



**WORLD HERITAGE  
MEXICAN  
CITIES,  
TRADITIONAL ART  
GUIDE**



# THANKS

PRESIDENT OF THE NATIONAL ASSOCIATION OF MEXICAN CITIES  
OF THE WORLD HERITAGE AC

Luis Bernardo Nava Guerrero - Municipal President of  
Querétaro

VICE PRESIDENT OF THE NATIONAL ASSOCIATION OF MEXICAN  
CITIES OF THE WORLD HERITAGE AC

Enrique Francisco Galindo Ceballos - Municipal President  
of San Luis Potosí

GENERAL COORDINATION

Jorge Ortega González - General Director of the National  
Association of Mexican World Heritage Cities AC

Luis Alberto Pérez Rodríguez - Manager

INVESTIGATION

Alejandro Gamboa Romero

Bruno Alejandro Villasante Serrano

Samantha Elienaí Román Hernández

Sebastián Lavariega Velasco

Érica Muñoz Toledo

DESIGN

Esteban Fuentes Sánchez

(NORTE STUDIO)

Hugo José López Carvajal

(MEDIAMAGIX.COM)



#### CAMPECHE

Ricardo Rodríguez Dives - Advisor  
Carlos José Macossay Rodríguez - Director of  
Development Economic and Tourism of the city of  
Campeche

#### MEXICO CITY

Loredana Montes López - General Director of the Trust  
Historic Center of Mexico City  
Anabelí Contreras Julián  
Photography - Gustavo Ruiz Lizárraga / Luis Ernesto  
Pérez Ramírez / Gustavo Ruiz Lizárraga

#### DURANGO

Elvira Silerio Diaz - Director of Tourism Promotion of  
the Durango City  
Karen Pizarro Olivas / Marina Pacheco Villarreal  
Photography - Javier Salazar / Cesar Rodríguez

#### GUANAJUATO

Daniel Gutiérrez Meave - General Directorate of  
Development Tourist and Economic of the city of  
Guanajuato

#### MORELIA

Thelma Aquique Arrieta - Secretary of Tourism of the  
Morelia City  
Sergio Tirado Castro  
Photography - Ramón Montes Camarena



OAXACA

Ángel Osorio Morales - Secretary of Tourism Promotion of  
Oaxaca City

PUEBLA

Alejandro Cañedo Priesca - Secretary of Economy and Tourism  
of the City of Puebla

José Carlos Huerta Ramírez - Director of Tourism of the  
Secretariat of Economy and Tourism of the city of Puebla

QUERÉTARO

Alejandra Iturbe Rosas.- Secretary of Tourism of the city of  
Queretaro

SAN JUAN DEL RÍO

Luis Eduardo Guillen Romero - Director of Tourism of the  
city of San Juan del Rio

SAN LUIS POTOSÍ

Claudia Lorena Peralta Antiga - Director of Tourism of the  
city of San Luis Potosi

Adelita Sifuentes

Gerardo B. Oviedo

SAN MIGUEL DE ALLENDE

Tania Castillo de la Peña - Director of Tourism of the city  
of San Miguel de Allende



TLACOTALPAN

Carlos Enrique Rodríguez Rojas - Director of Tourism and  
Special Events of Tlacotalpan

XOCHIMILCO

José Luis Zaldívar Olivares - General Director of Tourism  
and Economic Development of the Xochimilco Mayor's Office  
Photography - Samara de la Rosa

ZACATECAS

Laila Ernestina Villasuso Sabag - - Secretary of  
Development Economic and Tourism of the city of Zacatecas



# INDEX

Credits

Index

Acknowledgments

**Introduction 10**

**Campeche 22**

Introduction

Embroidery

Hammocks

Bull horn

Calkini palm items

Awards

Workshops and Points of Sale

**Mexico City 46**

Introduction

Craft Markets

Awards

**Guanajuato 60**

Introduction

Pottery

Majolica

Ceramic

Stonework

Copper

tinsmith

Paper and Cardboard

Papel Picado

Popular Toy

Goldsmithing

Craftsmen



### **Morelia 90**

Introduction  
Lapidary art in quarry  
Feather art  
Capula Pottery  
Lapidary art in volcanic stone of San  
Nicolás Obispo  
Awards  
Workshops and Points of Sale

