describe the different types of cake mentioned in the ST. The term that should be used to translate the English word *cake*, is the Dutch word *taart*. This term can also be used to describe the English pie, but the term is used in Dutch to describe both cakes and pies and is therefore the better translation choice.

2.2.4 text-specific translation problems

The author of *How to Avoid a Soggy Bottom* has used a variety of methods to 'jazz up' the headers of the chapters. “A Slice of History” (Baker 10) is a play on the phrase 'a slice of cake'. “The Power of Flour” (Baker 64) rhymes and is very similar to the expression 'flower power'. “The Importance of Fat” and “The Rise of the Dessert” (Baker 109 and 148) are reminiscent of film or book titles. For each of these headers, the translator needs to come up with an individual translation method.

For

> “A Slice of History”,

the translator can choose to keep the play on words and go for the translation:

> 'een plakje geschiedenis'

where 'plakje' is the translation of slice in 'a slice of cake'. Another option is

'een stukje geschiedenis',

which sounds better in Dutch, and 'stukje' is the translation of 'piece' which can also be used to indicate a slice. Both options are word-for-word translations where the choice between two synonyms determines the degree of word play. The same method can be used for “The Importance of Fat” and “The Rise of the Dessert”. Word-for-word translations are the best option, but by choosing the words carefully, a resemblance to film titles can be maintained.

The translation of

“The Power of Flour”

isn't as straightforward. Because it is has two qualities that need to be translated, the translator has to find a way to combine the two qualities, or choose to only translate one of them or even none. The first quality is the rhyming of the words 'power' and 'flour'. The Dutch translations of these words don't rhyme: 'kracht' and 'bloem'. Possible synonyms of these words that do rhyme do not exist. Translating both qualities is therefore not an option. The second quality, the similarity to the expression 'flower power', poses another problem. The flower power movement was also called 'flower power' in the Netherlands, so there is no Dutch translation of the expression. It is possible for the translator to devise a translation, but that translation will not have the same connotations as the original. Translating only one of the qualities isn't an option either. A word-for-word translation seems to be the best option:

'de kracht van bloem'.

3. Annotated translation of *How to Avoid a Soggy Bottom*

Now all the possible translation options and problems have been outlined, the actual translation can be made. Going back to the translation brief mentioned at the beginning of chapter 2.2, it is possible to determine how the book *How to Avoid a Soggy Bottom* needs to be translated. The translation should be focused on functionality instead of equivalence and should be a covert one, as the book will be published as a ´new´ book by *Heel Holland Bakt*. Furthermore, the TT readers should be placed in the role of primary readers by the translator. Wherever the ST gives information about a local British bake that is regarded as insufficient to the TT reader, the translator should add additional information to clarify the information or to give an example found in Dutch culture. The following translation of *How to Avoid a Soggy Bottom* is in accordance with this translation notion.

Hoe voorkom je een natte bodem

en andere geheimen tot het verkrijgen van een perfect baksel

Hoofdstuk 1 – Taarten en koekjes

Het bakken van een taart is eigenlijk heel simpel. Door de basisingrediënten te combineren – bloem, eieren, suiker en vet – kan je een verbazingwekkend aantal heel verschillende taarten maken. Maar waarom is het eindresultaat dan zo gevarieerd, of dit nou bedoeld is of niet?

Een verklaring hiervan is de manier waarop de ingrediënten worden gecombineerd. De technieken die je gebruikt om het taartbeslag te mengen, te kloppen of samen te wrijven zijn allemaal van invloed op het eindresultaat. Hoe hitte reageert met de verschillende ingrediënten bepaalt ook of je taart gaar is, op de juiste manier gerezen is en de lichte en zachte of juist zware en vochtige textuur heeft waar je op hoopte. Als je deze technieken en de principes erachter begrijpt, dan zal dit je helpen om elke keer het gewenste resultaat te bereiken.

De verschillen tussen koekjes, taarten en brood waren eeuwenlang helemaal niet duidelijk omdat er koekachtige broden en broodachtige taarten werden gebakken. Maar onze kennis van het maken van taarten en koekjes is geëvolueerd en het zijn nu echte vakmanschappen geworden. Het bakken wordt continue aangepast omdat we steeds meer ingenieuze technieken en ideeën bedenken, van de zoektocht naar het een praktisch rijsmiddel om gist te vervangen, naar het gebruik van eieren om een luchtige taart te maken en het gebruik van koekdeeg om de temperatuur van een oven te testen.

Taarten

Een stukje geschiedenis[1]

Waar komt 'cake' vandaan?

Hoewel de Grieken en Romeinen uit Zuid-Europa kunnen worden gezien als de uitvinders van de eerste taarten, is het woord 'cake' echter afkomstig uit Noord-Europa, afgeleid van het Oud-Noorse woord *kaka* wat voor het eerst gezien is in teksten uit de 13e eeuw. (Zowel het Engelse woord 'cake' als de Duitse tegenhanger *kuchen* zijn afgeleid van dit Oud-Noorse woord). *Kaka* was echter iets heel anders dan wat we tegenwoordig onder het woord 'cake' verstaan – het was een ruw, rond en droog koekachtig brood (tegenwoordig zijn havermoutkoekjes[2] hier het beste voorbeeld van).

Hoe zagen de taarten van vroeger eruit?

Terwijl de vroegere bewoners van Noord-Europa koekachtige broden maakten, leerden de slimme Grieken en Romeinen hoe ze deegachtige, zoete baksels konden maken door gebruik te maken van gist gemengd met grof gemalen meel en deze te zoeten met gedroogd fruit of honing. Deze vroegere taarten moeten erg massief geweest zijn, met een scherpe gist-smaak, veel meer zoals de broden van tegenwoordig dan onze taarten.

Van kaka naar kuchen naar de Victoria Sandwich: hoe zijn we uitgekomen bij de hedendaagse 'cake'?

Pas in de 15e eeuw begon de structuur van taarten te lijken op de luchtige, sponsachtige varianten waar we nu van kunnen genieten. Er ontstonden kleine, luchtige lekkernijen zoals lange vingers en koekjes waarbij geen gist werd gebruikt om deze luchtigere taartjes te laten rijzen maar eieren die met de hand werd geklopt – soms wel een uur lang – en die werden gezoet met de exotische delicatesse suiker. Maar omdat eieren niet altijd makkelijk te krijgen waren, werden deze smakelijke hapjes beschouwd als een luxe en alleen de rijken konden ervan genieten. Het gebruik van eieren bij het bakken werd pas vanaf de 18e eeuw een gewoonte en vanaf toen werd het geleidelijk aan het rijsmiddel bij uitstek, totdat het bakpoeder werd uitgevonden (Meer over rijsmiddelen en eieren op pagina's 28 en 32).
Met de ontwikkeling van baktechnieken duurde ook de warrige evolutie van brood, gebak, taarten

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[1] The ST title of this chapter is 'a slice of history' which is a play on words, as a 'slice' is used to indicate a piece of a cake of a pie and normally isn't used to indicate something historic. This play on words has even been used before, in books on the history of bread and pizza, as 'slice' can also be used to indicate a piece of bread or pizza. To translate this play on words, there are actually two possibilities in Dutch. 'Slice' can be translated as 'plakje' which is used in Dutch to indicate a piece of a pound cake, or is can be translated as 'stukje' which is used in Dutch to indicate a piece of any type of bake. Because the history in the ST covers more than only the pound cake, I have chosen to translate it as 'een stukje geschiedenis'.

