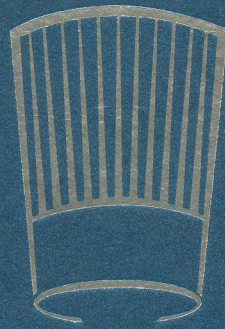


INSTITUT PAUL  
BOCUSE  
GASTRONOMIQUE



มหาวิทยาลัยเทคโนโลยีราชมงคลพระนคร

ห้องสมุดสาขาชาชีติวช



202003654

# Preface

It gives me great pleasure and pride to present this book, which offers more than 700 pages of instruction for amateurs keen to discover the secrets of French culinary *savoir-faire* as taught to the students of the Institut Paul Bocuse at Écully by experienced chefs, some of whom have the title of *Meilleur Ouvrier de France* (Best Craftsman of France).

The book features almost 70 detailed recipes, in addition to 250 step-by-step technical demonstrations, all carefully arranged by food group. This fully illustrated work was first published in 2015 to celebrate the 25th anniversary of the Institute, created in 1990 on the initiative of the then French Minister of Culture, Jack Lang, out of a desire to include cooking under the banner of the creative trades: culinary art.

I often say, '*Le bonheur est dans la cuisine*' – happiness is in the kitchen, in cooking – but there must be ways to share this happiness. As you can imagine, our school is a form of support, a base, for the protection and dissemination, across borders and generations, of the French culinary identity to which I am so attached. Located in the fully restored Château du Vivier, set in 4 hectares of grounds, the Institute accommodates 650 students from 37 countries. From the moment the first class graduated, the word spread and a great adventure began. Graduates are genuine ambassadors in the various international establishments they work in, regarded as noted and noteworthy professionals. This is how the Institut Paul Bocuse, with the help of its graduates and partners, spreads its influence throughout the world and passes on the values I hold dear.

In this adventure, I pay tribute to the Chairman of the school since 1998, Gérard Pélisson, co-founder of the AccorHotels group, who continues to oversee the execution of our teaching projects. And I also acknowledge the energetic commitment of our former Chief Executive Officer (now Executive Vice-President) Hervé Fleury, who has successfully instilled respect for the values that are integral to the practice of our culinary and hospitality trades. He has injected new energy into this establishment and its success owes a great deal to him.

Countries and institutions lucky enough to enjoy an *art de vivre*, a lifestyle and a rich culture of dining, hospitality and conviviality, must be at the forefront of thinking about ways to preserve and promote this cultural capital. It embodies a taste for *le beau geste* (generous act) and a job well done. It is the excellence of the Compagnons du Tour de France and the Meilleurs Ouvriers de France, an excellence that seeks to pass on experience and deftness of touch as much as theoretical knowledge. It is based on patience, a mastery of time, a sense of continuity. It pays attention to tradition in order to take what is best from it and sow the seeds of the future.

It can never be said enough: French cuisine champions diversity and all those who want to embrace good produce and good cooking. It is the result of a recognition of the world's cuisines, based on the exchange of practices, customs and foods that are specific to each country and region. French cuisine is enriched by its diversity and prolific exchanges between chefs and producers.

All the chefs and experts in the *arts de la table* from the Institut Paul Bocuse have joined forces to pass on their experience. It is thanks to their combined energies that this book exists today. It has a wonderful role to play, as conduit and interpreter, enabling the amateur or the curious to learn the cuisine of their desires, without having to make compromises for the sake of simplicity or convenience. This book will allow readers to understand technique without the tyranny of time, place, age and training.

I therefore wish the book the greatest success, and I hope it will become your best kitchen companion so that you, in turn, can pass on and share the pleasure of French gastronomy.

I wish you, through these pages, '*un bon appétit et une large soif*' – a good appetite and a deep thirst!

Paul Bocuse



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# The Institut Paul Bocuse

## A SPECIAL PLACE

### THE ART OF SHARING

You can only share what you have received. And you can only share with a community.

