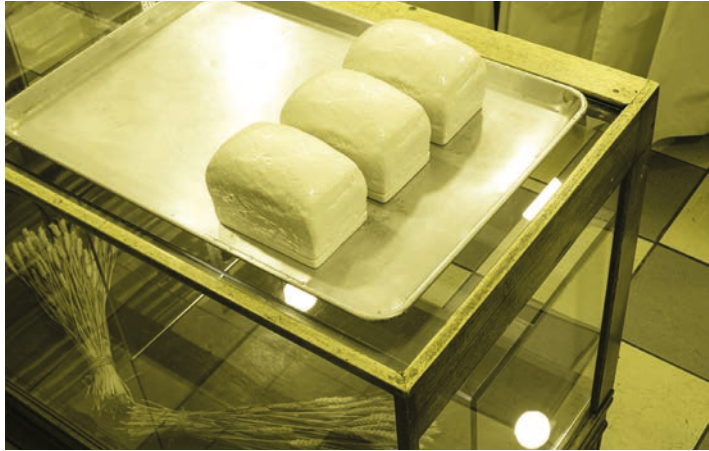


# N BUTTER

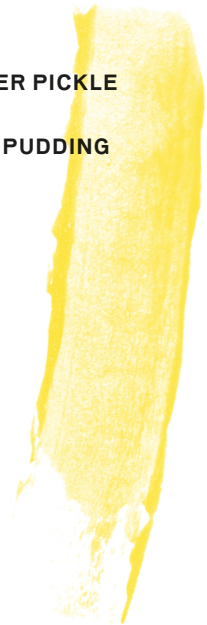




*“Good bread is the most fundamentally satisfying of all foods; and good bread with fresh butter, the greatest of feasts.”*  
JAMES BEARD

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A

## field to toaster *a southside sourdough*

**BAKED BY SAM LUNTLEY**  
**WRITTEN BY ANNA LUNTLEY**

**the southside sourdough was originally conceived as a bread for a community** - a functional, local, nutritious loaf which would fit into and enrich the lives of neighbours, friends and strangers alike in the homes surrounding ours on the southside of glasgow. a small tin loaf providing fresh bread for dinner, packed lunch, tea time toasting. long lasting, economical: a life style loaf. a 50/50, a blend of white and wholemeal flours, a best of both - balance and variety,

bringing nutritional goodness and echoing the diversity of its eaters and the make up of the streets we share. originally baked in our home oven - at the heart of our house - in the early hours, first shared on doorstep and then around table. the hand that mixed, shaped and baked also brought it - brown paper bagged and radiating warmth. this bread had face, honesty and a friendliness that the plastic wrapped supermarket loaf couldn't comprehend.

*local water,  
local air,  
local flour,  
local hands,  
local care*

the southside sourdough has evolved over time. over the last ten years the care and interests which we hope this loaf first encouraged have grown alongside an increased want for good bread and good flour from field to the toaster. at two.eight. seven we no longer bake a loaf recognisable as the original bakery<sup>47</sup> southside sourdough, in its small form and with its flour stencilled top, but we still bake sourdough bread for that same community. now we bake a range of loaves which are in fact better bread - using better local grain, better milling technology, with more experienced hands, working to produce a better bread for many of the same homes, tables and toasters.

the life of our loaves today begins in the ground. it is a still beguiling and magical process to us bakers as these small golden grains, sourced from north and south, 250 miles apart, sewn into soil will, through toil, love and hard work, become the singing loaves which cool on our bakery shelves and find their way into the privacy of peoples' homes, their favourite meals and indeed their toasters. organically grown, one by sea, one on moor, both cultivated and nurtured to best suit their place - their soils and climate - chosen grains which tell of their locality and their environment. farmed with respect. through harvest to mill. both milled on farm with a retention of care. slow, small process concerned with nutrients and minerals rich. in basalt lava rock and between granite stone.

paper bagged, stitched and delivered from farm to bakery. solid pillows of flour arrive, far from feather weight. bakers bounty, each taken - cradled in arms and laid to rest on window sill and shelf - the bakery suddenly heavy with potential. milled so fresh the sacks seep aroma: sweet, grassy, earthsome - as joyful to the baker's nose as the first waft of coffee on the stove to the first morning light.

in the bakery the grains come alive again. momentarily dormant they have arrived at a place where life starts anew. our sourdough starter - the bakery's most constant presence - day and night - within whom these grains find fresh life. flour water air. fed and tendered. small part taken: mixed, grown fermented. thirsty for water. fold and rest. develop and scale. soft doughs gently laid into their floured beds. skilful, gentle, mindful hands. cold overnight slumber and then mornings' bake. hot steam, baking stone, crusts crackle and burnish. air thick and rich. shelves soon full and the hour soon nine. welcome doors open, hellos arrive, breads bagged as they scatter, dispersed to homes and toasters across our southside.