[2] There are different varieties of the oatcakes available in Britain. Some varieties are more like pancakes, but as the Scottish variety resembles the description of *kaka* the most, I have chosen to find a Dutch equivalent of the Scottish oatcakes. The cultural link of the oatcakes has no added meaning, so a substitution can be made without losing information.

en koekjes voort en was het vaak lastig om de verschillen tussen deze vier types aan te duiden. De probleem is goed te zien in een typisch Brits baksel. Bara Brith uit Wales (zie pagina 12) is een goed voorbeeld van een broodachtige cake van vroeger; Eccles Cakes en Banbury Cakes (regionale Britse baksels gemaakt van bladerdeeg met een rozijnenvulling[3]) zijn meer gebakjes dan taarten; en de ronde, platte Goosnargh Cakes (een regionaal Brits baksel vergelijkbaar met zandkoekjes) kunnen nu beter beschreven worden als koekjes.
We moeten uiteindelijk de enorme liefhebbers van taart, de Victoriaanse Britten, bedanken voor het creëren van één van de meest iconische en meest gebakken Britse taarten, de Victoria Sandwich. Dit klassieke recept voor een met jam gevulde taart werd door mevrouw Beeton opgenomen in haar "Book of Household Management" (Boek van Huishoudelijk Beheer, red.) in 1861 en wordt sindsdien met trots geserveerd bij high teas, feestelijkheden en markten[4].

Bara Brith

Bara Brith (wat 'gevlekt brood' betekent) is een fruitig tussendoortje en een van de beste voorbeelden van een zoete, broodachtige cake die met behulp van gist rijst. In wals is er nog steeds onenigheid of het onder 'brood' of 'taart' moet vallen en in sommige moderne recepten wordt het gist achterwege gelaten en wordt er zelfrijzend bakmeel gebruikt, maar in het onderstaande, traditionele recept wordt wel gist gebruikt.

Maakt 1 cake van 1kg

10g verse gist of 5g gedroogde gist
160ml warme melk
45g donkere basterdsuiker[5]
340g patentbloem
½ theelepel zout
65g ongezouten boter, op kamertemperatuur
140g gedroogd fruit (een mix van rozijnen, krenten en gesuikerde citrusschillen)
25g kleingesneden sukade
½ theelepel specerijenmix (een combinatie van kaneel, koriander, nootmuskaat, gember, piment en kruidnagel. Speculaaskruiden lijken hier erg op, hier zit alleen ook nog kardemom in)[6]

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[3] Additional information has been added to the TT to explain to the reader what kind of bakes are mentioned here. It was not possible to find suitable Dutch equivalents of the British bakes, so the only option was to describe the bakes instead.

[4] The ST mentions 'bake sales'. This is a cultural reference that is of little meaning in the Netherlands. Bake sales are events where stalls are erected by people to sell their baked goods and are most often organised at schools. These type of events are not part over the Dutch culture. However, markets that sell only home made products (ranging from jewellery, decorations, to food) are much more common in the Netherlands. I have therefore opted to translate 'bake sale' with the more general word 'markt'. This means 'markets' and is more suited to describe the type of event that is referred to in the ST, without eliminating the bake sale as an option.

[5] Even though *basterdsuiker* is a typically Dutch ingredient, it is a suitable substitute for the required ingredient: soft dark brown sugar. No additional information is needed as the two types of sugar are very similar.

[6] The ingredient 'mixed spice' is very common in Britain. Supermarkets sell jars labelled 'mixed spice'. Those ready made jars are not available in the Netherlands. It is therefore important to add some information about the spices that make up 'mixed spice'. A very similar product available in the Netherlands named *speculaaskruiden* contains the same spices, with the addition of cardamom. This ingredient is therefore mentioned as a substitute but with the added information that this ingredient contains an additional spice.

1 ingevette brood- of cakevorm met een inhoud van 1kg

- Als je verse gist gebruikt, doe het dan in een kommetje en voeg de helft van de melk toe. Meng dit samen met een snufje van de suiker en laat het 10 minuten staan tot het actief is (het ziet er dan schuimig uit).
- Doe de suiker, bloem, zout en boter samen in een grote kom (als je gedroogde gist gebruikt voeg je dat nu toe). Wrijf de boter goed door de droge ingrediënten en voeg dan het gist-melk mengsel (als je dat gebruikt) en de melk toe. Kneed het deeg 10 minuten lang goed door tot het zacht en glanzend is, maar wel elastisch aanvoelt.
- Rol het deeg op een bebloemd werkblad uit tot het ongeveer 2cm dik is. Verdeel het fruit, de schillen en de specerijen gelijkmatig over het deeg en vouw het samen. Kneed het deeg 1-2 minuten om het fruit goed te verdelen.
- Stop het deeg in een grote, schone kom en dek het af met een vochtige doek. Zet de kom op een warme, niet te hete, plek en laat het deeg anderhalf uur rijzen tot het twee keer zo groot is geworden.
- Om het deeg te vormen leg je het op het werkblad en kneed je het 1-2 minuten. Rol het deeg op tot een cilinder en plaats het, met de naad aan de onderkant, in de bakvorm. Dek af met een vochtige theedoek en laat het deeg rijzen tot het twee keer zo groot is geworden.
- Verwarm de oven voor op 200°C. Bestrijk het brood met een beetje melk en bak het 25 minuten. Zet dan de oven terug naar 160°C en bak het brood in 15-20 minuten verder af. Het brood is klaar als het donkerbruin is en hol klinkt als je op de onderkant klopt (of zie pagina 43 voor andere manieren om te controleren of het goed afgebakken is). Laat het 5-10 minuten in de vorm afkoelen en zet het daarna op een rooster. Serveer besmeerd met boter en honing.

Verschillende soorten taart

Wat is een biscuittaart?

Een lichte textuur en een zachte kruim, een biscuittaart heeft een luchtige textuur die terug veert bij een lichte aanraking. Een biscuittaart wordt gemaakt door eieren en suiker op te kloppen en er daarna bloem door te spatelen. Sommige biscuittaarten kunnen ook een soort vet bevatten, maar dat is een optionele toevoeging. Wat het belangrijkst is, is de hoeveelheid lucht die in het beslag wordt geslagen wat voor de lichte textuur zorgt. Er zijn drie manieren om een goede sponsachtige kruim te krijgen: kloppen, opromen en de alles-in-een methode (zie pagina 25 en 26). De Victoria Sandwich (die wel vet bevat) is het bekendste moderne voorbeeld van een simpele biscuittaart en kan worden gemaakt met zowel de oproom- als de alles-in-een methode.

Wat is een cake[7]?

Een cake is een versie van het recept dat wordt gebruikt om een opgeroomde Victoria Sandwich te maken, maar waarbij gelijke hoeveelheden – traditioneel één pond van elk – boter, suiker, eieren en bloem (tegenwoordig zelfrijzend bakmeel) worden gebruikt. De cake wordt gebakken als één

[7] Even though the ST talks about a pound cake in this answer, the Dutch translation 'cake' is enough as the Dutch word 'cake' is used for only one type of cake, the pound cake.

geheel en aangezien een pond 500g is, weegt een traditionele cake een onvoorstelbare 2kg.
De hoeveelheden boter, suiker en bloem worden normaliter gebaseerd op de verhouding één ei voor elke 50g boter. Maar zoals we allemaal wel weten kunnen eieren nogal verschillen in grootte en zelfs als de schrijvers van een kookboek van tevoren aangeven welk formaat eieren je moet gebruiken, kunnen 2 medium eieren allebei een ander gewicht hebben. Om deze reden wegen professionele bakkers de eieren zodat het recept elke keer exact nagemaakt kan worden. Je zal zien dat in het onderstaande recept de hoeveelheden boter, suiker en bloem zijn gebaseerd op het gewicht van de eieren zonder schaal.

Een moderne cake

een echte cake moet in een hele grote bakvorm worden gebakken – 30cm of meer. Dit recept maakt een kleinere versie die als 1 taart kan worden gebakken of als 2 losse lagen die daarna op elkaar kunnen worden gestapeld met botercrème of jam ertussen. Er zijn veel variaties mogelijk op de basiscake (zie pagina 8). Zorg ervoor dat alle ingrediënten op kamertemperatuur zijn voordat je begint.

Maakt 1 grote cake of 2 lagen
3 medium eieren op kamertemperatuur
ongezouten boter op warme kamertemperatuur
fijne kristalsuiker
zelfrijzend bakmeel
snufje zout (optioneel)

1 diepe, ronde bakvorm van 18cm doorsnee of twee bakvormen van 18cm doorsnee, ingevet en bekleed met bakpapier.

