

Days of Bread 2018

Breads of the Creative Cities

edited by
Giuseppe Biagini

Editorial Project
ITKI, US Chapter

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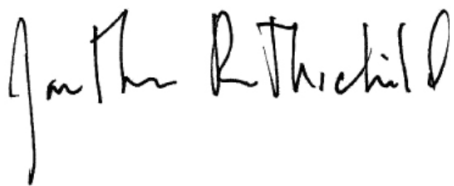
FOREWORD

As the first designated UNESCO Creative City of Gastronomy in the USA, Tucson is proud to lead this project in partnership with the International Traditional Knowledge Institute U.S. (ITKI-US) and Krakow Creative City of Literature. The project expands the Days of Bread celebration in Krakow prior to the UCCN XII Conference to allow participation of all of the 180 cities in the UNESCO Creative Cities Network (UCCN), and it enhances the celebration with the ITKI-US Creative Knowledge Platform. It also sets an example as the first UCCN project open to participation by cities in every creative field.

This project reflects the UCCN's Mission and Objectives by strengthening cooperation among cities that recognize creativity as a strategic factor for sustainable development. It also contributes to Goal 11 of the UN 2030 Agenda for Sustainable Development by facilitating an exchange of the diversity of cultural knowledge and traditions represented by a food universally shared by all of the Creative Cities. The project provides a tool to improve cultural tourism experiences in the participating cities, thus supporting sustainable community and economic development. It also contributes to Goal 17 for local and global partnerships by creating a model for inter-cluster collaborations within the UCCN.

We are grateful to the Creative Cities who have participated in this project, and to Krakow City of Literature for its partnership and support. It is our honor to collaborate with ITKI-US in sharing these recipes and stories of the traditional breads of the Creative Cities.

Sincerely,

A handwritten signature in black ink, reading "Jonathan Rothschild". The signature is written in a cursive, flowing style.

Jonathan Rothschild
Mayor of Tucson

FOREWORD

The International Traditional Knowledge Institute (ITKI) was created in 2011 with the goal of collecting and saving traditional techniques and sustainable technologies used by ancient cultures, and encouraging regional communities to contribute to the preservation of their local Traditional Knowledge (TK).

The Institute strives to emphasize the crucial role of Traditional Knowledge in the development of ‘green economies’, to raise awareness of cultural diversity, and to promote intercultural dialogue. In light of the changes that contemporary societies are experiencing with climate and environment, TK systems can prove an invaluable resource for sustainable solutions, which can be adapted to different parts of the world.

Within this broad and complex context, the US Chapter of ITKI has decided to undertake a series of editorial projects, which will focus on different aspects and challenges of preserving Traditional Knowledge and the cultural landscape in which it flourished.

The third title of the series focuses on the traditional and creative knowledge of the bread makers of the UNESCO Creative Cities. The project extends the concept of “bread” to be defined as a basic staple food prepared using water and local ingredients, in whatever traditional way each community typically prepares it. The project creates an opportunity to connect the people and cultures represented by the Creative Cities Network through representative examples of their traditional bread.

The publication of the book has been made possible by the UNESCO Creative Cities that sent documents, pictures, and videos; the unlimited support of the TRusT™; the graphic editing of Luigi Biagini and copy editing of Laura Horley; the thoughtful introduction by Jonathan Mabry; and sponsorship by the TRusT™ project, the Krakow UNESCO City of Literature, and Tucson UNESCO City of Gastronomy.

Giuseppe Biagini

Founder ITKI, US Chapter

FOREWORD

Many cities around the globe host local celebrations of culinary traditions and foods that are at the center of everyday life as well as special customs and rituals. These events aim to capture the uniqueness of place and to pass down through generations the appreciation and enthusiasm for local goods and practices. What often happens unconsciously, simply through participation, is the development of an awareness of the locality and eco-system. People gather and enjoy quality time together as a community and experience heritage in a way that helps to maintain a sense of uniqueness and place.

The organizers of the Days of Bread, including the City of Krakow, Krakow Festival Office, and the Małopolska Chamber for Regional, Traditional, and Ecological Products, hope to provide this opportunity for the public by celebrating one of the most fundamental foods among all human societies: bread. A symbol of fecundity and miracles, generosity and sharing, bread fulfills a specific function in social and culinary culture by providing nourishment and sustenance, and its methods of preparation and associated traditions are as diverse as the world itself. This year, along with the UNESCO Cities of Gastronomy and ITIK-US, we are pleased to more fully showcase the diversity of breads from around the world, to promote the practice of giving and receiving that bread represents, to bring bakers together from around the world to network, bake, and engage, and to spotlight traditional production and baking practices, small businesses, nutrition, and well-being.

This publication and our partnership with ITIK-US and Tucson UNESCO City of Gastronomy will serve to bring this message even further out into the world. This beautiful anthology of testimonies, recipes, and knowledge will help to draw attention to the deep interconnections that cultures and societies have through their culinary traditions. As proud members of the UNESCO Creative Cities Network, this type of interdisciplinary, international, and creative cooperation, which highlights global issues, such as nutrition, sustainable farming, and food production, but also community development and social participation, is especially important. We are glad that the 2018 Days of Bread will serve as a platform for this type of collaboration between UNESCO Creative Cities and can only hope for the future development of such effective and important partnerships.

Justyna Jochym

Krakow UNESCO City of Literature

Focal Point Krakow UNESCO City of Literature



INTRODUCTION

Bread—the most universal of all dietary staples for our species, and synonymous with food in many languages—is a central element of our shared cultural history because it is the basis of the Neolithic diet that spread across the globe and transformed societies after the Ice Age. And recent discoveries suggest that the first experiments with agriculture and bread making began much earlier than previously known.

In 2015, scientists reported finding seeds of emmer, barley, and oats with visible signs of domestication, along with grinding stones, implying that the inhabitants at a 23,000-year-old site near the Sea of Galilee were farming cereals and making porridge or bread. At sites in Italy, Russia, and the Czech Republic, recently found grinding stones and starch grains that are 32,000 years old may indicate the making of flatbreads with foraged grains and tubers.

