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Cambridge, Boston, and beyond



I2J Woolapalooza
Sheep-shearing, spring lambs, and woolen arts at Drumlin Farm

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I2B Extracurriculars
Events on and off campus through the end of April



I2D Celebrating Harvard's Art-makers
The 24th Arts First Festival



I2G The Stuff of World War II
A "new" Natick museum



I2H Stepping It Up
Shoes not made for walkin', in Manchester, N.H.



I2N Sweets for All
Bakeries that "do it the old-fashioned way"



Extracurriculars

Events on and off campus during March and April

EXHIBITIONS & EVENTS

The Collection of Historical Scientific Instruments
www.chsi.harvard.edu

Radio Contact: Tuning In to Politics,

Technology, and Culture examines U.S. broadcast communications, from ham radios and underground networks to the reports of Edward R. Murrow and the advent of podcasts. (Opens March 10)

The Peabody Museum of Archaeology & Ethnology
www.peabody.harvard.edu
In Fine Feather: Selected Featherwork from the Peabody Collections highlights rare and beautiful examples of birds' plumage. (Opens April 13)

Native American Running: Health, Culture, and Sport. Coinciding with the Boston Marathon and the eightieth anniversary of Ellison Myers "Tarzan" Brown Sr.'s

From left: A Wayana headdress from Suriname, at the Peabody; The Parker Quartet performs in the Blodgett Chamber Music Series; and an ALMA image of the young star HL Tau and its protoplanetary disk, the topic of a lecture at the Center for Astrophysics



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victory in the 1936 race (he also won in 1939), this multi-day event explores the history and significance of Native American running traditions. (April 15-18)

MUSIC

The Parker Quartet

www.boxoffice.harvard.edu

The program includes the winner of the Blodgett Composition Competition, *Amen dico tibi: hodie mecum eris in paradiso*, by doctoral candidate Kai Johannes Polzhofer. Paine Concert Hall. (March 5)

Harvard Wind Ensemble and Sunday Jazz Band

www.boxoffice.harvard.edu

On the program are “Joy in the Oasis,” by jazz bassist Rufus Reid, and “I Remember Clifford,” by tenor saxophonist Benny Golson. Lowell Lecture Hall. (April 15)

Harvard-Radcliffe Orchestra

www.boxoffice.harvard.edu

Works by Claude Debussy and Jean Sibelius. Sanders Theatre. (April 16)

Kuumba Singers

www.boxoffice.harvard.edu

The forty-sixth Dean Archie C. Epps Spring Concert. Sanders Theatre. (April 23)

NATURE AND SCIENCE

The Harvard-Smithsonian Center for Astrophysics

www.cfa.harvard.edu/events/mon.html

Skyviewing and a lecture on “Where Do Planets Come From?” by doctoral candidate Anjali Tripathi. (March 17)

Spotlight

Cigarette butts, broken glass, bottle caps, liquor “nips,” snack packets, hypodermic needles, lottery tickets, tires, hubcaps, matchbooks, shopping carts, and the occasional computer monitor. All are among the litter likely to be found by the 3,000 volunteers at the Annual Earth Day Charles River Cleanup, on the morning of April 30. Some 30 miles of shoreline and shallows, from the river’s mouth in Boston Harbor nearly to Wildcat Pond in Milford, are scoured before crews gather for a celebratory picnic. The Charles River Watershed Association leads the effort, in partnership with the Charles River Conservancy, Massachusetts Department



of Conservation and Recreation, Waltham Land Trust, Esplanade Association, Emerald Necklace Conservancy, and the office of Massachusetts state senator William N. Brownsberger. Volunteer slots fill quickly. To register, visit www.crwa.org/charles-river-cleanup/event-registration.

STAFF PICK: Celebrating the Arts at Harvard

The annual arts extravaganza sponsored by Harvard offers more than 100 events, from live performances of dance, music, and theater to public-art installations; most are free and open to the public. Festivities begin on Thursday, April 28, at 4 P.M. with the Harvard Arts Medal ceremony; President Drew Faust and festival founder, actor, and author John Lithgow ’67, Ar.D. ’05, will honor the 2016 medalist, architect Frank Gehry, Ds ’57, Ar.D. ’00.

