

A close-up photograph of a person's hands working on a traditional wooden loom. The hands are positioned over the loom's frame, with threads visible between the fingers, suggesting the weaving of a cloth. The background is blurred, focusing attention on the hands and the loom.

HANDICRAFT GUIDE

VEDRA 2019

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DEFINITION OF HANDICRAFT AND CRAFTSMAN

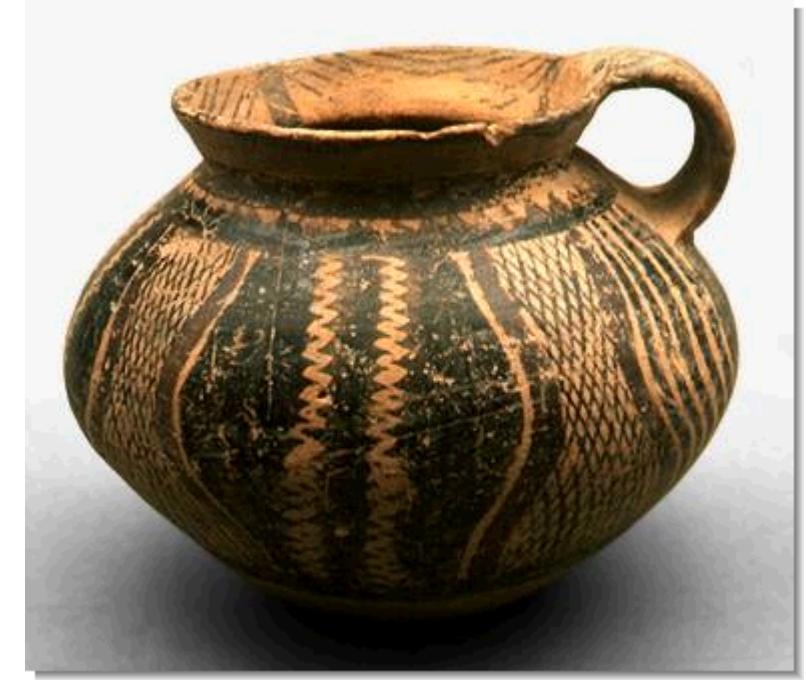
1. HANDICRAFT

Definition according to the Royal Academy
of the Spanish Language:

CRAFT OR WORK OF CRAFTSMAN

Other definitions are:

Craft and Technique TO MANUFACTURE OR ELABORATE OBJECTS OR
PRODUCTS BY HAND, WITH SIMPLE AND TRADITIONAL DEVICES.

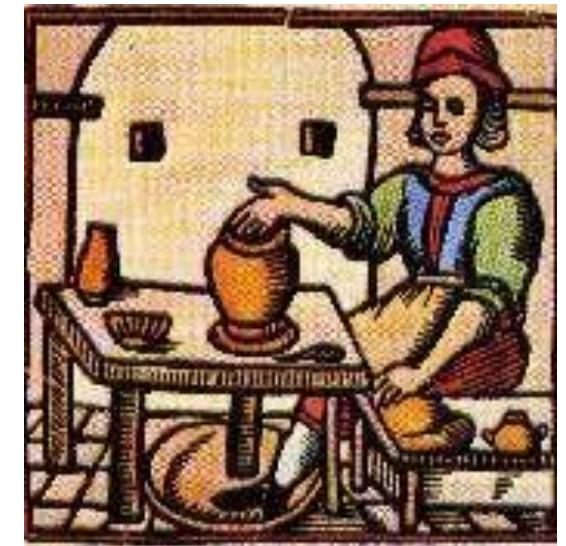


DEFINITION OF HANDICRAFT AND CRAFTSMAN

- Handicrafts is a quest throughout the existence of the human being to achieve an easier life. We transform, through design, materials and manage to modify their shapes or properties with the sole purpose of making their use more efficient and improving the result of our actions.
- When we talk about design, works of art are automatically presented in our minds, so called for having no use but the observation of their beauty, therefore they are elements that only decorate our surroundings. However, when making an object by hand, design is also applied, so handicrafts pieces are also work of art, we observe its beauty and we also use them.

DEFINITION OF HANDICRAFT AND CRAFTSMAN

- Then We will have ARTISTS and CRAFTSMAN, it is not assumed the underestimation of one compared to the other, they have as a common point the design, and therefore the originality and the aesthetics.
- Until reaching industrialization and from the time of prehistory, craftsman had great social importance, which is seen in the power acquired by the guilds, both economic and social. Once the renaissance begins, a change occurs and the Fine Arts and the Applied Arts are separated, with different studies established for each of them.



DEFINITION OF HANDICRAFT AND CRAFTSMAN

- From here the use and symbolic value differ, the word author is more emphasized, which is blurred in Handicrafts by relying on the repetition of processes rather than on the creation of a single work. In this case it is not considered that each piece is produced manually, which varied later, since both arts, the Fine and the Applied, coincide, coexist naturally. One clear example was Modernism, in which they crossed and found in pieces of daily use, elements made as a work of art. Examples are pieces such as chairs or doors decorated with stained glass or forged iron.

DEFINITION OF HANDICRAFT AND CRAFTSMAN

- Both Handicrafts and Design are a tool to find solutions to the needs of consumers, so it is important to observe our environment and their habits. And don't forget that Handicrafts is the most direct way to connect with the history and culture of a place.



THE DESIGN

Intuitively the design is always present, but if you follow a few steps in an order, they serve to not forget any, establishing itself systematically. The steps are:

- 1) Define the limits, both physically and functional.
- 2) Decomposition into parts or elements, for example depending on their characteristics, the place they occupy structurally or others.
- 3) Look for similar precedents.
- 4) Analyze all references that have been found.
- 5) Design solution, trying to invest as little as possible in materials, also in energy needed to produce it.

THE DESIGN

The steps are:

- 6) Technology used. You must think which processes are necessary to reach the desired result. This part can also involve other necessary groups, because individually we would not get the final product.
- 7) Run a prototype. A test will be performed to check where problems occur and see how they are resolved.
- 8) Make sketches, schematics, planes, or any other document that helps and eases our work, even for others who can intervene in the process.
- 9) Create the model. Once all the problems of the prototype have been solved, we can define exactly our model.
- 10) Model verification and production. The model is tested and can already be produced and put on the market.

