

The role of culinary display, if anything, only increased in France in the seventeenth and eighteenth centuries as courtiers tried to outdo each other at table. Here the confectioners had to keep an eye on the latest fashion. In *La science du maître d'hôtel confiseur* (The Techniques of the Steward-Confectioner, 1750) the prolific Menon explains, “The art of the *office* (pantry), the same as every other, has been improved through gradual changes; in so much as the earlier work is almost useless to today’s pantry.” Perhaps the best known of the eighteenth-century confectioners was Joseph Gilliers, the author of *Le Cannameliste français* (The French Sugar-Worker, 1751) who worked for a time as chief confectioner to the expatriate Polish king Stanislaw Leszczyński. See GILLIERS, JOSEPH.

Elsewhere in Europe, noble courts first imitated Italy, and then France. Few, however, had the resources of Versailles. In Vienna, the Habsburg court depended on confectioners in town to supply many of its needs. The cost of purpose-made sugar sculptures gradually led to porcelain substitutes, most notably from Meissen. In Dresden, Munich, and Vienna, the court confectioner’s job was increasingly to provide treats to display on ornate porcelain centerpieces rather than to make the centerpieces themselves.

As the style of service changed from the buffet-like *service à la française* to the sequential *service à la russe* subsequent to the French Revolution, the visual display requirements of confectionery became more modest. See DESSERT. Society changed too. At the beginning of his career, the great pastry chef Antonin Carême (1783–1833) created massive table ornaments, *pièces montées*, for the imperial court of Napoleon; at the end of his career, he created confections for the tables of the Rothschilds. See CARÊME, MARIE-ANTOINE.

See also EPERGNES and GUILDS.

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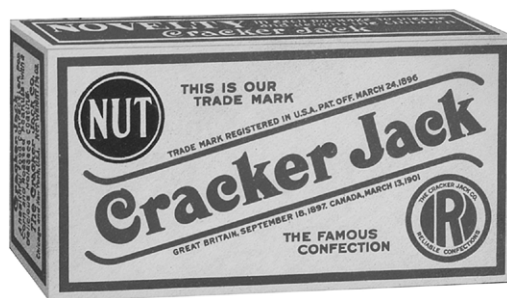
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Michael Kronld

Cracker Jack, a confection made of popcorn, roasted peanuts, and molasses, was among the culinary wonders introduced at the 1893 World’s Columbian Exposition in Chicago, alongside Pabst beer and Juicy Fruit gum. By 1896 Frederick and Louis Rueckheim, brothers and German immigrants who had started a local popcorn and candy business in 1872, had perfected the recipe and called it Cracker Jack—slang for “excellent” or “first-rate.” They applied for a trademark on 17 February of that year, and it was issued 36 days later.

The brothers’ marketing acumen was evident from the beginning, when the firm rolled out a national promotional campaign with the simple, alluring slogan, “The More You Eat, The More You Want.” Cracker Jack was originally sold in large wooden tubs to retailers, but its wax-sealed package, which was developed in 1899, allowed consistent portion size and, more important, kept the contents crisp and fresh. That innovation, followed by moisture-proofing three years later, was suggested by Henry Eckstein, a friend and former general superintendent of the soap and lard manufacturer N. K. Fairbank Company. He did not actually invent the packaging, but paid a German scientist \$500 to teach him how to make wax paper—and then improved on the process. The change (and subsequent advertising push) caused sales to skyrocket; the company was rechristened Rueckheim Brothers & Eckstein in 1903.

The new name coincided with expansion into a factory that covered an entire Chicago city block. By 1912 the company employed about 450 women and girls and 250 men and boys. See CHILD LABOR. That same year, redeemable coupons for adult clothing and goods such as watches and sewing machines, which



A vintage Cracker Jack box. This roasted peanut, popcorn, and molasses confection was first introduced in 1893 at the World’s Columbian Exposition in Chicago.

had been given away with each box of Cracker Jack, were replaced by tiny trinkets and other prizes for children. With the success of this marketing ploy, the firm, which also made marshmallows and candies, became the Cracker Jack Company in 1922.

The “Sailor Jack” logo, introduced in Cracker Jack advertisements in 1916, was modeled after Frederick Rueckheim’s grandson, Robert. In 1918 the logo was added to a red, white, and blue box, a symbol of an immigrant family’s patriotism in a city that had become a hotbed of anti-German sentiment. Company ads exhorted consumers to save sugar and wheat and promoted Cracker Jack as “ideal war-time food,” whether as breakfast cereal or an afternoon energizer. Men were advised to enlist in the Navy, just like Sailor Jack.

Cracker Jack was a moneymaker for concessionaires at theaters, parks, carnival midways, circuses, and, most famously, baseball parks. The earliest known connection between the game and the confection is an advertisement on an 1896 scorecard (in the digital collection of the National Baseball Hall of Fame & Museum) for a game played at Atlantic City, New Jersey, between the Atlantic City Base Ball Club and the Cuban Giants.

Cracker Jack was first sold at a Major League ballpark in 1907, and the two became inextricably linked in consumers’ minds with the publication of the 1908 song “Take Me Out to the Ball Game.” During a trip on the New York City elevated subway, vaudeville songwriter Jack Norworth (who authored “Shine On, Harvest Moon” among other popular standards) was inspired by the sight of a game advertised on the marquee at the Polo Grounds and penned the lyrics, which include “Buy me some peanuts and cracker jack / I don’t care if I never get back.” Tin Pan Alley composer Albert Von Tilzer wrote the jaunty melody. Neither man attended a Major League game until decades after the song was written. That the song is sung at every professional ballpark dates from the 1970s, when Chicago White Sox owner Bill Veeck encouraged broadcaster Harry Caray to serenade the fans during the seventh-inning stretch.