Most of the 2,000 art-makers are undergraduates, says Jack Megan, director of the Office for the Arts at Harvard (OFA), which organizes the festival: “The great joy is getting to work with very creative, very diverse, and very inspiring young people.” The weekend lineup includes Hasty Pudding Theatricals, the Harvard Pan-African Dance and Music Ensemble, Mariachi Veritas de Harvard, and the Brattle Street Chamber Players, as well as hands-on “Make Art” stations; concerts by the Silk Road Ensemble and rock and pop groups that bang it out in a “Battle of the Bands”; and an international-dance showcase that opens with a tango contest featuring the Harvard Ballroom Dance Team. In addition, OFA has made a point of sponsoring art that explores social and political issues—like minority inclusion and gender identification—that have arisen at Harvard and other universities, especially within the last year. “Where Do We Go From Here?” is an interactive art installation of 13 individual, human-sized, Plexiglas boxes, each containing letter-shaped mirrors that, together, spell out “make community.” Despite “the terrible things happening around the world,” Megan notes, “we can still hope to have moments of beauty, creativity, and collaboration. Artists have a contribution to make in creating space for reflection and, ultimately, change.” ~N.P.B.



The Asian American Dance Troupe

JON CHASE/HPAC

LECTURES

The Mahindra Humanities Center

www.mahindrahumanities.fas.harvard.edu/content/norton-lectures

Novelist and Nobel laureate Toni Morrison, Litt.D. ’89, delivers the six Norton lectures under the umbrella title, **The Origin of Others, The Literature of Belonging**. Sanders Theatre. (March 2-April 12)

The Radcliffe Institute for Advanced Study

www.radcliffe.harvard.edu

“One Writer’s Trip.” Author Michael Pollan discusses his forthcoming book on humans’ use of plants and fungi to induce altered states. Knafel Center. (April 6).

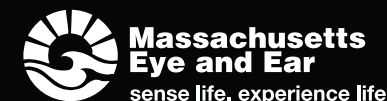
Loeb associate professor of social sciences Laurence Ralph speaks to “**Witnessing Death: Policing, Race, and Limits of Democracy in the 21st Century**.” Fay House. (April 13)

Events listings are also found at www.harvardmagazine.com.



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EXPLORATIONS

The Stuff of World War II

Curators shape a modern museum of history.

by NELL PORTER BROWN



DURING A FIELD TRIP to the Museum of World War II in Natick, Massachusetts, a burly high-school junior stopped at the glass case holding Adolf Hitler's personal effects: pills, powders, and ointments from his medicine cabinet; a monogrammed silver hand-mirror; and a leather mustache-trainer, worn at night to keep stray hairs in line.

"He said, 'Ah, I get it now!'" reports director of education Marshall W. Carter, Ed.M. '97. The student had connected the "personal vanity and megalomania with the dictator." It's just this sort of insight, Carter believes, that the museum—especially in its planned expansion—should induce. "The opportunity here," he explains, "is to understand that individuals in history had temperaments and agency that were very complex, and that those traits ended up affecting millions."

The museum is a plain, low-slung build-

Clockwise from top: a Sherman tank dominates the "America Enters the War" exhibit; a German doll's belt buckle sports a swastika; British propaganda targeting women; Rendell, Carter, and Heywood; flags and other artifacts from the Pacific theater

ing off Route 9, behind a Dick's Sporting Goods. It holds the most comprehensive collection of World War II artifacts in the world. "Other places will have a complete set of guns, or of uniforms," says Carter, or focus on one nation's involvement, or historic events, such as the Holocaust. "But what we have is the most global collection—material from every theater, from battlefronts, *and* home fronts, and no one else has attempted to do that." Some 8,000

documents and objects are on display, in mind-boggling breadth: from a draft of the 1938 Munich Agreement (with penciled

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marginalia by Hitler and Neville Chamberlain) and a complete set of plans for D-Day (as well as a map with original notations on landings and units), to explosives disguised as lumps of coal, German enigma machines, a French sewing kit used to relay messages for the Resistance, and the bronze bust of Hitler that General George S. Patton used as a doorstop.