### **Querétaro 116**

Introduction  
Amealco  
Cadereyta  
Pinal de Amores  
Toliman  
Craftsmen  
Workshops and points of sale

### **San Miguel de Allende 134**

Introduction  
Creative process  
Workshops and Points of Sale  
Awards

### **Durango 140**

Introduction 129  
Creative process 130, 133  
Awards 135  
Workshops and points of sale 137



# INDEX

## **Oaxaca de Juárez 150**

Introduction

Black mud. San Bartolo Coyotepec

Green Mud. Santa María Atzompa

Wood carvings of San Martín Tilcajete

Tin sheet

Textiles from Xochimilco and Pueblo Nuevo

Textiles from Santo Tomás Jalieza

Awards

Workshops and Points of Sale

## **Puebla 172**

Talavera

Hueyapa Textiles

Amate Paper

Burnished Clay

Spheres

Onyx

Workshops and Points of Sale

## **Tlacotalpan 184**

Introduction

Guayaberas

Woven or Mesh Blouses

Wooden Armchairs

Musical Instruments

Typical miniature crafts

Awards

## **Xochimilco 200**

Introduction

trajinera

axolotl

Workshops and points of sale

### **Zacatecas 208**

Introduction

Pottery and ceramics

Lapidary and Quarry

Saddlery

Textiles

Vegetable Fibers

Wixárika art 208

Wood Arts 210 Silver Jewelry 212

Workshops and Points of Sale 215

### **San Luis Potosí 228**

Introduction

Quarry

Scaled Wax

Rolling Alebrijes

Awards

### **San Juan del Río 246**

Introduction

Lapidary and goldsmithing

Handmade embroidery

Clay crafts

Awards

Workshops and points of sale





Since 1954, the United Nations Educational, Scientific and Cultural Organization (UNESCO) established as one of its missions to contribute to the knowledge and appreciation of the arts, in each national community and among the various countries, collaborating with them in the protection of threatened works.

The UNESCO Universal Declaration on Cultural Diversity, approved by the General Conference in 2001, considers it as “the multiplicity of ways in which the cultures of societies are expressed”, manifesting, enriching and transmitting the cultural heritage of humanity through various ways -among them- that of artistic creation and production. And he concludes by noting that it is “one of the roots of development, understood not simply in terms of economic growth, but as a means to achieve a more satisfactory intellectual, emotional, moral and spiritual existence.”

Culture generates income worldwide, through tourism, but also through traditional craft production, thus contributing to the social and cultural revitalization, as well as the sustainable development of a region or country. Therefore, within the cultural cycles (living cultures), creation as the point of origin of ideas and content directly involves representative craft techniques as enriching intercultural dialogue between peoples and nations.

Within the phenomenon of multiculturalism, cultural diversity and interculturality - UNESCO also points out - traditional arts are closely linked to the social, cultural, economic and tourist development of World Heritage cities, and good practices in their management , should be a clear reflection of that broad cultural pluralism.

Gema Carrera Díaz, from the Andalusian Institute of Cultural Heritage, warned in 2005 that it is not about “conserving the objects, but the processes”, so we must put aside the discourses that seek to turn heritage into a mere object of consumption , “completely empty of meaning”, since with this we do not benefit the economy of sustainable development, nor cultural identity, “much less a common project of an



intercultural society in which diversity is respected on equal terms". sociedad intercultural en que se respete la diversidad en igualdad de condiciones".

