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PASTICCERIA INTERNAZIONALE

worldwide edition



THE GLUTTONOUS COCOA BOMBOLONE

WHEN PIZZA MEETS COFFEE IN A PADELLINO

FROM MOTHER TO DAUGHTER THE STORY OF DONNA ELVIRA

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Bombolone al cioccolato
(Cocoa Bombolone)
"La frittura in pasticceria
Manuale completo tra scienza e arte"
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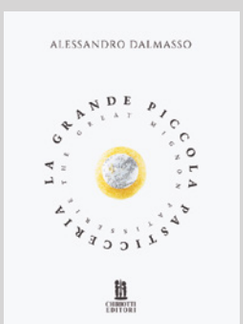

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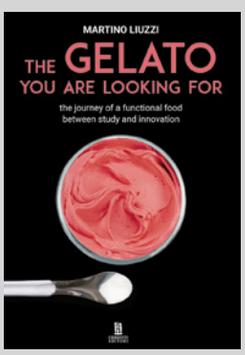
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Campanian man IN LONDON



Interview with Francesco Genovese, talented exponent of the new generation that gives prestige to the Italian pastry culture in the world

Initial warning: the advice is to read this article with, in the background, "Englishman in New York" by Sting, since the title is paraphrased from this famous song. Smiling and determined, he has been living abroad for 6 years, nourished by an incessant desire to explore. Starting from San Cipriano Picentino, Salerno, today **Francesco Genovese** is part of the Harrods management team, as pastry sous chef. Although still decidedly young, not only by Italian standards (!), his journey was not easy, but full of awareness and remarkable stages.

At the crossroads of middle school, he has to choose between two dreams: a mathematics teacher or a great cook. "When I visited the Hospitality institute in Salerno and entered their kitchens, I felt something inside that suggested to me: this is your place!". And here, moreover, he rediscovers the science and precision of mathematics, thanks to pastry, and the love for teaching, which today is put into practice every day, in the training of the new members of the team with which he works.

Born in 1996, already during his adolescent years, attending high school, Francesco was pushed towards the world of food, with that pleasure of getting involved, even in events around Italy. At the age of 18 he joined the Milanese brigade of chef **Andrea Berton**, who opened the way for starred restaurants, then managing, for **Federico Belluco** and **Giancarlo Perbellini**, the pastry shop of the Dopolavoro dining room, to become head pastry







Tea time is a precious ritual at Harrods, thanks to fragrant and rare blends from every continent and a selection of small pastries, éclairs, slices of cakes, scones...

chef at **Bulgari Milan**. "My heart is still there, but I realized that without knowledge of English you can't make a career and so I accepted, in 2018, a position at the **Ritz Carlton** in Vienna, Austria, affiliated with Marriott".
A career start full of great challenges, difficulties and teachings, which push him to aim higher and higher: in 2019 he moved to Great Britain and joined the team of the three-starred **The Fat Duck** by **Heston Blumenthal**, the Best Restaurant in the World 2005, with a double brigade in the dining room and in the kitchen. Here he came to hold the position of sous pastry chef, leading a team of 10/12 colleagues. "I have always had a passion for Blumenthal - says Francesco -, it was a hard experience, even physically, I certainly do not recommend it as soon as we get out of school! I wanted to cover all the roles, between the kitchen and the laboratory, to fill the gaps and acquire skills on the dessert on the plate".

How did you get the job at The Fat Duck?

I simply sent a CV and, after a couple of hours, they replied. Out of 25 people they chose me! Fortunately, the chef saw himself in me at the beginning of his career, recognizing passion, true love.

And how have you changed in the more than 4 years in that kitchen?

I grew a lot, I understood the importance of the team with 14 pastry chefs, for 42 covers for lunch and dinner. Month after month I rose in role, until March 2020: in less than a year and a half I got the leadership of the team. It chan-

> *"Training takes time and you can't lose staff: the only way to retain them is respect and listening"*





ged my life! And consider that, with Brexit, we have dropped to 11 people in the brigade, 35/42 in the kitchen. But always with a remarkable quality of life and management with respect for the worker, because training takes time and you cannot lose staff, so the only way to 'extend the average duration' is respect and listening, as Blumenthal has always maintained.

> *"You need to have determination, character, rigor; it is necessary to study, concentrate and give the best of oneself, keeping eyes and ears open, to look, listen and evaluate everything, always"*

The new life at Harrods

"After 4 and a half years I felt that I had given everything to The Fat Duck – continues our interviewee -. My dream remains to open my own pastry shop and therefore I needed a different vision. It was hard to leave such a serious, organized and stimulating environment, but **Harrods** arrived by chance in August 2023, and I immediately took the opportunity".

Harrods is the most iconic department store not only in London, but in the world. It's just as iconic as Big Ben (at least in terms of Instagram photos) and brings together more luxury goods in one place than anywhere else. It was opened in the elegant Knightsbridge district by **Charles Henry Harrod** in 1849 and has remained one of the most famous names ever since. The strength of this "temple of luxury" lies in pleasing everyone, thanks to an offer that considers various price ranges, ages and desires, thus preserving that elite atmosphere accessible to anyone, as can also be seen from the profusion of videos on social media. The flagship has always been the largest food & beverage sector in the world, with 29 restaurants (it is the company that boasts the most collaborations with starred restaurants) and a pastry team that supplies desserts to 26 of these, as well as service for all the food areas: "On average we are from 40 to 50 people – specifies Genovese -, plus 25 bakers (who produce all breads, except gluten-free);

Entering the Food Hall

The Food Hall is the largest emporium in the world, which consists of the **Fresh Market Hall** with seasonal fruit and vegetables, meat and cold cuts, fish, dairy products, cheeses, ready-to-eat products and rotisserie. A multicolored and multi-flavored offer from all over the globe, as well as the more than 1,400 wines and 400 varieties of spirits on display in the **Fine Wine & Spirits area**. After 4 years of work, the **Chocolate Hall** presents packaging and bulk products, including bars, pralines, bakers, fudge, vegan and Turkish specialties. In a small open laboratory, equipped with Italian technology and raw materials, **Bastien Carriou works**. According to valuable archives, Harrods has been selling bars since 1870 and began producing them in-house in 1897. Executive **pastry chef** Markus Bohr **has also conceived, together with Cacao Barry, an exclusive coating to produce Harrods Grand Cru Nos. 1, 2, 3 and 4**.
A major renovation over 2 years has also involved the **Roastery & Bake Hall**, which is increasingly transforming into an immersive experience, being able to smell the ingredients, feel the warmth of freshly baked bread or create personalized tea blends, thanks to dedicated sections, including the pastry counter, supervised by **Alistair Birt**. In addition to a selection of honeys, shelves full of spices, biscuits and ready-made baskets, in the center is the bar, with savory delicacies, pastries and croissants, biscuits, muffins. Along one wall there is the bread counter and the viennoiserie counter, replenished every 30 minutes, as indicated by the sound of a bell. Historic is the area that houses the internal roastery, which produces all the coffees served in the department store, even those used as ingredients in the laboratory.











Harrods' management pastry team consists of executive pastry chef Markus Bohr and senior head chef Alistair Birt (not pictured). From left, pastry sous chef chocolaterie Bastien Carriou, Francesco Genovese, head pastry chef Philip Khoury, and pastry sous chef Kevin Marmion. Also missing from the roll call is pastry sous chef Jordan Duclaut.

seven seniors are responsible for managing as many teams. I am in charge of looking for new products for the menus, counter desserts and afternoon tea, which changes 4 times a year". At the moment, this well-established and multi-ethnic team, which boasts five Italians in the pastry shop, is divided into two groups that operate in the underground laboratories: the finishing one and the one dedicated to production. The shifts start at 6 a.m. and everything is done in the morning, and then take advantage of the afternoon hours for the basic preparations needed the following day. For 14 years, executive pastry chef **Markus Bohr** has been at the helm of this machine, which has been tried and tested in every detail.

Tell us about your typical day.
The Food Hall is incredible: for the pastry shop alone there are 65 people, including 44 pastry chefs and the goal is to expand the team, since a new restaurant and a tea room 3.0 are planned. The offer is gigantic and there are often changes of lines: 24 people work in my team, with whom a real ecosystem is created, from 7 a.m. to 5.30 p.m., also here with a deep respect for the quality of life, in a balanced life/work relationship. For each product launch, we take care of analyzing sales and numbers, because everything is studied. And then we also have to take care of the section dedicated to bespoke orders, 'modelled' from the catalogue, and private events within Harrods with fashion brands and special customers.

Practical examples?
For the Moët & Chandon Champagne Bar corner, we designed the line of custom-made desserts, as well as for the Dior Cafe pop-up during Christmas and the pop-up store designed by Louis Vuitton x Yayoi Kusama, known for her immersive works characterized by huge polka dots: not only were the designs projected at night on the façade of the Knightsbridge store, But a pastry counter had been opened, where an animatronic robot by the Japanese artist herself offered a variety of sweets decorated with surrealist dots, including chocolate cupcakes, primary-colored macarons and éclairs covered in craquelin filled with yuzu cream.

Does the busy chocolate area also boast an efficient workshop?
It is the kingdom of **Bastien Carriou**, a young chocolatier originally from Nantes, France, who has been here for over 7 years to coordinate 5 other people to develop the 53 lines of chocolate bonbons and other specialties, including seasonal ones, as well as pralines for the various restaurants. All packaged products are processed in Belgium. In this lab of a few square meters dried fruit is also refined. The best-selling product is a chocolate bar called **Bread and Butter**, which allows you to make the best use of unsold bread, reducing it to crunchy grains, then dipped in noisette butter and caramel chocolate.