Another half-million items are in storage, including the latest acquisition, the most complete known mobile auxiliary surgical hospital—a 50-foot canvas tent, two operating tables, anesthesia equipment, thousands of instruments. “What’s amazing about it is the atmosphere it creates,” says Carter. “People entered that tent hanging on to life. And because of the innovation of the MASH, which was new to World War II, many people who would

Samples of Hitler’s art supplies and watercolor works. Rendell says, “He rarely painted people.”



have died were saved and went home.” That mobile hospital will likely be set up in the museum’s pending reincarnation as a two-story, 62,000-square-foot structure (six times its current size) slated to be built and fully open to the public within three years.

KENNETH W. RENDELL, who built his career as a dealer in historic documents, began the collection at age 16. Born in 1943, the Somerville native was unusually sensitive to shifting cultural perceptions of the

war. “In the 1940s I remember neighbors and friends of my parents coming back, mostly medics from the Pacific, and talking about the horrors,” he says, “but by the 1950s everyone was talking about the glories of war; no one could afford to remember the horrors because they were too devastating. I was struck by this and concerned, even though I was just a kid.” His goal in amassing the ephemera, then and now, is to “save the reality of the war, which reflects the very personal and complex causes and consequences, which were horrible—for everyone.”

CURIOSITIES:
Not Made for Walkin’

Less a fête for the feet than a feast for the eyes, much of the haute couture footwear on display in *Killer Heels: The Art of the High-Heeled Shoe* at the Currier Museum is “barely wearable,” admits curator Samantha Cataldo. “Any woman who has put her foot in a non-sensible shoe knows they are not comfortable.” Instead, the 150 shoes range from eighteenth-century European embroidered precursors of the “pump” to Dutch designer Iris van Herpen’s mounds of tangled black strands, which resemble

the roots in a mangrove swamp, and were produced by a 3-D printer. All are presented as design objects akin to titled sculpture, and as “layered cultural symbols in narratives of attraction, transformation,

At left: “Unicorn Tayss,” Walter Steiger, spring 2013; Casuccio e Scalera per Loris Azzaro, 1974-79 (below); and gingham platform shoes, Vivienne Westwood, 1993



empowerment, and play,” per exhibit notes from the original show organized by Lisa Small at the Brooklyn Museum last year.

Take Walter Steiger’s fetishistic “Unicorn Tayss.” Leopard-print vamps and ankle straps top six-inch curved stiletto heels, à la golden horns. Rem D. Koolhaas’s “Eamz” capture the industrial chic of mid-century designers Charles and Ray Eames: fire-engine red flats that appear hoisted by a metallic lever at the heel. Nicholas Kirkwood’s suede “Pumps,” encrusted with Swarovski crystals in a floral pattern, lack any utility.

Some 50 examples on display are historic, such as satin-weave-embroidered silk Manchu-era platforms, Chinese shoes for bound feet, and traditional wooden Japanese geta from the 1800s. They point to the Eastern origins of high heels. (Shoes have always walked the line “between form and function,” Cataldo says.) Stilted bath sandals in the Ottoman Empire kept feet dry, and heeled equestrian Persian footwear kept riders firmly in stirrups, but both soon evolved as fashion styles that represented physical status, beauty, and even worldly power.

Fast-forward to the twentieth century and Roger Vivier and Salvatore Ferragamo, the designers most often credited with “inventing” the stiletto heel. To create the blade they adapted extruded steel, Cataldo explains, a material also on the rise in transforming the world of architecture and the urban built landscape, largely in the form of skyscrapers. “That shoe was really when the high heel became a sex symbol,” she adds. Wearing them “changes our whole posture...pushing certain parts of the body out and other parts in.” However glamorous “killer heels” can be, they do have a polarizing effect. “For some people, putting heels on makes them feel taller and more confident and offers a sense of authority,” Cataldo notes. “For others, they symbolize objectification and constricting standards of beauty. Sometimes, too, people just find them erotic.”

Currier Museum of Art
Manchester, New Hampshire
www.currier.org
February 6-May 15

~N.P.B.

CLOCKWISE FROM LOWER RIGHT: ©2014 BATA SHOE MUSEUM, TORONTO, CANADA; PHILADELPHIA MUSEUM OF ART; COURTESY OF WALTER STEIGER, PHOTOGRAPH BY JAY ZUCKERHORN

OYSTER PERPETUAL



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ROLEX AND OYSTER PERPETUAL ARE TRADEMARKS.