- Verwarm de oven voor op 180°C. Breek de eieren in een kom en weeg ze. Weeg daarna evenveel boter, suiker en bakmeel af.
- Zet een grote kom op een doek op het werkblad (de doek voorkomt dat de kom wegglijdt). Doe de boter in de kom en klop het met een schone pollepel of elektrische handmixer tot het zacht, licht en romig is. Voeg de suiker toe en room de suiker en de boter op tot het geheel wederom licht en romig is.
- Sla de eieren met een vork goed los. Voeg beetje bij beetje de eieren aan het boter en suiker mengsel toe en mis na elke toevoeging tot het mengsel licht en glanzend is. Wanneer je driekwart van de eieren hebt toegevoegd, voeg je minder ei per keer toe, om te voorkomen dat de emulsie tussen boter en ei opbreekt (als dat gebeurt, dan rijst de cake minder goed). Als het laatste beetje ei is toegevoegd, zeef je het bakmeel in de kom. Gebruik een grote metalen lepel om het bakmeel voorzichtig door het beslag te spatelen tot het egaal is en geen klontjes meer heeft.
- Giet het beslag in de bakvorm en maak de bovenkant glad met een spatel of paletmes. Maak een kleine kuil in het midden om te voorkomen dat de cake in het midden opbolt tijdens het bakken.
- Plaats de cake in het midden van de oven. Als je één grote cake maakt, bak die dan 20 minuten waarna je de temperatuur verlaagt naar 150°C en de cake in 35-40 minuten afbakt. Als je 2 kleine cakes maakt, bak ze dan in 20-25 minuten af.
- De cake is gaar als hij stevig aanvoelt. Laat de cake 5 minuten in de vorm afkoelen op een

rooster voordat je hem uit de vorm haalt (dit voorkomt dat de cake aan de vorm blijft plakken).

Voor een vanillecake:
Voeg de zaadjes van een uitgeschraapt vanillestokje toe aan de opgeroomde boter en suiker.

Voor een chocoladecake:
Vervang 1/5 van het bakmeel door cacao en zeef dit samen met de rest van het bakmeel voordat je het door het beslag spatelt.

Voor een koffiecake:
Los 2 theelepels oploskoffie op in 1 theelepel heet water en laat het afkoelen; voeg dit tegelijkertijd met de eieren toe.

Voor een citroencake:
Rasp de schil van 2 onbehandelde citroenen en voeg het toe aan de boter voor het opromen.

Voor een amandel-kersencake:
Voeg voor elke ei 25g amandelmeel toe en het hetzelfde gewicht aan glacé kersen als aan eieren. Spoel de kersen goed en droog ze af. Bestrooi ze met wat bloem alvorens ze aan het beslag toe te voegen nadat het bakmeel en amandelmeel erdoor is gespateld. Voeg optioneel ½ theelepel amandel-essence toe aan de eieren voor het mixen. Bestrooi de cake met 50g geschaafde amandelen of amandelstukjes en 1 eetlepel demerara suiker (ruwe rietsuiker)[8] voor het bakken.

Voor een kruidencake:
Voeg 1 theelepel karwijzaad toe aan de suiker.

Dit beslag kan ook gebruikt worden om cakejes mee te maken met behulp van een muffinvorm[9] met 12 vormpjes. De baktijd is wel aanzienlijk korter, dus houd ze goed in de gaten en haal ze uit de oven als ze goudbruin zijn, goed gerezen zijn en stevig aanvoelen.

Zijn cakejes en cupcakes hetzelfde?

Het cakeje wordt zo genoemd omdat het een kleine, lichte cake is, perfect voor kleine kinderen[10].

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[8] The ST mentions demerara sugar. This type of sugar is available in some supermarkets, but certainly not all. I have therefore opted to leave the name of the type of sugar used but to also add a description of the type of sugar. This way, those who can buy demerara sugar at their local supermarket can use it, but those whose supermarket does not stock demerara sugar can also make the recipe.

[9] In the ST, a fairy cake tin is used. However, this type of tin is not called a 'cakejesvorm' in the Netherlands (cakeje is used in the TT as a translation of 'fairy cake', see next footnote). The type of tin to which the ST refers, is know in the Netherlands as a 'muffinvorm'. Muffins are also a type of miniature cakes, but the ST does not mention these. To reduce confusion as to what type of tin is needed, I have opted for the well known tin as opposed to the same translation used in the next answer (A quick google search showed 839 results for 'cakejesvorm' as opposed to 320.000 results for 'muffinvorm').

[10] The ST mentions fairy cakes in this question and answer. However, there is no Dutch equivalent of the fairy cake, other than 'cakeje' which just means little cake. The fairy reference has therefore gone in the TT. This has made the reference in the answer to fairies redundant and it is therefore omitted from the TT. The explanation that the cakes

Het is moeilijk om te bepalen wie de eerste cakejes maakte en wanneer (dit soort recepten komen in keukens door het hele land voor), maar we weten wel dat kleine taartjes en bolletjes al honderden jaren worden gebakken. Het ontstaan van deze kleine éénpersoonstaartjes is te danken aan de manier waarop de vroegere ovens werkten. Want hoewel we nu zonder erbij na te denken de oven aanzetten om een taart of een lading bolletjes te bakken, moesten de mensen 2 á 3 generaties geleden hun bakmomenten veel preciezer plannen. Toen de ovens nog werden verwarmd met hout, moesten bakkers rekening houden met de variërende temperatuur bij het bakken, heter als het vuur net was aangestoken en kouder als het vuur aan het doven was. Hierdoor maakten koks baksels van verschillende formaten: een lading beslag werd verdeeld in één groot brood en verschillende kleine bolletjes of taartjes. De kleinere baksels werden afgebakken in de hete oven voordat de grotere werden afgebakken in de langere, koelere oven. Deze kleinere baksels waren daardoor makkelijker om te maken in vergelijking met de grotere versies die niet alleen langer moesten worden gebakken, maar ook meer vaardigheid met het controleren van het vuur vereisten.
We weten niet precies wanneer de naam 'cakejes' voor het eerst gebruikt werd. Echter, veel recepten werden na de Tweede Wereldoorlog ontwikkeld door schrijvers die werden ingehuurd door kookgereedschapsfabrikanten en de zogenoemde cakejes kwamen vaak voor in deze receptenboekjes. Wederom was de populariteit van deze kleine taartjes te danken aan de technologie van de ovens die werden gebruikt om ze te bakken. Traditionele naoorlogse cakejes zijn nogal somber (en spaarzaam) – versierd met alleen een klein beetje glazuur of botercrème als je geluk had en de extra kosten kon betalen.
De naam 'cupcake' stamt mogelijk af van de kleine, goedkope porseleinen kopjes of potjes waarin simpele taartjes werden gebakken. In het baanbrekende boek 'American Cookery' (de Amerikaanse Keuken, red.) van Amelia Simmons, gepubliceerd in 1796, worden kleine taartjes genoemd die in zulke 'kopjes' worden gebakken en in 1806 publiceerde de Britse kok Maria Rundell een recept waarin haar taart werd gewogen met behulp van theekopjes. Een andere mogelijke oorsprong van de naam is dat deze afkomstig is van het gebruik van maatkopjes binnen de Amerikaanse keuken (de 'cup')[11]. Cakejes worden gemaakt volgens een basis cakerecept (zie pagina 15), maar cupcakes bevatten vaak meer bloem en vloeistof en minder vet. Ze hebben een drogere textuur en fijnere kruimels en worden daarom vaak versierd met grote hoeveelheden glazuur.

Wat is een fruitcake?