How is the fresh pastry counter organized?
On display there are always a dozen seasonal products, with a selection of mono and cakes; what we call American Bakery covers up to 60% of sales, with the Red Velvet Cake at the top of the ranking of popularity. Among the entremets, on the other hand, crème brûlée and tiramisu are very popular. We have a daily production of up to 40/60 pieces for the classic line, chocolate éclairs, mini Victory Cakes, desserts by the glass and millefeuille. As for modern pastry, we are around 15/20 pieces. One of the most interesting products for me is the **Dawn of a New Day**: we can make no more than 20 units a day, being a very complex mono, designed by head pastry chef **Philip Khoury** for the launch of vegan milk chocolate NXT Callebaut (a company that also signed the custom-made chocolate for Harrods). It is made from Kent Conference pears infused with Harrods No. 42 Earl Grey tea, with creamy and milk chocolate chantilly, with a crunchy biscuit.

Do you have precise goals on the quantities produced?
Of course, the goal is not to waste more than 4% of what has been achieved, considering that we also have a collaboration with a food bank to give unsold food to charity. And in the laboratory everything is weighed, including the outgoing wet waste, to be as sustainable as possible.

How has Brexit complicated the recruitment of foreign staff?
Customers and visitors are increasing, but there is a lack of staff. Brexit has changed the daily rhythm and it is more difficult to hire, considering that the work visa costs. Today we have found a balance, but fewer CVs are arriving and there is competition between businesses to grab employees. At Harrods we are 4 Italians: coming for a year requires a demanding bureaucratic process, but it is a remarkable experience.

And on the supply front?
Yes, it is more complex to obtain certain ingredients and orders from continental Europe are slower. Fortunately, we have

special suppliers, who serve only starred and luxury restaurants, who know how to favor small producers from several countries. And in the meantime, we have learned to adapt to the limited supply of the climate, taking advantage of local products. Meanwhile, everything is unlocking, but before I had nightmares, because well-made pastry requires very technical ingredients, not easy to obtain.

How do you define your pastry?

It's my passion, my way of transmitting emotions. It is study, perseverance, research, updating, taste, technique, history and culture. It is an act of love. Thinking as an Italian is one of the greatest fortunes that life has given me:

> *"My dream is to open my Mediterranean pastry shop in London"*

I love to interpret recipes with Mediterranean notes, peaks of acidity and flavor, which remind me of home. And then the recipes, like the poems, must be paraphrased: one of the nineteenth century needs to be interpreted in a modern key, adapted to current life and respected in its initial ideology.

Who is a mentor for you also on the human side?

Ten years ago, in a competition in Puglia region, I met **Francesco Urbano**, with whom I immediately established an excellent understanding: on that occasion I won and he rewarded me, surprisingly, with an internship in chef Berton's starred restaurant in Milan, from which the domino effect of my career began. And he has always followed and supported me in the various stages and choices, with affection and competence. And today we are very good friends!

What do you want to be when you grow up?

My heart wants to return to Italy, but I am conflicted: in London you can open a successful business, when you have ideas and skills that meet the right investors. I can already imagine it: Italian heart, Mediterranean experience. This is the right city to make the numbers, to make quality and to dare. For me, in terms of gastronomy, it is the city that is running the fastest. Here a mono costs from 8 to 13 pounds, a croissant between 3.50 and 6. Many pastry chefs are coming to this capital to express their quality, knowing that they can sell it at the right price. And then here it is the daily normality to go to cafes: I like how English and tourists use these places, even to spend happy hours and to work, whether it is a Starbuck or a 5-star luxury.

What is "missing" in Italy to be your landing place?

There is still a lack of respect for our work and consideration of the quality of life as a whole.

And what else is lulling your heart?

The ambition of competitions. I have the honour and pleasure of being part of the Team UK support group for the Coupe du Monde in Lyon and I find the comparison, the training, the goal of the race very stimulating.

L.C.

FRIENDS & COLLEAGUES



I had been waiting for this moment for a long time.
A love novel can be written about Francesco Genovese about his innate passion for pastry, but I will limit myself to telling how we met. In 2014 I was part of a jury for a local pastry contest in the Puglia region: Francesco won it. We had never seen each other before, but it didn't take me long to understand that I was dealing with a talented guy. During the performance I was struck by his professionalism: it was the year in which he would graduate from high school and he possessed a mastery of movement that I had only seen in the chefs of the 2 Michelin star restaurants from which I came.
The ethics, the impeccable uniform, the *mise en place*, the equipment arranged in a logical way and then the fluency of the movements, equal to those of a ballet dancer in the theater. Regardless of appearance, what struck me were the ingredients chosen, in particular the pistachio paste. You could see that it was not the classic paste and I asked for information. His answer was, at the age of 17: "I made it, I bought the pistachios of Stigliano, I toasted them at home in the oven and, after cooling, I ground them". He had already won me over. At the end of the contest I felt like I had awarded a person I had known for years, I seemed to see another better, more capable me, the example that I myself would have liked to follow at the same age.
At the time I was close to moving to another starred restaurant in Milan and they had guaranteed me the possibility of having him as my sous chef. Unfortunately, it was not so, but I managed to direct him to Andrea Berton, who no longer wanted to let him go. In each of his professional passages, he continues to mention me as a mentor, a father, but I simply consider him the greatest friend you can have in life and in pastry!

Francesco Urbano

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Teddy bears on display

For a touch of tenderness, **Teddy Bear 68** by **Silikomart Professional** is the perfect mold for single portion cakes. Designed in collaboration with the pastry chef **Eunji Lee**, this model consists of 8 cavities (68 ml/2.3 oz) and is suitable for mousses, semifreddo, chocolate desserts and also for the making of the *oursons guimauve*, i.e. the French marshmallow teddy bears covered with chocolate.

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TEDDY BEAR 68

Conceived with Eunji Lee



Silicone mould

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MADE IN ITALY



FROM MOTHER
TO DAUGHTER

***ELVIRA ROCCASALVA** founded her chocolate business*
***DONNA ELVIRA** in 1999 in Modica, Sicily.*
*Now, with her daughter **EMMA**, she continues to develop*
and share her passion for a special chocolate,
rough and very noble



It is a consolidated brand **Donna Elvira**, whose female gender has always been a true force since the beginning, and it is now split between **Elvira Roccasalva**, the founder, and **Emma Petriliggieri**, her daughter. This last has been flanking her mother for more than a year in management and production, working in communication, marketing and customer care. Curiosity, love and determination are the values shared by both and they continue to shape a chocolate business in which research and quality are the pivot, starting from the selection of cocoa varieties from all over the world, in search of the best organoleptic qualities.
Initially focused on biscuits and on the Sicilian tradition of conventual sweets, Elvira got passionate about chocolate and transformed this inclination into the core business of her activity, to the point of becoming the only one to produce bean to bar Cioccolato di Modica. This specialty chocolate is traditionally produced in the Sicilian city which gives it its name and the original recipe includes manual grinding, while excluding the conching process. The adoption of a cold processing method results in a particular grainy texture and aromatic flavour.
Donna Elvira's chocolate comes from the ancient recipe brought to Sicily at the time of the Spanish domination, as confirmed by her admission to the Consorzio Tutela Cioccolato di Modica. "I felt the strong tension in managing in detail the processing in all stages. Hence the need to start from the beans rather than from the industrial mass, which would be too limiting" she explains, declaring her "true obsession for the origins of cocoa".
She chose a difficult path as an entrepreneur and as a woman supporting a "revolutionary" vision in a context where many were reinventing themselves, thanks to the boom of Modica's specialty: "The decision to stand out from the qualitative point of view was initially difficult and courageous. But all I did was firstly a matter of personal gratification, which I tried to transmit to others, both my collaborators and customers ". Her curiosity about chocolate, which was the original motivation, led her to set no limits in terms of cocoa costs. "The final price is based on how much we pay for the raw material we love".
The "double soul" of Donna Elvira is now Elvira's daughter Emma. Here we give the floor to both of them, to explore other facets of their work.

Which cocoa origins do you prefer?
We started with Ecuador, then Colombia, Dominican Republic, Mexico, Bolivia, Nicaragua, Papua New Guinea, Madagascar and Vietnam. Lastly Peru, a magical nation with exceptional productions, namely the rare Nacional and Chuncho, in addition to the equally rare Betulia from Colombia. Today we offer 4 single origins from different regions and we often work with the Dutch company Original Beans, that since 2008 has been in search of the most interesting cocoa origins, in the name of the best regenerative and sustainable practices. By marrying the same philosophy, we often travel with them, coming into contact with the farmers and sharing passions and energy, stimulating us to enhance the raw material.

You started with Cioccolato di Modica obtained through "cold" processing, which excluded the conching phase. Then you considered other methods. Why?
Together with my husband Giovanni we decided to study every technique,



Taking inspiration from handwritten recipes of ancient Sicilian conventual specialities, Donna Elvira produces Frutta Martorana, a Sicilian marzipan sweet in the form of fruits and vegetables. Its production began in the 16th century and it said to have originated at the convent of Martorana (in the historic center of Palermo), when the local nuns decorated the trees in their garden with these tricky marzipan fruits and so were able to deceive a distinguished visitor.

starting from the assumption that this chocolate requires a premise: it is necessary to explain carefully how it should be dissolved into water to understand if it is good or not. It is not enough to look at it, because its physical "state" causes fat bloom, making it seem "old" when it is not.