In Mexico, from the popular art exhibitions inaugurated in 1921 in Mexico City and Los Angeles, California, conceived by Roberto Montenegro and Jorge Enciso, with the participation of Adolfo Best Maugard and Xavier Guerrero, and also with the publication After the two volumes of Las artes populares en México by Gerardo Murillo, Dr. Atl, there was a clearer and more inclusive catalog of traditional arts: from pottery, earthenware, feather mosaics, furniture wicker, cate, reed and roots, toys and goldsmithing, even tule and palm weaves, textiles and embroidery, lacquers, wooden utensils, talavera and wrought iron.

It is, in the words of Miguel Covarrubias, "true popular art of Creole and mestizo roots", which for Alfonso Caso (first director of the National Institute of Anthropology and History), represented "works of art in which the people manifest their inspiration and for his technique, which is a spokesman for the artistic spirit of the people".

There are three fundamental qualities of ancestral Mexican art established in 1959 by Don Daniel F. Rubín de la Borbolla: the utilitarian, the anonymous, and the one that represents the technological and artistic tradition of the culture of a people, through its specialized arts.

In this sense, the Mexican World Heritage cities have been, in some cases, the cradle of various of these traditional arts, but many more arose in territories far from urban centers. For this reason, we will make a quick selection of creative processes that are directly involved with artisans (from peninsular, native, mestizo, mulatto and Creole to Mexican), who produced their works in our historic centers and left their mark to this day.

Glazed or varnished pottery using tin oxide was used by potters in Mexico City since 1551. But glazed pottery also had prominent manufacturing workshops in Puebla, Guanajuato, Michoacán and Oaxaca, among other states of the Republic. Magnificent examples of this decorative art can be found in the house of the Counts of Valle de Orizaba, the "House of Tiles" and in that of the Marquise of Uluapan, in the country's capital;

also in the historic center of Puebla, on the panels on the façade of the church of San Francisco, in the composition of the Rosario chapel and, of course, with the characters represented in the Casa de los Muñecos, among many other New Spain buildings.

Beautiful traditional art of which we have innumerable pieces, the same for construction materials (columns, fountains, vaults, cupolas, kitchens, laundry rooms, lambrines, facades and floors), as well as built-in boards, sculptures and utilitarian objects (basins, basins, jugs, chamber pots, sinks, vases, jugs, plates, holy water fonts, basins, mancerinas and pots).

In another creative discipline, with diverse materials, designs, techniques and uses, weaving and embroidery, mainly silk and serapes, are part of the most representative traditional creative work of our country and of the Mexican World Heritage cities. Fray Toribio de Benavente, Motolinía, wrote about embroidery in 1528, acknowledging the work of the original communities in “feather work”, combining feather art with the new one, learned in the Mexican capital at the San José school, annexed to the large convent of San Francisco, where “good embroiderers” came from.

By the 18th century, both the embroiderers’ guild (created in 1546 under Ordinances of the Cabildo of Mexico City) and the female religious orders, whose works were the most appreciated in the country and abroad, enriched the range of colors and the range of designs that were made in workshops in the capital and in convents such as Santa Rosa de Lima in Puebla.

The historian Don Luis González y González considered toys as a “central issue in Mexican life, to eat”. New Spain was characterized by the “abundance of its forbidden and even sinful amusements and with not a few honest games and Christian recreations.” The craftsmanship of toys includes, still in the 21st century: cardboard and wood helmets and swords, Judas to be burned on Glory Saturday, masks, alebrijes, tule mules for Corpus Christi, dollhouses and dolls of cardboard, wood and clay, spinning tops, whirligigs, rattles, whistles, noisemakers, paper confetti, dice, cardboard or clay piñatas, ball games (board and in the hall), cardboard lotteries, fireworks, tin soldiers, wooden trains, kites,

articulated snakes, piggy banks, boxers made of copal wood, tin knights, papier-mâché skulls and riders with horses made of palm.

On the subject, Jorge F. Hernández points out that it is impossible to separate the history of the toy from the history of the games, since “their times are closely linked because they are a direct expression of the culture that manages them.” We see this in each of the civic and religious festivities that take place throughout the year in our historic cities and, in general, in every poor or rich population in the country.