GALICIAN MAPS

It presents a map of each province of Galicia, made by the GALICIAN ASSOCIATION OF HANDICRAFT, and shows places of artisanal interest and craftsman workshops where visits are allowed.









Mapa Pontevedra Artesanía de Galicia

Galician
Crafts Map



Descubre en directo la Artesanía de Galicia

Este mapa contiene información sobre los talleres de artesanía de la provincia de Pontevedra que admiten visitas del público. También se incluyen otros lugares de interés relacionados con la artesanía. Existe un mapa para cada provincia de Galicia.

Descubre en directo a Artesanía de Galicia

Este mapa contiene información sobre los establecimientos de artesanía de la provincia de Pontevedra que admiten visitas del público. También incluye otros lugares de interés relacionados con la artesanía. Existe un mapa para cada provincia de Galicia.

Discover the crafts of Galicia at first glance

This map provides information about those craft workshops in the province of Pontevedra that accept visitors. Other points of interest related to crafts are also included. There is a map for each of the Galician provinces.

GALICIA'S HANDICRAFT

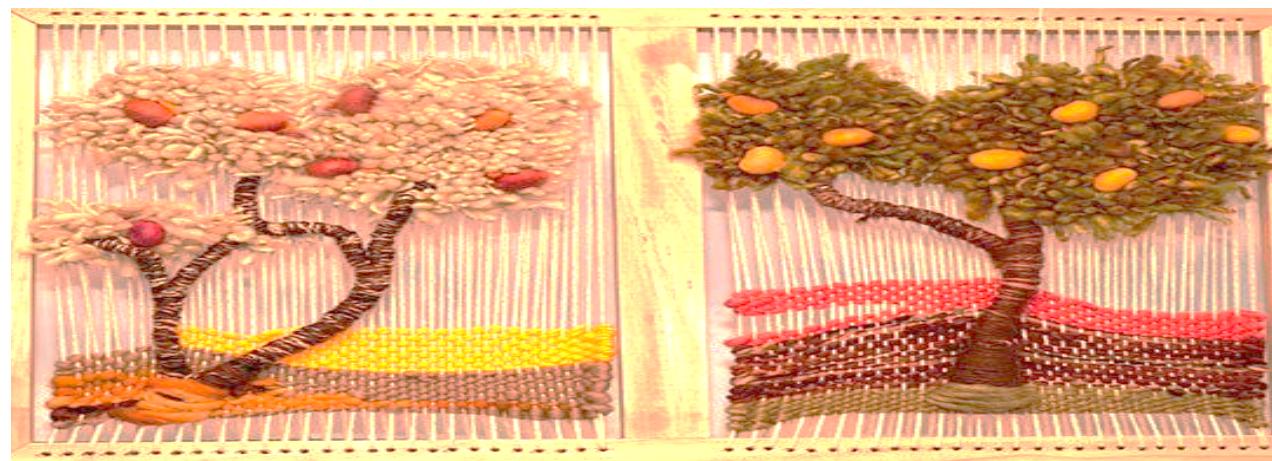
- In people's Handicrafts you can see its sign of identity, the authenticity of the handmade, the connection with the materials of the environment and the creativity of its creators. And all together has an artistic, cultural, anthropological and economic value too. All these features are what **MAKE THE DIFFERENCE**.
- Galicia is a region that has its own brand: "**ARTESANÍA DE GALICIA**": for this there is an official seal of quality, innovation and design.
- The Handicrafts of Galicia is OUR HALLMARK.

GALICIA'S HANDICRAFT

- People from Galicia are, in themselves, a rural people, so there is no great industrialization of processes and most companies are small. There are industries in the primary sector where the processes are quite manual, such as the mining of stone in quarries, fishing, dairy farms, or timber extraction. This situation favors the creation of jobs that are dedicated to working for these sectors, covering their needs as suppliers of elements or work equipment. The craftsman is included in these jobs.
- The job of craftsman involves a establishment of the population in the rural, it is a work that allows a family to live comfortably, since it is compatible with other tasks, such as the work of farmers or peasants, and sometimes even work for companies located nearby.

GALICIA'S HANDICRAFT

- Since the jobs of craftsmen are very varied and it is impossible to cover them all in this information, we will focus on what is indispensable for any craftsman: when I already have the piece or element created we need a distinguish mark such as the decorations of the pieces. To do this we will see the decorative techniques that may present some doubt or are more complicated in their execution.



TRADITIONAL DECORATIVE TECHNIQUES

The techniques that are applied in the different artisan objects or supports, are very varied due to the nature of the element on which that technique will be made.

- Bobbin lace: for inlays on other fabrics.
- In leather: they are mainly engraving techniques, which are made with punches heated at high temperature.
- In ceramic: enamel paints.
- In jewelry: enamels.
- In basketry: applications with other materials or paints.
- In textiles: embroidery or paintings.

TRADITIONAL DECORATIVE TECHNIQUES. **Jewelry**

Jewelry Enamel:

- The traditional enamel is colored glass powder from metal oxides. High temperatures are applied for fixing: enamel by fire.
- The enamel used in cold is composed of resins. Its variety in colors is greater than traditional enamel.



TRADITIONAL DECORATIVE TECHNIQUES. Jewelry

Jewelry Enamel:

- Cold enamel

Composition:

Bicomponent cold enamel with catalyst. For the catalyst is the manufacturer who defines the proportion to be mixed.



TRADITIONAL DECORATIVE TECHNIQUES. **Jewelry**

Jewelry Enamel:

- Cold enamel

Application:

Applied with fine brush or pen, the enamel is laid, then becomes trapped over the strong water or on the recesses of the jewel itself.

Colors can be mixed

Degrease previously

It is recommended to apply heat up to a temperature of approximately 60 C°, which it will be determined by the manufacturer. If no heat is applied, it will take about 24 hours to dry.