The identity of a language, a generation and its cuisine lies in which parts of its past it loves, retains and passes on.

It is this tradition that led to the inclusion of French dining customs on UNESCO's Intangible Cultural Heritage List, as a symbol of family and friends coming together, social rites of celebration, and pleasures desired, devised and, ultimately, delivered.

The mission of the Institut Paul Bocuse is to pass on this *art de vivre* – this 'French touch' – by teaching the *savoir-faire*, the knowledge that characterises French cuisine. We wanted to share this heritage and the universal values it carries more widely, and who better than Larousse publications, whose achievements in this area are renowned, to realize this desire?

The need for art, even the culinary arts, is frequently questioned, but I am convinced they play a useful role in our everyday lives. Through the techniques of French cuisine I want you to discover a framework that enables you to put together and invent your own combinations ... or, indeed, contradictions! I want you to make your own tradition, a reflection of you and your time. This is where the importance of the culinary arts lies: the ideas of different eras can both inform and inspire, moving us beyond the boundaries of standardised consumerism, to give pleasure.

I also believe passionately that food and cooking offer a way of relating to others that is renewed again and again. A successful meal is built on three foundations:

- the product: the dish, the food, the drink, the pairing of food and drink, the sequence of dishes.
- the diner: his or her values, culture, habits, expectations, needs.
- the environment: the atmosphere, the context, the name of the dish, its presentation, the tableware, the social interactions.

Cooking thus appeals to the heart, and at a time when the need for social connection is under discussion, the culinary arts and dining customs provide a powerful source of inspiration for ways of living together as a community.

I would like this book to bring a little magic into the cooking of both amateurs and professionals. I would like it to encourage people to find meaning and coherence in their everyday preparation of food, and to make us aware that acts from the outside can touch the inside – in other words, bring love.

### PAUL BOCUSE AND GÉRARD PÉLISSON

In a restless society, where people are easy targets for petty consumerist dreams, Paul Bocuse and Gérard Péliссon embody a rare thing: a will to create.

They are simple, visionary men to whom many come for advice and whose judgement they fear. Courageous where others are merely stubborn, they invent where others simply repeat, and hold fast where others pass by.

Founded in 1990, the Institute is the outcome and the natural evolution of Paul Bocuse's good sense, goodwill and confidence. He respects food and those who create it, the food that makes you want to share, bones and all. However, to make a great school, to maintain and keep it at the forefront of the regional, national and international stage, you have to be one with it. Paul Bocuse is still recognized by chefs worldwide because he is genuine, solid, reliable and exceptionally rigorous. He is the soul of our school.

Gérard Péliссon, the co-founder of the AccorHotels group, has presided over our school with devotion and generosity since 1998. Wholly dependable, his enterprising approach sets a perfect example.

The influence and enterprising spirit of Paul Bocuse and Gérard Péliссon are inspiring models for students, professionals and amateurs of the culinary arts. They are both a wonderful gift to our school and its mission to share. Indeed, sharing is a duty for them, and if the Institute shines, it is because it is hitched to their stars.

Paul Bocuse & Gérard Péliссon >





## EXPERTISE AND TEACHING: FRENCH GASTRONOMY AT THE HIGHEST LEVEL SHARED BY EXPERIENCED CHEFS

I am in total agreement with the historian Pascal Ory (b. 1948) when he says that 'gastronomy is not about good cooking [*la bonne chère*, as he calls it] or haute cuisine. It is the regulation [*nomos*] of eating and drinking, which is thereby transformed into an art of dining.'

Culinary art lies in the creation of dishes that suit contemporary tastes, employing classic techniques in use for over 200 years. But what does 'classic' mean? I would say that a classic dish is one that is, quite simply, inexhaustible. It is made, remade, reinterpreted, and then, suddenly, almost new again! It is a quasi-physiological experience: the shock of seeing in a new light something you have seen so many times before. You go back to a great classic from Marie-Antoine Carême or Auguste Escoffier, thinking: 'Well of course, I know this by heart...' And suddenly you don't know it at all. You hadn't understood. This potential for renewal is an integral part of a classic, which will always survive reinterpretations, poor adaptations or the vagaries of fashion. The cuisine of the *terroir* and traditional country cooking are fine examples of this in our early 21st century.