# southside sourdough

**A RECIPE BY TWO.EIGHT.SEVEN**

*makes 2 small tin loaves / 550g per tin*

## INGREDIENTS

280g strong white bread flour  
280g wholemeal bread flour  
112g sourdough starter (made up of equal parts flour and water)  
the starter should be nice and active - ideally fed several hours before and have bubbles appearing on the surface.  
you can check if your leaven is ready to use by doing a float test: drop a teaspoon full of your starter into a bowl of room temperature water and if it floats it is ready to use  
12g fine sea salt

## METHOD

- 1 mix flours, sourdough starter and 420g tepid water in a large bowl to form a smooth, loose dough.
- 2 cover and leave to rest at room temperature for 30 minutes.
- 3 after 30 minutes add the salt and 50g more water to the dough and using your hands mix well to incorporate.
- 4 cover and leave to rest for 40 minutes at room temperature.
- 5 after 40 minutes it is time to do the first fold of your dough.
- 6 repeat folds 3-4 times with a 40 minute rest between each fold until your dough feels light, airy and active, this should take approximately 4 hours depending on temperature.
- 7 when your dough is ready turn it out onto a lightly floured surface. divide into two equal pieces and shape into tight rounds. leave the dough to rest on the work surface for 20 minutes.
- 8 while the dough is resting prepare your tins: line and grease as necessary.
- 9 finally, shape the dough, put into tins, and either refrigerate overnight to bake the next day or rise up to the top of the tin and bake the same day.
- 10 when you are ready to bake your loaf: preheat your oven as hot as it goes and pop your breads in, bake for 15 minutes with lots of steam (lots of steam can be generated in a domestic oven by popping a handful of ice cubes into a pre heated tray at the bottom of the oven) then a further 15 minutes without steam until desired crust colour has been obtained and the breads are fully baked.
- 11 best enjoyed warm with butter or toasted with your favourite spread.

# playdough

*A modelling material to play with (not to eat) made from ingredients you probably have in the kitchen.*



B

## INGREDIENTS

8 tbsp plain flour  
2 tbsp table salt  
60ml warm water  
food colouring  
1 tbsp vegetable oil

## METHOD

- 1 Mix the flour and salt in a large bowl. Make a well in the middle. First drop in the water, then food colouring and oil.
- 2 Bring the flour mix together with a spoon or your hands. Knead the coloured dough for a few minutes to form a smooth, pliable ball. Add a little water if your dough is too dry. Add a sprinkle of flour if it's too sticky.
- 3 If you want a more intense colour you can work in a few extra drops of food colouring. Repeat to make more colours.
- 4 Dust a work surface with a little flour and turn out the dough. Play with it. Mix colours to make a marble effect. Use utensils and things you find in the kitchen to help you form, incise, shape and pattern what you make.
- 5 You can store your dough in a sealed container in the fridge to keep it fresh and use it again... or bake it in the oven at 180°C for 20-30 minutes until it feels baked.

# Oven to Tableware *bread 'n butter*

BY KATY WEST



C

Making pottery has always reminded me of baking. The processes, if not identical, are markedly similar. When I knead the clay I take the air out, not put it in, and once the material is shaped and formed with utensils, moulds and machines, I leave the clay to dry, slowly. Once proven I bake the clay in an oven at just the right temperature; tried and tested over time. Do bakers have oven gods like potters have kiln gods? Little roughly shaped deities resting on tops of kilns because you're never quite sure what will come out when you open the door.