Regarding the execution of wrought iron works, an activity that began in New Spain in the 16th century, the considerable number of artists (peninsular emigrants who trained new blacksmiths and locksmiths natives and mestizos, mulattoes and criollos), took advantage of noble materials such as that produced in Oaxaca, whose lightness and flexibility -Wrote Guillermo Tovar de Teresa- “allowed works inconceivable among blacksmiths from other latitudes.” Outstanding regions in the elaboration of these works were Puebla and the Oaxacan zone, but there were also workshops in Mexico, the lowlands (Guanajuato and Querétaro, due to their typological characteristics) and let’s not forget the bending iron in Zacatecas.

Efraín Castro Morales has described in detail how the use of cast and laminated iron in the 19th century “transformed the architecture of Mexican cities”, simplifying the work of artisans and allowing the development of more elaborate and ornate designs, both in elements architectural and constructive, as in modern urban furniture, thereby facilitating “the dissemination of new forms of recreation and social coexistence”.

We cannot conclude this topic without listing outstanding examples of ironwork as one of the fundamental manifestations of traditional art in Mexican World Heritage cities and found in:

Mexico City: the houses of the counts of Heras Soto, San Mateo Valparaíso, Santiago de Calimaya, Jaral de Berrio, the Palace of the Inquisition, the cloister of the former convent of La Merced, the Church of La Enseñanza, the Colegio de San Ignacio de Loyola Vizcaínas, the Metropolitan Cathedral of the Assumption of the Blessed Virgin Mary of



the Skies and the parish of the Assumption (Sagrario), and from the 20th century, in the Postal and Fine Arts palaces.

Guanajuato: the churches of the Compañía de Jesús and San Cayetano de La Valenciana, the Collegiate Basilica of Nuestra Señora de Guanajuato, the house of the Count of La Valenciana, various balconies in houses on streets such as Sopeña and in the Juárez Theater.

Morelia: in the girls' school of Santa Rosa de Santa María (today the Conservatory of Las Rosas), the temple of Santa Catalina de Siena, "las Monjas" (now the Metropolitan Tabernacle), the house of the portal of Ecce Homo (today of Matamoros ) and various balconies on Francisco I. Madero street.

Oaxaca: in the chapel of Nuestra Señora de Belén, the Metropolitan Cathedral of Nuestra Señora de la Asunción, the former convent of the Seven Princes, the Basilica of Nuestra Señora de la Soledad and the house of Cortés

Puebla: the houses of the Cabecitas, of the Alfeñique, of Captain Munuera, of the Dolls and of the Cannons (Berrueco Palace, Arronte building, Mangino house), the old Episcopal palace, the school of the Holy Spirit, the expiatory temples of the Spirit Saint (the Company of Jesus), the convent of San Francisco and the convent of Santo Domingo de Guzmán, as well as the Cathedral Basilica of Our Lady of the Immaculate Conception, which has the best blacksmith works from the 17th century in New Spain.

Querétaro: temples of Santa Rosa de Viterbo and San Francisco de Asís, former convent of Santa Clara de Jesús (all three with notable examples of nuns' ironwork), the house of the Marquise of Villa del Villar del Águila and the Cinco Patios mansion, in addition to the sanctuary of the Congregation of Our Lady of Guadalupe.

San Miguel de Allende: the temples of the Oratorio de San Felipe Neri and the Immaculate Conception, the houses of the mayorazgo de la Canal, the Inquisitor, Ignacio Allende, the Marquis de Jaral de Berrio and the Countess of Valparaíso, the Lámbarri and some properties in the street of Umarán.

Zacatecas: the house of the counts of Santiago de la Laguna, the Jesuit seminary school of San Luis Gonzaga, the temple of Santo Domingo and the sanctuary and apostolic school of Guadalupe.

In 1922 the Manifesto of the Union of Revolutionary Painters, Sculptors and Engravers of Mexico was published, where they declared that “the art of the Mexican people is the healthiest spiritual expression in the world and its tradition our greatest possession.”