Archaeological finds show that flatbreads were baked in Iraq by 6,000 years ago, and in India and as far north as Britain a thousand years later. Egyptian writings at about the same time indicate the use of wild yeasts to make the first leavened loaves. The earliest evidence of unleavened maize flatbreads, or tortillas, is in the highlands of central Mexico at a 2,700-year-old site with fragments of ceramic griddles and layers of processed lime used to make maize dough more nutritious.

Farming, milling, and baking techniques were shared widely and invented independently, and breads made from cultivated, edible grasses such as wheat, maize, and rice became essential staples in many parts of the world. The food writer Michael Pollan describes this as the development of “...an ingenious technology for improving flavor, digestibility, and nutritional value of grass.” Seen through his technological lens, sourdough fermentation is an ancient vernacular technology, and bread baking is the earliest food-processing industry.

In much of the world, bread became mass produced after the mechanization farming and milling during the Industrial Revolution. Important turning points in the industrialization of breadmaking included the invention of the steel rollermill in Switzerland in the 19th century, and the spread of gas ovens and bread-slicing and -wrapping machines during the early 20th century.

Despite this widespread shift to mass production of breads made with highly processed flours, and replacement of the majority of the biodiversity of cereal grains with just a few Green Revolution monocultures, a few locally adapted cereal landraces, and many regional varieties of bread, have survived because of their ecological resiliencies and cultural significances.

The agronomist Eli Rogosa proposes a worldwide revival of these surviving heritage grains to reinvigorate grain terroirs and renew appreciation of the nutrition benefits and cultural meanings of breads made with ancient grains. Through reconnection with these first crops and first breads, she argues, we can rediscover the original healthiness, biodiversity, and resiliency of the Neolithic diet and harness it to feed the world in the face of changing climate.

Bread is also a prime example of how culture is mediated by food, and how cultural identity is edible. Scott Cutler Shersow points out that bread represents community itself because it is a collectively made artifact. For much of its history and around the world, the grain is grown by local farmers, the flour is ground by a village miller, the bread is baked in communal ovens, and the loaves are large enough to invite or require sharing before they become stale.

Food historian William Rubel illustrates how bread is also a social marker and cultural object subject to historically shifting standards of fashion and taste. In medieval Europe, consumption of whiter and lighter (and less nutritious) breads came to represent higher status. The current popularity of artisanally made, darker and denser breads has reversed the social valence of what were formerly considered “peasant breads.”

The cultural meanings of certain breads have also changed as they crossed borders. Journalist Paula Morton traces the spread of tortillas from Mexico to most of the globe as a shift from a traditional, handmade ethnic food symbolizing cultural identity and homelife, to a mainstream cross-cultural food made with industrial methods.

Today, traditional breads—often made with heritage grains and historical techniques—are still touchstones of cultural identities linked to specific places; for many peoples, the kind of bread you eat reveals who you are and where you are from.

This book celebrates the fact that almost every city with deep roots has one or more special breads symbolizing their unique cultures and culinary histories. It is a collection of the ingredients, recipes, and cultural stories of traditional breads of cities within the UNESCO Creative Cities Network (UCCN).

Led by a partnership of the International Traditional Knowledge Institute-U.S., Tucson City of Gastronomy, and Krakow City of Literature, this is the first UCCN project open to participation by cities in every creative field in the Network. It is also a reminder of the connections between our communities through this edible, shared patrimony created from the first crops cultivated by humans.

Jonathan Mabry
Tucson, Creative City of Gastronomy
June, 2018

For Further Reading:

Bread, by Scott Cutler Shersow, 2016. Bloomsbury Academic, New York, USA, London, UK.

Bread: A Global History, by William Rubel, 2011. Reaktion Books Ltd., London, UK.

Cooked: A Natural History of Transformation, by Michael Pollan, 2013. Penguin Press, New York, USA.

Restoring Heritage Grains: The Culture, Biodiversity, Resilience, and Cuisine of Ancient Wheats, by Eli Rogosa, 2016. Chelsea Green, White River Junction, Vermont, USA.

Tortillas, a Cultural History, by Paula E. Morton, 2014. University of New Mexico Press, Albuquerque, New Mexico, USA.

THE CREATIVE KNOWLEDGE PLATFORM

The Creative Knowledge Platform (CKP) that the US Chapter of the International Traditional Knowledge Institute is developing offers a variety of opportunities for participating cities to express their uniqueness and implement a local model of promotion.

The platform offers each city three “Concepts” by which they can attract and make a lasting impression on visitors (both the “Expert” and the “General Public” type):

- 1) **Experience:** See/Hear, Know, Try
- 2) **Space:** Physical, Virtual
- 3) **Activity:** Permanent, Temporary

The three Concepts can be experienced within five types of Spaces, which can be used temporarily or permanently and virtually or physically:

- 1) **Library**, where books, documents, and, in general, local stories are available for reading and studying
- 2) **Theatre**, where stories are performed and narrated for visitors, and films and documentaries are shown
- 3) **Shop**, where the local creative specialty is presented and contemporary local knowledge keepers are highlighted
- 4) **Atelier**, where practical examples of how to make items specific to the city are taught and demonstrated
- 5) **Convivium**, for meetings and tastings of local food specialties

Depending of the mix of the above types, a city can design its own business model to attract and retain visitors, which we can summarize in a flowchart of a visit as:

Visitor Type	Experience Flow	Space	Mode
Expert	See/Hear Know	Library Atelier	Physical and Virtual Physical and Virtual
General	Try	Theatre Shop Convivium	Physical

Websites, apps, and virtual-realty environments allow both Expert and General visitor types a simulated, expanded, and extended experience, helping them to retain the memory of the city, even after a visit.