Een fruitcake is een typische Britse rijke, zware cake, gemaakt met de oproommethode, waarbij minstens de helft van het gewicht van de cake bestaat uit gedroogd fruit (waaronder rozijnen, krenten, glacé kersen en sukade). Fruitcakes worden geassocieerd met feestelijkheden – ze vormen de basis van bruidstaarten en kersttaarten en worden vaak versierd met marsepein en veel glazuur. Er bestaan ook lichtere versies van de fruitcake: in Madeira cakes worden vaak kersen in het beslag gedaan; en zowel de Genoa (een Italiaanse fruitcake) als de Dundee (een Schotse fruitcake)[12] cake wordt gemaakt met een kleinere hoeveelheid fruit ten opzichte van het beslag dan machtigere fruitcakes.

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are perfect for little children is still relevant and remains in the TT.

[11] Again, I have added additional information to the TT to keep the link between the name and the explanation why it is called that.

[12] I have opted to maintain the original names of the types of cakes mentioned here, as both names are names of cities. I have added some explanation as to what kind of cakes they are. The cultural link is maintained, but the TT reader will still know what kind of cake the ST is speaking of.

Wanneer begonnen we fruit en specerijen in onze taarten te gebruiken?

De fruitcake kan niet voor de middeleeuwen zijn ontstaan omdat fruit, noten en specerijen pas vanaf de 13e eeuw in Europa[13] beschikbaar waren en er dus pas vanaf toen mee gebakken kon worden. Vroege middeleeuwse versies van de fruitcake vinden hun oorsprong in Schotland – het 'zwarte broodje' was een machtige fruitcake die voor speciale gelegenheden werd gebakken.

Waarom moet je in sommige recepten voor fruitcake de ingrediënten koken?
De methode, van het koken van het fruit en vervolgens af laten koelen voordat je het toevoegt aan de droge ingrediënten, wordt gebruikt om de fruitcake smeuïger te maken zonder meer vet toe te voegen. Naast het feit dat deze cakes minder vet in verhouding tot de andere ingrediënten bevatten, wordt er vaak ook maar een kwart van de hoeveelheid bloem die normaal in een cake zit gebruikt, wat resulteert in een zachte, kruimelige cake.

Gekookte fruitcake

Maakt 1 cake

75g rozijnen
25g krenten
25g sukade
50g glacé kersen
75g ongezouten roomboter
40g muscovado suiker (ongeraffineerde, donkere suiker. Verkrijgbaar bij reformwinkels. Rietsuiker kan ook worden gebruikt, maar geeft een andere smaak)[14]
300ml water of een andere vloeistof (zie de opmerking hier tegenover)
300g bloem
1 theelepel specerijenmix (een combinatie van kaneel, koriander, nootmuskaat, gember, piment en kruidnagel. Speculaaskruiden lijken hier erg op, hier zit alleen ook nog kardemom in)[15]
iets minder dan 1 theelepel baksoda

1 ingevette, diepe bakvorm van 20cm doorsnee, bekleed met bakpapier

- Doe de vruchten, boter, suiker en water (of een andere vloeistof) in een stevige pan. Breng het aan de kook op een middelhoog vuur. Zet het vuur laag en laat het 5 minuten zachtjes doorkoken. Haal van het vuur en giet het mengsel in een grote kom. Laat het afkoelen tot het handwarm is – het mag niet heter zijn dan 40°C.
- Verwarm de oven voor op 180°C
- Zeef de bloem, specerijen en baksoda boven een aparte kom, mix dit samen met het vruchtenmengsel en giet het in de bakvorm. Bak de cake in 1,5 uur af tot de cake goed

[13] The ST only specifies Britain, but as spices reach the European mainland as well as Britain in the Middle Ages, I have chosen to translate Britain with Europe. This also removes a cultural reference that is not necessarily only confined to Britain.

[14] Muscovado sugar is not something that can be bought in Dutch supermarkets. Health food shops do stock this type of sugar. I have therefore opted to include the selling points of this type of sugar but I have also included a possible substitute and a short explanation of what kind of sugar it is.

[15] I have used the same solution for the translation of 'mixed spice' as in the recipe for Bara Brith.

gerezen is en een satéprikker, als je die in het midden prikt, er schoon uit komt. Laat de cake afkoelen in de vorm en stop de cake in een luchtdichte doos als deze helemaal koud is. De cake is twee weken houdbaar.

Wat is 'opwekzondag[16]' (Stir-up Sunday)?

Dit is een belangrijke dag voor vele Britse bakkers. In de Christelijke kalender[17] verwijst de term naar de laatste zondag voor de Advent, de dag waarop de voorbereidingen voor Kerstmis daadwerkelijk beginnen. Hoewel de uitdrukking 'wek op' is afgeleid van de openingszin van 'de Collect' uit het *Boek van het Algemeen Gebed* dat mensen oproept om te bidden, betekent de uitdrukking in de keuken de voorbereidingen voor alle kerstbaksels.
Het bitterzoete gedroogde fruit en de drank die in de huidige versies van Engelse kerstcake[18] worden gebruikt hebben tijd nodig zodat de smaken zich volledig kunnen ontwikkelen en daardoor voller en subtieler worden. Eigenlijk is opwekzondag dus te laat om een cake de tijd te geven om te ontwikkelen – een goed ingepakte cake kan makkelijk twee tot drie maanden bewaard worden en gedurende die tijd gevoed worden met alcohol.
Als je er inderdaad voor kiest om je cake eerder in het jaar te maken, zorg er dan voor dat je deze in een luchtdichte doos verpakt en op een koele plaats bewaart, anders kan de cake uitdrogen of smaken opnemen van nabijgelegen voedsel. Als je in oktober begint, kun je elke week tot aan december een paar eetlepels rum toevoegen en dan de smaken laten ontwikkelen voordat je de cake versiert op kerstavond.
Geef niet toe aan de verleiding om geld te besparen op de kwaliteit van de drank die je over je cake giet. Onthoud, de cake zal alleen zo goed smaken als het goedkoopste ingrediënt!

Methodes om taart te maken

Waarom zijn er verschillende manieren waarop je de ingrediënten van een taart kan combineren?

De meeste taarten bestaan hoofdzakelijk uit vier basisingrediënten: bloem, vet, suiker en eieren. Deze worden in verschillende verhoudingen gebruikt, maar de verhouding tussen vet en bloem en de manier waarop de ingrediënten worden gecombineerd bepalen de textuur van de taart. Er zijn vijf hoofdmethoden om een taart te maken: opromen, opkloppen, de alles-in-een methode, wrijven en smelten. Lees hieronder hoe en waarom elke methode wordt gebruikt om verschillende resultaten te behalen.

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16 This question and answer is about something that is traditional in British culture, but is not as common in Dutch culture. I have therefore opted to add 'British' to the first line of the answer, and to add the original British name of the day to the question. Even though I have gone to great lengths to determine the translation of 'stir-up Sunday', I feel that some of the cultural meaning may have been lost. This should normally not be a problem in a cookery text, but as this text refers specifically to a cultural tradition, it is important to maintain that link to the British culture.

17 I have omitted the word 'British' in the TT because it was an unnecessary cultural reference. The Dutch Christian calendar also mentions the importance of the last Sunday before the Advent.

18 I have chosen to add a cultural reference to the Christmas cake in the ST as to limit the ambiguity. Christmas cakes come in great varieties and the Christmas cake in the ST only includes the English variant.

Wat is de ‘alles-in-een’ methode?

De alles-in-een methode is de makkelijkste manier om een taart te maken. Het kost de bakker minder tijd en moeite dan opromen, maar omdat er geen lucht aan het beslag wordt toegevoegd zal de cake niet zo licht aanvoelen en zal de textuur niet zo fijn of dicht zijn. Alle ingredienten worden in een kom gedaan en met een mixer of pollepel gemixt tot het net gemengd is. Je moet het beslag niet teveel mixen omdat dan de gluten in de bloem geactiveerd worden (zie pagina 65) en dan wordt de taart taai. Een beetje bakpoeder kan de afwezigheid van lucht in het beslag compenseren en er dus voor zorgen dat de taart rijst, maar doe er niet teveel in omdat de taart anders droog wordt. De alles-in-een methode is de makkelijkste methode voor beginners omdat de kans dat de taart in het midden inzakt minimaal is.