What do you mean by "chocolate with a premise"?

In the beginning we used to write "cioccolata (feminine) di Modica" and not "cioccolato" (masculine) on our packaging because the specialty was intended as a drink to be served in a cup. The outcrop and other defects were not important, as it was dissolved into water and consumers could appreciate the scent and the taste of cocoa. Therefore we chose the 100 g format with the indications of the right portions for every single cups. The aesthetic side was not very important. In the past, the recipes of Cioccolato di Modica had low cocoa content and sometimes potato flour was added as a thickener. The sensory quality counted for little. On the other hand, I never wanted to add anything except for ingredients of certified origins. Apart from sugar, some spices and the elements of our gourmet tablets, the only ingredient must be COCOA.

And what is the situation today?

Now that it is consumed as a tablet, the problems "resurface", in the true sense of the word: that's why temperature becomes crucial, making products even more marketable.



Is tempering the only solution?

We were the first to adopt tempering around 2006: the product improved, without fat bloom. Today our entire chocolate offer is subject to tempering, but obviously not to conching, a process in which cocoa, sugar and other ingredients are mixed for very long times at high temperatures. The cold processing with raw sugar can have a negative impact in tasting, while tempering favors melting, also considering the lack of cocoa butter, soy lecithin and other vegetable or animal fats. After the cold mixing of the cocoa mass with sugar and aromas, chocolate is poured into traditional molds, levelled and then "tapped". The vibration obtained by shaking the molds on a surface with quick and rhythmic gestures is a fundamental technique for a successful result. In this way tablets have a regular height and air bubbles rise to the surface.

Then there is the cooling phase, right?

According to the disciplinary of Cioccolato di Modica, cooling can take place at room temperature or in refrigeration cells, between 5 and 15°C and humidity between 40 and 55%. It is at this stage that the grainy compound solidifies and acquires compactness and hardness. After maximum 12 hours from cooling, it is necessary to remove the tablets from the molds and pack them.

How many lines do you offer?

The single origin tablets are meant for tasting in pure form. The percentage of cocoa content ranges from 70 to 100%, without the addition of spices or any other ingredients, and the procedure is no longer that of Modica. Through experience I understood that temperature keeps cocoa in its natural guise, while conching makes chocolate lose its primary notes, while others are acquired. Our type of processing enhances 100% of its organoleptic properties. In parallel, we have the line that enhances the Modica's method, as well as a range of pralines with dried fruit, but without ganache so as not to limit its shelf life, considering that our customers are scattered in various continents.

Are you also working on the so called "functional chocolate"?

We have some marzipan products covered with chocolate and, even more in focus, the NIB & NUT energy bar, which is crunchy with cocoa grains and hazelnuts (in order to "round" its powerful taste), with honey from the Monti Iblei and brown sugar.

What do you think about the increased cost of cocoa?

The increase makes everything more demanding. If we consider that a 1 kg cocoa mass cant' be bought at less than 5 euros, it is clear that the final price must be adequate. Cioccolato di Modica has become a "generalized" term in recent years, in the sense that it is often believed to be all the same and bought only according to its price. This belief hinders us as we follow the opposite policy. However, we are sure of having taken the right path: quality must









THE PRODUCTION OF DONNA ELVIRA INCLUDES SPECIALTIES MADE OF FRUITS AND SPICES.

receive just compensation. This is also a matter of effective market positioning and right attribution of value to a chocolate which is "raw", but very noble.

Which is your target?

Our market share is limited, but sophisticated, and this is what we aim for. Our respect for tradition today finds more and more complicity with experiments and the desire to stand out in terms of luxury and refinement. This comes also from Emma's experience in Milan, where she worked in interior design.

What about your sales channels?

They are multiple: sales representatives, e-commerce, direct sale and specialized shops.

How are you working on the brand's evolution?

We are studying new packaging and new products, because of our will to evolve and improve, for example attending Chocolate Taster classes as Emma did, together with a renowned expert such as Monica Meschini (not casually another woman!). The intergenerational understanding between me and my daughter is giving us greater awareness of the positioning of our brand. It is proudly medium-high, as the fruit of handmade processing and of the accurate choice of raw materials.



Emma, are you now working on the image of the brand?

Working side by side of my mother in production, together with two other employees, I am fully understanding the value of Donna Elvira and more and more I discover similarities with the luxury world. Our chocolate is like a jewel and so it must be described. Its aesthetic power must enhance its goodness and our maximum care during the entire production process. Hence the idea of taking pictures of our collection with pieces of jewelry, thus enhancing its message and identity.

donnaelvira.it

A primordial flavor

With its "primordial" flavor which leaves the organoleptic properties of cocoa unchanged, Cioccolato di Modica was introduced in the 16th century in the county of Modica, the largest in the kingdom of Sicily, by the Spanish *conquistadores*, who had acquired the processing techniques from the Aztecs in Central America. There is no industrial production of this chocolate and it has acquired the IGP label, i.e. the protected geographical designation of origin. It has a dark color with brown reflections, a grainy and crumbly texture, and it is the presence of sugar crystals that makes it so distinctive. Because of the use of a a "cold" processing technique, the cocoa mass is treated at temperatures below 50°C and therefore sugar cannot melt, chocolate acquires its well-known "rough" appearance and a crunchy texture, together with a sweet cocoa flavor with bitter notes. It can be tasted in pure form or with the addition of spices.



Expertise that makes life easier

The title summarizes the company's promise to its customers built on a positive approach, continuous research, and a variety of solutions. The **Baking Line** by **Menz & Gasser** – a wide range of references consisting of semi-finished products with a high fruit content (up to 180g of fruit per 100g of finished product) – has been developed to ensure maximum peace of mind and complete satisfaction. This is achieved through consistency in quality, a wide range of options (20 different flavors), and excellent stability at high temperatures.
The Baking Line is the result of intense R&D activities, constant investments in innovation and





new technologies, maximum focus on safety in production, and, above all, the company's ability to develop solutions that meet the diverse needs of its professional customers.
Plenty of good fruit packed in 6 kg fully recyclable buckets, reinforcing a central theme for Menz&Gasser – environmental sustainability. "Playing an active social role within our community, ensuring the well-being of our employees, and committing to the defense of the environment with concrete actions: for us, this is sustainability". **menz-gasser.it**

WELCOMING THE CHOCOLATE SEASON

A trusted partner for professionals for three generations, ICAM offers high-performance products labelled Agostoni and ICAM Professional. For the autumn and winter 2024 season, **ICAM Professional** offers some new chocolate couvertures – **Cristallo White Chocolate** and **Onice Dark Chocolate 70%** –, while the **Chocolate Nuances** line expands with a new flavour, i.e. the **Lemon** chunks, with a fresh and distinctly Italian taste. In addition to the new products, ICAM Professional introduces a new look, with a modern and minimal graphic design which reflects the brand's core values:



from Peru, **the Single-Origin Marañón**. Last but not the least, the new Single-Origin **Dominican Cocoa Powder** completes the range novelties. In addition to its products, the company is proud to offer professionals the access to **CHOCO CUBE**, the ICAM training center, and a digital platform where the members of its technical team share their skills, experience and passion through workshops and master classes. Moreover, as we approach the most magical time of the year, the platform features an array of Christmas-themed courses and recipes**. chococube-online.icamcioccolato.com/**



competence, performance and authenticity of taste.
The **Agostoni** brand expands its journey to the origin of cocoa. The range focuses on new and evocative territories of origin with **Idukki Dark Chocolate 67%**, the brand's first Indian reference, and **Bolivia Single Origin Dark Chocolate 73%**, both meant to enrich chocolate recipes with extraordinary notes of fresh and dried fruits. Furthermore, Agostoni launches two new cocoa pastes: one from Guatemala, the **Chimelb Grand Cru Cocoa Paste** and one



SINCE 1946
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New Look, always the best performance.

ICAM Professional has always been synonymous with excellence and quality in the world of chocolate. Every product is designed to exceed expectations and offer unique solutions for those seeking perfection in every detail, always guaranteeing quality, taste and performance. **We are ready to inspire your creativity** with a constantly evolving proposal and a new graphic design of our packaging.

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COCOA BOMBOLONE

The gourmet sweet recipe on the cover

brioche flour	**g**	**450**
cocoa powder 22/24	**g**	**22**
brewer's yeast	**g**	**15**
old dough	**g**	**45**
powdered malt	**g**	**8**
fresh milk	**g**	**135**
sifted boiled potatoes	**g**	**90**
granulated sugar	**g**	**23**
salt	**g**	**3**
fresh egg yolk	**g**	**22**
fresh eggs	**g**	**112**
55% chocolate	**g**	**45**
butter	**g**	**30**

Sift flour and cocoa together. In a separate basin, dissolve the brewer's yeast in the warmed milk and let it mature for 15 minutes. Place in a planetary mixer with the hook and work together with the flour and cocoa, milk with yeast, egg yolks, eggs and old dough. Knead for about 5 minutes until a good gluten mesh is formed. Add the sifted potatoes, butter and salt. Knead again until a good gluten mesh is formed. Move the dough into a basin covered with cling film and place in the cell to rise at 30°C, until the mass doubles.