It is this knowledge of French culinary *savoir-faire*, reinforced by experience, that has enabled the chefs of the Institut Paul Bocuse to develop their level of expertise. The head chefs draw on knowledge acquired over the course of their careers, personal sensibility and artistic instincts to pass on their *savoir-faire* and *savoir-être* to each of their students. This act of sharing is, of course, based on technical factors that take account of material constraints, such as product quality, cooking techniques and costs, but it is also based on grasping the range of factors that can influence individual enjoyment of a dish – past experience, environment, ambience. The goal of cooking is simple: to offer something to eat. But it is not only that, because the overall purpose of our teaching is to help every

individual interested in the culinary arts to create, regardless of context, an experience of surprise, a sense of the ineffable, a world of emotions.

This book is an invitation to discover the professionalism, engagement and spirit – in a word, the excellence – that inspire and characterize the students and chefs of the Institut Paul Bocuse in the service of eating well.

## THE ART OF EXCELLENCE

The primary aims of cooking are to nourish and give pleasure, but excellence is both secondary and essential, and it is this very ambiguity that makes it so interesting.

As with any endeavour, one of the paths to excellence involves the mastery of basic techniques and knowledge that define the craftsman and woman, and allow their sensibilities and creativity free expression. Daily life becomes a source of connection and creation. It is up to us to invent something luxurious or mundane, something extraordinary or ordinary. Offering food brings a space and its elements to life, drawing out all its resources. In expert hands these resources, which are invisible or insignificant to those who unaware of them, suddenly become elements of desire and emotion.

Excellence is an exceptional and enduring level of quality; it fulfils desire. The art of excellence is in knowing, so that we can understand and can act. The act of cooking is not simply a clever combination of ingredients; it is a creative act and one that constantly drives the search for sensual pleasure. Cooking is about colours and aromas; it appeals to our visual sense and to all our others. Cooking is poetry. Excellence enables cooking to become art ... culinary art.

The restaurant industry is lucky to find itself in places so full of excellence.





## A SPECIAL PLACE DEDICATED TO SHARING

Today the Institut Paul Bocuse is one of the very top establishments of higher education and research, having an international outlook and espousing a culture of excellence in the great tradition of the French *art de vivre*. It trains 650 students of 37 nationalities in the culinary arts and the accompanying skills of hospitality and food service.

Alongside the practical instructors, three teaching partners (the IAE of the University of Lyon III, the EMLYON Business School and Haaga Helia University), together with national and international associates, contribute to the uniqueness of our training programme. Our two bachelor degree courses are listed on the National Register of Professional Certifications (Registre National de la Certification Professionnelle) – the hospitality and catering degree since 2009, and the culinary arts degree since 2012. A bachelor degree in hospitality and catering enables our students to receive a double degree, one from the Institut Paul Bocuse and one from the university.

For the master's degree programmes we also award a double degree with EMLYON (for the master's degree in international hospitality management) and Haaga Helia University (for the master's degree in culinary management and innovation).

Communicating the art of the gracious gesture, of technique and elegance ... this is what I call *l'intelligence de la main* (the intelligence of the hand). In pursuit of this, we have eight restaurants, three of which are open to the public, along with the École du Thé, the Studio Café, the Maison de la Dégustation, and the Espace Arts de la Table. These places teach students the finer details of *savoir-faire* and *savoir-être*.

Owned by the AccorHotels group and managed by the Institute since 2002, the five-star training hotel Le Royal (72 rooms and suites) is located in the heart of Lyon and its décor was the work of Pierre-Yves Rochon. Here our first-year students learn the basics of the hospitality trade and its managerial approach.