By 1999, his private collection had been consolidated at the Natick facility, but was open just to friends, scholars, war veterans and their families, and military personnel. (Longtime trustees include retired four-star general George W. Casey Jr., his-

torian Doris Kearns Goodwin, Ph.D. '68, and the director of the Churchill Museum and Cabinet War Rooms in London, Phil Reed.) The nonprofit museum was incorporated in 2011, when it started admitting members of the public by appointment.

Last fall, Rendell and his wife and business partner, Shirley McNerney Rendell, once a local television news reporter, hired professional senior staff: Carter, formerly the K-8 principal of Milton Academy, and Samantha Heywood, who left the Imperial

War Museums to become the founding director and director of exhibits. The museum is expected to stay open throughout construction, which could begin as early as next spring; visit museumofworldwar.org/visit.html or e-mail museumofworldwar@yahoo.com to make an appointment.

Just what shape the new museum's content, design, and

narrative structures will take is still a matter for curatorial interpretation. Right now, items are displayed chronologically in some two dozen areas—from "Germany in the 1920s" to "War Trials."

The white walls are largely covered by ingenious and often vitriolic propaganda posters produced by all the combatants; the rooms are simply lit. The dearth of dramatic display staging and what curators call "didactics" (explanatory texts that guide experience) allows visitors freedom to think about and absorb the staggering volume of materials at their own pace and psychological capacity. Three hours is recommended for a first-time visit.

How to retain "the intimacy of the objects and documents," given a much bigger space and crowds, "is one of the challenges," notes Heywood. The greater creative and intellectual puzzle, though, is figuring out how the complex scope of World War II will be conceptualized and tangibly portrayed. What could, or should, be taught? What is most relevant to a wide-ranging contemporary audience, especially to young people, and what might the war mean to them in the future?

For Carter, the museum's educational power lies precisely in that personal contact and potential for connection with

ALL IN A DAY: Woolapalooza

The 206-acre Drumlin Farm Wildlife Sanctuary in Lincoln is Mass Audubon's only working farm-cum-educational center. Staff members tend livestock and bountiful vegetable and flower crops while safeguarding meadow, woodland, and pond habitats, and providing refuge for injured or orphaned wildlife—turkey vultures, red-tailed hawks, barred owls, a great horned owl, pheasants, and a fisher. "Ms. G," the Commonwealth's official state groundhog, also resides on site, but is generally not on public view.

The farm's annual Woolapalooza festival on March 26 supports these efforts to highlight the interconnection among animals, people, and the natural world. Twenty-six ewes will be freed from their winter coats, some just weeks after giving birth. (Seventeen appeared to be expecting at press time.) The rest of the celebratory day is filled with herding-dog demonstrations and farm-life and arts activities. Artisans also demonstrate how raw wool is washed, carded, spun, and eventually turned into sweaters.

"Many people think of farms as being active only when everything is green and growing," sanctuary director Renata Pomponi says, "but there are exciting things going on all year round in nature. One of the important ways New

England farmers use the winter is for other 'crops' like maple syrup and products like wool." At Woolapalooza, visitors can buy farm-tapped syrup, along with a lunch of farm produce and meat. All the barns will be open, as well as the four

miles of walking trails (weather permitting), because by late March, as Pomponi notes, "People are really ready to get outside again after a cold, long winter."

For those who shun crowds (and Woolapalooza has drawn thousands of visitors in the past), Drumlin Farm is also open daily. Classes and events include workshops on fermenting foods, making cheese, and running a chicken coop; night walks in search of owls; exploring the biological life of small ponds, and the fundamentals of Northeastern birding.

—N.P.B.



Scenes from an early spring festival at Drumlin Farm in Lincoln, Massachusetts. See new lambs, try out the arts of spinning and weaving, and witness the annual rite of sheep-shearing.

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the primary materials of history, including apparent detritus like the bit of tickertape reading, "THE WAR IS OVER." As the living memory of the war dims, he knows, it is the ephemera that keep history, and its lessons, alive. And so the museum, atypically, allows students and teachers to touch objects: to feel "a soldier's backpack, the heft of a rifle, or run their fingers along the scarred grooves of a Sherman tank hit by fire, or look through...binoculars that were on the deck of the USS *Arizona* at Pearl Harbor." He has already begun building the educational programs, and expects to guide more than 1,500 students through the collection before June.