Prepare lightly floured cotton cloths on baking trays.

Once leavening is complete, laminate the dough in the sheeter to release the air formed inside during leavening and, if necessary, give simple folds to make it elastic again and without air bubbles.

At this point, cut and form 50 g balls, rolling them a couple of times, or laminate to about 15 mm and cut into 5 cm diameter disks, which should correspond to 50 g of dough. Place the disks or balls on the floured cotton cloths and place the trays in a leavening cell at 30°C until leavening is complete. If you have opted for balls, crush them with the palm of your hand to flatten them slightly, before letting them rise.

LA FRITTURA IN PASTICCERIA
(Chiriotti Editori - photos by UBIK Maurizio Lodi - € 50,00 - ebook 28,99): fried food is a must but there are many frying techniques to know and this book (available in Italian) offers an exhaustive and highly professional support. More than 70 fried gourmet examples with a scientific introduction are the result of the collaboration among **Massimo Carnio**, pastry chef and author of the sweet recipes; prof. **Franco Antoniazzi**, for the scientific and nutritional aspects related to well-being; chef **Marco Martinelli**, for the savory recipes. **shop.chiriottieditori.it**



Prepare the fryer set to 175°C, using neutral-flavored peanut or palmito oil. Immerse the donuts in the hot oil, making sure that the upper part is facing downwards. Let them cook for about 90 seconds and then turn them upside down to cook the other side for another 90 seconds. In total at least 3 minutes of cooking. Drain the excess oil and place on absorbent paper.

Donuts should be put in a blast chiller at positive and then at negative temperature to keep them closed and dated. If necessary, regenerate them in the preheated oven or microwave.

DARK CHOCOLATE GANACHE WITH HAZELNUTS AND GIANDUIA

fresh cream	**g**	**350**
glucose 60DE	**g**	**160**
dark chocolate 64%	**g**	**255**
hazelnut paste (well roasted)	**g**	**235**

Put the cream and the glucose syrup in a jug and warm them at 55°C in a microwave oven. Add the dark chocolate and mix to emulsify. Add the hazelnut paste and mix again to obtain a smooth and homogeneous mixture. Use it at 28/30°C to fill the bomboloni through a small side cut.

A FOCUS ON THE FRIED LEAVENED DOUGH

This family includes bomboloni, donuts, pancakes, krapfen, and numerous other regional and foreign specialties. In any case, we are talking about a more or less classic dough that reminds us of brioche in a clearly leaner form for frying, but which requires organic yeasts.

Usually krapfen has a more consistent dough like donuts, while the bombolone of Tuscan origin has a lighter mixture with a "void" in the central part.

THE OLD DOUGH

Often in leavened dough recipes you find carry-over dough. It is nothing more than cuttings of leftover sourdoughs of brioches, leavened pastries, focaccias, bread... They are usually stored in the refrigerator and used to strengthen fresh leavened doughs, inserting them into the first doughs to encourage the development of yeasts and bacteria, which contribute to the fermentation and development of new leavening bacterial strains. Furthermore, they give the dough greater scent, fragrance and stability for a well-structured result.

This old dough lasts about 2/3 days, after which it must be renewed, refreshing it just like we do for mother yeast.

If it is not possible to add old dough, we can opt for brewer's yeast in the following ratio: for every 100 g of carry-over dough, replace with 20% fresh brewer's yeast, 40% water and 40% medium strong flour. For example, if I need 45 g of carry-over dough, I can replace with 9 g of brewer's yeast and 18 g of brioche flour and 18 g of water.



The international exhibition for foodservice excellence

Organized by Italian Exhibition Group, **Sigep World** - **The World Expo for Foodservice Excellence** will be held in Rimini **from 18 to 22 January 2025**. Thanks to the expansion of Rimini Expo Centre, adding two new pavilions, Sigep will cover over 140 thousand square metres of exhibit area. In addition to gelato, top foodservice technologies and premium ingredients for the pastry, pizza, bread making and coffee, a busy program of events is scheduled. The themed arenas will host renowned professionals from all over the world to compete and showcase their technical skills, creativity and innovation. The **Gelato Europe Cup** will select the best European teams for the 11th edition of the Gelato World Cup in 2026; coffee professionals will compete in 7 national finals scheduled in the **Coffee Arena** in view of the the world finals (World Coffee Events), while during **Bread in the City**, organized in cooperation with Richemont Club Italy and Richemont Club International, teams from all over the world will compete for the title of world champion, and **Pizza Senza Frontiere - World Pizza Champion** will host teams competing in no less than 17 categories. Organized by Conpait and Italian Exhibition Group on an annual basis, the **Italian Senior Pastry Championship** will celebrate excellence and creativity in Italian pastry making. **SIGEP Giovani**, addressed to hotel schools and professional institutes from all over Italy, will promote training and offer students the opportunity to put into practice the knowledge and skills learnt at school. Moreover, special talks, demos and masterclasses will be staged in the Pastry Arena. **en.sigep.it**

Innovation and sustainability through photovoltaics

Innovation not only concerns the quality of end products, but it also involves production methods. At **ROBOcream** sustainability is put into practice through the integration of a cutting-edge photovoltaic system, capable of producing up to 60 kW per day, thus being able to cover the energy needs and to significantly reduce environmental impact, thanks to the use of renewable sources. "Each machine has the advantage of being equipped with cutting-edge technology for pastry making with a commitment to a greener future – they declare –. Our choice represents a step towards energy self-sufficiency, in order to work in harmony with the environment and to prove that it is possible to combine productive efficiency and ecological concern".
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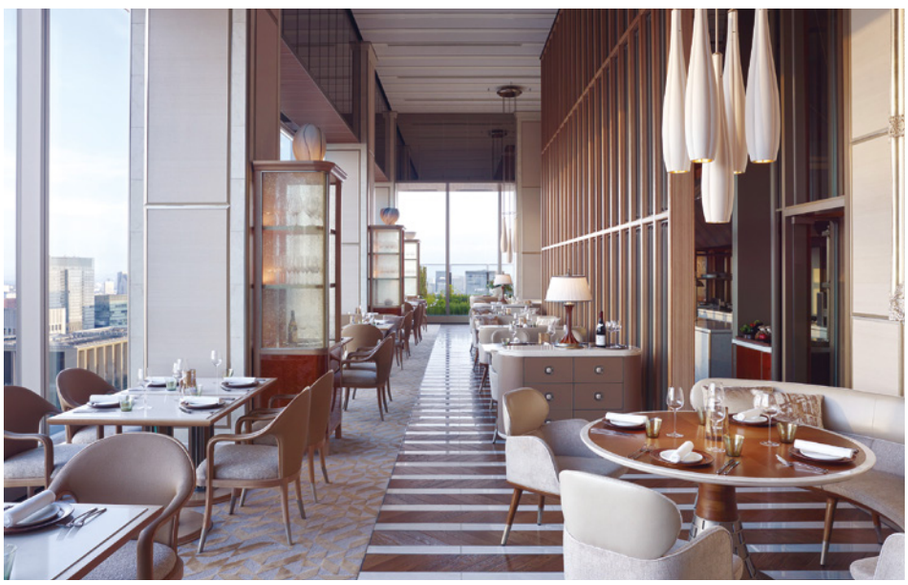
The best OF THE RISING SUN



The Best Pastry Chef Japan 2024 is Michele Abbatemarco: from Piedmont to the kitchens of Est in Tokyo. Let's retrace with him the various stages that led him to the prestigious award

Michele Abbatemarco is Italian, but has lived in Japan for many years. And it is precisely there that Gault & Millau elected him, last March, **Best Pastry Chef Japan 2024**. A success achieved thanks to his work at the **East**, the French and Japanese-inspired restaurant located inside the **FourSeasons Hotel Tokyo at Otemachi**, where he has been working as pastry chef since March 2020. But his experiences in Japan began much earlier and matured at the Antica Osteria del Ponte in Tokyo, from 2005 to 2011, and at Michel Troisgros, from 2011 to 2019. A consultant for the Boutique Troisgros & Café Troisgros, also in the Japanese capital since March 2012, Abbatemarco boasts an exceptional curriculum in Europe too: in Italy Antica Osteria del Ponte, Gualtiero Marchesi and Locanda del Sant'Uffizio; in France Le Chantecler - Hôtel Negresco in Nice, at the Café de Paris Monte-Carlo in the Principality and at Lucas Carton in Paris.

Born in Monferrato (Piedmont region) in 1980, after his European experiences he then landed in Japan as a pastry chef first for the Santin family, owner of the aforementioned Antica Osteria del Ponte, a restaurant on the 36th floor of a building located in Marunouchi, the lively business district of the capital. His curiosity for this Country and its products helped him to grow further and, a few years later, more and more in love with the culture of the Rising Sun, he met Troisgros. Like the French chef, our Italian is also fascinated by art, shapes and colors, and is instinctively inspired by them when composing dishes. The minimalism of the ingredients, the great care in their selection, the absolute precision in combining and presenting them represent the high commitment with which Abbatemarco tries to offer guests a memorable experience. And he also succeeds in the interior of the East, where he now operates and where we reach him to get to know him better.



> *"Italianness can only be fully understood by living outside our wonderful country"*

How is your production vision characterized?