TRADITIONAL DECORATIVE TECHNIQUES. **Jewelry**

Jewelry Enamel:

- Cold enamel

Differences between a jewelry enamel and a synthetic one:

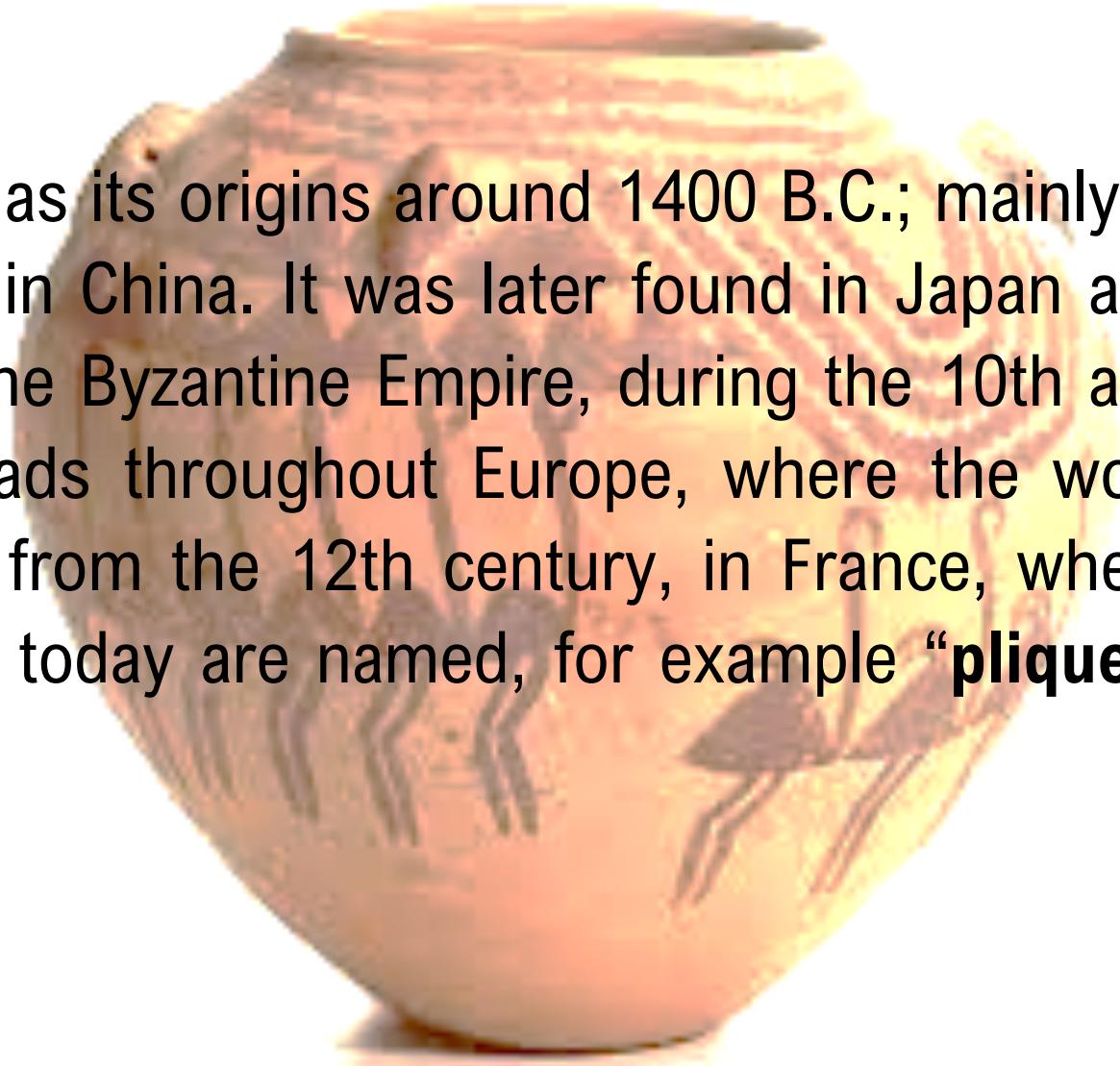
Synthetic is strong and satiny

The jewelry is even stronger and shiny. Its quality is superior, they are antacids and have greater resistance.

TRADITIONAL DECORATIVE TECHNIQUES. **Jewelry**

- Enamel by fire

Enamel by fire is an art that has its origins around 1400 B.C.; mainly in Persia, Egypt, and especially in China. It was later found in Japan and India. It reached its peak in the Byzantine Empire, during the 10th and 11th centuries. Then it spreads throughout Europe, where the work carried out in Germany and, from the 12th century, in France, where most of the techniques used today are named, for example “**plique à jour**” or “**champlevé**”.



TRADITIONAL DECORATIVE TECHNIQUES. Jewelry

- Enamel by fire

Composition

Silica powder, sodium carbonate and potassium nitrate are combined. Changing the proportions of the minerals change the properties of the enamel, such as its melting point, the expansion coefficient, etc.

Pigments are added to control the color of the glass, e.g. cadmium, cobalt and chromium.



TRADITIONAL DECORATIVE TECHNIQUES. **Jewelry**

- Enamel by fire

Application

There are different varieties of techniques for the application, such as:

1. Champleve: Procedure where the enamel is embedded in depressions in the metal, leaving the metal exposed. Depressions are done by an engraving process, although there are other methods. This technique has been one of the most used with the enamel technique.



TRADITIONAL DECORATIVE TECHNIQUES. Jewel

- Enamel by fire

Application

There are different varieties of techniques for the application, such as:

2. Cloisonné: Technique in which metal wires are bent to form a design; the contour surrounding these wires is glazed. The current cloisonné is most often made in silver or gold.

3. Plique-a-jour: enamel method that allows the enamel to be placed in the cells of a wire mesh or on a flat plate giving the appearance of a stained glass, i.e. a transparency that lets the light in.