Wat is de 'oproom' methode?

Opromen wordt ook gebruikt om biscuittaarten te maken die vet bevatten, en houdt in dat zachte boter of een andere soort vet wordt geklopt om licht toe te voegen, waardoor zowel de textuur als de kleur lichter wordt (omdat de lucht die in de boter wordt geslagen licht reflecteert). De opgeroomde boter wordt dan samen met de suiker, meestal fijne kristalsuiker, nog luchtiger geklopt. Als het boter en suikermengsel licht en luchtig is, worden geleidelijk de eieren toegevoegd. Het is essentieel dat de eieren langzaam worden toegevoegd zodat de emulsie van vet, suiker en eieren behouden blijft. Het beslag blijft lucht opnemen terwijl de eieren erin worden gemixt.
Als de eieren volledig zijn opgenomen wordt de bloem voorzichtig door het beslag gespateld. Doe dit voorzichtig om te voorkomen dat je teveel van de luchtbelletjes in het beslag kapot maakt.

Wat is de 'opklop' methode?

Opkloppen wordt gebruikt om biscuittaarten te maken die weinig of geen vet bevatten, zoals een cakerol of een génoise taart. De suiker wordt samen met de eieren geklopt om genoeg lucht toe te voegen, wat deze taarten een erg lichte, sponsachtige textuur geeft. Het is belangrijk om ervoor te zorgen dat het beslag heel dik en bleek is voordat je de overige ingrediënten toevoegt (zie ook het recept voor een opgeklopte chocoladetaart op pagina 209).

Wat zijn de ‘wrijf’ en ‘smelt’ methodes?

Dit zijn twee alternatieve methodes om taart te maken en worden gebruikt om enigszins afwijkende verhouden en types vet, bloem en suiker te combineren dan normaal worden gebruikt voor de alles-in-een en oproom methodes.
Taarten die zijn gewreven zijn vaak erg massief en hebben meer een broodachtige textuur, zoals scones (zie ook pagina 100). De taart bevat ongeveer de helft minder vet in verhouding tot bloem dan in een opgeroomde variant.
Bij de wrijf methode wordt het vet letterlijk met de vingertoppen in de bloem gewreven waardoor er een kruimelig beslag ontstaat, voordat de suiker en het vocht wordt toegevoegd. Door het op deze manier te doen, is de kans dat de gluten in de bloem teveel bewerkt worden heel klein (zie pagina 65 voor meer over gluten in bloem) waardoor de taart niet taai wordt maar juist een zachte, kruimelige textuur krijgt.

De smelt methode wordt gebruikt om vochtige, plakkerige taarten te maken, zoals ontbijtkoek[19]. Het is de beste methode om ingrediënten te combineren die op kamertemperatuur moeilijk te combineren zijn, zoals honing, siroop en stroop. Deze ingrediënten worden samen met het vet verwarmd op een laag vuur voordat de droge ingrediënten worden toegevoegd.

Laat je taart rijzen

Wanneer werd bakpoeder voor het eerst gebruikt?

Bakpoeder werd na gist en eieren geïntroduceerd als middel om taarten te laten rijzen. We hebben de Amerikanen te danken voor de inspiratie om het uit te vinden, net als het zelfrijzend bakmeel waar het in zit. Beide zijn pas de laatste paar honderd jaar beschikbaar; de eerste schrijver die poeders noemde om een taart te maken in plaats van gist was Amelia Simmons in haar boek "American Cookery", gepubliceerd in 1796, wat toevallig ook het eerste kookboek uit dat land was. De uitvinding van bakpoeder was het antwoord op een specifiek probleem dat de Amerikaanse bakkers van vroeger hadden. Toentertijd werd de gist, die gebruikt werd om brooddeeg te laten rijzen (biergist, zie pagina 71), vaak zuur naarmate het ouder werd wat resulteerde in massieve broden met een sterke smaak.
Met dank aan de scheikunde realiseerde deze ingenieuze achttiende-eeuwse bakkers dat als ze een basische substantie toevoegden aan het deeg, het zuur geneutraliseerd zou worden. Het viel deze bakkers op dat wanneer een base werd toegevoegd aan een brooddeeg, er ook een gas vrijkwam (kooldioxide) en het brood lichter werd en beter smaakte. De eerste base die werd gebruikt was het primitieve parelas, wat afkomstig was van houtas, en toen de bakindustrie wereldwijd verder ontwikkelde, werden verschillende chemische verbindingen als alternatief gebruikt.
Later, in de jaren 1850, brachten twee New Yorkse bakkers, John Dwight en Austin Church, een andere base, natriumbicarbonaat, op de markt als rijsmiddel. Zij waren de eerste die dit op industriële schaal produceerden en revolutioneerden daarmee zowel het professionele als het thuisbakken.
Tegenwoordig bestaat bakpoeder meestal uit natriumbicarbonaat[20] (een base) en wijnsteenpoeder (een zuur) en een vulmiddel, meestal mais- of aardappelzetmeel, wat de aanwezige vochtigheid opneemt om te voorkomen dat de twee werkzame stoffen met elkaar reageren en het poeder nutteloos maken.
Bakpoeders kunnen een aantal verschillende chemische stoffen bevatten. Controleer daarom de volgende keer dat je bakpoeder koopt de verpakking. De poeders die aluminium verbindingen bevatten kunnen taarten en koekjes een metalige nasmaak geven – een goede reden om deze dus te vermijden.

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[19] The ST mentions gingerbread and parkin as examples of types of cakes made with the melting method. However, these cakes are not commonly known in the Netherlands. I have opted for a Dutch type of cake that is also made with the melting method, as this is the purpose of the examples in the ST. The function therefore remains the same.

[20] Even though the ST uses the same name in this answer as well as a recipe mentioned earlier, I have chosen to use the scientific name in this answer and the name most commonly found on the label of the ingredient in the supermarket in the recipe. Both *baksoda* and *natriumbicarbonaat* translate as 'bicarbonate of soda', but as this answer deals with the science behind baking powder, I have opted for the scientific name. When the subject is more to do with home baking and ingredients, *baksoda* is more appropriate as this will help the TT reader identify the ingredient in the supermarket or kitchen cupboard.

Hoe weet ik of mijn bakpoeder nog actief is?

Bakpoeder kan bederven in het keukenkastje, vooral als het niet luchtdicht verpakt is, omdat de werkzame stoffen met elkaar gaan reageren en kooldioxide produceren als ze in contact komen met vocht. Zelfs al is de luchtvochtigheid erg laag, het poeder zal gaan reageren zonder dat je het door hebt en de volgende keer dat je het gebruikt werkt het niet meer. Om te testen of je bakpoeder nog actief is, voeg dan een theelepel toe aan een glas warm water. Er zouden snel luchtbelletjes moeten ontstaan en het moet schuimig worden. Als dat niet gebeurt, dan is het poeder niet meer goed en moet je het vervangen.

Kan ik zelf bakpoeder maken?

Dit is erg makkelijk, maar maak alleen zoveel als je nodig hebt om het vers te houden. Mix 1 theelepel (5g) natriumbicarbonaat (baksoda)[21] met 2 theelepels (10g) wijnsteenpoeder goed en gebruik meteen.

Kan ik zelf zelfrijzend bakmeel maken?

Je weet dat je voor het bakken moet controleren of je alles in huis hebt, maar daar kom je op een of andere manier niet aan toen en dan kom je erachter dat de kast leeg is! Zelfs als je nog wat zelfrijzend bakmeel hebt moet je de houdbaarheidsdatum controleren; als deze is verlopen dan werkt het rijsmiddel niet meer en moet je nieuwe kopen. Maar als je niet naar de winkel kan, waarom maak je het niet zelf?
Als vuistregel geldt dat 1 theelepel (5g) bakpoeder 110g bloem laat rijzen, maar de verpakking van bakpoeder geeft aan hoeveel je moet gebruiken voor elk recept. Zorg ervoor dat de twee goed gemend zijn voordat je het aan de andere ingrediënten toevoegt, want anders kan je baksel ongelijkmatig rijzen.