My pastry stands out for the accuracy of the research and selection of products: in particular, many are organic and come from small businesses in the Japanese countryside. In my recipes I try to value the hard work and dedication of these people,

who are committed to it on a daily basis. The desserts therefore reflect the attention to sustainability and ecology, favoring the use of local and seasonal products. I use a variety of sugars, which give them unique aromas and textures, and I use honey harvested in the Nara and Aomori areas, each from native Japanese flowers. This choice not only represents an authentic lifestyle for me, but also allows me to support the biodiversity of the area, aware that without bees there would be no fruit. In my creations I also draw inspiration from various impressionist and contemporary artists, as I am sensitive to the message they convey through shapes and colors that affect me emotionally. With my desserts I try to communicate meaningful messages and also stimulate the minds of customers, not just their palates. My goal is to create a memorable experience that will remain etched in the memory over time.

What are the ingredients you prefer?
I love to range between several varieties of sugars: since I have been in Japan, I have discovered kibi-zato, kuro sato, wasanbon and others. I'm trying to create recipes containing less sugar, balancing it with honey and the natural sweetness of fruit, sometimes even vegetables. Honey is a fundamental ingredient in my recipes, not only for its properties, but also for the textures it can create and the benefits it brings. Then I use seasonal fruit and often use a rice paste called **Gyuhi**, which I learned to make from the masters of Wagashi (traditional pastry) during my first visits to Kyoto.

Do you have signature desserts?
One of my signature desserts has the shape of a chamomile flower, designed at the opening of Est to communicate the importance of honey, bees and eco-sustainability. It is made up of various textures and temperatures, using only local products such as *soba* (buckwheat), *kinkan* (a variety of citrus fruits), acacia honey, and Wakayama lemons. And I have another fixed dessert called **Sur le Chemin**: a pre-dessert designed to prepare the palate at the end of the meal, made with a cloud-shaped milk meringue and enriched with creams, jams and gelatos that vary according to the seasons.

"This is one of my signature creations, known as Sur le Chemin, served before the main dessert. Although it varies according to the seasons, it always maintains its characteristic cloud shape. The base is a light meringue prepared with a minimum amount of sugar and powdered milk, while inside there are creams, jams and ice cream"



What proposals are on the menu at this time of year?
We focus a lot on defined gastronomic routes, following the seasons and with local ingredients at their highest quality. As a result, the proposal for lunch and dinner varies every month, at most every two months. Although we do not make extensive use of chocolate, preferring to maintain consistency with the dishes of the kitchen, we offer two à la carte desserts that include chocolate and that can be kept for 4 or 5 months, thanks to the use of ingredients that are always available. One is the eco-friendly and organic chocolate mousse with nori seaweed gelato and Hokkaido milk yogurt cream and caviar, while the other is a classic 80% chocolate soufflé, accompanied by vanilla gelato, kuro sato, Armagnac and Enoki mushroom essence.

How much is your work influenced by French pastry?
I spent several years in France and, without a doubt, the technique and rigor that I learned from French pastry have contributed greatly to my desserts. Even here in Japan, I continued to work for French restaurants, which allowed me to

"I use various sugars and honey collected in the Nara and Aomori areas, a choice that allows me to support the biodiversity of the area"



Kibi-zato is a brown sugar with a slight percentage of molasses, which makes it ideal even in savory dishes. Made of very fine particles, it dissolves easily.
Kuro sato is unrefined raw black sugar from Okinawa. It contains vitamins and minerals not found in traditional sugar; it has a smoky, malt-like taste with a little salt.
Wasanbon is made from *chikusha* sugar cane, harvested in Kagawa and Tokushima Prefectures on the island of Shikoku. Production takes place in 8 steps: the juice is extracted and boiled, then purified and boiled, then the refining process is repeated twice (for a total of 3) and finally the sugar is sifted and dried.





Camomille was born on the occasion of the opening of Est and represents a message of sustainability, celebrating flowers, bees and honey. Its composition includes buckwheat mousse with kinkan glaze (also called kumquat), and tangerine, cold elderflower meringue, acacia honey cream with pollen, chamomile gelato and buckwheat crunch, pollen and honey vinegar. Yogurt and lemon petals complete the whole.

engage with the culture and chefs of the country, further influencing my approach to pastry.

How much does Japanese cuisine inspire you?
I have been living in Tokyo for many years and this experience has allowed me to get to know the culture and the way of thinking, which influence me in a natural way, becoming an integral part of my being and my way of expressing myself. Respect for my surroundings and attention to the needs of others have made my sensitivity and awareness sharper, influencing the choices I make both in life and at work. Essentiality and minimalist design have become fundamental elements of the way I conceive my desserts.

What do you like about the culture of the country of the Rising Sun?
Great diligence and respect for others are deeply rooted values. Internal balance, patience and discretion are equally important, as is curiosity about different cultures. These principles make Japan a unique place in the world. With its combination of innovation and deep cultural roots, it projects itself into the future while maintaining a strong link with traditions.

Is there also Italy, or rather Piedmont, in your sweet interpretation?
There is always something that binds me to my country: a childhood memory, a way of doing things or some products such as the Nocciola Tonda Gentile Igp, the hazelnut which is cultivated in my region. Even the sense of beauty, art and love that only the Italian can understand: it is in our DNA. The critical way of thinking and being, always looking for improvement, is also an integral part of who we are. In my work, this approach allows me to fully satisfy creative thinking and I believe that Italianness can only be fully understood by living outside our wonderful country.

What do you miss about Europe?
There are things that I miss, such as the breathtaking landscapes and places rich in history and gastronomic traditions that make Europe so fascinating and interesting. However, I am also grateful to be able to live in Japan, as it has provided me with many opportunities to improve both in my personal life and professionally.

Did you expect the recognition by Gault&Millau?
Being honored with such an important recognition is something I never imagined, being a gastronomy enthusiast who has dedicated decades to cooking. It is a goal that I ardently desired and for which I always try to give my best every day. As a chef, I take great pride in my staff, which allows me to realize my style and vision of desserts on a daily basis. I am happy and I hope to be able to continue to improve in the future.

What does it mean to work at the Four-Seasons?
It is undoubtedly one of the best hotel chains in the world. Being part of this prestigious family means collaborating with professionals dedicated to making the customer experience pleasant and unique, aiming for excellence. A philosophy that reflects my values and aspirations.

Future projects?
I see my future always linked to a restaurant, as it represents an essential part of my identity and my way of life, I can't imagine myself anywhere else. However, I am also working on a number of food-related projects, which I expect to amplify over time. I would like to make people understand the importance of our food choices on the environment, on our future, on the local economy and on people's well-being. This is a goal that I am passionate about and on which I intend to focus my efforts. At the moment I am not considering returning to live in Italy or in Europe. Here, after an initial period of adaptation, I found a balance both in the private and professional spheres and I can say that there are many opportunities that Japan has offered me.

Sarah Scaparone

I draw inspiration from various impressionist and contemporary artists: I am sensitive to the message they convey through shapes and colors that affect me emotionally

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COLOR ORCHESTRA

MOUSSE OF HOKKAIDO RASPBERRIES

Hokkaido raspberries puree	**g**	**300**
gelatin powder	**g**	**8**
Italian meringue	**g**	**60**
35% fat whipped cream	**g**	**200**
Japanese acacia honey	**g**	**10**

Heat the raspberry puree to 70°C and add the hydrated gelatine. Add the honey and lower the temperature to 26°C. Add the cold Italian meringue, then the cream in 3 times for a homogeneous mousse and at the right consistency. Roll out in a silicone mold to 4 mm and blast chill quickly. Unmold, cut and store in the freezer.

KANAGAWA BEETROOT MOUSSE

Kanagawa organic beet puree	**g**	**250**
Tochihime Organic Strawberry Puree	**g**	**50**
gelatin powder	**g**	**8**
Italian meringue	**g**	**60**
35% fat whipped cream	**g**	**200**
Japanese wisteria honey	**g**	**10**

Wash and peel the beets, cut them into slices and vacuum seal them; steam them for 2 hours at 90°C. Mix and pass through a fine sieve. Heat the puree obtained with that of Tochihime organic strawberries (a fine variety grown in the prefecture of Tochigi); at 70°C, add the hydrated gelatine and honey, then lower to 26°C. Add the cold Italian meringue and then the cream in 3 times for a homogeneous mousse and at the right consistency. Roll out in a silicone mold to 4 mm and blast chill quickly. Unmold, cut and store in the freezer.

WAKAYAMA LEMON CREAM

Wakayama lemon juice	**g**	**70**
organic Kurofuji eggs	**g**	**100**
kibi-zato sugar	**g**	**150**
Hokkaido butter	**g**	**200**

Heat the lemon juice. Separately, in a bowl, beat the eggs with the sugar and add the juice; cook for 5 minutes. Pour the mixture over the cold butter cut into cubes, mix with an immersion blender. Cool and refrigerate.

STRAWBERRY CREAM

Tochihime organic strawberry puree	**g**	**180**
mineral water	**g**	**150**
kibi-zato sugar	**g**	**40**
korneru	**g**	**20**

Mix the sugar and korneru powder (seaweed-based thickener) and cold combine with the strawberry puree and water. Bring to a boil for 5 minutes and pour into a container; Leave to cool. Stabilize in the fridge for 12 hours, mix with an immersion blender. Store in the fridge.