TRADITIONAL DECORATIVE TECHNIQUES. **Jewelry**

- Enamel by fire

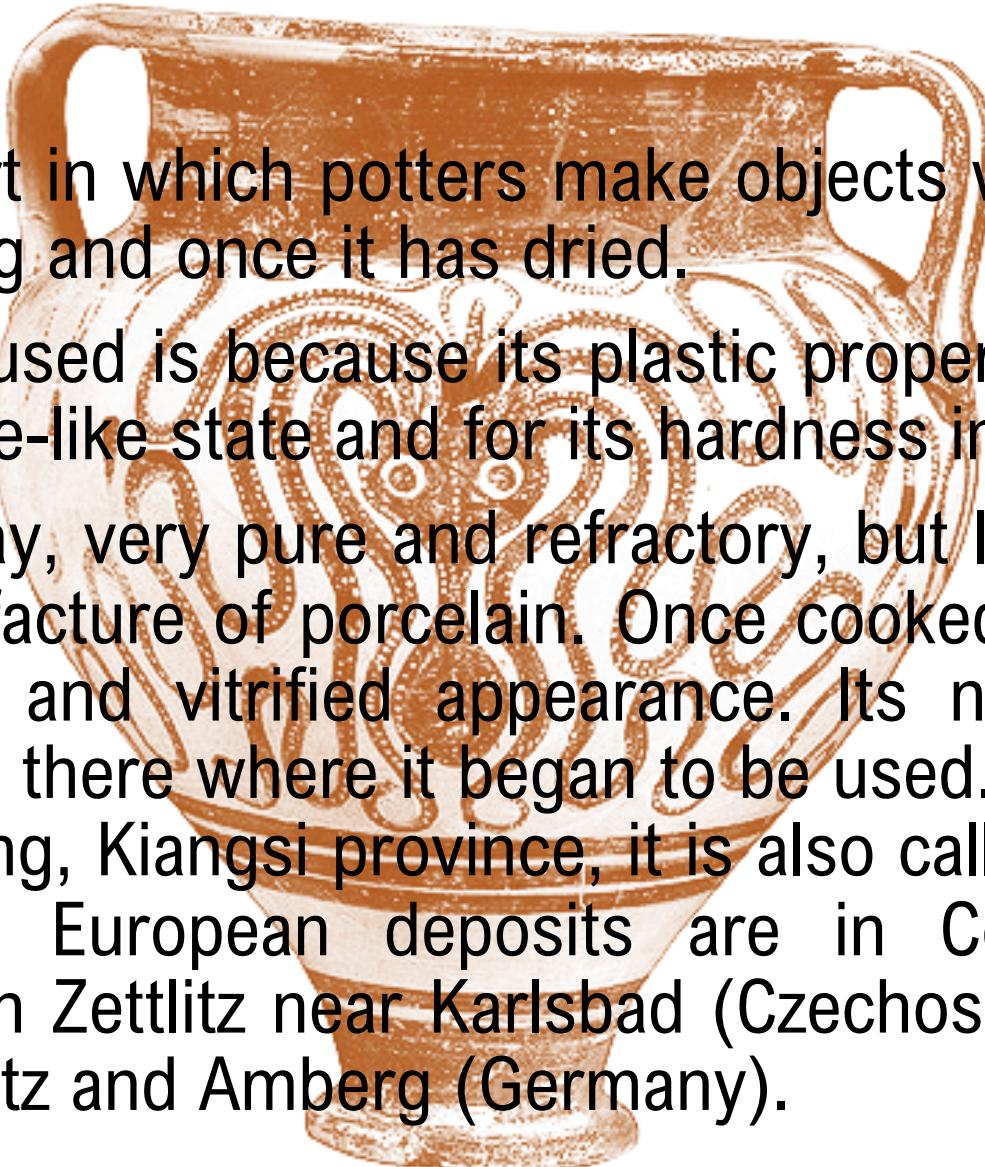
Application

There are different varieties of techniques for the application, such as:

4. Transparency: Enameled by fire on metal involving successive climbing burners emphasizing the nuances and oxidation lines of both metal and enamel surface.

TRADITIONAL |

- Ceramics are the art in which potters make objects with clay, decorate them before cooking and once it has dried.
- The reason clay is used is because its plastic property, for its molding faculties in the paste-like state and for its hardness in the cooked state.
- Kaolin is a white clay, very pure and refractory, but little plastic, that is used for the manufacture of porcelain. Once cooked acquires a white color, sonic touch and vitrified appearance. Its name comes from China, because was there where it began to be used. The first deposits are located in Kaoling, Kiangsi province, it is also called "Chinese clay". The most famous European deposits are in Cornwall (England) followed by those in Zettlitz near Karlsbad (Czechoslovakia) and those in Kemmlitz, B'rtewitz and Amberg (Germany).



TRADITIONAL DECORATIVE TECHNIQUES. **Ceramic**

- Clay, commonly called mud, is found in a non-pure state, mixed with other minerals, which are part of the piece and are called degreasers. These other minerals are analyzed and can be removed, being larger than clay particles, simply by sieving. In this way the proportion of compounds is controlled for the manufacture of ceramic parts.



TRADITIONAL DECORATIVE TECHNIQUES. **Ceramic**

The decorations to be applied are very varied, and it is usually grouped depending on the state in which the paste is worked:

- I. Work on the dough. those are the works carried out in preparation in the paste itself before modeling.
- II. In wet and soft parts. Engobes, decoration with rusts, prints, textures, pattered, patchwork or Glazed in single-cooking.
- III. In leather hardness. Striated, faceted, lace, carving, reliefs, inlays, engobes or reserves.
- IV. On dry pieces. Graffitied, oxides and pigments, burnished or reservations.
- V. In biscuit ceramic pieces undercover, dry and tubed rope, grease, lust and reserves or patinas.
- VI. On enameled parts. Third fire, polished and metal reflections.
- VII. Post cooking. Post-cooking reduction technique with blowtorch, “enfumado” o “atole”.