When I make ceramics, forms and their functions underpin my work. Utilitarian archetypes are adopted and imbued with narratives that expand on their context and use. I make objects that aim not just to do the job they are made for, but in doing so, reflect on their

occupation. Thoughts of domesticity, food and drink, everyday meals and occasional gatherings, are never far from my thoughts when I'm designing and making. I love clay and I love food, and I relish the use of objects in the kitchen when I'm cooking, serving and storing good things to eat.

So I'm not sure what came first. Did the Bakers come to my door with a perfect loaf of bread? Or had the idea of a loaf formed, cast, baked, and with a bit of trickery designed to conceal and store some butter, been there all along? Either way, bread and butter are a good match.

Everyday bread and butter, once born out of necessity, now stimulates a sense of desire. What is more luxurious than the perfect slice of freshly baked bread with lashings of creamy salted butter? The bite into the very middle crustless bit - the magic mouthful. Very little has changed about the ingredients of bread and how it is made since the invention of flour. The main difference perhaps is that the evolved ancient techniques are now used out of choice rather than necessity. Today we have technology and machines to speed up the processes, but conversely, we're returning to old methods with a sense of wonder and delight. We are seeing benefits of the traditional methods, from our own health and wellbeing to the quality and taste of the loaf, and understand that the end results reflect the materials and processes employed to arrive there.

Making pottery from scratch in a studio and firing it in a kiln also feels like a luxury now, but that was not always the case. Pottery in the kitchen has been around even longer than the home baked loaf. If we take time and care over the food we eat, then let us also value the objects we use in the oven and on the table to prepare, serve, and consume it. Objects, not just the ones I make, but also the ones I collect, admire and aspire to make, speak to us. They help us enjoy their use, and what we use them for. The opposite of a labour saving device perhaps, I hope that this Bread 'n Butter butter dish is a labour savouring device.

The mimicry of bread in the butter dish is not so far removed from margarine's aspirations to replicate butter, but its reasons are hopefully more wholesome. This object is less about disguising facts and more about reminding us of quality ingredients that when used well, help us live well. Everyday functional things can encourage community and connectivity, reflections on the everyday luxuries we can afford, and licence us to take the time to enjoy them.

# The Spread of Butter *a brief history*

BY LUCY WATKINS



D

**8000 B.C.:** A herder, making the long journey home with a sheepskin of milk strapped to the back of his horse made a remarkably creamy discovery. Thousands of years later and we are still churning milk fat to butter.

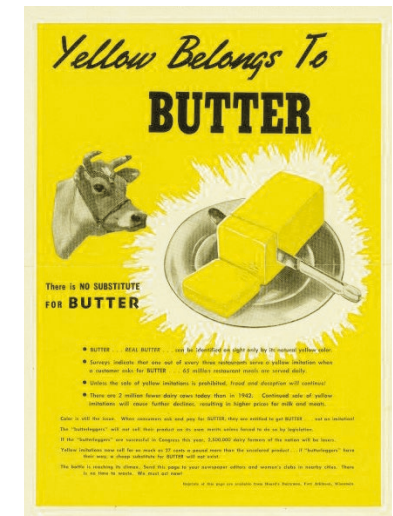
In India clarified ghee was an offering to Lord Krishna; in Norway a bucket of the stuff was given as tax each year to the King. In Ancient Rome it was swallowed for coughs or spread onto aching joints, but consuming it was frowned upon. A Greek poet described the Scandinavians as “Barbarians of the North, the butter-eaters”.

As the centuries passed, butter increasingly became a central component of the Northern European economy. Before the 1600’s it was banned during Lent. Prized so much for the richness it brought to cooked meats and vegetables, the wealthy often paid the Church a hefty tithe for permission to eat the fat during those months of denial. Rouen’s Cathedral “Tour de Beurre” (Butter Tower) was built using such tithes.

**1800:** Demand in France reached an all time high. So much so that in 1869, Emperor Napoleon III offered a large prize for anyone who could manufacture a suitable substitute

to feed the army and the lower classes. It was a French chemist who won, creating a spread made of rendered beef fat and skimmed milk which he called “oleomargarine.” It was a flash in the pan though, because when animal fats were in short supply another substitute had to be found.

