



**HOPKINS
FOODSERVICE
SPECIALISTS, INC.**

Dear Associate,

This season my feature article is a fanciful tale about a serious subject, i.e., specialization. It is written to entertain you while it raises awareness of our value to each other.

December will usher in the 39th year of this consultancy. As we climb this hill of years, the views we get are more and more spectacular. Looking down, I can see the forces that effected evolution in our small world.

When Robert Frost was musing around the yel-



low wood, it really was too bad that he couldn't take both roads.

To specialize in two fields, rather than just one, distinguishes the professional. Chef Richard Hopkins' native pas-

sion for auto mechanics led to his affinity for the layout and engineering of food service equipment (sometimes on wheels.) A quirky combination made sense somewhere.

Heralded in my tale is the specialized architecture of food service design, something that HOPKINS has promoted since Warren Schneider joined us in 1990 and that Dennis Pillsbury (AIA) and now John Long and Jackie Cheron (NCARB) have continued. We are proud to have opened a path where both the road of architecture and food service can be traveled together.

It may be the road less traveled by architects, but it has made all the difference for clients who look for expert food service designs.

Meanwhile, don't skip the article about the days when our own Beth Tucker was a lighting person for the Julia Child Show on Boston Public Television! Foodies unite!

Yours truly,

~ Lynn Hopkins



Credits: Above: I Raro te Ovin, Gauguin 1891. Paul Gauguin al'harmonium by Alphonse Mucha, Paris c. 1893.

KNOW-IT-ALLS

Traditionally, the word "know-it-all" has had a bad connotation. After all, who can know everything except God? We mortals must humbly admit our inferiority to God, and just do the best we can with our relative ignorance.

That is, unless from our quest for omnipotence, we turn back in order to surrender to defeat and spot an intriguing-looking path. We turn in to follow that path, just out of curiosity. After a hike down it, in the distance we spy a lush and fascinating island, take off our shoes, and swim from our shore to its shore.

On the island we forget about our former ambition and become familiar with the island. We stay, learn about the weather, the soil, the vegetation, animal life, insects, rodents, and on and on.

Years later on one warm autumn evening, at dusk, as we sit by the campfire surrounded by trees blazing with luminous red and yellow canopies, we notice in the distance three scouts in a canoe, aiming straight for our shore.

We stand up to greet them.

"Hey, where are we?" they shout in unison before coming close enough.

"This is our island, what can we do for you?" we reply.

Their leader says, "We represent an organization that is in the process of designing a small world in which we want to place an island similar to this one. We need to know how to design such an island. Can you help us?"

Proudly our leader replies, "Of course! We know everything there is to know about this island. We would be happy to help you design one for your world."

Then we proclaim in four-part harmony, "We are island know-it-alls."

Hearing ourselves say this, we're suddenly transported back to the days of our quest for omnipotence. We realize that specializing was a good fit for our egos. Knowing everything, or almost everything there was to know about one subject, could give us extraordinary value, and thus was our island-design consultancy born.

(PTO)

F.Y.I.

Consultants to the Best in Food Service Planning and Engineering

Autumn 2014

HOPKINS FALL HARVEST



CULTURAL ARTS

Davis Brody Bond:
National Great Blacks
in Wax Museum
Ewing Cole:
NMAI-NYC
Freelon:
NMAAHC
SmithGroupJJR:
Museum of the Bible

EDUCATION

Burns & McDonnell:
WT Sampson DoDEA
Ewing Cole:
Quantico Middle
Leo A Daly/BIG:
Wilson School
William Rawn:
HBS -Klarman Hall

HOSPITALITY

SmithGroupJJR:
MGM -NH
Gensler:
Etihad Lounges at
JFK, LAX, ORD
Perkins Eastman:
Jenny's Restaurant

PUBLIC SPACES

FXFowle:
Hynes Convention Ctr
GWWO:
Occoquan Regional
Park

WORKPLACE

AECOM:
ECB2
Ennead:
OBO Ankara
Gensler:
Comcast
KCCT:
OBO Port Moresby
OBO Brazzaville
Keiran Timberlake:
FASTC

TIME
FOR YOU!