It is in this larger framework that the US Chapter of the International Traditional Knowledge Institute has envisioned the free use of the web app TRusT™ to support local communities of artisans and farmers—the Knowledge Keepers—in leveraging their unique traditional knowledge, and to help in reaching the objective set by the United Nations 2030 Agenda, Goal 8, that is, “To promote sustained, inclusive and sustainable economic growth, full and productive employment and decent work for all”.

In brief, TRusT™ consists of a storytelling and tracking feature. It is user-friendly and permits clear and direct communication among Knowledge Keepers and their customers through the simple use of a



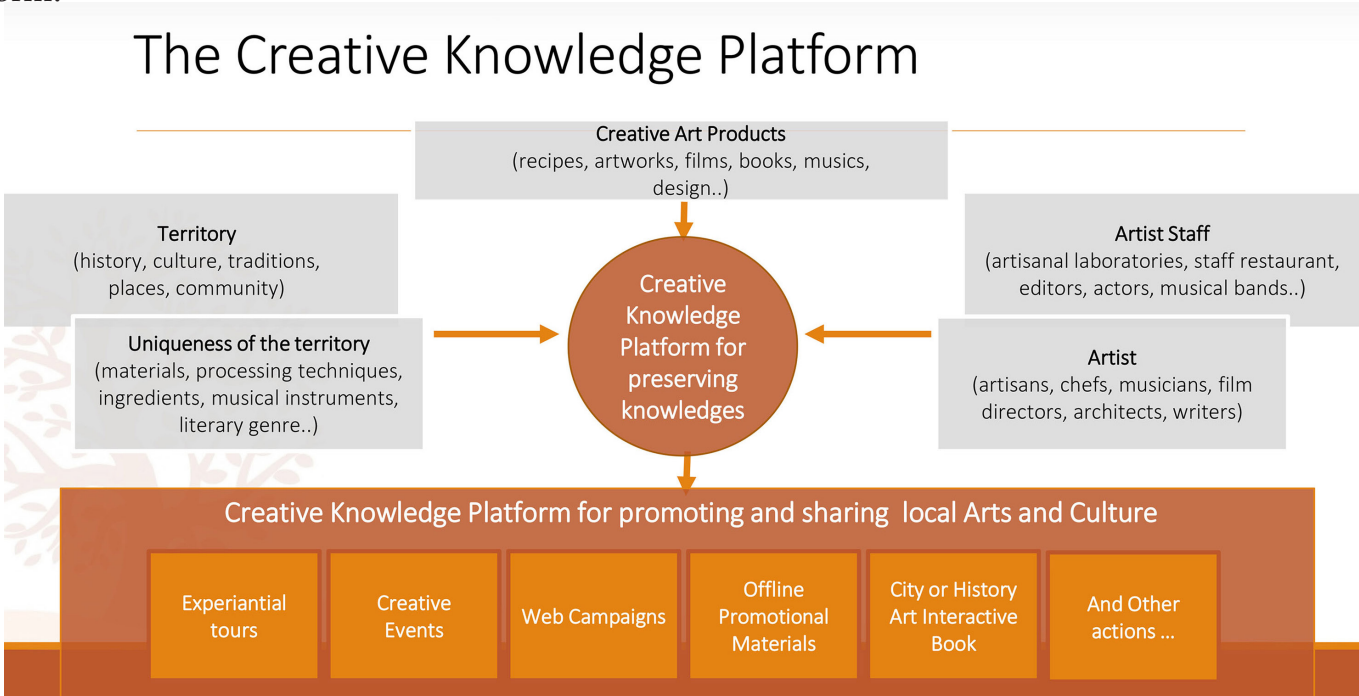
Scan the QR code to get more information

QrCode. Users can follow the links to explore the specific stories of the products made by the Knowledge Keepers, production timeline and locations, preparation methods, and bios. TRusT™ provides new perspectives to producers and consumers through highlighting engaging documentation of cities’ unique creative traditions. Consumers benefit from TRusT™ because it presents information about products in a compelling, behind-the-scenes narrative, and allows them to discover a world rich with tradition and information.

In the examples in this book, the US Chapter of the International Traditional Knowledge Institute has applied TRusT™ to a specific set of Knowledge Keepers: bakers, farmers, and millers from around the UNESCO Creative City Network, who are using traditional techniques to prepare breads, and to whom we can trace many of the steps that led from local ingredients to a staple food, recognized by the people of that city as a cultural expression of their land.

A QrCode has been added to each UCC to guide the reader to more content about the ingredients, the farmers, the millers, and the bakers who are key actors in the traditional recipe. Sometimes there are videos that document the Knowledge Keepers while they are proudly presenting the traditional preparations of a specific recipe.

At the end of this chapter we have included a dynamic QrCode that will include, over time, more and more Knowledge Keepers, who will be added when they decide to participate in the Creative Knowledge Platform.



We invite the reader to come back to this page and read the QrCode to get updates about new breads and new Knowledge Keepers who have joined the initiative.



United Nations
Educational, Scientific and
Cultural Organization



KRAKOW
UNESCO CITY
OF LITERATURE

- Member of the UNESCO
- Creative Cities Network
- Since 2013

KRAKOW, CREATIVE CITY OF LITERATURE

At the heart of Polish language and literature, Krakow is celebrated for its publishing tradition dating back to the 16th century. Home to over 75 bookstores and nearly 100 publishing companies, the Polish Book Institute and Poland's oldest

university, the Jagiellonian, founded in 1364, Krakow is also recognized for having the first scriptoria, established in the city in the 11th century.

Renowned writers are connected with the city, including Joseph Conrad Korzeniowski, Adam Zagajewski, Stanisław Lem, and Nobel Prize Laureates in Literature, Czesław Miłosz and Wisława Szymborska. Each year several prestigious awards, including the Conrad Award, Jan Długosz Prize, the Kazimierz Wyka Award and the Wisława Szymborska Poetry Award are awarded to highly recognized literary figures.