Near Le Royal is the restaurant-school L'Institut. The transparency of the venue design helps students learn that wherever they work, whether in the kitchen, in the pâtisserie or front of house, their bearing and behaviour play an important role and contribute to the ambience of the restaurant.

In the Rhône-Alpes Pavilion in Shanghai, 40 Chinese students are trained each year by 20 students of the Institut Paul Bocuse doing their second-year internship. Together they are supervised by seven graduates, who pass on the French culinary and service techniques acquired during their own training. It is an amazing multicultural and managerial experience.

Another unique feature of our school is the Centre for Food and Hospitality Research, which has three main areas of activity:

- Research – to develop cutting-edge scientific knowledge on issues connected with nutrition, hospitality and catering in an industrial or societal context.



- Studies and consultation – to carry out applied assignments for businesses.
- Training – to offer students high-level instruction through a multi-disciplinary doctoral programme framed by the issues involved in operating a business, for example, language and body language in food service (in collaboration with Sofitel-AccorHotels).

A recent creation, the Service Laboratory, is an experimental platform about the size of a tennis court, where real-life situations are studied in order to analyse service in the fields of hospitality and catering. Service is also studied in other sectors where it is at the heart of a company's performance, and where customer relations is a gauge of quality and point of difference.

We should mention in this context that the Institut Paul Bocuse is a member of the Association ESPRIT DE SERVICE France.\*

\* Bringing together 40 of the greatest service-industry names in France, across all sectors, Esprit de Service France is a new collaborative space for creating best practice in client satisfaction and making excellence the signature of service à la française.



# The Basics

## LOVING TO COOK AND COOKING WITH LOVE

Cooking, whether for an everyday meal or a special occasion, is demanding. It involves the selection, preparation and presentation of dishes to be ingested and incorporated. 'Incorporated' in the literal sense: the food becomes part of those who eat it, delivering a moment of pleasure before being absorbed. It is an essential and deeply meaningful act for both the cook and the recipient. Recipes, expertise and advice from chefs are fundamental to the process of cooking. They underpin our desire to cook well, deliver pleasure and give concrete expression to our gastronomic aspirations.

### STEWARDSHIP AND ITS LAWS

In preparing a meal, we transform and enhance basic foodstuffs. To do that, we must first make some rigorous decisions, choosing between the important and the unimportant before selecting our ingredients, and then preparing the dish according to the established rules of cooking, an art as delicate as it is complex.

### BUYING INGREDIENTS

Before you can start cooking, you need to find the best products, then store them properly until they are used. We often buy ingredients for a special occasion only the day before or even on the day itself, which makes it relatively easy to keep them fresh. Things become considerably more complicated when buying food for the week ahead on a single shopping trip.

It is therefore important to differentiate between food that is easy to keep (sometimes for several months) and fresh produce that lasts only a few days in the refrigerator. The increasing choice of retail outlets (butcher's shops, fishmongers, fruit and vegetable markets) means that

shopping takes longer but, by forcing us to organise our shopping and buy goods in smaller quantities, it can also help us avoid waste becomes even more important when sourcing high-quality products which are often more expensive.

The act of exercising choice when shopping is powerful. When we buy food, we determine what we, and our guests, will eat. We are demonstrating a choice that goes beyond the culinary world. Through our purchases we can contribute to, or indeed reject, certain economic development models. As a result, consumers are increasingly attracted by the short

## Need to know

### THE APPEAL OF LEFTOVERS

Although we are increasingly aware of energy costs and the need to manage waste, we are only just beginning to ask questions about nutrition, both on a personal level and within society as a whole. Bearing in mind our preoccupation with saving money and a willingness to be responsible with food, we should eat odd-shaped fruit and vegetables and foodstuffs that have passed their sell-by date and make carrot tops, vegetable peelings and by-products part of our cuisine.



of buying direct from producers. This may seem innovative but is actually a traditional method of obtaining supplies that dates back centuries.