As we have seen throughout the history of Mexico, from pre-Columbian times to the present day, traditional arts have been an example of historical continuity and one of the most dynamic and representative manifestations of national identity, due to this conjunction of national cultural contributions. and from other cultures in designs, techniques and handling of raw materials that have been fully assimilated -as Sol Rubín de la Borbolla Arguedas points out-, “as well as the transformations that each generation is giving it.”

The report on Our Creative Diversity (1997) by the World Commission on Culture and Development warned that the World Heritage List reflected a frame of reference “that is not really appropriate for the most current forms of heritage in regions where cultural energies are concentrated on other forms of expression such as handicrafts, dances, and oral traditions.” Therefore, it recommended “determining other forms of recognition to effectively take into account the diversity and richness of the heritage as a whole that exists throughout the world”.

Regarding this same project, Claude Lévi-Strauss pointed out that instruments such as the World Heritage List must “reflect in a global, multidimensional and non-simplified way the history of humanity, and therefore its intellectual, aesthetic and religious dimensions, including living cultures.

Said document also envisioned a more equitable treatment for the applied arts as true “living heritage”, renewed with each generation and whose creative adaptation and innovation processes “constitute by themselves a contribution to human development” and respect for their producers, the traditional artists.

More recently, the UNESCO Report Re/Thinking Cultural Policies, released in 2015, made it clear that “the creative and cultural industries

can facilitate the application of policies aimed at economically and culturally sustainable development.”

And finally in 2020, the Organization of World Heritage Cities (OWHC), promoted the World Heritage Cities Arts and Crafts Project, presenting among various proposals, promoting the settlement of a new generation of artistic and artisan design works; disseminate the exhibition and sale of traditional autochthonous crafts applying quality and authenticity criteria; promote local artisans and the process of making the products; and succeed in preserving and transmitting to future generations traditional artisan work areas linked to World Heritage sites.

The traditional Mexican art present in the Mexican World Heritage Cities, despite the hardships that artisans have suffered for a long time due to erratic cultural policies of promotion, dissemination and commercialization, will continue to dazzle us through its permanent creativity. Traditional arts -Marta Turok tells us- as part of human culture and knowledge, “does not become extinct, but rather enriches or changes according to the needs, conditions and characteristics of the town that produces them and the historical moment in which they live”.

The fact that the National Association of Mexican World Heritage Cities now dedicates a book to traditional arts fulfills the need to recognize the living practices that act as an indissoluble link between communities, creators and UNESCO-recognized sites.





It is very likely that traditional cuisine and crafts are two of the most present cultural manifestations in the Historic Centers inscribed on the World Heritage List. For this reason, we celebrate that, to the Gastronomic Guide of World Heritage Mexican Cities, published in 2022, the Traditional Art Guide of World Heritage Mexican Cities is now added.

Linking the living heritage with the built heritage is a very effective strategy to preserve not only the physical space, but also the human environment. Heritage is a social capital that is characterized by the accumulation of cultural traditions. In this sense, from the UNESCO Office in Mexico we want to highlight the effort of the National Association of World Heritage Mexican Cities to make this accumulation visible in Mexican cities. Relating the material components of the urban area with the customs of each place is one of the main measures to promote comprehensive heritage management that includes not only conservation (which is already valuable in itself), but also the quality of life of the people.

As is well known, the World Heritage List stems from UNESCO's Convention on the Protection of the World Cultural and Natural Heritage (better known as the 1972 Convention, for the year it was promulgated). This Convention was not the first nor is it the last of the UNESCO conventions. In fact, UNESCO has six other conventions through which it covers issues ranging from copyright (Convention of 1952), to creative industries and the diversity of cultural expressions (2005 Convention), through the protection of heritage in case of armed conflict (Convention of 1954), illicit trafficking of cultural property (Convention of 1970), underwater cultural heritage (2001 Convention) and intangible cultural heritage (2003 Convention).

For several years, UNESCO has promoted building bridges between the six conventions, their processes and mechanisms. In this sense, this guide is an example of what this articulating gaze means, particularly with regard to the integration of the 72 Convention with the 2003 Convention for the Safeguarding of the Intangible Cultural Heritage. Cultural Immaterial.