Krakow regularly designates a Book of the Month, and every year, the Transatlantyk Award allocates a literary prize for the promotion of Polish literature abroad. In 2011, Krakow joined the International Cities of Refuge Network (ICORN), an association of 40 cities providing persecuted writers with a safe haven to write and live. Krakow also grants residencies in partnership with the

Villa Decius Association for ICORN guest writers.

Besides its many literary festivals, including the Conrad Festival, the Miłosz Festival, Children's Literature Festival, Comics Festival, NON-FICTION Festival and the largest international Book Fair in Poland, Krakow is also known as a center for avant-garde poetry and is a leader in innovative visual, performance, cyber and kinetic poetry.



photo by Grzegorz Ziemianski, for Krakow UNESCO City of Literature



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get more information

History of the City's Bread

Cracovian and Małopolska cuisines make a wealthy contribution to the kingdom of Polish flavours. The list of accredited traditional regional products numbers close to 200 and includes several delicious cheeses from the Tatra mountains region, charcuterie and fish including carp and trout.

Małopolska's acclaimed produce also includes fruit and vegetables and delicious honeys from pine forests in Sucha Beskidzka. Many of Poland's most famous delicacies, such as obwarzanki, żurek and barszcz, have close ties with Kraków – in fact of the 40 Polish products protected by the EU, 12 originate from Małopolska!

The city's culinary tradition has been very influenced by its location on the most important Renaissance trade route of Europe. For centuries, Krakow was a city inhabited by many ethnic groups, which significantly influenced the character of the dishes served here. Regardless of historical reality, bread has one of the most important foods for Krakowians.

Bread and salt are culinary staples. According to European folk beliefs, they had extraordinary life-giving, protective, purifying and magical properties. In Polish traditions and customs they serve as a metaphor for abundance. Bread was considered a sacred thing, and for Christians it became the symbol over all other symbols - it represents the body of Christ.

Already in the 16th century, a greeting with bread and salt was included in the ritual of welcoming the Bride and Groom. Salt according to folk beliefs and Christian beliefs is a symbol of the durability of the relationship.

Thus, it is natural that the national registry of regional products includes many types of pastries and breads, including the

traditional Krakowian bread from Prądnik and the city's favourite obwarzanek.

Cracovian Classic

One of the most fascinating dishes found in local restaurants is maczanka krakowska. Legend has it that a few hundred years ago it was a popular fast food, especially among students and drivers of horse-drawn carriages.

Today it's a tasty local alternative to burgers: made according to tightly guarded recipes, the dish is filled with tender slices of pork in a caraway sauce with toppings, served in a bun. Maczanka is also making a return as a popular street snack sold from food trucks ubiquitous in Kazimierz.

The Baker: Binkowski

The bakery belonging to the family Binkowski is one of the oldest in Kraków. It has been operating continuously for more than 70 years. It is a family business set by Feliks Adamski in 1946.



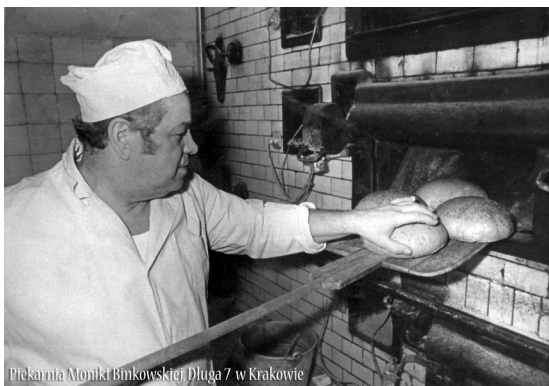
For many years, members of his family helped him to run the business, and his kids: Monika, Ewa and Aleksander, were raised surrounded by baking furnaces. Nowadays the bakery is managed by Monika Binkowska and her sons. The ambiance of this place

is created by the people. Old clients who still remember their parents or grandparents buying bread always in the same place, this bakery at Długa 7. This invariable address lives in memory of many inhabitants of the city.



The heart of the bakery, the guarantee of its quality and tradition, are its employees: bakers, helpers, confectioners and clerks. The employees of the bakery have been working here since decades, one of them has just celebrated his 40th work anniversary, which is the best proof for the family-like, friendly atmosphere of the place. The Binkowski's bakery means not only delicious bread, but also great sweets prepared according to the traditional recipe. Only in this bakery will you find bread with caraway seeds, unique challahs, bunny breads, or delicious cabbage rolls. For bread lovers, real rye sourdough breads are baked in accordance with the old bakery art. The bakery also offers a traditional Italian ciabatta and its famous sweet cinnamon roll.

The Binkowski's bakery is almost an open-air museum, where you can admire traditional, historical recipes being used. It is one of these unique places where it is the man, not the machine, standing behind the process of the production of bread. And it is a man of a big heart and a great respect towards the tradition.



The Baker: Piekarnia Mojego Taty

Piekarnia Mojego Taty bakery is located on the ground floor of one of the tenements in the Kazimierz district. Since 2006, it is run by Wojciech Smętek who wanted to revive the family tradition of baking bread. The Meiselsa street smells of baked bread again.

The bakery was established by a Jew named Bajgiel. During the Second World War it was confiscated by Germans and its products would end up in the best German shops. After the war the bakery was part of a big cooperative. Wojciech Smętek decided to come back to craft traditions of that place.



The heart of the bakery is its still operating antique furnace from 1914. When it is hot, the pressure goes up to 100 atmospheres, and the temperature exceeds 300 degrees Celcius. Bakers make a couple of tons of bread every day. They do most of the job manually. This is one of the few places remaining in Kraków with so little automation.

The time needed to prepare bread depends on its type and size. The biggest loaves that weight 3 kg need even up to three hours. The process depends also on the season. 'During the winter, more sourdough or yeast is needed. During the summer, when the temperatures are high, everything ferments so fast that the bakers



need to hurry’, explains Mr. Wojciech. Bread has to be produced in a traditional way, using the sourdough prepared by the bakery. The basic ingredients are easy: flour, water, salt. The recipe starts with: ‘take 40 litres of water’. The rest lies in the bakers’ hands. The proportions are shaped by the type of flour used and the weather: temperature and humidity. No tools to make the job easier are used. The rules are the same as in the past.