Early Cracker Jack baseball cards are greatly prized by collectors for their beauty and rarity. Printed in color, they feature players including Joe Jackson and Hall of Famers Ty Cobb, Honus Wagner, and Christy Mathewson, set against a red background. The 144 cards from the first series, printed in 1914,

were available only inside boxes of Cracker Jack. They are scarcer than the cards of the following year, which could be ordered all at once, by mail; a very fine complete 1914 set commanded \$502,775 at auction in 2010.

With the Rueckheims’ savvy idea of placing a toy surprise inside each box of Cracker Jack, they parlayed a fun snack into a new form of entertainment—and created an American childhood ritual that gave great joy. Countless games, miniature books, spinning tops, rocking horses (as well as monkeys, bears, ducks, etc.), paper snap toys, acrobats on toothpicks, and optical illusion “Twirlies” remain treasured by collectors to this day. See CHILDREN’S CANDY.

The man who invented the little contrivances in their heyday, from 1938 to 1965, and had them manufactured in tin, paper, or plastic from his hand-carved wooden models, was C. Carey Cloud, a former cartoonist, illustrator, adman, and art director. In a 1979 “On the Road” interview with Charles Kuralt for *CBS Evening News*, he explained that he got started in the depths of the Depression when a friend said, “You’re an artist, you can probably make a living designing Cracker Jack prizes.” Cloud replied, “So I designed some little tin nodding-head animals. And took them out and got prices from die stampers and such...went to Cracker Jack, and they bought six million. And I thought, Where have I been all this time?” According to the inventor’s best estimate, he created more than 700 million Cracker Jack toys, including the first all-plastic whistle.

The Cracker Jack Company remained in the Rueckheim family until 1964. It was sold to Borden, which, in turn, sold it in 1997 to the Frito-Lay division of food-and-beverage giant PepsiCo. In addition to increasing the peanuts in the “original” recipe (the peanut-to-popcorn ratio had become increasingly skewed in popcorn’s favor), Frito-Lay rolled out Kettle Corn and Butter Toffee flavors in 2013. That year also brought Cracker Jack prizes with digital components, a Cracker Jack app that can be used to play “nostalgic” games (baseball, pinball) on smartphones and iPads; and a new brand called Cracker Jack’D with more intense flavors (some laced with caffeine), developed to appeal specifically to young male millennials.

See also UNITED STATES.

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Jane Lear

cream is the thick, fat-rich part of milk that rises to the top when fresh milk is left to stand. It can then be skimmed off for use as an enormously versatile substance in sweet dishes, where it provides a voluptuous contrast to crisp pastry, soft fruit, and jellied textures. There is no substitute for the distinctive flavor, smooth consistency, and pleasing mouthfeel of fresh cream—qualities it contributes to many desserts, especially silky custard-type dishes and ice creams. It is also frequently used in baking. Liquid or whipped cream is often served as an accompaniment to fruit or chocolate desserts.

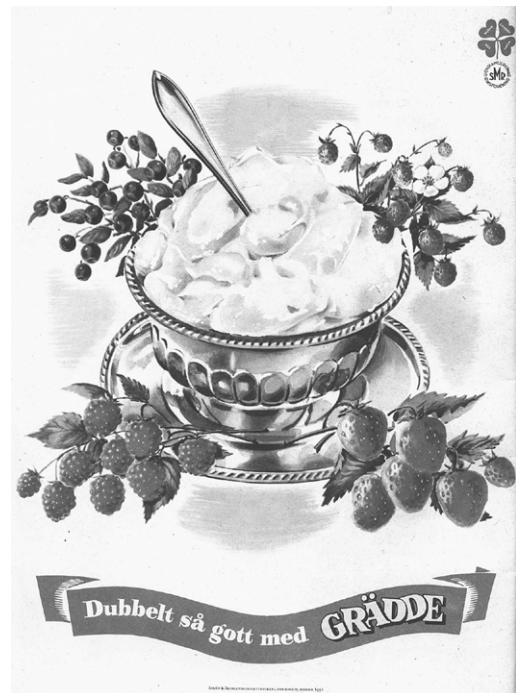
Higher-fat cream, whipped until it holds its shape, is used for decorative piping; it also garnishes many desserts and features strongly in Central European cake and coffee traditions. Once whipped, cream can be folded into other mixtures; it lightens cheesecake fillings, makes mousses and fools airy, fills crisp pastries and brittle meringues, and serves as the basis for frothy syllabub. Combined with melted chocolate, cream makes a rich ganache mixture for layering in tortes. See **TORTE**.

The finest cream comes from cows that are humanely treated and carefully fed. Holstein cattle are the most common dairy breed worldwide because of their tremendous daily milk yield, but the Guernsey and Jersey breeds are considered the finest for the flavor, high butterfat content, and quality of their cream.

All cream, unless ultra-pasteurized, is highly perishable and should be stored in a closed container in the refrigerator, at the normal setting of 38° to 40°F (3° to 4°C). Regular cream lasts about ten days, but ultra-pasteurized can be kept for three to four weeks. Once opened, it should be handled like pasteurized cream.

Importance of Fat Content

The fat content determines the type of cream. Heavy cream has a butterfat content between 36 and 40 percent. High butterfat adds tenderness and moisture to baked goods. Many scones are called cream scones because they are made with cream. It is possible to substitute some other type of milk for the cream in these recipes and still have an acceptable result, but the scones will not be nearly as tender or moist as those made with heavy cream. Heavy cream is also used to make whipping cream. The fat is what helps stabilize cream after it is whipped, creating a more stable foam base that is easier to fold into a



This 1954 advertisement promoting the consumption of dairy products in Sweden uses the country's beloved summer berries to suggest that everything tastes "Twice as good with cream!"