For the 2003 Convention, intangible cultural heritage refers to the uses, expressions and representations (as well as the knowledge, techniques, instruments and spaces inherent to them) that communities and groups recognize as their cultural heritage. , which they transmit from generation to generation, constantly recreate and instill in them a sense of identity and continuity, as well as being compatible with human rights. This heritage can be manifested in one or several areas, such as oral expressions; traditional music, dance and theater; social uses, rituals and festive acts; knowledge related to nature and the universe; as well as artisan techniques.

As can be seen, from the point of view of the 2003 Convention, handicrafts are considered intangible cultural heritage as long as said valuation starts from the community itself and focuses on techniques and knowledge, rather than on handicraft objects per se. This is particularly important to avoid risks linked to the commodification and mass production of culture.

The objective of the safeguard is to guarantee that the knowledge and techniques inherent in traditional crafts are transmitted to future generations, so that they continue to be practiced in communities, as a means of subsistence and as an expression of creativity and cultural identity. (UNESCO, 2009).

Seen in this way, technology is at the service of people and the product that results from its application is a manifestation of creativity and originality. Because as the artisan people themselves have expressed for a long time: they themselves happen to be the first surprised to find out what will come out of their own hands. Congratulations, then, for this Guide to the Traditional Crafts of Mexican World Heritage Cities, which is a sample of the inventiveness, originality and long tradition of a country that is made up of the sum of multiple and diverse peoples, groups and cultures.





# CAMPECHE

CAMPECHE, MEXICO



The Port of Campeche has been the gateway from the Caribbean to Mexico and especially to the Mayab since ancient times. The city of San Francisco de Campeche was born with the arrival of the Spaniards and was the scene that saw the birth of the syncretism of European culture with that of the Mayan manors, thus giving a rich, particular and proud culture of its traditions.

One of the main features of the culture and its products is the relationship between man and his natural environment. For centuries the Campeche jungle has been integrated into daily and religious life. Natural fibers, bones, scales and figures of plants and animals are part of the artistic and craft treasure of the State and its municipalities.

In the countryside it was common for men to use objects made with fibers of liana, henequen and the endemic “jipijapa”, as well as clay and wooden utensils; from the Antilles came the hammock that was integrated into daily life and from Spain the “cross stitch” that adorns the huipilies.

Campeche handicrafts are a sample of the miscegenation and history of all of us.

# EMBROIDERY

Textile garments are made throughout the State, highlighting the neighboring municipalities of Campeche, Tenabo, Hecelchakán, Holpechén, among others. From folders and tablecloths to elaborate huipiles and garments worn by the saints in the patron saint festivities.

The country women demonstrate their skill with the needle and the threads, portraying flowers on the frame.

Originally, the Mayans decorated their fabrics with shells, bones and vegetable paints, with the arrival of the Spaniards embroidery was introduced and during the viceroyalty they began to wear huipils that covered the body of the woman.





To begin the embroidery, first the figures that will come to life with the colored threads are drawn on the fabric, then it is placed and stretched on the wooden frame to finally begin to embroider. The best-known stitch is the “cross stitch”, also called “cut thread”, where the fabric begins at the back, crossing the fabric towards the front, making a diagonal to the right and below, the needle goes back through the fabric from the front now drawing a diagonal to the left and up, forming crosses.

During the festivities of the Port and the interior of the State, the women adorn themselves using garments with colorful embroidery full of colored flowers that show the agility of the artisans’ hands.