The Baker: Zaczyn

Bread is a basic ingredient of traditional Polish breakfast and supper. Despite centuries-old tradition of baking bread and a huge respect towards it, in the recent years bread has become an anonymous product coming from big factories. Apart from



small, traditional bakeries, more and more new, alternative ones which are set by people without specialist formation are trying to face this problem. In Kraków these are for example Pochlebstwo or Zaczyn.

‘It was holidays, and we ran out of bread. After looking through a shelf with bread in a shop nearby our home, I decided to buy some flour and a pack of yeast.’ Zosia Barto explains how her adventure with baking bread started. She baked her first bread rolls seven years ago. Today

she manages her own bakery Zaczyn. Loaves of bread disappear within two or three hours from the opening. Zaczyn produces four types of bread: wheat, rye, wheat-rye and spelt bread with different types of toppings like grains, fruit, nuts and herbs. In the bakery, one can as well sit down and eat a vegan breakfast or try a coffee from a nearby coffee roaster.

The biggest challenge Zosia had to face was finding the right type of flour – good quality without artificial additives. Today, Zaczyn cooperates with a couple of mills in Poland. It buys not only flour, but also grains from which Zosia Barto prepares whole-meal flour. Small mills cooperate directly with farmers. Thanks to them, she can find people who still cultivate old Polish crops. It is often cultivated for feeding animals, so it is more resilient than new varieties. Thanks to the interest of small bakeries these types of crop are reappearing on Polish tables.



Storytelling of the bread and its significance

The famous obwarzanki are based in the Jewish culinary traditions and related to the bagel or bublik. They are a popular Krakowian street snack. They date back to Medieval times and are uniquely plaited yeast dough rings that traditionally are dipped in an infusion of herbs and honey before baking. They have been sold from very distinctive carts on street corners and at city squares for decades. If you head to the Stary Kleparz market square, make sure you pick up delicious cheeses, like bundz and oscypek – traditional ewe's milk cheeses from the Tatra mountains south of Kraków – to go with the bread.

Obwarzanek krakowski is one of these products which uniqueness comes from a noble simplicity. First - the selection of ingredients, because the product is made from a combination of wheat flour (it is possible to use up to 30% rye flour), fat, sugar, yeast, salt and water. Second - taste. Obwarzanek is not much different from the usual freshly baked bread, but its always crunchy skin and slightly sweet pulp make it extremely tasty.

The process of making the obwarzanek krakowski has a few stages. The dough is made quickly (during the summer – a couple of minutes, during the winter – an hour) and left to rise, then divided into small pieces, and formed into longitudinal rolls, so-called sulki, 2 or 3 of which are tangled together to form a ring. Formed obwarzanki with a diameter of several centimeters (12-17 cm) are again left to rise, then they are immersed in boiling water for a moment until they float to the surface. Then, after draining, they are decorated with poppy seeds, salt, sesame seeds or other toppings and baked until they are coloured from pale golden to pale brown. Obwarzanek tastes best a few hours after baking, which is why it is sold still warm.

The earliest known references to obwarzanki being baked in Kraków, Poland's former royal capital, appear in the accounts of the court of King Jagiełło and Queen Hedwig, when an entry from 1334 mentions the product: "for the queen, rings of obwarzanki, 1 grosz" [a Polish coin]

In 1496, King Albert granted the bakers' guild of the city of

Kraków a monopoly on baking white bread, including obwarzanki. This privilege was subsequently confirmed by all Polish kings up to John II Sobieski. Initially, obwarzanki could be made only during Lent by bakers specially designated for that purpose by the guild. The guild issued a decree in 1611 regulating the sale of obwarzanki inside the city walls and the choice of bakers who were allowed to sell them.

A radical change took place in the 19th century. On 22 January 1802, a decree was signed which stipulated that any baker had the right to bake obwarzanki when it was his turn to do so. The bakers authorised to bake obwarzanki were selected by the drawing of lots. The custom of drawing lots probably ended in 1849, there being no evidence that it continued after that date. This could mean that, over time, the rules were relaxed and any baker could make obwarzanki on any day of the year, as is still the case today.

Obwarzanki were sold from stalls which opened before 6 a.m. so that the inhabitants of Kraków could buy them freshly baked early in the morning. The guild monitored the quality and freshness of the products, eight of its members being responsible for carrying out checks on stalls. Any transgressions were severely punished. Eventually, people started selling obwarzanki in other ways. As late as the 1950s, they were sold straight from wicker baskets.

In modern times, obwarzanki have been sold not only in shops and bakeries, but also from street carts. There are between 170 and 180 such carts offering obwarzanki in Kraków today. An average of almost 150,000 are sold on the Kraków market in a single day.

Recipe: "Obwarzanek"

Obwarzanek is a braided ring-shaped bread that is boiled and sprinkled with salt, poppy seeds, sesame seeds or other herbs before being baked. It has a white, sweetish, moist and chewy crumb underneath a crunchy golden-brown crust.

Traditionally sold from street carts, it is a popular snack in Krakow where it has the status of a regional food with protected geographical status.

Ingredients

- 375 g of wheat flour
- 15 g of yeast
- 1/2 tablespoons of sugar
- 1 teaspoon of salt
- 125 ml of milk
- 25 g of butter
- 60 ml of hot water
- 1 egg
- sesame / poppy seed / salt

Preparation

Crumble yeast with sugar. Mix with hot water. Leave to rise. Sift the flour with salt. Dissolve the butter and leave to cool. Combine the leaven with flour, milk and butter. Knead. Set aside for an hour in a warm place to rise. Form small balls from the dough and use them to form small cylinders. Two rolls should be piled like a braid, stick to the ends. Form a bagel from them. Boil water with two tablespoons of sugar in a wide pot. Each bagel should be immersed in boiling water for a few minutes, then picked, drained and put on a baking tray. Brush with beaten egg. Sprinkle with poppy seed, sesame or salt. Bake 30 minutes at 180-190 degrees Celsius for a golden color.