Soon after, a process of hydrogenation was introduced that pioneered the transformation of vegetable oils into solid fats. By the late 19th century around 37 companies were manufacturing margarine using this process in opposition to the butter industry. Public opinion was mixed at this point as little was known about the process and what effect it might have on health. Butter made from cow’s milk emits a soft, luscious, buttercup yellow, originating from the beta carotene in green pastures where cows graze. But the first margarine produced was white, the same colour as lard. Around the late 1880s, manufacturers began colouring their margarine. When this reached dairy farms—especially in Wisconsin “the dairy state”—farmers were alarmed at the potential threat. Fearful that oleomargarine might be substituted for butter without public knowledge and wishing to protect their market share, the dairy industry appealed to Congress for help. This led to the 1886 Oleomargarine Act which ‘defined the very essence of butter’ and requested that scientists examine samples of butter alleged to be substituted with oleomargarine, imposing a two-cent per pound tax on the latter.



E

**1900:** Disruption from the act continued for the next 65 years. By 1902, legislation had passed to prohibit colouring marg. In several states it even became law for manufacturers to add pink to differentiate it from butter. Because of its price point this shade quickly became an indicator of the poorest who were unable to afford ‘real’ margarine. To get around this, oleo manufacturers began selling spreads with yellow food colouring capsules to be kneaded in by hand. This was met with quiet distaste in many households where children were often tasked with the chore. For those living in Wisconsin where yellow oleo was illegal, it was routine for mothers to collectively arrange visits to neighbouring states to procure the stuff. Oleo makers really had the public under their soft spell.

Margarine’s arrival in 1920 to the UK and Ireland was met with similar confusion and apprehension. Stork, originally from South Africa, was greeted by suspicious housewives who questioned its health →





G

effects and cooking abilities. As a result, convincing advertising was crucial. As one of several campaigns, most notable was the ‘Stork Supermums’ wherein Bruce Forsyth interviewed working mums from around the country about why they used Stork.

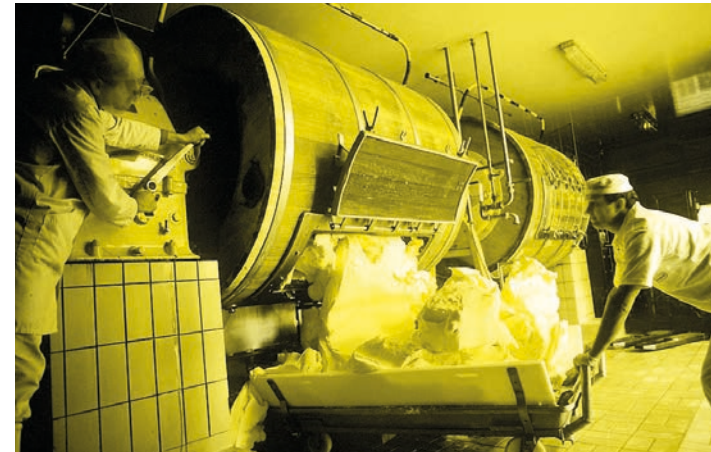
This combination of persuasive advertising, economic depression and reduced supply of animal fat leading to rationing, saw sales of Stork and other spreads steadily rise. When a lorry carrying Stork margarine overturned on the A531 road in Staffordshire people from all over flocked to try to get their hands on some of its load.

By the twentieth century, although the “original” margarine had almost completely disappeared from the market it had been replaced by hundreds of vegetable oil alternatives. Despite margarine being affordable and seemingly healthy, it was still considered the inferior substitute for those who could not afford real butter. But with an ongoing shortage of animal fat and butter, and with the help of dieticians and the USDA promoting a low-fat diet, coupled with

weakened political support for any form of taxation, it seemed butter was losing its grip and margarine was taking over the market.

In 1900, American butter consumption was just over 8kg per capita. By 1997 it was 1.8kg. Margarine sales continued to climb as adverts flooded the airwaves telling consumers that margarine could do everything butter could at a fraction of the price. Margarine was ‘vitaminised’ and promoted as being healthy. Diet culture continued to evolve, and with it margarine became a “health food”. The consensus among food scientists was that saturated fats were the root cause of heart disease and butter was damaging. At Sainsburys, margarine had been marketed with elaborate window displays and slogans such as ‘Doctors Recommend It’ and ‘Nourishing and Wholesome Food’.