STRAWBERRY GLAZE

Tochihime organic strawberry juice	**g**	**350**
Wakayama lemon juice	**g**	**20**
pectin NH	**g**	**9**
neutral glaze	**g**	**140**
gelatin powder	**g**	**8**

Mix the strawberry juice, obtained with an extractor, with the lemon juice and pectin NH with an immersion blender. Heat to 80°C, add the neutral glaze and boil for 5 minutes. Add the hydrated gelatine and mix again. Pass through a sieve and cool. Stabilize in the fridge for 12 hours before use.

STRAWBERRY SAUCE

Tochihime organic strawberry juice	**g**	**200**
pectin	**g**	**6**
sugar	**g**	**10**

Mix the pectin with the sugar, add cold to the strawberry juice, boil for a few minutes and pass through a sieve. Cool and refrigerate.

HOKKAIDO YOGURT MOUSSE

Hokkaido organic yogurt	**g**	**250**
korneru	**g**	**14**
35% fat cream	**g**	**120**
sugar	**g**	**50**
Wakayama lemon cream	**g**	**80**

Heat a part of the yogurt with the korneru, add to the remaining yogurt and mix with an immersion blender; Leave to cool. Store in the fridge for 12 hours. In a planetary mixer with a whisk, combine all the ingredients and whip. Roll out in a silicone mold to 4 mm and blast chill quickly. Unmold, cut and store in the freezer.

UENOHARA VERBENA GELATO

Chiba organic milk	**g**	**340**
35% fat cream	**g**	**180**
Japanese acacia honey	**g**	**45**
sugar	**g**	**40**
organic Kurofuji egg yolks	**g**	**90**
Uenohara verbena	**g**	**20**

Combine milk and cream, honey and then chopped verbena. Heat to 80°C and leave to mature for 1 hour. Mix with an immersion blender. Filter and proceed as for a custard with the other ingredients. Pass through a sieve and pour into the glass of the Pacojet. Knock down fast. Assemble, roll out

in a 4 mm silicone mold and blast chill quickly. Unmold, cut and store in the freezer.

SUGAR AND STRAWBERRY TILE

dark sugar	**g**	**70**
rice syrup	**g**	**35**
isomalt	**g**	**125**
organic strawberry powder	**g**	**20**

In a saucepan, combine the dark sugar and rice syrup (glucose syrup made from the cereal) and bring to 115°C. Add the isomalt and bring to 165°C, drop to 140°C and add the strawberry powder. Spread over Silpat and cool. Pulverize with the Thermomix and store in a container with silica gel. Pulverize on Silpat, bake at 170°C for 3 minutes. Store in a container with silica gel.

NAGANO RHUBARB

Wash and cut the rhubarb into regular pieces to about 7 cm in length. Put in water and ice, before cutting with a mandolin to a thickness of 3 mm.

ASSEMBLY

With a small spatula, make spots with the strawberry cream. Glaze the beetroot and raspberry mousses with the strawberry glaze, and place them on the plate, alternating two shapes of each type. Then place two "pieces" of yogurt mousse and sprinkle with a tablespoon of strawberry sauce. Decorate with fine strawberry sugar tiles and add two "pieces" of verbena ice cream, completing with thin slices of fresh rhubarb. Serve immediately to appreciate textures and temperatures, which make the dessert a symphony of tastes.

Michele Abbatemarco
Est - Four Seasons Hotel Tokyo at Otemachi
fourseasons.com/otemachi/dining/restaurants/est/



Theis dessert is the result of a collaboration with artist Saki Tanaka, whose work conveys vibrations and colors inspired by the sound of an orchestra through collage and printing techniques. I tried to reflect the concept in colors and flavors, with fruity notes coupled with tones of acidity such as rhubarb and yogurt, and then returned to a natural sweetness thanks to beetroot. As for the artist, who sees colors as music, I see flavors.

California DREAMIN'

From the most western valley of Piedmont to the Golden State, making a dream come true.
The story of Claudio Cantore

The Piedmontese **Claudio Cantore** moved in the early 1970s from his original Val Susa to California, and his life seems to echo the verses of the famous song by The Mamas & The Papas of 1965. Now he resides in Castroville, a small town a few miles away from Monterey bay, which is called "Artichoke Capital of the World", because of the optimal growing conditions for artichokes in the surrounding area and the relative celebrative festival. With a favorable climate, a generous nature, an abundance of local ingredients and excellent wines – this is the place where Claudio found his new home several decades ago and started a new life. Moreover, thanks to his passion for bakery he was able to undertake a successful career in this field and start a business which still cheers the local people (and not only them). Through his delicious *grissini* (breadsticks), a piece of Piedmontese tradition was successfully transported into the sunny Golden State, where it still flourishes.

"I was born in Sant'Antonino di Susa, in the province of Turin, 75 years ago - the protagonist starts off -. I was about 20 when I met **Gayle**, an American girl who had come to visit some relatives, and... we fell in love! It could have turned out to be just a summer love story, but it was not so. We were very young - she 19 years old and I 21 - and we married. Then we spent a couple of years in Val Susa. But she wanted to return to California and so we made the great decision to move to the USA".

In those years it was an event that rarely happened – the choice of a boy who knew just a few words of English but nevertheless decided to leave his small native Italian village to move to San Francisco. Claudio had not continued his studies and at that time he worked in the family bakery (that since then it has been run by his brother **Giorgio**), but he was self-taught and determined: he had learned everything he could about bakery and baking products, thus building a knowledge that would have turned useful. Moreover, he was very good at drawing.

"After a short period in San Francisco we moved to Castroville - Claudio explains - also because I had found a good job in Carmel at a pastry shop. I represented the third generation of a family of bakers and knew how to make bread, through



The whole family. From left, Dario, Jody, Claudio, Gayle, Nicholas and Maddalena.



Claudio Cantore at the primary school. He's the one indicated in the second row.





Two paintings by Cantore.

the teaching of my grandfather **Valerio**, handed down to my dad **Mario** and to his brother, my uncle **Celeste**. My father used to make me do the same things 100 times and when I finished he forced me to start again, to teach me the importance of patience, because the work was slow and physically intense, considering that then, after production, I had to deal with sales". Claudio also tells us of a bad accident at work, when he lost 3 fingers "What a thriving pain! Even today, when I look at my mutilated hand, I hear the pain and the voice of my father who urges me not to forget! ".

The first years in the USA were hard: Claudio did not master the language very well and had difficulties to integrate into the American Way of Life, but he was conscious to be good as a baker. In the meantime, his daughter **Jody** was born and he began to offer consultancy, spreading the knowledge of Italian bakery specialties until they became popular. Then, in the middle of the ninety, there was a great turning point: he acquired the American nationality and decided to open a bakery in Castroville, **Claudio's Specialty Breads**. "We worked very hard, 7 days a week, 14 hours a day, and offered consultancy to open other bakeries. Therefore, I could buy new machinery and improve my business". Meanwhile, he came in touch with some restaurant owners, who greatly appreciated his products, especially his *grissini,* which no one had ever seen. Today the brand with the Italian flag appears on the bags of the **Gourmet Breadsticks**, in California and other states, showing an undeniable success, which fulfills the desire expressed by Claudio and Gayle many years ago,







when they bravely decided to undertake the overseas adventure and when, a few years later, started their activity: "My wife has always been by my side - Claudio says -, but now it is our daughter and her husband **Dario** (of Mexican origin) who run the business. And we are also the happy grandparents of **Maddalena** and **Nicholas**!".

In all these years Claudio has not forgotten his origins and sometimes feels nostalgic for his valley. Today he copes with health challenges but still maintains contacts with our publishing house, having been a faithful subscriber and a reader for decades: "From the books of **Chiriotti Editori** and from the magazine 'Pasticceria Internazionale' I learned many recipes, staying in touch with my Italy and aware of what I was doing, always studying and updating my knowledge, proud to be the simple baker that I was!".

A chocolate detective WITH AN ECOLOGICAL SOUL



*An interview with **Chantal Coady**, who has been investigating the world of chocolate for decades, with a special care for environment*

Born in Tehran, Iran, **Chantal Coady** is a chocolatier, author and business woman, who has lived and worked in London since the mid-1970s. Founder of Rococo Chocolates in 1983, she was made OBE (Order of the British Empire) in the Queen's Birthday Honours List of June 2014 "for services to chocolate making. She is now the **Chocolate Detective**, a sustainable chocolate expert and lifelong chocolate activist.

After your Rococo Chocolate adventure, you founded The Chocolate Detective. Where does this name come from?

When I was making a little video with my New Zealand filmmaker friend Felicity Morgan Rhind in 2019, we were in Rococo Chocolates Motcomb St store in London. It was pouring with rain and she kept asking me to walk in and out for her perfect shot. The cream Barbour raincoat I was wearing reminded her of a classic British detectives apparel and she commented that I looked just like a detective. Then the lightbulb moment came and she announced that I was in fact "the Chocolate Detective!" The name stuck and when I left Rococo to set up my new company it was clear to me that the name was the perfect fit for my new brand. Then the wonderful and most celebrated illustrator Quentin Blake made the special drawing for me to use as a logo.

How would you describe the current activity at the Chocolate Detective?

We have the **3 C's** : the first is **connecting** back to the Cocoa Farmers and being able to trace exactly where the cocoa came from, in order to make sure there's no child labour or exploitation in the supply chain. The second is **creating** new recipes. This could be using foraged ingredients like the wild fennell that I pick by the sea shore, blended with sea salt, cardamom with white chocolate. Another is the sour cherries with Grena-

da chocolate (Coady is the president of Granada Chocolate Co, a small organic cocoa farm) or ginger into chocolate barks. The final **C** is what I describe as the **curated** range. This has evolved over many years of experience sourcing and selling chocolate, and having great relationships with so many producers. This range reflects some old favourites and best selling products. Although we don't actually make ourselves, they are too good not to share, and we are transparent about their sourcing.