TRADITIONAL DECORATIVE TECHNIQUES. **Ceramic**

1. Decorative technique when working on the dough

Modifying the appearance of the paste is itself a decorative effect, you can start by modifying or mixing the colors in the base soil:

a) either by adding the color to the clay (commercial pigments or oxides)
or by mixing soils of different colors:

with a single color uniformly.

with two or more colors: “Agateware”, “Neriage”

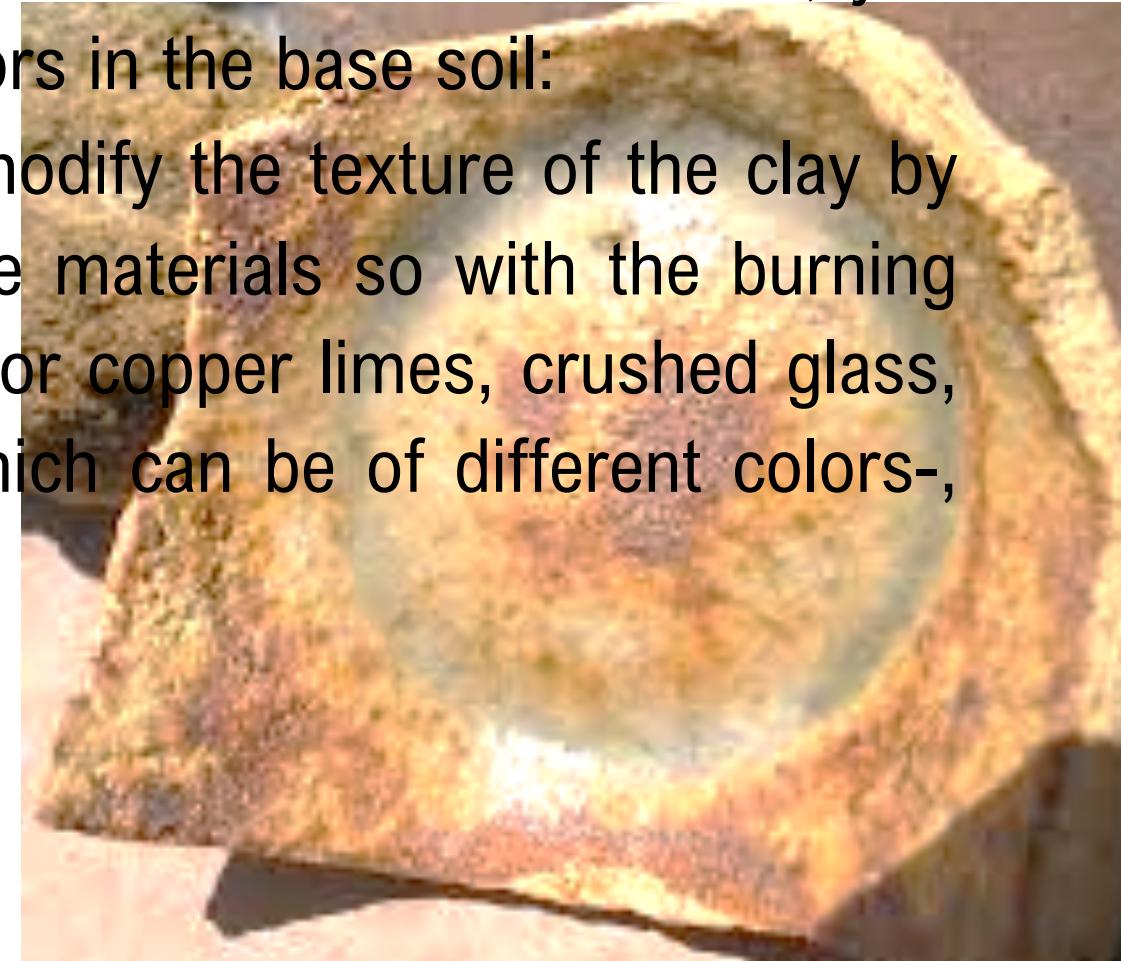


TRADITIONAL DECORATIVE TECHNIQUES. **Ceramic**

1. Decorative technique when working on the dough

Modifying the appearance of the paste is itself a decorative effect, you can start by modifying or mixing the colors in the base soil:

b) We can also work on the dough to modify the texture of the clay by embedding or incorporating combustible materials so with the burning we leave holes or create nuances (iron or copper limes, crushed glass, “chamota” –granules of cooked soil, which can be of different colors-, paper, polystyrene).



TRADITIONAL DECORATIVE TECHNIQUES. **Ceramic**

2. Relief and texture, in wet and soft pieces

The relief and texture can also be modified by:

1. Stamping techniques:

1. Using seals (positive or negative, i.e. with hollow or relief) of rubber, soil, plaster, wood and seeds (with the bone of a carved avocado); rollers; plant footprints (leaves, bark, roots) or shells.
2. Plates (larger seals) obtained by molding. We can create the plates on wood creating the drawing with wooden glue or latex on which we can pour the plaster, which will configure the plates.
3. Decoration with of matrices: by drawing on a plasterboard or plaster that we design.
4. Standing molds: we can mold small details that we paste later onto the piece.

TRADITIONAL DECORATIVE TECHNIQUES. **Ceramic**

2. Relief and texture, in wet and soft pieces

The relief and texture can also be modified by:

2. Engraving techniques:

2.1. with incisions that we fill with engobe (soil with the consistency of a liquid paste to which we can modify the color).

2.2. Work relief: reliefs created with work on the lathe or with manual work when creating the part

- You can search for some effects for decoration with the lathe itself. In Eastern cultures, perfection and total symmetry are not always sought in the piece, leaving the shapes with their own beauty in their uniqueness.
- Asymmetrical lathe: It is about using a symmetrical tool, looking for its antagonism.