**2000:** By the beginning of the millennium scientists and nutritionists were paying more attention to the hydrogenation process used to make margarine. It was proven that trans fat (a new fat produced



H

when vegetable oil is hydrogenated) were bad for us but saturated fats were a lower risk, heralding the rise of butter once again. At this point most margarine producers had removed hydrogenated oils, but it was too late.

Whilst margarine tried to stage a comeback as ‘plant-based butter’ marketed to those cutting animal products from their diet, it never quite managed to take back its market share. We should give marg some credit though: a scientific miracle, villain, then post-war hero; evolving into a super food, it’s definitely been a survivor.

Throughout all of this, dedicated artisanal butter-makers, chefs, cooks and the like, have all quietly continued to ‘properly’ butter their bread, and the artisan butter scene is now flourishing across Britain. Since August 2019, nine articles have been published by The Guardian about its return to fame, seven of them in 2022 alone. ‘Back in love’, ‘life changing’ and ‘whipping up a storm’ are all used to describe our rekindled relationship with the stuff. Nicholas Balfe, head chef of Holm in Somerset says, “Bread and

butter has become something nostalgic and comforting, maybe because of what we’re going through financially, but also because it’s a meal in itself, and an affordable one.” Whipping together the COVID pandemic, cost of living crisis, and the favourable health reporting, it’s clear that we’re willing more than ever to splash out on butter for its low-cost and soothing qualities.

It’s the restaurants, cafes and bakeries which have really helped to open up our hearts to butter again. Generous servings of light, fluffy whipped, cultured, smoked or flavoured butter served alongside moist hunks of sourdough now feature on most menus. Cultured butter in particular—made by combining and fermenting cream and the same starter culture used to create yoghurt—gives us a tangy complexity which is more than capable of being the star of any meal. From simple thyme butter first being made in the award-winning dairy at Gloucestershire’s Audley End house in the late 19th century, you’ll now see chicken skin, fermented chilli bean, miso, seaweed and Creole spiced butters, to name just a few. →





As I now generously lather butter onto my toast each morning, a childhood memory from the family breakfast table still regularly comes to mind. “Have you got enough butter with your bread there, David?” was uttered in one way or another most mornings, receiving anything from a small smirk to an angry “yes”. To this day, Mum still goes fat-less with her thick-cut marmalade on toast, as many others do. Everyone has their own opinions on butter and margarine, but I’m taking back all the times that I questioned the multiple layers of butter on my Dad’s toast.

# basic butter

## A RECIPE FROM GREAT BRITISH CHEFS

*Home-made butter is incredibly easy to make but sounds rather impressive. Butter begins by over-whipping cream which can be done with an electric mixer. Unsalted butter should be eaten within a few days while adding salt to your butter (which acts as a preservative) allows it to be stored for around 2–3 weeks.*

### METHOD

- 1 Place 500ml of double cream in a chilled electric mixer and whisk – initially it will turn to whipped cream with stiff peaks but after a while, it will break down and separate into butterfat and milk. Pour everything into a piece of muslin cloth and set over a colander
- 2 Allow the buttermilk to drain off and reserve it in the fridge for later use
- 3 When most of the buttermilk has drained off, tightly squeeze the muslin to make sure all the excess has drained out. A good way of checking that all of the buttermilk has been drained is to squeeze the muslin while submerged in a bowl of ice-cold water. At first, the water will turn cloudy – pour away the cloudy water and repeat 2–3 times until the water remains clear. This is important step, as residual buttermilk will cause the flavour of the butter to be sour and cause it to spoil more quickly
- 4 Spread the butter out onto a piece of baking paper. Using the paper as an aid, roll the butter into a neat cylinder
- 5 Place the cylinder in the fridge to firm up until ready to use. Alternatively, you can freeze it

### TIPS

You can use any amount of cream – when making butter you’ll get about half the amount of butter compared to the amount of cream initially used.

### VARIATIONS

Home-made butter can also be flavoured with a range of ingredients, such as tarragon and parsley, brandy, cider salt and lemon. Once you find your favourite flavouring, you can easily portion the butter and freeze it to use as a quick addition to Sunday roasts or other meals.