Since the AOC (*Appellation d'origine contrôlée* – controlled designation of origin) label was created at the beginning of the 20th century to support the wine industry, various other product-specific labels have been introduced. These can both assist in our choice of products, or complicate it through their sheer number. However, some are of great interest.

The *Label Rouge* (Red Label) is an official indication of superior flavour in France, while the words *Agriculture Biologique* denote organic produce raised in certified ways that respect the environment and promote sustainable development. Depending on the industry, the organic produce label may indicate foodstuffs produced to regulated farming standards, and, in the case of livestock, using less stressful methods of animal rearing. The latter has become increasingly important in the current climate of increased concern about animal welfare.

Eating healthy products that taste good should not be the only considerations that inform our buying habits: we should look for a combination of quality and kindness, refusing to accept that animals should suffer just for the benefit of our taste buds.

## HERE AND NOW

To make sure we find the products we want when we go shopping, it is important to be aware of when they are in season and bear this in mind when planning a menu. It also makes it easier to buy food that is both tastier and cheaper. Most of us are aware of the seasonality of fruit and vegetables but perhaps less so with regard to other foodstuffs, such as meat, fish and cheese.

In the 19th century, compiling a menu without a second thought either for the seasonality or source of the products or, indeed, for the limitations of nature itself was a sign of wealth and power. Offering guests foods that were out of season or from distant or exotic lands used to incur huge expense. These products became more widely available during the 20th century, although sadly to the detriment of their flavour. Their environmental impact also became very damaging as demand increased dramatically.

Today's greatest chefs set an excellent example by promoting seasonal products and their use at the peak of ripeness and maturity. Many also develop partnerships with local producers, using the wonderful products to enhance their region's reputation and cutting back on long, costly and polluting transportation that also reduces the freshness of

the food. Inspired by these principles, we shall rediscover products that are not just rare or forgotten but also local and regional. We will also find new flavours to explore.

## A TRUE CHEF

The ingredients are ready, the menu chosen and the best recipes at hand with instructions on the what, how and why. Is everything ready? No, not quite.

## DOMESTIC GODDESS

Before starting to prepare food, it is important to check that you have the correct conditions in your cooking environment. When using commercially prepared food with use-by dates so far in the future that we forget to check them, it is easy to neglect the fragility of the fresh food that forms the foundation of real cooking.

It is not simply a matter of washing your hands, tying back your hair and regularly using clean cloths. There are several simple but essential rules to follow when preparing food. For example, be aware of the coolest areas within your refrigerator, and store the right products in the right place. Do not put products that could cross-contaminate too close together.

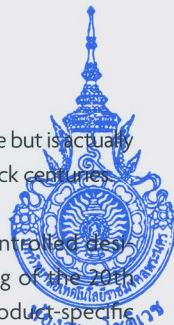
Chilling food in proper containers helps to limit bacteriological risks. Do not put cartons containing dairy products, for example, in the refrigerator; they sometimes carry germs, and can both limit the circulation of air between products and prevent them from chilling. Remove them from their (often cardboard) packaging after purchase and transfer to your own containers.

Also, in order to limit the spread of germs and bacteria, avoid allowing various preparations made during the course of cooking to cool at room temperature. Similarly, do not defrost food by simply leaving it on a worktop; place it in the refrigerator or, to save time, in the microwave.

## A SENSE OF ORDER

You need enough space in the kitchen to achieve a certain level of organization. Keep various ingredients adequately separate and prevent contact between cooked and raw food. If space is at a premium, it makes sense to remove items that serve no useful purpose and simply take up precious room.

Space is more important than equipment for proper cooking. Despite the relentless pressure to purchase all kinds of kitchen gadgets, only a



few pieces of equipment are really vital: a few good knives, one or two measuring tools, a few pans, some spatulas and a multi-function mixer/blender. Depending on personal working methods and preferences, you should choose between what you need and what you can live without, and take advantage of as much workspace as possible.