2.3. Incisions and clippings (trimming silhouettes in the piece)

2.4. By absorption or coating: with a sponge that releases a wash of barbotine we can obtain its negative when boiling. Any combustible object can be coated with a wash of barbotine, that when cooked will keep the shape of the burnt object

TRADITIONAL DECORATIVE TECHNIQUES. **Ceramic**

2. Relief and texture, in wet and soft pieces

The relief and texture can also be modified by:

3. Textures from enamel:

1. Textured enamels
2. Volcanic lava, enamel with strong texture, can be made with silicon carbide.
3. Picked up from the enamel
4. Crowling effect

TRADITIONAL DECORATIVE TECHNIQUES. **Ceramic**

3. Decorative techniques in the application of enamel

- Direct application**

You can draw or write directly on the piece with:

- Decoration with oxides: the dyes are mixed in a liquid and applied directly. If the piece has relief the oxide or oxides used are to be deposited mainly in the hollows of the material. We can pass a slightly damp sponge to clean the surface of the piece if we want to highlight the relief where the rust will be left over
- engobes: this engobe can also be design. If we had previously drawn a drawing using incisions, we can scrape the engobe leaving only the one inserted into the hole of the drawing or writing

TRADITIONAL DECORATIVE TECHNIQUES. **Ceramic**

3. Decorative techniques in the application of enamel

- Direct application**

You can draw or write directly on the piece with:

- overlays of engobes making reservations
- ceramic chalk drawings: you can draw directly with special pencils in whose composition oxides are included, which when cooking are fixed to the piece(they can be manufactured by adding to 100 g of kaolin different percentages of oxides or pigments to obtain different colors and cooked at temperatures between 800 and 1000°C; the higher the temperature the thinner strokes we will get)

TRADITIONAL DECORATIVE TECHNIQUES. Ceramic

3. Decorative techniques in the application of enamel

- **Direct application**

You can draw or write directly on the piece with:

- under cover (oxides are applied before a clear enamel)
- colors over cover (oxides are applied on top of a clear enamel)



TRADITIONAL DECORATIVE TECHNIQUES. **Ceramic**

3. Decorative techniques in the application of enamel

- **Indirect application**
- With engobes reserves: using newspaper paper, fabric moistened with stick or mixture to equal parts kaolin and plastic clay we can bring the texture of the media used to the piece.

TRADITIONAL DECORATIVE TECHNIQUES. **Ceramic**

3. Decorative techniques in the application of enamel

- **Indirect application**
- Monotype technique:
 1. motif in positive: drawing with oxides on non-absorbent support to which we overlay a sheet of dirt that will collect the oxides.
 2. negative motif: we paint with a rust a non-absorbent base, we make the drawing creating a reserve, and we overlay a sheet of dirt that will collect the rust.
 3. Mold printing: before filtering the barbotine, we can draw the mold with oxides that will be collected when the barbotine is filtered.

TRADITIONAL DECORATIVE TECHNIQUES. Ceramic

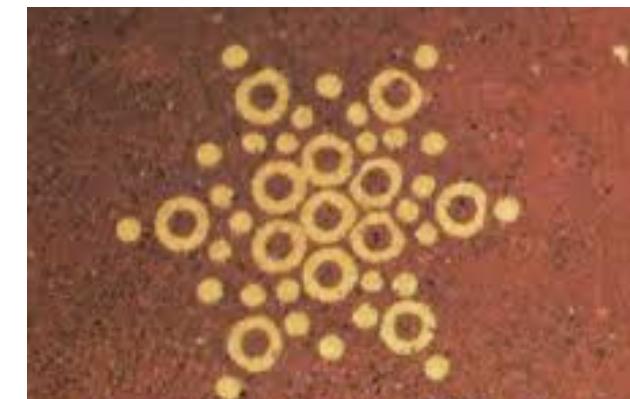


TRADITIONAL DECORATIVE TECHNIQUES. **Ceramic**

4. Other decorative techniques

1. Using sponge tampons, pear, spray (pour), immersion, vaporization (with sprayer)
2. Motifs with barbotine:
 - combed lines: if we draw engobe lines we can comb them with a comb or a pen
 - application with pear (within this type of application we could include the dry rope technique)
 - marble-like effects with liquid engobes (liquid clays or engobes are applied and shaken)
3. Reserves with wax, latex, wooden tail, paper.
4. Sgraffito.
5. Striated, ribbed

TRADITIONAL DECORATIVE TECHNIQUES. **Ceramic**



TRADITIONAL DECORATIVE TECHNIQUES. Ceramic

4. Other decorative techniques

6. Faceted, faceting is a decorative technique, which consists of cutting the outside of the piece in equal parts, if the mud is fresh, that can be made with a simple wire. Specialized cutting tools are available.
7. Polished or burnised.
8. “Enfumado”
9. Tree motifs, with Mocha Ceramics

TRADITIONAL DECORATIVE TECHNIQUES. Ceramic

4. Other decorative techniques

10. Printing techniques

- Embossed printing
- Intaglio print
- Monoprint
- Print with screen printing and decals
- Lithographic printing
- Direct photographic emulsions



TRADITIONAL DECORATIVE TECHNIQUES. Ceramic

4. Other decorative techniques

11. Erosion with sand (needs a sandblasting apparatus to erode the surface of the piece)
12. Shelled by blowtorch (with a blowtorch we can expose the slightly wet surface of the piece to the flame and then the surface will jump into scales)
13. Air pressure (making small cuts on the surface of the piece and expose them to air pressure will break irregularly)
14. On the outside of wet piece sodium silicate is applied, molded, pressing from the inside to obtain a cracked clay.

TRADITIONAL DECORATIVE TECHNIQUES. Ceramic

4. Other decorative techniques

15. Apply vinegar on a wet piece.

16. Sprinkle the outside of the piece with clay, or similar, modeling from the inside. A pulverized shale is added.

17. “Telasclay”, swaying the fabrics in barbotine, and rolled over the piece.