Waarom wordt in sommige recepten baksoda of wijnsteenpoeder gebruikt in plaats van bakpoeder?

Baksoda en wijnsteenpoeder komen soms alleen voor in recepten. Dit komt omdat sommige producten, zoals fruit, honing en stroop, van nature zuur zijn en ze zelf al reageren met het basische baksoda. Hier komt kooldioxide bij vrij in het beslag wat als rijsmiddel werkt, net als bakpoeder (wat een mix is van een zuur en een base, zie ook pagina 28). Wijnsteenpoeder wordt meestal alleen gebruikt in recepten waarbij eiwit voor het benodigde volume zorgt. Het zure wijnsteenpoeder stabiliseert de eiwitten en geeft ze meer volume.

Is bakpoeder glutenvrij?

Sommige wel en die worden ook als zodanig verkocht, dus je moet altijd de verpakking controleren als je gluten wilt vermijden. Als er niet opstaat dat het 'glutenvrij' is, kun je er beter vanuit gaan dat er gluten in zitten omdat die aanwezig kunnen zijn in het soort vulmiddel.

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[21] As this answer deals with the TT reader carrying out instructions, I have used both the scientific translation of 'bicarbonate of soda' and the more domestic translation. Now, the connection with the science in one of the previous answers is maintained but the TT reader will also be able to carry out the instructions without having to look up under what name the ingredients needed will be sold.

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Appendix – Source text from *How to Avoid a Soggy Bottom*

Chapter One

Cakes and Biscuits

Cake-making is actually incredibly straightforward. By combining basic ingredients – flour, eggs, sugar and fat – you can create an astounding number of very different cakes. So why do we see such varying results, some intentional and some less so?
One explanation is the way in which the ingredients are combined. The techniques you use when you cream, rub in or whisk your cake mixture will all influence the outcome of your bake. How heat reacts with the different ingredients will also affect whether your cake is baked through, has risen correctly and has the light and airy or dense, sticky texture you were hoping for. Understanding these techniques and the principles behind them will therefore help you to ensure you get the result you want every time.
The differences between biscuits, cakes and breads were not clearly defined for many centuries, as we made biscuit-like bread and bread-like cakes, but slowly our knowledge of cake- and biscuit-making has evolved until they have become distinct crafts. From the search for a practical raising agent to replace yeast, to the introduction of eggs to create an airy sponge and the use of cookie dough to test an oven's temperature, baking had always adapted as we continue to invent ever-more ingenious techniques and ideas.

Cakes

A slice of history

Where does 'cake' come from?

While the Greeks and Romans of southern Europe can be credited as the inventors of early cakes, the word 'cake' actually comes from northern Europe, and from the Old Norse word *kaka*, first seen in texts in the thirteenth century. (Both the English word 'cake' and the German equivalent, *kuchen*, derive from this Old Norse word.) However, *kaka* was nothing like what we understand by the word 'cake' today – in fact, it described a rough, round, dry, biscuit-like bread (oatcakes being one of the best surviving examples).

What were early cakes like?

While the early inhabitants of northern Europe made biscuit-breads, it was the clever Romans and Greeks who learned to bake more doughy, sweet bakes using yeast mixed with coarse flour and sweetened with dried fruits or honey. These early cakes must have been dense and heavy with a strong yeasty tang – much more like today's breads than cake.

From *kaka* to *kuchen* to the Victoria Sandwich: how did we arrive at our modern-day 'cake'?

It wasn't until the fifteenth century that the texture of cakes became anything like the light, spongy varieties we enjoy today. Little, airy delicacies, such as sponge fingers and biscuits began to appear, but rather than using yeast to make them rise these lighter cakes were made with eggs, beaten by hand for up to and hour and sweetened with the exotic delicacy of sugar. However, as eggs were not readily available, these tasty morsels were considered a luxury and enjoyed only by the privileged few. Eggs would not become common in cake baking until the eighteenth century and then gradually became the raising agent of choice until the invention of baking powder (for more on raising agents and eggs, see pages 28 en 32).
As baking techniques developed, the muddled evolution of breads, pastries, cakes and biscuits continued and the differences between the four types was often hard to define. This conundrum is perhaps most evident in some of our favourite regional cakes. Welsh Bara Brith (see page 12) is a good example of an early bread-like cake; Eccles cakes and Banbury cakes are more like pastry than cakes; while the flat, round Goosnargh cakes (similar to shortbread) might now be described more accurately as biscuits.
Finally, it was the cake-loving Victorians whom we must thank for giving Britain one of its most cherished and most baked cakes, the Victoria sandwich. The classic recipe for the jam-filled sponge was laid out by Mrs Beeton in her *Book of Household Management* in 1861 and has been proudly served at afternoon teas, school fêtes and bake sales ever since.

Bara Brith

Bara Brith (meaning 'speckled bread') is a fruity teatime snack and perhaps one of the best examples of a sweet bread-like 'cake' raised using yeast. Debates still abound in Wales as to whether it should be classed as a bread or a cake, and some modern recipes now omit the yeast and use self-raising flour, but the recipe below, which does contain yeast, remains true to tradition.

Makes 1 x 1kg loaf
10g fresh yeast or 5g dried yeast or 5g fast-action dried yeast
160ml warm milk
45g soft dark brown sugar
340g strong plain flour
½ teaspoon fine salt
65g unsalted butter at room temperature
140g mixed dried fruit
25g chopped mixed peel
½ teaspoon mixed spice

1 x 1kg loaf tin, greased with butter

If using fresh or dried yeast, place it in a small bowl and add half the milk. Mix together with a pinch of the sugar, then leave to one side for 10 minutes to begin reacting (it will look frothy).

In a large bowl, mix the remaining sugar with the flour, salt and butter. (if using fast-action dried yeast add it to the dry ingredients now.) Rub the butter into the dry ingredients, then mix in the

yeast-milk mixture (if using) and the milk. Knead the dough well for 10 minutes until it is soft but glossy and elastic.

On a lightly floured worktop, spread out the dough into a flat, even layer approximately 2cm thick. Scatter the fruit, peel and spice evenly over the dough, then fold up. Knead the dough for 1-2 minutes to distribute the fruit fully.

Place the dough in a large clean bowl and cover it with a damp cloth. Leave in a warm, but not hot, place for 1½ hours until doubled in size.

To shape the dough, tip it onto the worktop and knead for 1-2 minutes. Roll the dough into a cylinder with a crease on the bottom and place in the greased tin. Cover with a damp tea towel and leave to rise until doubled in size.

Preheat the over to 200°C/400°F/gas 6. Glaze the loaf with a little milk, then bake for 25 minutes. Turn the oven down to 160°C/325°F/gas 3 and continue baking for 15-20 minutes. The loaf is ready when it is well browned and it sounds hollow when tapped on the base (or see page 43 for other ways to check it's baked through). Leave it in the tin for 5-10 minutes before transferring to a wire rack. Eat spread with butter and honey.

Types of cake

What is a sponge cake?

Light in texture with a tender crumb, a sponge cake – as its name suggest – has a light and 'holey' texture that will spring back when gently pressed. A sponge is made by whisking eggs with sugar and then mixing in flour. Some sponges may contain a form of fat too, but this is an optional addition. What is most essential is the amount of air created in the mixture, which is what gives it a light texture. There are three methods for achieving a good, spongy crumb; whisking, creaming and the all-in-one method (see pages 25 and 26). The Victoria sandwich (which does contain fat) is the best-known modern example of a simple sponge cake and can be made using either the creaming or the all-in-one method.

What is a pound cake?