# bread 'n butter pickles

*Fermented, pickled, brined; each culture has developed their own preservation techniques since time began. In one way or another, an acidic and sometimes sweet condiment has consistently been present at mealtimes. One sandwich filling which has stood the test of time, is butter with 'bread 'n butter' pickle. Said to have originated in the Great Depression, this meal has kept people going through tough winter months and challenging financial periods. It can be made with butter and bread 'n butter pickles of all varieties, and thanks to a resurging interest in local food history, it's one of the many delicacies now making a comeback.*

**A RECIPE BY TWO.EIGHT.SEVEN  
ADAPTED FROM JUSTIN GELLATLY**

this brilliantly simple recipe for bread 'n butter pickles is great in a cheese sandwich, with a macaroni pie, or blitzed into a mayonnaise...

## INGREDIENTS

2kg cucumbers (preferably organic & locally grown by tenement veg)  
1kg banana shallots  
130g fine sea salt  
800ml vinegar (we recommend cider vinegar or a nice white wine vinegar)  
800g golden caster sugar  
3 tbsp brown mustard seeds  
3 tbsp cumin seeds  
1½ tsp ground tumeric  
1½ tsp cayenne pepper

## METHOD

- 1 wash and thinly slice the cucumbers. peel the shallots and thinly slice into rounds - keep them whole if possible
- 2 combine the sliced cucumber and shallots in a large bowl and sprinkle over the salt. mix well then leave for 12 hours - ideally in the fridge
- 3 rinse the salt off the cucumber and shallots. the best way to do this is to fill the bowl with water, drain and repeat. it will take 5 or 6 rinses to properly remove the salt. they are ready when they taste more of themselves than they do of salt

- 4 drain well in a large colander or sieve so that they are free of excess water, set aside while you prepare the delicious sweet brine
- 5 in a large pan combine the vinegar, sugar, seeds and spices. place over a low heat and stir to allow the sugar to dissolve. once the sugar has dissolved increase the heat and bring the mixture to the boil - simmer for 10 minutes
- 6 while the brine simmers, put your cucumber and shallot slices into warm sterilised jars
- 7 once the brine is ready you'll find all the delicious mustard and cumin seeds have floated to the top. share these between your jars with the cucumbers and shallots to ensure even distribution, then pour over the hot brine to cover the cucumbers and shallots completely.
- 8 lid on, allow to cool before then storing in fridge if you are going to eat them straight away, or a cool dark place for a later date



J

## OUR FAVOURITES

### Lightly Salted Goats' Butter

Delamere Dairy

### Salted Cultured Butter

Edinburgh Butter Co

### Orkney Butter

The Island Smokery

### Salted Butter

Kerrygold

### Deluxe West Country

with sea salt crystals

Lidl

### Unsalted Butter

Président

### Organic Salted Butter

Yeo Valley



K

# afters: butter bread pudding

A RECIPE BY TWO.EIGHT.SEVEN

serves 6-8

*this is our version of bread & butter pudding that we bake during autumn/winter months at two.eight.seven. traditional bread & butter pudding always gave me squeamish fears of soggy bread and burnt currants. this take is quicker, easier and altogether more delicious.*

## INGREDIENTS

500g butter bread (at the bakery we use a brioche-like butter bread made from our croissant dough scraps but you could use any day old bread, croissants, cake scraps or a mixture of what you have to hand - anything soft which will absorb the custard)  
150g sugar  
1 tsp vanilla essence  
3 eggs  
300ml full fat milk  
300ml double cream  
demerara sugar for topping

## METHOD

- 1 tear the bread into smallish bite-size pieces and place in a large bowl.
- 2 in a separate bowl combine your sugar, vanilla, eggs, milk and cream - whisk to create a smooth thin custard.
- 3 pour the custard over the bread pieces and leave to soak for 30 minutes, stirring occasionally.
- 4 in the meantime preheat your oven to 170°C, then butter an oven dish or loosely line a metal roasting pan/cake tin with a sheet of greaseproof paper.
- 5 pour your mixture into the dish or tin and sprinkle the top liberally with sugar.
- 6 bake for 40-50 minutes until risen, firm to touch and golden brown.
- 7 enjoy immediately with extra cream or equally delicious cold

## VARIATIONS

this is just a base recipe which we heartily recommend you play with. pudding can be easily pimped by adding a large handful of chocolate chunks into the mix, dolloping a layer of jam and cream cheese in the middle, adding cooked apple pieces or fresh berries. equally, you can omit the sugar and add grated cheese, nuts, herbs or pickles for a rich and hearty supper - enjoy.