18. Sweep to a wet, thinner, pre-dried piece.

TRADITIONAL DECORATIVE TECHNIQUES. Ceramic

5. Enamel cooking

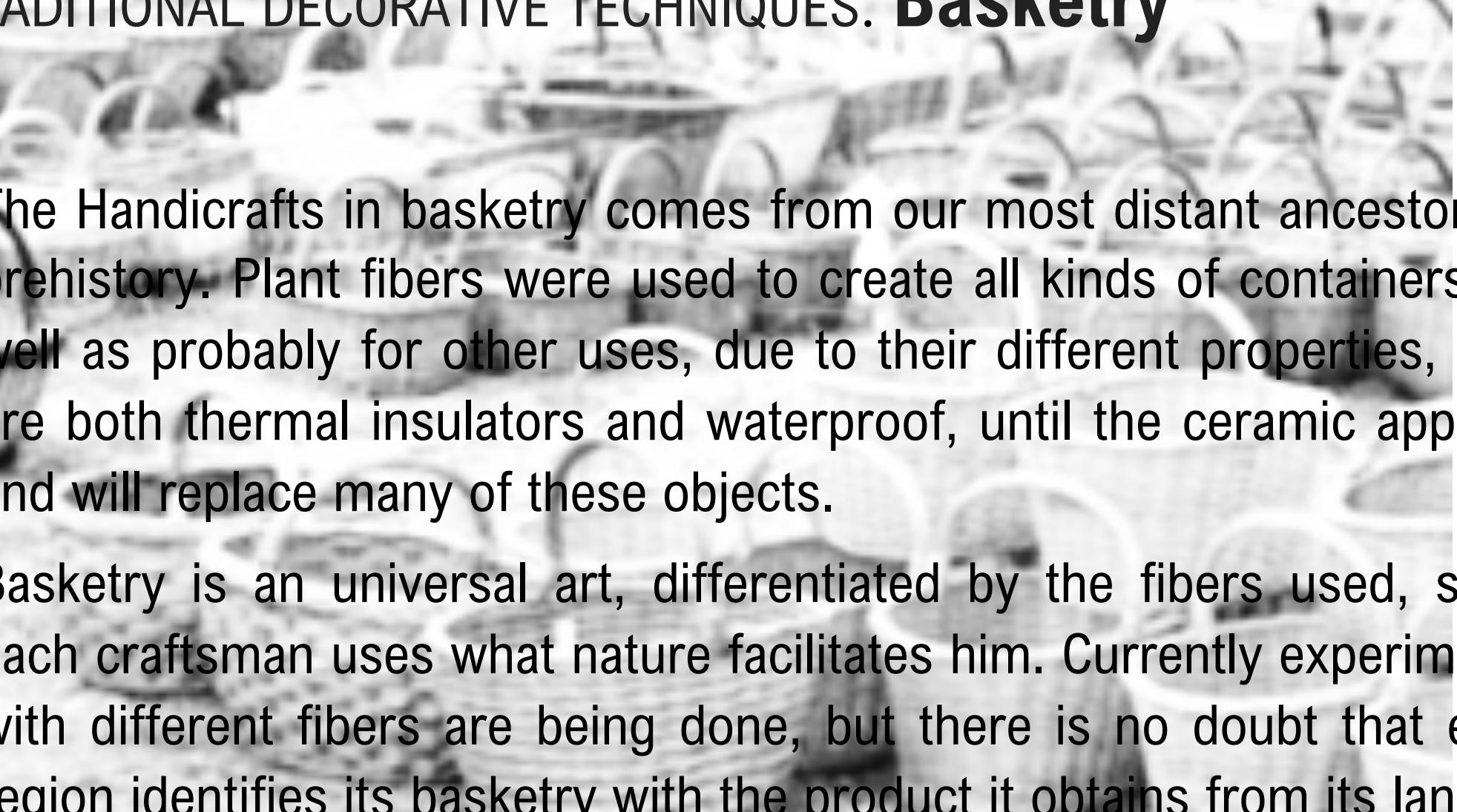
Basically the material undergoes an initial cooking called a “**sponge cake**” that can be performed at temperatures close to 950 – 1000 degrees (so the organic material inside the soil is well burned and this reaches a degree of vitrification and absorption interesting for the decoration process that we want). Depending on the degrees supported by the basic material (after applying the varnish or enamel), it will then be subjected to low or high temperature. This second burn can be performed in electric furnace (oxidizing cooking) or in gas oven (oxygen is burned and cannot be combined with some oxides; this is called reduction). With the cooking of the enamel we will be able to achieve results that will adapt to the purpose of the piece: enamels able to incorporate liquids or food (non-toxic enamels and great mechanical resistance, and pleasant to the touch at the same time) or with decorative effects (cracked , crisp, punctured, crystallized...)

TRADITIONAL DECORATIVE TECHNIQUES. **Ceramic**

6. Additional decorations after cooking

1. Vitrified paints on enamel
2. Decorate the piece with images of plants, in a primitive cooking during cooling, very common even today in primitive cultures.
3. Screen-based decoration on white enamel
4. Stickers
5. Decoration on unglazed surface but that has received a high cooking before applying the oxides that will be cooked at low temperature
6. Post-cooking reduction technique with blowtorch.

TRADITIONAL DECORATIVE TECHNIQUES. **Basketry**



- The Handicrafts in basketry comes from our most distant ancestors in prehistory. Plant fibers were used to create all kinds of containers, as well as probably for other uses, due to their different properties, they are both thermal insulators and waterproof, until the ceramic appears and will replace many of these objects.
- Basketry is an universal art, differentiated by the fibers used, since each craftsman uses what nature facilitates him. Currently experiments with different fibers are being done, but there is no doubt that each region identifies its basketry with the product it obtains from its land.

TRADITIONAL DECORATIVE TECHNIQUES. **Basketry**

- A very common way to garnish is the use of different fibers forming the same basket or the same dyed fibers, in both cases, and generally forming geometric drawings.
- When it comes to inlays, they are made with leather or with natural fabrics or with other fibers similar or different from those used for the object itself. The inlays are simple due to its ease of intermingle with the basket or product already finished. These elements are introduced between the fibers.
- The most commonly used natural plant fibers are, among others: wicker, hemp, esparto and jute.

TRADITIONAL DECORATIVE TECHNIQUES. **Basketry**



TRADITIONAL DECORATIVE TECHNIQUES. **Basketry**

Wicker: This plant fiber is obtained from a shrub of the willow family. Once the wicker is prepared as needed, it is weaved to create the different products for which it has traditionally been used in artisanal basketry workshops.

It was cultivated throughout Europe at the beginning of the 20th century, however there are currently few plantations. In Spain it is mainly located in Castilla La Mancha and in the province of Cuenca where 90% of the national production is cultivated.

TRADITIONAL DECORATIVE TECHNIQUES. **Basketry**

Wicker:

The wicker is very easy to work with, foldable, so it is the ideal material to make furniture, baskets, wicker baskets and decorative fabrics. The variety is infinite since according to each culture the Wicker basketry has been done in a different way.