A pound cake is a version of the recipe used to make a creamed Victoria sandwich, but it uses equal weights – traditionally, one pound each – of butter, sugar, eggs and flour (self-raising flour nowadays). It is baked as a large cake and as 1lb equals 454g, a proper pound cake would weigh 4lbs, or a whopping 2kg.
The weights of the butter, sugar and flour are normally based on the ratio of one egg for every 50g of butter used. But as we all know, eggs vary considerably in size, and even if cookery writers give notes at the beginning of a book to specify the size of eggs to use, two medium eggs might weigh different amounts. Because of this, professional bakers measure eggs by weight, so that the recipe can be reproduced identically every time it is made. You'll see that in the recipe below, the quantities of butter, sugar and flour are based on the weight of the eggs removed from their shells.

A modern pound cake

A true pound cake would require a very big round tin – 30cm or larger. This recipe makes a smaller version that can be baked either as one large cake, or in two shallower layers that can be sandwiched together with buttercream or jam. There are lots of ways to vary the basic cake (see page 18). Make sure that your ingredients are all at room temperature before you begin.

Makes 1 large cake of a sandwich cake
3 medium eggs at room temperature
Unsalted butter at warm room temperature
Caster sugar
Self-raising flour
Pinch of salt (optional)

1 x 18cm round, deep cake tin, or 2 x 18cm sandwich tins, greased with butter and lined with baking paper

Preheat the oven 180°C/350°F/gas 4. Crack the eggs into a bowl and weigh them measure equal weights of butter, sugar and flour.

Set a large of bowl on a cloth on the worktop (the cloth will stop it slipping). Put the butter in the bowl and beat it with clean wooden spoon or hand-held electric mixer until it is soft, light and fluffy. Add the caster sugar and cream the sugar and butter together until the mixture is once again light and fluffy.

Beat the eggs well with a fork to break them up. Add in small portions to the butter and sugar mixture, beating well after each addition until the mixture is light and glossy. When you have added three-quarters of the egg, make the next additions much smaller, to avoid breaking the emulsion between the butter and the egg. (If this happens, the finished cake won't rise as well.) Once you have beaten in the last of the egg, sift in the flour. Using a large metal spoon, carefully fold in the flour until the mixture is even and there are no lumps.

Transfer the mixture to the cake tin and smooth the surface gently with a spatula or palette knife. Make a small depression in the middle of the cake to help prevent the cake from doming in the centre during baking.

Place in the centre of the oven. If you are making one large cake, bake for 20 minutes, then turn the heat down to 150°C/300°F/gas 2 and bake for a further 35-40 minutes. If you are making two small cakes, bake them for 20-25 minutes.

The cake is ready when it feels firm to a light touch. Transfer the cake, still in the tin, to a wire rack and cool for 5 minutes or so before turning out (this helps prevent the cake from sticking).

For a vanilla-flavoured cake:
Add the seeds scraped from 1 vanilla pod to the creamed butter and sugar mixture.

For a chocolate cake:

Replace one-fifth the weight of flour with cocoa powder, and sift this with the remaining flour before folding into the cake.

For a coffee cake:
Dissolve 2 teaspoons instant coffee powder in 1 teaspoon hot water and cool; add this with the eggs.

For a lemon cake:
Finely grate the zest from 2 unwaxed lemons and add to the butter before creaming.

For an almond and cherry cake:
Add 25g ground almonds per egg, and the same weight of glacé cherries as eggs. Rinse and dry the cherries, then dust with flour before adding tot the cake after you have folded in the flour and ground almonds. Add an optional ½ teaspoon pure almond essence to the eggs before beating. Sprinkle the cake with 50g flaked or nibbed almonds and 1 tablespoon demerara sugar before baking.

For a seed cake:
Add 1 teaspoon caraway seeds with sugar.

You can also use this mixture to make fairy cakes using a 12-hole fairy cake tin, lined with cases. They will take much less time to bake, so watch carefully and remove from the oven when golden, risen and firm to the touch.

Are fairy cakes and cupcakes the same thing?

The fairy cake is so-named because it is a tiny, light cake – suitable for fairies or, more likely, small children to enjoy. It is difficult to identify who first made fairy cakes and when (recipes like these pop up in kitchens across the country), but we do know that small cakes or buns have been baked for hundred of years. The origins of these little, single-portion cakes are owing to the nature of early ovens. For although these days we might think nothing of switching on the oven to bake a cake or a batch of buns, two or three generations ago people had to plan their baking sessions a bit more carefully. When ovens were heated with wood, bakers had to bake according to its temperature, which would vary from when the fire was first lit to when it was cooling down. Thus, cooks made bakes of different sizes; a batch of mixture was divided into one large loaf and a variety of miniature cakes or buns. The smaller bakes could be cooked in the hot oven before the larger ones went in to cook in the cooler, slower oven. These smaller cakes were therefore easier to make, compared to the larger versions that needed not only more time to bake, but also more skill when managing the fire.
We also don't know exactly when the name 'fairycakes' was first used. However, many recipes were developed after the Second World War by writers employed by cooker manufacturers to show off their equipment, and so-called fairy cakes appeared regularly in these compilations. Once again, the popularity of these little cakes was influenced by the technology of the ovens used to cook them. Traditional post-war fairy cakes are rather plain (and economical) – only a little glacé icing or buttercream would have been added to fairy cakes if you were lucky and could afford the added cost.

The name ‘cupcakes’ may historically come from the small, cheap earthenware cups or pots in which simple cakes were once baked. Amelia Simmons’s pioneering book *American Cookery*, published in 1796, mentions little cakes baked in such ‘cups’, and in 1806 British cook Maria Rundell published a recipe in which her cake was measured using teacups. The other possibility is that the name comes from the use of measuring cups in American baking recipes. While fairy cakes are made using a basic pound cake recipe (see page 15), cupcakes are more frequently made using a higher proportion of flour and liquid and less fat. They have a drier texture and a finer crumb, which is why they’re often topped with lashings of icing.

What is a fruit cake?

A fruit cake is a typically British rich, heavy cake, made using the creaming method, in which at least half the weight of the cake is made up of dried fruit (including raisins, sultanas, glacé cherries and candied peel). Fruit cakes are associated with celebrations – they form the basis of wedding cakes and Christmas cakes and are often heavily decorated with marzipan and a rich icing.

Lighter versions of fruit cakes do exist; Madeira cakes are often baked with cherries in the mixture; and both Genoa and Dundee cakes contain a smaller ratio of fruit to batter than rich fruit cakes.

When did we start to use fruit and spices in our cakes?

The fruit cake is unlikely to have appeared before the Middle Ages as it was only during the thirteenth century that fruit, nuts and spices arrived in Britain and subsequently appeared in our baking. Early medieval versions of the fruit cake can be traced back to Scotland – the ‘black bun’ was a rich fruit cake baked on special occasions.

Why do you boil the ingredients in some fruit cake recipes?

The method of boiling then cooling dried fruit before adding it to the dry ingredients is used as a means of making moist fruit cakes with a lower fat content. As well as containing less fat in proportion to the other ingredients, they also often contain as little as a quarter of the amount of flour normally used in a cake and the result is a tender, soft crumb.

The liquid you use to plump the fruit can vary from water or tea, to ale or even whisky or cherry brandy (which is particularly good) in more luxurious recipes – whatever you fancy.

Boiled fruit cake

Makes 1 cake
75g raisins
25g currants
25g mixed chopped peel
50g glacé cherries
75g unsalted butter
40g Muscovado sugar

300ml water or other liquid (see note opposite)
300g plain flour
1 teaspoon mixed spice
1 scant teaspoon bicarbonate of soda

1 x 20cm round, deep cake tin, greased with butter and lined with baking paper

Combine the fruit, butter, sugar and water or other liquid in a heavy saucepan. Set over a medium-high heat and allow the mixture to come to a simmer, then reduce the heat and leave to cook gently for 5 minutes. Remove from the heat an pour the mixture ino a large mixing bowl. Allow the mixture to cool until it is hand hot – no more than 40°C/105°F.

Preheat the over to 180°C/350°F/gas 4.

Sift the flour, spice and bicarbonate of soda together into a separate bowl, mix in to the fruit mixture and transfer to the cake tin. Bake for 1½ hours until well risen and a skewer inserted into the centre comes out clean. Cool in the tin and transfer to an airtight box only when completely cold. Eat within two week.