United Nations
Educational, Scientific and
Cultural Organization



San Cristóbal de Las Casas
CITY OF CRAFTS & FOLK ART

Designated
UNESCO Creative City
in 2015

SAN CRISTÓBAL DE LAS CASAS, CRE- ATIVE CITY OF CRAFTS AND FOLK ART

The city of San Cristóbal de las Casas was founded by the Spanish in 1528. It is located in southeastern Mexico in the state of Chiapas, just north of Guatemala, and is bordered by indigenous municipalities. The city has ten traditional neighborhoods with specific vocations and traditional crafts; some have been there

since its founding, and others were developed over time to serve the needs of the city. San Cristóbal de las Casas is heavily influenced by the many rural indigenous populations from the Altos region of Chiapas. It is an urban-rural municipality with an intercultural population of a little under 200,000 inhabitants. In addition to Spanish, many residents speak indigenous languages such as Tseltal and Tsotsil.

Though the city features many styles of folk art and crafts, it is best known for textile crafts that are embroidered according to various distinct patterns. Other notable crafts include: blacksmithing, pottery, candles and wax items, sweets and breads, yarns, fabrics and textile dyeing, pyrotechnics, carpentry, and wooden toys. For many communities and artisans, making handicrafts and weaving is part of everyday life, and, historically, it is a primary source of income for many families. Skills are passed down from generation to generation, so, in addition to acting as a source of income, these trades are a way to honor ancestors and continue cultural traditions. Today, regional crafts retain their importance in preserving San Cristóbal de las Casas' fundamental role as a marketplace for communities in the region.



Scan the QR code to get
more information

History of the City's Bread

Longstanding traditions surrounding feast days and the histories of individual neighborhoods represent some of the many charms of San Cristóbal.

The bakery, for example, has a history dating back to the 16th century, when the Spanish began growing wheat in the nearby Jovel valley, as well as in others like Zinacantán, Huixtán, Teopisca and Amatenango. Since then, bakeries have made white bread and sweet bread with various combinations of egg, piloncillo (molasses of brown sugar), water, pork butter, and puff pastry.

Popular breads of this style include little French rolls and sweet bread.

In the Jovel valley, there were nine wheat mills. Some of them are still visible and form a stunning architectural complex, used for the production of virreinal époque until the 19th century.

Local bakeries continue many of these early traditions, and customers can still enjoy treats such as: repulgadas, taquitos, perritos, cemitas, rosca blanca y mestiza, tostaditas, así como cazueleja, marquesote, pancitos de coco, and, during the Christmas holidays, hojuelas tendidas y de rosa servidas con miel in the festivities of the “Niño Dios”.



The Baker: Miga's Pan Café

Miga's Pan Café is a family company committed to showcasing the magic and cultural flavor of the traditional Pan Colecto. The company started four years ago as a project to conserve the techniques and flavors of local bread by using traditional ancestral recipes and regional baking techniques. Yolanda Maldonado Zuñiga, a fourth-generation baker, is passing the



knowledge of traditional recipes and techniques to her daughter, Sofia Gonzalles Maldonado, who will continue to run the bakery with an emphasis on traditional recipes and flavors.



Sofia Gonzalles Maldonado

The Baker: Abuelita Ciria

Abuelita Ciria was founded around 1967 by Ciriaca Zapata Durango and her daughter,

Esperanza Cruz Zapata. Nowadays, the bakery is run by Elsa Morales Cruz, granddaughter of the founder, who grew up in the bakery and learned, through experience, how to make the bread.



Abuelita Ciria is known for many kinds of bread, including Cemitas, Mestizos, Marquesote, and Pan Frances (San Cristobal's version).



The Bread and its Significance

When the Spanish came to America, the indigenous traditions were fused with the culinary tradition that Spain carried, not only from Europe, but also from the Middle East, Africa, and the Caribbean. They didn't just found cities; they also introduced products and techniques for meal preparation.

Today, the menu Sancristobalense maintains the traditions of



centuries ago. The meal has always occupied a special place in family, religious, and social customs. The size of a menu depends on the hour of the day, the occasion, and the station. In the morning, when the sun is still rising, the first thing people want is hot, freshly made coffee.

Just as essential as the coffee is the breadbasket that accompanies it, featuring repulgadas, roscas or taquitos, white or sweet. At 5pm, many people return to the bakery for another coffee alongside a good Cazueleja, a traditional bread made with egg yolk.



Recipe: “Cazueleja”

Party bread with spongy mass and soft, with dry cheese, grated and is sprinkled with sugar and cinnamon.



This is one of the many varieties of the traditional bread of San Cristóbal, made with regional ingredients that gives it its special flavor, is the most representative bread of the city, its consumption is firstable to special occasions like reunions, parties or religious events, is a sweet bread that includes raisins, it is served as a dessert or like a small bruché (tente pie).

Ingredients

For 4 bread slices of 20 x 10 cm:

- 500g yeast (renovo mother dough)
- 15 eggs
- 150g butter
- 150g washed butter
- 150g sugar
- 1 bunch raisins
- 40g dry cheese
- 2 spoon baking powder

- 5g yellow powder coloring
- 100g flour

Preparation Techniques

Tools used:

- 1 conventional or traditional bread oven
- 1 container holding 5 to 8 liters, made from mud, wood or plastic for the sourdough
- 4 large bread molds
- 1 worktable
- 4 large bowls
- 2 trays
- 1 basket for bread
- 1 tilt

Techniques:

For the traditional fermentation technique for preparation of the sourdough, flour must stand with the water and baking powder for a minimum of one week at a temperature of 20 to 22 degrees Celsius.

MIXING

1. Prepare a mass called renovo (mother dough) in a container of wood, clay or plastic, letting it ferment at least one month.
2. The night before making bread, add new flour to the renovo or mother dough.