Could you make an example?
Our **Bird Egg.** They are made by a company I've worked with for many years in France and we package them in our beautifully designed boxes. The company source all the cocoa from their own farm in Ecuador after they had experienced the worst practices in West Africa. We are very happy to be working with such transparent and traceable makers



and we know that the farmers are paid fairly, treated with respect, well fed and have access to medical facilities.

Coming to the recent strong increase of cocoa prices, how do you face this problem?
The rising prices of cocoa reflect a world shortage in the marketplace, which affects the mass market more than the small makers as they are buying using the commodity exchanges in New York and London. Whereas small artisans tend to have direct relationships with the farmers and the prices are much more stable, however it's very worrying that there won't be enough cocoa to go round in the future as we are witnessing dramatic climate change and harvest have been severely compromised especially in Grenada, where we have our small organic cocoa farm.



In this situation, sustainability issues becomes more and more important. How do you apply them in your daily work?
To summarize, we avoid the use of plastic and use recyclable materials whenever possible, but read the details on **chocolatedetective.co.uk/environmental-statement/**



What are the new and more promising trends for the 2024/2025 season?
I sense a movement away from traditional and often dull bricks and mortar retail to more experience based moments. These may be pop ups in unusual venues or even small production spaces off the high street that are open by appointment.

And how do you imagine the chocolate of the future?
As chocolate becomes more expensive, I believe people will start to have a more respectful relationship with its consumption, and look more deeply into the sourcing of the cocoa, the welfare of the farmers and above all the environment where it is grown. We have witnessed the effects of climate change on cocoa prices, and some months ago Hurricane Beryl has devastated a large amount of mature cocoa trees on the island of Grenada, where we have our farm. We are creating a new collection of chocolate products working with some small bean to bar makers here in the UK using cocoa from our farm. At the source there will be more agency given to farmers and workers so that the chains of the colonial business models are broken and the people at the source will be the beneficiaries of direct working practices. Eating less chocolate and better chocolate is definitely the healthy way forward.





Second HELPINGS

A sweet exploration of Filipino flavors unveils new horizons

The sweet aroma of caramelised sugar wafts through the air, a familiar comfort that evokes a symphony of memories. It's been two years since we closed the doors of our family's gelateria Cremeria De Luca in Five Dock in the outskirts of Sydney, Australia. The warmth, the connections, the very essence of that place - the customers, some of whom became dear friends, continue to reach out, and their pleas is a chorus of "Come back! Open a new gelateria... a new place!"

The past, while comforting, is a closed chapter. These past two years have seen a different direction. Guiding the next generation of stars as a Professional Placement Consultant in the Work Integrated Learning Team at ICMS (International College of Management Sydney) brings me a unique satisfaction, a creative spark that shapes the future.

Even more importantly, these years have been a delightful exploration of love and tradition with **Benjo**, my Filipino partner. We've embarked on a culinary adventure, even if our love for food is a constant battle against the waistline (a battle in which we are, shall we say, constantly engaged). Every bite is a passport to a new cultural landscape, a testament to the unifying power of taste.

One of these discoveries has been the vibrant world of Filipino *sorbetes*. Imagine, if you will, the rebellious cousin of the classic gelato, basking in the tropical sun of the Philippines. Forget about the usual cow's milk: sorbetes embraces the exotic, using *carabao* milk (water buffalo) or the creamy richness of coconut milk. This tropical twist translates into unparalleled flavour and texture, a touch creamier and infinitely more intriguing than your standard scoop.

These cool treats are most often found on brightly coloured carts pushed by charismatic *sorbeteros*. Filipinos even have a playful nickname for them - *dirty ice cream*. But don't let the name fool you. The *dirty* is an affectionate joke aimed at the carts that navigate the bustling streets, a testament to the enduring tradition. So, the next time you're craving something refreshing and different, keep an eye out for *ube* or *sorbetes* (made with a tuber called *purple yam*, coming from *Dioscorea alata*) or *pandan* (made with the aromatic leaves of *Pandanus amaryllifolius*). It's an invitation to a flavour adventure that awaits.

The first bite of *ube sorbetes* is an explosion of colour and flavour. This vibrant purple concoction boasts a nutty sweetness that will send your taste buds into a frenzy. Sometimes, swirls of *ube halaya* (a sort of jam made with uber, milk, sugar and butter, also called *purple yam jam*) mingle within the sorbetes, adding both textural intrigue and a visual delight. Then there's the ever-popular *buko pandan sorbetes*, a symphony of leafy green that marries the sweet freshness of young coconut (*buko*) with the fragrant, grassy notes of pandan leaves. This creation is a love letter to local ingredients, a testament to Filipino ingenuity in crafting unique and delectable treats.

As I delve deeper into the world of Filipino sorbetes, the sights and sounds evoke stories of my childhood. My grandfather, too, sold his *gelati* and *granite* on the sun-drenched streets of Messina, Sicily. From the tales of my father **Luigi** those images resurface, assimilating with the *sorbetero*. It's a fascinating parallel: both Sicilian street vendors and Filipino sorbetero share a rich tradition of refreshing with cold, sweet treats. Like their Sicilian counterparts, sorbetero push brightly coloured carts,

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becoming welcome familiars on hot days. Both cultures, even if separated by vast distances, rely on fresh, local ingredients to create colours and flavours that reflect their region's richness.
Interestingly, both originally employed a similar refrigeration method: a simple yet effective combination of salt and ice. This ancient technique allowed them to create their frozen treats well before the invention of modern freezers. Today, while some vendors may utilise modern equipment, many still cling to this traditional method, adding a touch of history to every delectable serving. They are not merely dispensers of sweetness, but cultural fixtures, bringing a touch of cool relief and heritage to the streets they traverse.
Food, it seems, transcends borders. There we were, a Filipino and an Italian united by our love for creamy, cold desserts. Fate, it seems, has a peculiar sense of humour: our paths intertwined in the heart of my family's gelateria some years ago. And I was also introduced to the delightful world of *leche flan*, a Filipino reimagination of the classic crème caramel. Imagine the Spanish conquistadors arriving with their sumptuous flans, only to be met by Filipinos who said, "Take my San Miguel and let me show you how to make this custard truly decadent!". Leche flan is the beloved Filipino rendition of the historical dessert: a creamy custard with a crown of caramelised sugar. Unlike its European cousin, it boasts a delightful jiggle, a custardy texture that adds to its allure. Filipinos, with their natural flair for flavour, incorporated local ingredients like condensed milk for added richness. Leche flan is a testament to their love for all things sweet and a delicious reminder of the cultural fusion that makes Filipino cuisine so unique.

A sensory awakening

All the colours and flavours above described – the delicate sweetness of leche flan, the vibrant purple of ube sorbetes, the sweet grassy aroma of pandan – represent non only a tasty pleasure but also a sort of sensory awakening. All these childhood memories resurfaced, dishes I had almost forgotten, brought back to life by my partner's culinary adventures. And they whispered a question: could there be more to my culinary journey?
My current work offers immense satisfaction, but a small part of me yearns to return to creation. My partner has gently nudged me towards a new venture, a collaboration that would combine our heritages. The idea is both exhilarating and daunting! There's my brother **Sal** (Salvatore like Grandpa) to consider. He's carrying on the family torch with his fleet of gelato carts, and his latest creation is a charming Fiat mobile transformed into a mini-gelateria. Right now, supporting him seems like the most important thing.
But perhaps there's another way to honour the past while embracing the future. Perhaps a new concept could be born, a dessert haven that bridges the gap between my Italian heritage and my newfound love for Filipino flavours. Imagine a place where gelato and sorbetes coexist, where swirls of ube halaya and coconut mingle with the delectable leche flan…
This fusion concept is more than just a menu: it's a metaphor for my life's journey. It's about the delightful alchemy that occurs when cultures collide, creating something entirely new and beautiful. It's about the balancing act of tradition and innovation, the comforting familiarity of home flavours intertwined with the exhilarating thrill of new beginnings. But now I can't say more. Stay tuned and you'll know!



Virginia De Luca (Australia)
educatearound@gmail.com

Who is Virginia De Luca?

Virginia is a citizen of the world, with a heart that beats to the rhythm of both family tradition and her passion for learning about new cultures. From her Sardinian/Sicilian roots and her family legacy in the world of artisan gelato, her love for food has blossomed into a global perspective. Her travels - from working in Malta at a hospital facility, to supporting students in Nepal and Indonesia - have increased her ability to appreciate the richness of different cultures. But beyond the culinary delights and exotic destinations, her calling lies in helping others. Whether it's raising a smile in front of an artisan gelato or guiding her students to fullfil their dreams, her dedication to motivating others shines through in her actions, demonstrating how it is possible to live a full life based both on traditions confectionery and a genuine desire to have a positive impact on the world.

SUNKISSED

This dessert is a delightful fusion of Italian and Filipino flavours, featuring the classic leche flan topped with a scoop of vibrant ube halaya sorbetes and drizzled with a rich ube jam and chewy macapuno strips.