Even the handwritten documents under glass convey the human touch, he adds, "with the ink and the loops of the cursive letters...and the scratch outs and amendments." Of the museum's trove of personal journals, notes, and manuscripts, Dwight D. Eisenhower's letters to his wife, Mamie, are especially emotional, given common perceptions of the man as the cool-headed supreme commander of the allied forces in Europe. "It is a terribly sad business to tot up the casualties each day," he wrote on April 16, 1944. "Mothers, fathers, brothers, sisters, wives, and friends must have a difficult time preserving any comforting philosophy...War demands great toughness of fibre—not only in the soldiers that must endure, but in the home that must sacrifice their best." By revealing the multidimensionality and vulnerabilities of great leaders, Carter hopes that students will more readily explore their own characters—and act on their capacities for empathy, bravery, and even heroism.

HEYWOOD BELIEVES war is not inevitable: "It happens because men and women make choices," she asserts. "The majority of us get along in life without conflict at every turn, and 'peace' is the norm for most of us on the planet." But she also acknowledges that wars will "probably always happen," and therefore any serious war museum should address "why and how did wars happen, and how and why can they be avoided?"

To that point, the museum's newest exhibit, on anti-Semitism between 1919 and 1939, opening April 8 at the New-York Historical Society, illustrates the incremental rise of prejudicial hatred. Rare documents

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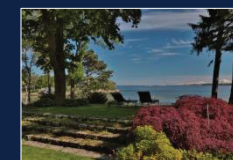
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William de Kooning, *Untitled (The Cow Jumping Over the Moon)*, 1957-58. © The William de Kooning Foundation / Artists Rights Society (ARS), New York.

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are highlighted, but so are items like pamphlets, shop signs, ashtrays, and postcards that Heywood says “helped ‘normalize’ anti-Semitism in German society.” To create the show, she spent months culling through the archives. “A depressing task,” she adds. “But enabling people today to see material like this, knowing what it led to during the war, may lead to them think afresh about discrimination, or about politics today.”

Rendell wants the museum to reflect the continuing “relevance of this period, 1920-1945.” On the domestic front, he notes parallels between the political mood of 1920s Germany and the “staggering number of disaffected Americans...we have people who are broken and humiliated, who don’t have jobs, and there’s no sense of [positive] nationalism,” he says. “And that is so dangerous.”

In his view, the nation’s current political divisiveness and dysfunction recall the gridlock evident in 1940 in Washington, D.C., when President Franklin Roosevelt was “stuck between the isolationists and the interventionists.” Decisive action occurred only after the attack on Pearl Harbor, and after Hitler and his followers had already wrought unprecedented destruction. “I get really irritated when people talk about how we won the war, when more than 400,000 American soldiers died,” he says. “That’s not winning. We didn’t lose as badly as others—but nobody wins war. And the more the museum can make people aware of that—of the realities of war, of the very serious consequences—the better.”



A French wedding dress made from an American reserve parachute; binoculars salvaged from the deck of the USS Arizona

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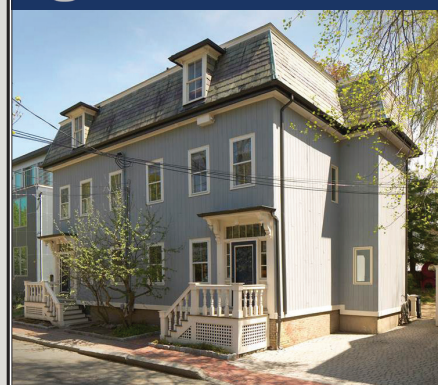


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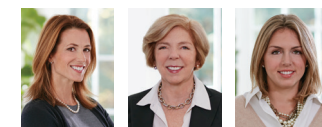
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 MAGAZINE

Sweets for All

Greater Boston bakeries that “do it the old-fashioned way”



Hiroko Sakan and her son, Takeo, work together at their bakery, Japonaise; Praliné's French treats are laid out like jewels, under glass.

inspired goodies, the standouts include the rum baba, ricotta cheese cup, and the cannolis, fresh-filled to order (all \$2.75). “Everything is made here, in the back,” René says, gesturing over the glass cases filled with cookies—half moons (or “black and whites”), rainbow-sprinkle-dipped, and nubby pine-nut—toward the kitchen. “We do it the old-fashioned way,” he adds, with “fresh eggs and butter, flour, sugar, honey—all the basics.”