SHAPING

3. On one worktable for bread, shape the renovo or mother dough into a circle.
4. Inside the circle of dough add the eggs yolks.
5. Mix up perfectly with the renovo.
6. After that, add the pork fat, the washed butter, and the sugar.
7. Knead by hand, until all the ingredients are well mixed.
8. During this process, you could add some flour depending on the weather and mass consistency.

9. Add the raisins, the dry cheese, the leaven, the coloring (optional) until all the ingredients are well mixed.
10. Cover all the molds for bread or iron recipients with pork fat.
11. Put the prepared dough into the molds.
12. Sprinkle a little more of sugar to decorate.

BAKING

13. Baked at 180 degrees Celsius for 40 min, depending of the type of oven.

14. Take out of the oven and let it cool.
15. Taste it with coffee or milk.





United Nations
Educational, Scientific and
Cultural Organization



Designated
UNESCO Creative City
in 2015

TUCSON, CREATIVE CITY OF GASTRONOMY

Located in the Sonoran Desert just north of the U.S.-Mexico border, Tucson has the longest agricultural history in the U.S.A. Its distinctive cuisine has developed from more than 4,000 years of farming; a 300-year tradition of orchards, vineyards, and livestock ranching; a culturally layered history; a variety of heritage food ingredients; and continuity of traditional food preparation techniques unique to the U.S./Mexico borderlands.

Tucson's cuisine blends the influences of Native American, northern Mexican or Sonoran, Mission-era Mediterranean, and American Ranch-Style Cowboy food traditions, among others. A thriving contemporary culinary scene is led by award-winning chefs and independently owned restaurants creating traditional and contemporary dishes using heritage ingredients and other local foods, and is celebrated by festivals and popular media.

Innovative city programs, policies, and regulations support food security and sustainability, and the fast-growing culinary economic sector.

The University of Arizona is a world leader in research on agriculture, nutrition, biodiversity conservation, and cultural foodways, and engages the community with many food-education programs.

Indigenous farmers have revived cultivation and wild harvesting of traditional foods, and non-profit organizations and public libraries conserve and disseminate more than 2,000 varieties of desert-adapted seeds and plants.

Higher education institutions, vocational schools, business associations, and incubators support entrepreneurship and employment in the culinary industry.

A community garden network and many school and home gardens play important roles in food security and the informal food economy. Numerous farmers' markets and two dozen annual food festivals occur year-round and offer tastes of local foods and living food traditions to residents and visitors.



Scan the QR code to get
more information

History of the City's Bread

In ancient times the indigenous O'odham people of the Tucson region made flatbreads with flours made from milling wild mesquite tree pods, and later maize.

Wheat was introduced during the Spanish Colonial period for breads used in religious ceremonies, and the unleavened wheat "tortilla" flat bread became an important food staple in the region. Spanish colonists also introduced naturally leavened sourdough-style bread. After the railroad arrived in 1880, baking powder and baking soda became available for leavening "quick breads." Since the late 1800s, "fry bread" made with wheat flour and baking soda and cooked in lard or oil has been a popular O'odham food.

The Grain

Soft white bread wheat was introduced into North America by Catholic missionaries for communion wafers and feast breads for their congregations. They called this and other soft bread wheats candeal. By 1640, candeal wheat had reached the desert borderlands of what is now northern Mexico and the southwestern U.S, and in the 1690s Father Kino introduced it to the Santa Cruz Valley where Tucson is located. The first variety to adapt well to this region was given the name "White Sonora." By 1740, it had become the major staple crop of northwest Mexico, the U.S. Southwest and Alta California. White Sonora's use extended beyond European-style breads and beers into Native American pinoles and atoles. By 1840, it had become the most popular grain for flour tortillas in Arizona, California, and northwest Mexico. Its elastic dough could be stretched long and thin into giant sobaquera tortillas up to three feet in diameter. Filled with meats, beans, or cheeses, these wheat tortillas helped create the now-famous burritos and chimichangas of the desert borderlands.

By the 19th century, White Sonora became Arizona's first export crop, grown by "Pima" O'odham farmers along the Gila River and shipped back along the Santa Fe Trail into the Midwest and East. During the Civil War, the Pima and their Mexican-American neighbors produced and milled millions of pounds of



White Sonora wheat for long-distance trade, and their flour kept alive many thousands of troops on both sides of that conflict. But by 1870, the Pima farmers lost most of their irrigation supplies to recent immigrants to Arizona, and their irrigation ditches and wheat fields went dry. After the last commercial production declined in the early 1960s, White Sonora wheat continued to be dry-farmed by a few indigenous farmers in northern Mexico and southern Arizona, who donated samples to seed banks. In 2012 it was reintroduced into cultivation among the Gila River Indian Community near Phoenix, and in the Santa Cruz Valley north of Tucson. More recently, Yoeme (Yaqui) farmers in Sonora, Mexico have also started commercial production of this grain that is an important part of their heritage as well.

White Sonora wheat produces roundish grains that are pale-colored with a blush of pink, and grow in spikes that are either barbleless or weakly barbed. Because it is one of the few heirloom



wheats in the U.S.A. that are resistant to both rust and Fusarium fungus, it has survived where other historical wheat varieties succumbed to disease. In addition to its rich history, disease resistance, and drought tolerance, this heritage grain has belatedly been recognized for its superior culinary qualities. It has become highly prized by bakers for both the sweet, earthy flavor and nutty texture of its flour, and by brewers for its fermentable and maltable wheat berries. When grown in the Santa Cruz Valley of Arizona, White Sonora produces a flour with relatively high

protein content, but low gluten, making it palatable to some gluten-intolerant consumers.