L

- A Nick West
- B Nick West
- C Pre-firing in Stoke-on-Trent. Keramica.
- D Mound of Butter, Antoine Villon, 1880, oil on canvas. Source: National Gallery of Art, Washington D.C.
- E Magazine advert in the 'Hoard's Dairyman'. Source: Wisconsin Historical Society.
- F Nick West
- G Bruce Forsyth with employees of at Tulketh Mill Canteen, Preston c.1976, photographed during the filming of a Stork Margarine commercial. Source: Ashton-on-Ribble Community Web
- H Echire butter being made in France. Photo by Maurice Rougemont, 2000. Source: Great British Chefs.
- J Pickle Day 1949 celebrations. Mr Dill Pickle reclining in a pool of pickling cucumbers. Photo by Francis Miller.
- K "If you love your children, butter them up." 1970s. Source: Advertising Archives.
- L Nick West

FRONT & INSIDE COVER Nick West  
 BACK COVER Sam Luntley

THANK YOU

CREDITS

to Anna and Sam Luntley for their inspiring bakery.

**Katy West** is a designer based in Scotland. She produces objects in collaboration with small scale artisan manufacturers. Using traditional methods and sustainable materials the objects are designed to be useful and made to last.

Bread 'n Butter butter dish has been made in collaboration with bakers two.eight.seven, the model cast from one of the first loaves of bread that they sold. Made in Stoke-on-Trent, it evokes traditional creamware, clear glaze on slip-cast earthenware clay, and stamped with cobalt blue.

[katywest.co.uk](http://katywest.co.uk)

**two.eight.seven** are Anna & Sam Luntley.

For over a decade they have been baking dough on the Southside of Glasgow. Skilled craftsmen both, they bake breads, pastries and cake weekly, run curated supper nights, and stock their shop with a range of locally sourced products by like minded souls.

[twoeightseven.co.uk](http://twoeightseven.co.uk)

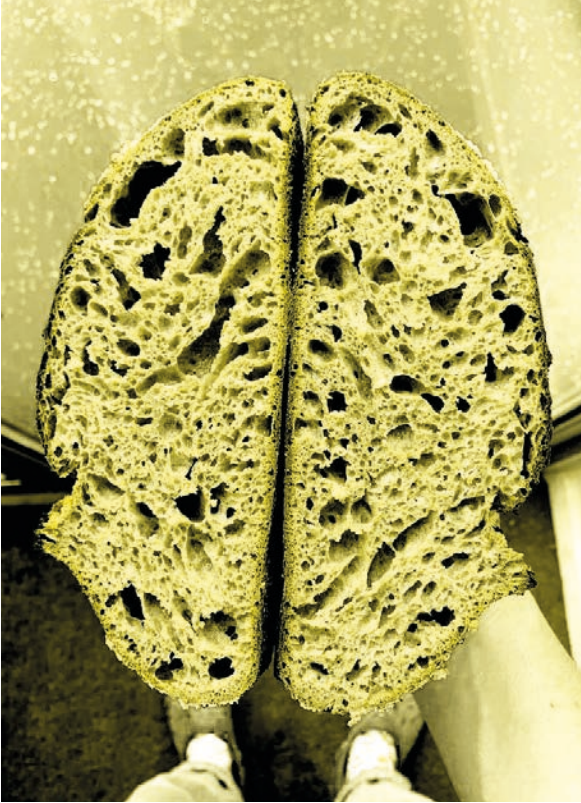
This zine has been designed in collaboration with **Lucy Watkins**. Lucy is a communication designer specialising in print and digital design. With a keen interest in food (local, seasonal, zero waste) and ecology, she's passionate about designing for a more healthy, mindful and environmentally conscious future.

[lucyellawatkins.com](http://lucyellawatkins.com)

The main images throughout are by **Nick West**. Nick launched his self taught photography career in London in 1996. One half of Nick & Chloe, his solo work is concerned with the tension between "set-up" fictional narrative and reportage.

[nickandchloe.com](http://nickandchloe.com)

# BREAD 'N



*THESE THINGS TAKE TIME* THE SMITHS