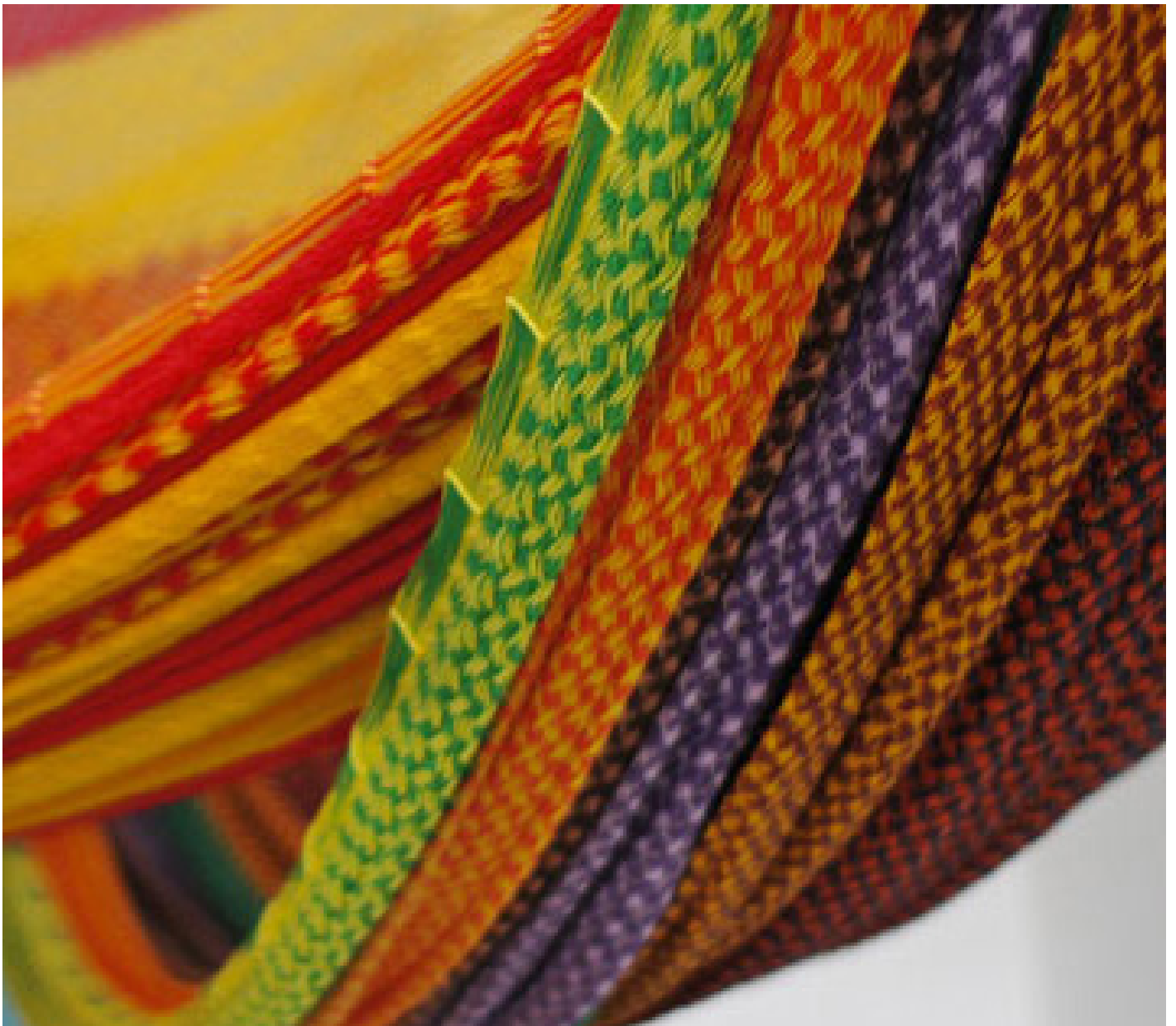
# HAMMOCKS

Originally from the Caribbean, they found a very special place on the Mexican coast where it is common to find them in patios, porches and bedrooms. By hand we can find them made of cotton thread or henequen.

Henequen hammocks are made with the fibers of this plant, an agave grown in the region, whose leaves are collected to be scraped, the remaining fibers are combed and dried in the sun.



Yarns are created by entangling two or three filaments of fiber. On the frame, the threads are tightened, which will depend on the width of the product to be made, with a needle and the rest of the thread begins the weaving in the form of squares, intertwining above and below.