Know-it-all's continued...



Knowledge is king. Because King Knowledge knows more, he is able to make better decisions, and consequently there are fewer problems in his kingdom. When problems arise, the king knows how to manage and minimize them. Architects and engineers undergo a rigorous training and a vetting period because of the level of risk and responsibility that is inherent in designing a building.

The architect and the engineer who swim over to this island finds themselves in a place where they can join their training and experience to the complex world of food service operations. On this island the value of the trained architect and engineer soars for us and for our clients. 으으으

Beth's Days with Julia Child

For this issue of FYI, HOPKINS' associate Beth Tucker recalls the brief time when fortune had her working with America's favorite chef, Julia Child. In 1964, Beth was assistant to WGBH lighting designer Ken Anderson, for whom she hauled equipment, climbed ladders to hang lights, and uncoiled and coiled miles of lighting cable.

In 1962, for the book review show of Boston's educational channel, WGBH-TV, Julia Child introduced her cookbook *Mastering the Art of French Cooking*, not by chattering with an interview host, but by showing how to cook an actual omelet. Vive la difference! The viewers enjoyed her so much that management gave Ms. Child two more demonstration opportunities and then a show of her own. *The French Chef* debuted in February 1963 and became a sensation.

WGBH recorded *The French Chef* from a demonstration kitchen in a grim brick building in Cambridge. The station's studio had recently burned to the ground and its temporary home in the basement of Boston's Museum of Science could not accommodate a set as large as Julia's.

The show's director was calm and sardonic Russell Morash. He called the shots and had masterful control over cast and crew. When upset by chatter that interrupted his concentration, Russell would glance sharply at the nearest culprit and heave an exasperated sigh that instantly gagged the

offenders. The station's mobile unit in which Russell directed and recorded *The French Chef* was a Trailways bus that had been converted into a television control room. The luggage compartments were stuffed with cameras, cables, ladders, and lights.

After they tied the bus into the building by a massive electrical cable, the crew hauled the huge, heavy but delicate cameras and lighting equipment up a fire escape to Julia's temporary set. The snow and freezing rain of New England winters often made that three-story climb treacherous. Sometimes a precarious situation induced laughing spells that paralyzed the crew in place. "Grab the air" became their emergency cry.

After she reduced her program plan to cryptic instructions on a 5x7-inch card, Julia stood behind her station and took

ing to curb chefs' propensity to drink it. Julia then took a hefty swig, direct from her demonstration bottle, saying, "There's no salt in this wine, let me tell YOU!"

Then there was the time during a shoot when Julia began squeaking and wriggling: "Russ, I believe there's a bee in my blouse." Russell yelled "Cut!" and pounded up the fire escape to find that the problem was a short circuit in Julia's mike. Julia usually brushed off the bloopers and kept going. As an example, Beth recalls, "A large roast slipped from the platter Julia was holding and fell to the floor. Julia simply bent over, picked it up, and exclaimed, 'Don't worry! Always remember! You're alone in the kitchen!'"

The delectable aromas wafting



Morash step-by-step through what was going to happen. While she was saying, "First I will whip the egg yolks; then I will fold in the egg whites," you could almost see the gears clicking in Russell's clever mind as he developed his shooting plan for the show. It was never less than amazing to observe the process unfolding in real time.

To work with Julia Child was also a constant delight. Julia was unfailingly pleasant, patient, kind, humble, and funny. Sometimes she was hilarious. She once explained to her audience why they should never use "cooking wine." At one time managers of great houses and restaurants salted the wine used in cook-

around the studio while Julia worked could be torture for everyone there. The end of the show became its absolute best part for the crew, who were allowed to clean up all the food in sight.

Beth is grateful to Julia Child for flinging open the doors to a whole new world of culinary excellence. Watching Julia encouraged Beth to take up cooking. Without Julia's inspiration, Beth wouldn't have become the excellent cook she is today.

Beth worked at WGBH with Julia Child for three happy years. We at HOPKINS thank Beth for sharing her story with us. ㅎㅎㅎㅎ