CARAMEL

sugar	**g**	**100**
water	**g**	**60**

CUSTARD

large eggs yolks	**g**	**180**
sweetened condensed milk	**ml**	**395**
evaporated milk	**ml**	**375**
vanilla extract	**ml**	**5**

NOTE

Evaporated milk is a dairy product obtained by fresh milk with about 60% of its water removed, while condensed milk is a similar product, but with one key difference: it contains added sugar.
Preheat the oven to 175°C. Carefully pour the cream over the cooled caramel, making sure to keep it intact. Cook in a bain-marie. Place the flan mold inside a larger baking pan. Pour enough hot water into the pan to reach halfway up the flan mold, to favour steaming. Cover the flan mold with an aluminum foil and bake for 1 hour to 1 hour and 15 minutes (or until a toothpick inserted into the center comes out clean).
Remove the flan from the oven and from the bain-marie. Let it cool completely at room temperature for at least 2 hours. Then, place it in the refrigerator for at least 4 hours (or overnight to obtain the best result).
Run a knife around the edges of the flan to unmold it. Place a serving plate over the flan mold and turn it quickly upside down to make it slide out easily.
For a perfectly smooth custard, use a fine mesh strainer to strain the mixture after whisking together the eggs and milk. Make sure the bain-marie is hot but not boiling when you place the flan mold in it. Don't overcook. A slightly jiggly center is ideal, as it will solidify further during refrigeration. Leche flan can be refrigerated for up to 3 days.

UBE HALAYA AND MACAPUNO

Ube Halaya is a Filipino dessert made with ube (purple yam) and milk. It has a thick, creamy texture, a vibrant purple color, and a delicious nutty flavor.

fresh ube, peeled and cut into 1-inch cubes (about 3-4 medium ube)	**g**	**500**
water	**ml**	**120**
drained macapuno (grated young coconut)	**g**	**150**
evaporated milk	**ml**	**250**
condensed milk	**ml**	**120**
sugar	**g**	**50**
tsp salt (or to taste)	**n**	**1/4**
vanilla extract (1 tsp)	**ml**	**5**

In a saucepan, combine the diced ube and water. Bring to a boil over medium heat. Reduce heat, cover, and simmer for 20-25 minutes, or until the ube is very soft and easily pierced with a fork. Drain off any excess water.
While the ube is hot, carefully mash it with a potato masher or fork until it is smooth. There should be no large chunks.
Add the evaporated milk, condensed milk, sugar, and salt (if using). Stir constantly over medium heat until the mixture thickens and reaches a spreadable consistency. This usually takes about 10-15 minutes.
Once the mixture thickens, stir in the drained macapuno and vanilla extract. Stir well.
Continue cooking and stirring for another 5-10 minutes, or until the ube halaya reaches the desired consistency. It should be thick and glossy, but not dry or cracked.
Transfer the ube halaya to a serving dish. Cover with plastic wrap in direct contact with the surface to prevent a skin from forming. Allow to cool completely at room temperature for at least 2 hours, or preferably refrigerate overnight for a firmer consistency.

TIPS

- You can adjust the amount of sugar to your liking. Start with 50 g and add more to taste.
- For a richer flavor, replace some of the evaporated milk with coconut milk (about 60 ml).
- Use a food processor or blender to achieve a smoother consistency after mashing the ube with a potato masher.
- Leftover ube halaya can be stored in an airtight container in the refrigerator for up to 5 days.
- This recipe makes about 4-6 servings of ube halaya. Enjoy!

UBE SORBETES

UBE HALAYA

ube halaya	**g**	**225**
milk (optional, to soften)	**ml**	**60**

If the ube halaya is too thick, add a little milk (a tablespoon at a time) to achieve a smooth, spreadable consistency.

BASE

water	**ml**	**250**
sugar	**g**	**200**
lemon juice (or calamansi juice, if available)	**ml**	**120**
ube extract (optional, for a more intense ube flavour)	**ml**	**1.25**
a pinch of salt		

In a saucepan, combine the water, sugar and lemon juice. Bring to the boil over medium heat, stirring occasionally until the sugar has dissolved. Reduce heat and simmer for 5 minutes to obtain a syrup. Remove from the heat and let it cool completely.
In a blender, combine the cooled syrup, ube halaya, and any optional ingredients (ube extract and salt). Blend until smooth.
Pour the mixture into a shallow container suitable for freezing. Cover and freeze for at least 6 hours or overnight, stirring occasionally every 2 to 3 hours, for a smoother consistency. Use an ice cream scoop to make portioning easier.

TIPS

- If ube extract is not available, you can rely on ube halaya for flavor.
- You can adjust the amount of lemon juice (or calamansi) according to your acidity preference.
- For a richer sorbetes, 125 ml of coconut milk can be used instead of milk, to soften the ube halaya.
- Leave the sorbets to soften slightly at room temperature for a few minutes before serving, to make portioning easier.
- This recipe should make enough for 2-3 servings of ube halaya sorbet, depending on the desired serving size.

Virginia De Luca



WHEN PIZZA MEETS COFFEE

An unusual combination conceived by the Italian coffee expert **Fabio Verona** *and* **Salvatore De Rinaldi**, *a champion of true Neapolitan pizza*

If you are from Genoa, "*fugassa with cappuccino*" (i.e. the typical flat bread – marked by finger-sizes holes on its surface and brushed or sprinkled with oil, coarse salt and sometimes water before its final rise – which is immersed in the milk-and-coffee drink before being eaten at breakfast) is a must. But if you are from Naples this combination is a bit… difficult! However, if your name is Salvatore de Rinaldi, it becomes a challenge!
I had the pleasure of meeting him on the occasion of a collaboration between Costadoro coffee and Molino Bongiovanni, when we were both asked to respond to a rather unusual request: "Guys, can you make something special, savory, like a pizza, but with coffee? And obviously you should pair it with a themed drink…!".
We didn't have to be asked twice: we put together our skills and our imagination and, after some tests, a recipe sprang out, which is as unusual as it is good. Yes, because Salvatore, a gold medalist at the 2019 edition of Olimpiadi della Vera Pizza Napoletana in the "Mastunicola" category (the traditional and popular Neapolitan 'white' pizza, historically preceding the tomato version, originally prepared by seasoning a disc of dough with lard, pepper, grated cheese and basil), is used to make innovative combinations for his Casa de Rinaldi in Naples. First of all, he had to think about when to add coffee during the making of pizza, a decision on which the rest of the recipe depended. It is known that coffee in doughs can be the cause of problems during the leavening process. But precisely to raise the bar once again, he decided to start from there: "I will cook a coffee *focaccia* in a pan!". And that is how we invented this recipe.



SALVATORE DE RINALDI AND FABIO VERONA TASTING THE PADELLINO WITH A COLD BREW COFFEE.

COFFEE PADELLINO



BIGA

type 1 strong flour	**kg**	**3.3**
water	**l**	**1.70**
brewer's yeast	**g**	**25**

Biga is a type of pre-fermentation used in Italian baking. Knead the ingredients for 3 to 4 minutes. Place it in a tall tub and put it in a fermentation cell at 18°C, for 18 to 24 hours.

REFRESH

type 1 medium flour	**kg**	**5**
mature biga	**kg**	**5**
coffee extract	**l**	**2.1**
water	**l**	**2**
brewer's yeast	**g**	**25**
sea salt	**g**	**240**
sunflower seed oil	**g**	**80**

Mix all the ingredients for 10 minutes, adding salt and oil at the end. The dough must be smooth and firm. Place it in a tub and let it rest until it doubles in volume, in a fermentation cell at 28°C for about 2 hours. Cut into the desired size and arrange the pieces in well-oiled round baking trays. Let them rise until they doubles in size for another 4 hours or so, then press lightly with your fingers and bake at 220°C for 15 to 18 minutes, depending on the size.

FILLING

buffalo stracciatella, courgettes marinated in oil and salt, swordfish carpaccio and extra virgin olive oil

Prepare the stracciatella by cutting the fresh buffalo mozzarella into pieces and adding salt and pepper to taste. Marinate the thinly sliced courgettes in extra virgin olive oil and salt for about an hour. Also prepare the swordfish carpaccio, cutting it into very thin slices and seasoning it with extra virgin olive oil, salt and pepper. The ingredients should be placed on each slice of the padellino in this order: first the buffalo stracciatella, which will moisten the surface, then the courgettes and finally a very thin slice of swordfish, sprinkled with freshly ground pepper, with a drizzle of EVO oil.

Salvatore de Rinaldi
derinaldi.it

The *padellino* is spectacular, very soft and with light notes of coffee, and it leaves a delicate aroma on the palate. And the seasoning is no exception: boom!

I had to pair the recipe with a coffee-based drink, which was no easy challenge. So I thought about what we could drink, apart from a good glass of white wine... and here is the answer: a cold brew coffee based on white wine!

I made my recipe using half a liter of Arneis, a very fragrant and not too alcoholic wine, half a liter of water and 100 g of a specialty coffee from the Cruxititla farm (in the Mexican state of Veracruz, known for the coffee plantations that grow in Huatusco at 1,500 meters above sea level), a blend of washed Arabica composed of the Caturra and Catuai varieties with notes of hazelnut and chocolate, which balanced well with the acidity of the wine. I also added 70 g of cascara to the infusion, to obtain a sweet note. I left everything to infuse for 12 hours, filtered and my coffee was ready to accompany the padellino in an excellent way.

And now it's your turn: all you have to do is try it!

Fabio Verona



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