## THE TIME LORD

A timer is indispensable, as is our own internal clock that helps us to anticipate and prepare; together they allow us to monitor cooking, cooling and resting times. Everything takes much longer than expected. Some items, such as marinades and pastry for a *pâté en croûte*, can be prepared the day before. Food has to be served and presented in the relatively short timespan of a meal, whereas preparation can take a whole day or more.

## Need to know

### COLD ZONES

Store food in a refrigerator according to the temperature of the different zones, not according to the space available.

- **Door:** 7-8°C (45-46°F). Eggs, drinks and sealed commercially prepared food.
- **Lowest zone (salad drawer):** 5-8°C (41-46°F). Some fresh vegetables.
- **Middle zone:** 3-5°C (37-41°F). Leftover cooked dishes or opened foodstuffs.
- **Upper zone:** 0-3°C (32-37°F). Fragile products: meat, fish, seafood.

Ensure that containers of fragile products are properly sealed (plastic box, clingfilm or aluminium foil). These foodstuffs can become dangerous if left in contact with meat, fish, dairy products and eggs.

## THE BASICS OF BALANCE

Preparing a meal also demands serious consideration of the ingredients we select if we want to be certain of leaving our guests with pleasant memories rather than heavy stomachs.

And it is important to consider the health benefits of daily meals and to devise balanced and varied menus.

The health aspect of special occasion meals is less important, of course, but a degree of balance is still required to ensure guests feel good afterwards. Until the *nouvelle cuisine* revolution of the 1970s, it was fine for meals to be rather heavy, leaving diners feeling pleasantly drowsy, but that is no longer the case today, with a greater emphasis on vitality. People are also much more preoccupied with dietary intolerances and taboo or forbidden foods, whether for health, religious or philosophical reasons, or simply through personal choice.

## GASTRONOMY AND GENEROSITY

The desire to please is one of the key factors in the drive and energy needed to cook.

The first people to give serious consideration to the subject of gastronomy, and to write theoretical essays about it or produce recipe collections, emphasized just how powerful its link was to the whole 'art of living'. In the early 19th century, Brillat-Savarin wrote in his book *The Physiology of Taste* that to 'invite a person to dine with us is to take charge of his happiness for as long as he is under our roof'.

## PREPARATION, PRESENTATION AND PLEASURE

Thanks to our choice of ingredients and recipes, the memories they evoke and the new discoveries they afford, a meal is an invitation to revisit familiar places or discover new, unknown ones.

Being a good host is not simply a matter of pride; it is also a demonstration of a willingness to share knowledge and skill with guests. Inviting people for a meal involves huge effort and doing our utmost to provide pleasure.

Since a meal is devised and designed as a gift to others, it has long been standard practice in France, as in all Latin countries, to offer the same menu to all guests. Only recently has it become acceptable to suggest that eating together does not mean eating the same dishes.

## Quote

'When it was all finished, composed especially for us, but dedicated more particularly to my father, who was an amateur, we were offered a chocolate cream, an inspiration. Françoise was being very attentive. It was ephemeral and light, very light, and she had invested all her talent.'

Marcel Proust

Chefs often object to this practice, not just because it devalues their dishes by presenting them in a poor light, but also, and mainly, because it is a total contradiction of the principle that the culinary arts represent an ephemeral passion, an artistic moment in time.

Devoting so much energy to such a transient pleasure, taking so much care with the preparation of a dish that is admired, its aromas appreciated, then immediately chewed and swallowed, requires a certain kind of humility, especially as food is often cooked for people who are unable to appreciate it due to personal tastes.

Is cooking an art? Chefs and gourmets tend to say so, if only because of the term 'culinary arts'. However, whether 'cooking' means dishes prepared by chefs, everyday meals at home, or special occasion menus, it is more than an art: it involves delicacy of feeling and tender care, combined with work and effort, imagination and rigour. It is a generous impulse and a sign of love.