Being a durable, breathable and washable material, it is ideal for agricultural and outdoor use. Being robust and at the same time light, it has been used to make products and furniture that must be moved assiduously. Its use for patio and outdoor furniture, baskets for mushrooms, wicker baskets and many other elements has been very common in the history of most cultures. In addition, since there are different types and colors of wicker has also been used for decorative elements.

TRADITIONAL DECORATIVE TECHNIQUES. **Basketry**

Types of wicker

There are different types of wicker depending on its treatment, color and shrub species. Although the most commonly used in traditional basketry work could be reduce to the following:

- **Natural wicker, the most classic wicker**

It's the most in-demand kind of wicker. We are talking about a kind of wicker that works with its bark, dry and that is 100% natural. Its reddish and matte honey color characteristic makes baskets and other products made with natural wicker easily recognizable. Due its Rough texture, this type of wicker is harder to work with but is also more resistant. For collection you only must let the wicker branches dry outdoors and if possible, in a warm and dry climate, avoiding the formation of fungi.

TRADITIONAL DECORATIVE TECHNIQUES. **Basketry**

Types of wicker

There are different types of wicker depending on its treatment, color and shrub species. Although the most commonly used in traditional basketry work could be reduce to the following:

- **White wicker, the most elegant wicker**

This type of wicker is obtained by drying and peeling the fibers of this shrub. The green wicker is immersed in a pond of water and when spring comes is dried and peeled, letting it dry in the sun. Thus, the characteristic whitish color of this wicker is achieved, which does not need to be painted and which is also unalterable over time. It has traditionally been used in central European countries and is highly appreciated for handicrafts

TRADITIONAL DECORATIVE TECHNIQUES. **Basketry**

Types of wicker

There are different types of wicker depending on its treatment, color and shrub species. Although the most commonly used in traditional basketry work could be reduce to the following:

- **Wicker buff, the toughest**

Its characteristic color between orange and brown is achieved thanks to the natural wicker being boiled in boiling water. Once the wicker is cooked, it is easily peeled thanks to this cooking and dried outdoors with the rays of the sun, resulting in one of the most well-known types of wicker. In addition to being resistant to moisture and water, and to heat, thanks to its characteristic color, the wicker buff combines perfectly with natural wood. This wicker has traditionally been used to combine and make decorations on furniture and other objects of artisan basketry.

TRADITIONAL DECORATIVE TECHNIQUES. **Basketry**

Types of wicker

There are different types of wicker depending on its treatment, color and shrub species. Although the most commonly used in traditional basketry work could be reduce to the following:

- **Black wicker, the most beautiful**

This new wicker variety, with its dark characteristic color, is achieved by using a special wicker variety. In the same way as the wicker buff, the black wicker is cooked and peeled to get the black color in a completely natural way, without using any chemical additives. It is widely used to combine with other types of wicker and get objects and baskets of great beauty.

TRADITIONAL DECORATIVE TECHNIQUES. **Basketry**

Types of wicker

There are different types of wicker depending on its treatment, color and shrub species. Although the most commonly used in traditional basketry work could be reduce to the following:

- **Green wicker, the most flexible**

These are wicker fibers that have not yet changed due to sunlight. This type of wicker is the most flexible of all, but it is also the most difficult to get since it is only located between November and March.

- **Dyed wicker**

Due to the demand for colored wicker fibers, the use of dyed wickers from natural wicker has become widespread. This type of colored wicker is used to top off hand-made basket bases.

TRADITIONAL DECORATIVE TECHNIQUES. **Basketry**



TRADITIONAL DECORATIVE TECHNIQUES. **Basketry**

Hemp: It is a herbaceous species in the family Cannabaceae, native to the Himalaya mountains. Long, strong and durable, hemp fibers are about 70% cellulose and contain low lignin levels (about 8 to 10%), which favors fiber flexibility, but reduces properties such as water permeability or protection to insect attack. The diameter of the fiber is between 16 and 50 microns. Hemp fiber conducts heat, dyes well, resists mold, blocks ultraviolet light and has natural antibacterial properties. Shorter fibers in the woody heart (Hurth) contain higher levels of lignin. Recent advances in cottonness of hemp fiber could open the door to the high-quality fashion market.

TRADITIONAL DECORATIVE TECHNIQUES. **Basketry**



TRADITIONAL DECORATIVE TECHNIQUES. **Basketry**

Esparto: Esparto is the name by which fibers obtained from various wild plants of the grass group, as well as the plants themselves, are known in Spain. The name esparto is popularly known as either the esparto itself, or “**atocha**” (*Stipa tenacissima*), such as the esparto basto or esparto of Aragon or “albardin” (*Lygeum spartum*). Its natural formations are called “espartales”, “atochares” and “albardiniales”, respectively. Both are part of the characteristic vegetation of the Iberian steppe and North African environment. Like other fibers, it has been used since prehistoric times, although the first remains appeared in the Neolithic, it is assumed that it could also be used at the end of paleolithic only as a sewing thread.

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Types of esparto

- **Cured raw esparto** is esparto collected and "lying" in the sun for 40 days.
- **Green raw esparto** is the esparto collected and dry without exposure to the sun.
- **Esparto "picao"** is the cured and submerged raw esparto ("cooked") in water 40 days again. The term "cooked" is used but does not mean that it must boil in water.

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Jute: It is a fibrous herbaceous plant, from the family of malvaceae (*Corchorus capsularis*, *corchorus olitorius* also used). Called the "golden fiber", jute is long, soft and shiny, with a length of 1 to 4 meters and a diameter of between 17 and 20 microns. It is one of the strongest natural plant fibers and is only second compare to cotton in terms of global production quantity. 80% of its production comes from India and Bangladesh. Jute has highly insulating and antistatic, moderate properties, moisture reabsorption and low thermal conductivity. Strong fiber threads are used to make sacks and contribute to the livelihoods of a thousand smallholder lobs.

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- <https://www.cidadedacultura.gal/es/evento/pensar-con-las-manocesteria-ceramica-y-joyeria-de-galicia>



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