What is 'stir-up Sunday'?

This in an important day for many bakers! In the British Christian calendar the term refers to the last Sunday before Advent, the day on which Christmas preparations begin in earnest. Although the phrase 'stir up' derives from the opening phrase from the 'Collect' in the 1549 edition of the Book of Common Prayer that calls people to worship, in the kitchen, the phrase has come to describe the preparations of our Christmas mincemeat, pudding and cake.

The bitter-sweet dried fruit and alcohol used in modern Christmas cakes benefit from being given time to mature once baked so that the flavours become more rounded, and subtle. Because of this, stir-up Sunday might in fact be too late a date for a cake to have time to develop – a well-wrapped cake will keep easily for two or three months, and can be fed with alcohol throughout that time.

If you do choose to make your cake earlier in the year, make sure that you keep it in an airtight tin and in a cool place otherwise it might dry out or absorb flavours from other foods stored nearby. If you begin in October, you can then add a couple of tablespoons of rum each week up to December, then stop and allow the cake to mature before decorating it on Christmas Eve.

Don't be tempted to cut corners with the quality of any booze you put into your cake. Remember, it will only taste as good as the cheapest ingredient!

Cake-making methods

Why are there different methods of combining a cake's ingredients?

Most cakes are essentially made up of four base ingredients: flour, fat, sugar and eggs. They are used in different proportions, but what changes the texture and consistency of the cake is the ratio of fat to flour and the method used to combine the ingredients. There are five main methods of making a cake: creaming, whisking, the 'all-in-one' method, rubbing in and melting. Find out below

how and why each is used to create different results.

What is the ‘all-in-one’ method?

The all-in-one method is the simplest way to make a cake. It involves less time and effort for the baker than creating, but because no air has been incorporated in the micture, the texture of the cake will not feel as light and the crumb will not be as fine or close. All the ingredients are put into a bowl and beaten with a wooden spoon or electric whisk until they are just mixed. Your shouldn’t beat the mixture much because if you did the gluten contained in the flour would be activated (see page 65) and the cake would end up tough. A little extra baking powder will compensate for the lack of air in mixtures using this method, and therefore ensures the cake rises, but don’t overdo it or your cake will be dry. The all-in-one method is the easiest for beginners as there is less risk of the cake sinking in the middle.

What is the ‘creaming’ method?

Creaming is also used to make sponge cakes which contain fat, and involves beating softened butter or other type of fat to incorporate air, lightening it both in texture and in colour (because the air beaten into the butter reflects light). The creamed butter is then beaten thoroughly with sugar, usually caster, which adds even more air through the mixture. Once the butter and sugar mixture is light and fluffy, the eggs are beaten in gradually. This is crucial; the eggs must be added slowly so that the emulsion between the fat, sugar and egg is maintained. The mixture will continue to absorb air as the eggs are beaten in.

When the eggs are completely incorporated, the flour is carefully folded in. Do this gently to avoid breaking too many of the air bubbles created in the mix.

What is the whisking method?

The whisking method is used to make sponge cakes that contain little or no fat, such as Swiss rolls, roulades and Genoese sponges. The sugar is whisked with the eggs to incorporate plenty of air, which will give these cakes a very light spongy texture. The key is to make sure the mixture is very thick and pale before adding the remaining ingredients. (See also the recipe for a flourless whisked chocolate sponge on page 209.)

What are the rubbing-in and melting methods?

These are two alternative ways of making cakes that are used to combine slightly different proportions and types of fat, flour and sugar from those used in the all-in-one and creaming methods.

Mixtures that have been rubbed in tend to be dense and bread-like, such as rock cakes or scones (see also page 100). They have about half the proportion of fat to flour than a creamed sponge cake.

During the rubbing-in method, the fat is literally rubbed into the flour using fingertips, creating a fine crumb-like texture, before adding sugar and liquid. By doing this, you are less likely to overwork the gluten in the flour (see page 65 for more on gluten in flour), avoiding a tough finished cake and giving instead a crumbly but soft texture.

The melting method is used for moist, sticky cakes, such as gingerbread or parkin. It is the best way of dealing with ingredients that are difficult to combine at room temperature, such as honey, syrups and treacle. These ingredients are heated with the fat over a low heat before adding the dry ingredients.

Giving rise to your cake

When was baking powder first used?

After yeast and eggs, baking powder arrived as a means of making a cake rise. We have the Americans to thank for inspiring its invention, as well as for the 'self-raising' flours that incorporate it. Both have been around for only the last couple of hundred years; the first writer to mention powders rather than yeast for cake-making was Amelia Simmons in the book *American Cookery*, published in 1796, which also happened to be the first recipe book to appear from that country.

The invention of baking powder came about as a response to a particular problem face by early American bakers. At that time, the yeast used to leaven bread dough (ale barm, see page 71) often turned acidic as it aged and produced heavy bread with a strong flavour.

Turning to chemistry, these ingenious eighteenth-century bakers realised that if they added an alkaline substance to the dough it would neutralize the acid. When an alkali was added to bread dough, these bakers also noticed that a gas was released (carbon dioxide) and the bread became lighter and tasted better. The first alkali used was the primitive pearlash, which derived from wood ash, then as the baking industry developed worldwide, many different compounds were used as an alternative.

Later, during the 1850s, two New York bakers, John Dwight and Austin Church, marketed another alkali, bicarbonate of soda, as a raising agent. They were the first people to produce it on a industrial scale, revolutionising both domestic and professional baking.

Today, baking powder usually combines bicarbonate of soda (an alkali) with cream of tartar (an acid) and a filler, usually corn or potato flour, which absorbs any moisture that might otherwise cause the two active ingredients to react together and render the powder useless.

Baking powders can contain several different chemicals. The next time you buy baking powder, check the label. Those powders that include aluminium compounds can give a cake or biscuit a metallic aftertaste – a good reason to avoid them.

How can I tell if my baking powder is still active?

Baking powder can degrade in the cupboard, especially if it is not sealed in an airtight container because, if it comes into contact with any moisture, the active ingredients will react to produce carbon dioxide. Even if the level of moisture present in the air is small, the powder will react without you noticing, and when you next try to use it, it will fail you. To test if your baking powder

is still active, add a teaspoon to a glass of warm water. You should see it quickly produce bubbles and become frothy. If it does not, it's gone off and you should replace it.

Can I make my own baking powder?

It's easy to do this, but mix only as much as you need for the recipe in hand to keep it freash. Thoroughly mix 1 teaspoon (5g) of bicarbonate of soda with 2 teaspoons (10g) of cream of tartar and use immediately.

Can I make my own self-raising flour?

You know you should check your ingredients before you start baking, but somehow you just don't get round to it and suddenly you realise ... the cupboard is bare! Even is you do have some self-raising flour, check its 'use-by' date; if the flour has passed it, its raising agents will no longer be active so reject it and buy fresh. Otherwise, if you can't get to the shops, why not make your own?

As a rule of thumb, 1 teaspoon (5g) of baking powder will raise 110g of plain flour, but baking powder packets give a handy guide of how much to use for each recipe. Make sure that the two are mixed well before you add them to other ingredients or you bake will rise unevenly.

Why do some recipes call for bicarbonate of soda of cream of tartar instead of baking powder?

Bicarbonate of soda and cream of tartar sometimes appear in recipes on their own. This is because ingredients such as fruit, honey and treacly are acidic in nature so they react with the alkaline bicarbonate of soda by themselves. This releases carbon dioxide into the mixture and has the effect of leavening the batter just as if you had used baking powder (which is a mix of acid and alkali, see also page 28). Cream of tartar is used mainly on its own in recipes where egg whites provide volume or lift. The acidic cream of tartar helps to stabilize the egg whites and make them more voluminous.

Is baking powder gluten-free?

Some are and are sold as such, so you should check the label if you want to avoid gluten. If they are not labelled 'gluten-free', it is best to assume that they contain gluten because it can be present in the type of filler used.