## POWER TO THE IMAGINATION

Once we have grasped the fundamental rules, we can use familiar recipes to dream up our own. We are able to explore new flavours and interpret the classics in our own way by replacing an ingredient or changing the presentation by adding a spice or a herb.

Success is not always guaranteed, but failure (burning a dish rather than cooking it, for example) is part of the learning process. Making mistakes is important; this is an apprenticeship and can result in dazzling successes. If the legend of the Tatin sisters is to be believed – and it seems quite likely to be true – it was a dropped apple tart that inspired the creation of one of the great French pastry classics.

## A TASTE FOR THE EPHEMERAL

When we cook, all the effort, application and time we put into preparation are devoured along with the food. Expressing our reactions to taste is particularly difficult, and when we attempt to share them, what we succeed in transmitting is often a memory imbued with as much emotion as sense of flavour.

There is currently a fad among diners in restaurants to photograph their plates of food indiscriminately, turning them into two-dimensional images where the colours are fixed and the flavours and textures are inaccessible. Instead of appreciating the appearance and aroma of the dishes before eating them, it seems they want to fix a memory in place to be shared with others later.

## Quote

'If you are not capable of a bit of witchcraft, don't trouble yourself with cooking.'

Colette

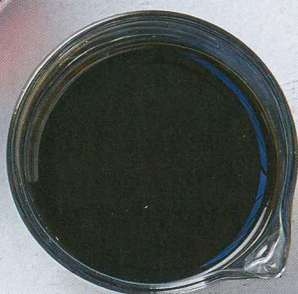


# Oils, vinegars and condiments

**SHERRY  
VINEGAR**



**BALSAMIC  
VINEGAR**



**GROUNDNUT  
OIL**



**OLIVE  
OIL**



**RASPBERRY  
VINEGAR**



**SESAME SEED OIL**



WHOLEGRAIN  
MUSTARD



CAPERBERRIES



SOY SAUCE



FINE SALT



COARSE  
SALT



TARRAGON  
MUSTARD



PEPPER

CAPERS



LARGE GHERKINS



COARSE  
SEA SALT



COCKTAIL GHERKINS



# Spices

CHILLI POWDER



STAR ANISE



CLOVES



GINGER

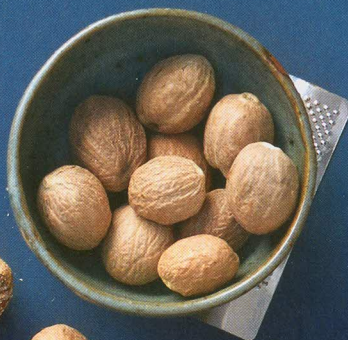


CORIANDER SEEDS





**NUTMEG**



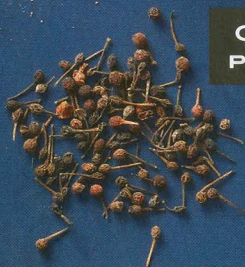
**PAPRIKA**



**CINNAMON**



**CUBEB  
PEPPER**



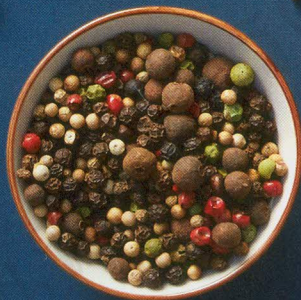
**INDIAN LONG  
PEPPER**



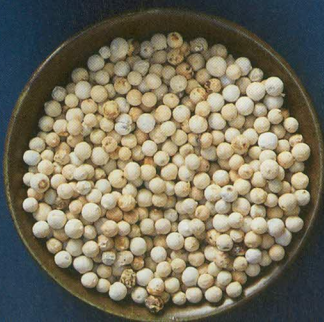
**SAFFRON**



**FIVE PEPPER-  
CORN MIX**



**PINK PEPPERCORNS**




สามารถยืมและติดตามหนังสือใหม่ได้ที่ ระบบห้องสมุดอัตโนมัติ Walai Autolib

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