For similarly no-nonsense, hand-cut donuts (unlike those maple-infused numbers dotted with bits of hand-cured bacon and free-trade chocolate), go to Linda's Donuts in Belmont (<http://lindasdonutsbelmont.com>), supposedly named for the former owner's daughter. She's not there now, but patrons will find Arthur Paloukos serving bags, boxes, and plates of donuts—most popularly, the Boston cream, raspberry-apple jelly, and chocolate honey-dipped sweets (\$1.25 each)—that his

PEOPLE ARE PICKY about pastries. One lady's scone is another's scorn. A gentleman's prized honey-glazed donut is another's adamant *do not*. What follows is a very short list of bakeries that rose above derision during an impromptu office taste-test.

A clear favorite, the “azuki cream,” from Japonaise Bakery & Café, in Brookline, (www.japonaisebakery.com), is a dreamy pillow of croissant pastry baked with a smear of red bean paste at the bottom, then cooled and pumped full of fresh whipped cream. The \$3.50 treat is not fussily sweet, notes Takeo Sakan, who does the baking alongside his mother, Hiroko Sakan, who opened the shop in 1985.

Missing the Asian-French-fusion pastry of her native land (U.S. baked goods historically lean toward hefty English varieties), Sakan read cookbooks, experimented with Asian and French techniques, and listened to her own “good palate,” her son says, “then

created what she liked.” In addition to the azuki cream, the Sakans produce a delectable chocolate cake layered with sliced bananas (\$3.75 a slice) and a wonderful Japanese white bread, *shoku pan*, made with milk (\$3.75) or heavy cream (\$4). The business is being transferred to Takeo, so his mother can retire. “But it's hard for her to just go, after she has been doing this for so long,” he says. “And at the same time, I can do all the bread myself, but I still need some help on the cakes.”

Established in 1958 by French émigré Antoine Khachadourian, Antoine's Pastry Shop, in Newton (<http://antoinespastryshop.com>), is still a family-run operation, now led by his brother, René. Of the French- and Italian-



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HARVARD SQUARED

father, John, arrives every day at 4 A.M. to make. The cozy shop opens two hours later, when regulars shuffle in and take up the 18 seats, primed for a mug of coffee and a gab session. Soon, others line up, construction workers and cops, kids and their parents, all pining for that warm hunk of sweet dough that will carry them through the day.

For fancier fare, head a few blocks east to Praliné Artisanal Confections (www.pralineconfection.com). French-born owner and pastry chef Sophia Benyamina opened it a year ago and specializes in *macarons*—pistachio, orange blossom, chocolate, and raspberry, among others, \$2.50 each—and French tea cakes, including *madeleines*, *cannelés* (cylinders of caramelized crust with custardy interiors), and *financiers* (springy cakes, typically almond-flavored), that cost around \$3: “a lot of butter and sugar,” comments the salesgirl. Also on offer are *tarte aux fruits*; chocolate-honey marshmallows; and almost-too-pretty-to-eat handmade chocolates.

More eclectic, with a grungy-chic vibe, is Canto 6 Bakery (www.canto6bakery.com).

Located on a busy street across from the police station in Jamaica Plain, the seven-seat, storefront café offers sweets that range from the rustic salted chocolate-chunk cookies (\$2.95) and cranberry oat bars (\$2.25) to the refined *bostok* (sliced brioche topped with apricot jam, frangipane, and almonds; \$3.95), raspberry-apple galette (\$2.95), and *palmiers* (those crunchy, buttery pastries also known as “elephant ears”; \$2.50). Don’t leave without a *tappo* (\$1.25): Italian for bottle-stopper, this dense shot of crusty chocolate cake has a molten center.

Customers love the loaves at Clear Flour Bread, in Brookline, where the kitchen adheres fiercely to traditional European baking and pastry techniques. But excellent, too, are the scones, cookies, and croissants (from \$2.95 to \$3.50).



Alejandra Ramirez, Olivia Hitchens, and Gabriela Ramirez (from left to right) preside over the goods at Antoine's Pastry Shop in Newton.

The hard-to-find French-style *gibassier* (\$3.95), an anise-laced cushion spiked with bits of candied orange peel, won the highest marks in the tasting. But the bakery does not wholesale its pastries, warns general manager Inga Sheaffer: “If you want those, you have to make the trip.”

—NELL PORTER BROWN

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