The Farmer

The Sonora White wheat in this recipe is grown at BKW Farms on the northern edge of Tucson. BKW Farms is a third-generation business operated by the Wong family. The first members of the family arrived from China in the early 1900s to work on construction of the Southern Pacific Railroad. The family later started grocery stores in Tucson and surrounding areas, and began



Farmer "BKW"

farming cotton north of Tucson in 1939. Increased demand for cotton during World War II allowed expansion of the farm. Today the farm grows a variety of organic and conventional crops, including heritage and modern grains, cotton, alfalfa, and corn on 4,500 acres of farmland irrigated by water transported from the Colorado

River by the Central Arizona Project canal.

The Miller

The wheats in this recipe are milled at BKW Farms near Tucson, where they are also grown. The mesquite pod flour is milled at the San Xavier Co-op Farm on tribal land south of Tucson, where they sell mesquite flour made from pods handpicked from velvet mesquite trees (*Prosopis velutina*). The farm is on the Tohono O'odham Nation in the San Xavier District, in the ancestral village of Wa:k. The San Xavier Co-operative Association of tribal landowners formed in 1971, and began farming the land again after the U.S. Congress granted sufficient water rights in 1982. The Association teaches the Wa:k community how to harvest, process, and prepare traditional wild and cultivated Sonoran Desert foods in a culturally appropriate and environmentally sustainable way, and provides an opportunity for tribal members to sell these foods through the Co-op Store.

The Baker: Don Guerra

Don Guerra, the owner and Master Baker of Barrio Bread, has successfully developed the Community Supported Baker model in Tucson, Arizona and is known as a skilled artisan baker and forward-thinking entrepreneur.



He estimates that 60 percent of the flour in his loaves comes from local heritage grains. His work to build and develop Barrio Bread, promote Tucson's local food movement and heritage grains,

and teach in a variety of contexts has earned him a reputation as an elite baker, educator, and promoter of community collaboration.

Guerra has also worked with bakers from around the world as he explores the complexities of baking world-class bread. He is recognized as one of the top ten artisan bakers in America, and has been awarded a Local Food Promotion Grant by the U.S. Department of Agriculture.

He teaches community baking classes and weekend workshops for adults; he helped Avalon Organic Gardens develop their bread program; he teaches seed-to-loaf classes for children at Tucson Village Farm; and he gives presentations for a variety of classes at the University of Arizona and other local organizations.

Storytelling of The Bread

Pan de Kino is a sourdough bread leavened with a wild yeast culture and made with White Sonora wheat, a heritage grain of the Sonoran Desert in the southwest U.S. and northwest Mexico.

This ancient wheat was brought to the Santa Cruz Valley, where Tucson is located, by the Jesuit missionary Padre Eusebio Francisco Kino in the late 1600s for both food and religious uses. It adapted well to this region, and, because it was grown in the winter to supplement the native summer crops, it became an important new food source for the indigenous O'odham people.

Cultivation of this desert-adapted wheat has been revived in both southern Arizona and in the northwest Mexico homeland

of the indigenous Yoeme (Yaqui) people, who migrated to the Tucson area in historical times.

With its key ingredients, including flours of both native mesquite and the first introduced wheat,



Pan de Kino

Pan de Kino symbolizes the exchanges that occurred when the indigenous inhabitants and Europeans first came into contact in this region more than three centuries ago, marking a major turning point in Tucson's culinary and cultural history.



Don Guerra



Don Guerra

Recipe: “Pan de Kino”

Ingredients

- 850 grams Water
- 500 grams White Sonora flour
- 200 grams Hard Red Spring flour
- 250 grams Khorasan flour
- 50 grams Mesquite flour
- 250 grams Sourdough culture
- 24 grams Salt

Preparation Technique

The preparation process includes multiple steps:

Mixing - Fermenting - Shaping - Proofing - Scoring - Baking

MIXING

1. Prepare the sourdough the night before:
150 g seed culture, 150 g flour, 150 g water.
Mix and allow it to sit out overnight.
In the morning mix the 250 g of sourdough starter with
800-850 g water.
2. In a large bowl, combine the flours to total 1,000 g. Add
to sourdough/water mixture.



step 2 preparation



step 2 preparation

3. Add 24 g of salt. (1 tablespoon)



step 3 preparation

4. Gently continue mixing and allow dough to rest for 10 - 30 minutes until it starts to form a cohesive mass.



step 4 preparation



step 4 preparation

5. Continue to knead dough by hand in 2 min intervals
until the dough is smooth on the outside. Periodically
use bench knife to scrape down sides of bowl.



step 5 preparation

FERMENTING

Dough is now ready for the 1st rest.

6. After 1 hour give the dough a stretch and fold - folding
each side of dough to the middle. Continue every hour
for 3 more hours. If dough becomes too dry, wet hands
while working to add moisture. If dough is too wet, add a
little more flour. Don't over mix the dough.



step 6 preparation

SHAPING

7. Flour a work surface. Turn the dough out of the bowl



step 7 preparation



step 7 preparation

onto the work surface. Using a bench knife cut the dough into 2 or 3 portions depending on size of loaves being baked.

8. Empty dough from bowl onto floured work surface.
9. Work the dough into rounded shape by tucking the edges under and gently lifting and plumping the dough. Cover with plastic wrap or cloth and let rest for about 30 min -1 hour.

PROOFING

10. Place linen cloth in proofing basket and sprinkle with flour.
11. Form the loaves and place them upside down in proofing baskets. Cover with the linen and allow to proof for 30 min, 1 hour.
12. Cover with a cloth or plastic wrap and place in refrigerator over night.
13. When ready to bake the next day place the Dutch Oven in the oven and preheat to 450.



step 13 preparation

14. Remove the Dutch Oven from oven and place on a heat proof spot on the counter.
15. Take the dough from the fridge. Flip the proofing basket over so the bread is right side up in the pan.

SCORING

16. Make some slits in the top with a razor blade.

BAKING

17. Bake for about 30-35 minutes with the lid on. Then remove the lid and bake an additional 15 minutes until the crust is golden brown.
18. Remove from oven and flip loaf onto cooling rack. Thump the bottom if a hollow sound is heard, the bread is done. Allow loaf to cool before slicing.