# BULL HORN

Since the years of the Mayan lordships, the use of arrows, hooks and harpoons made with animal bones was frequent, which were also used to create ornaments and necklaces for royalty.

Among the products that were used was the shell of the hawksbill turtle that usually nests on the region's beaches; however, this species is in danger of extinction, which is why it has chosen to make products made with bull horns.





The hawksbill shell was carved to create all kinds of handicrafts, jewelry, furniture, combs and more, which are still made today with the horn of the bulls. Depending on the size of the piece to be made, the size of the horn is chosen, cut and carved with files, grinders and saws, to finally be polished.







# CALKINÍ PALM ARTICLES

One hour from the center of San Francisco de Campeche is the municipality of Calkiní, known for its hats and other pieces made with the fiber of the jipijapa.

The jipijapa is a palm used by artisans in northern Campeche to make a wide range of handicrafts.





The process begins with the cutting of the palm bud before it opens, using force and a wall, it is struck open and boiled with lime. This process is called “sancocho” and serves to eliminate chlorophyll from the leaf. It is dried in the coal oven and with sulfur in the sun, to obtain a white fiber.

Once dry, it can be painted with natural dyes obtained from cochineal and various plants. If dyeing is sought, it is necessary to let the fibers boil in water for one hour until the desired color is fully impregnated. Once the palm is ready, with the nail it is cut from top to bottom obtaining the “parts”, which will determine the finish of our piece, which can be from one to four parts. The weavers usually work in caves or outdoors depending on the weather, since certain humidity conditions are necessary to be able to handle the fibers.







# AWARDS



Campeche art.

Awards to which the artisans have been creditors:

“Petate kich kelem pop” dyed with natural dye, from Calkiní,  
Campeche. First place in category C.2 “Fiber fabric  
semiduras” of the Grand Prix of Popular Art 2022

“Embroidered dress with cross stitch” by Rubí del Socorro Yam Ramírez,  
from Hopelechem, Campeche. Honorable Mention in the VIII Contest  
National Textiles and Rebozo, 2020.

“The Garden of Flowers” by Rubí del Socorro Yam Ramírez, from  
Hopelechem, Campeche. First place in the category “Textiles-Embroidery to  
hand” of the XX Campeche Mayan Culture State Crafts Award 2021.

“Feathered Serpent” by Osmar Jesús Cach Hernández, from Escárcega,  
Campeche. First place in the category “Bone and bull’s horn” of the XX  
State Prize for Crafts Mayan Culture Campeche 2021.

Openwork bull horn, necklace set, filigree earrings, ring, set  
weekly and combs. Campeche, Campeche. Honorable Mention 3 in  
the category “M. Various: Bone, horn, shell, coral, coyol and alfeñique.”  
IX Edition of the Grand Masters of Heritage National Contest  
Handmade from Mexico 2022.



# WORKSHOPS AND POINTS OF SALE



## Crafts from Campeche.

### Tukulná Crafts House (The House of Thought)

The building was rebuilt on the foundations of an old building in the Center of the City of Campeche at the end of the XIX century. It was a house with a central courtyard where the a quarry pit.

Since 1997 it is a building dedicated to the promotion and diffusion of artisan heritage of the State of Campeche, exposing pieces of the entire entity, in addition to showing visitors the process of elaboration of the same.

### Craft Bazaar

On one side of the Malecón sits a space with more than 31 stands and an area of 1,600 square meters. It's a space opened in 2019 where artisans can show the skill of their hands and the place where they live. In this bazaar, the artisans sell their pieces without intermediaries, constituting a great source income for dozens of families.

### Mayan workshop

It is a collective design brand integrated by social enterprises crafts from the Yucatan Peninsula, with the purpose of strengthening members of the communities and generate sources of employment sustainable through the creation and sale of handcrafted pieces. It has 42 workshops in 32 communities throughout the Peninsula.

Bazar Artesanal

Av. Pedro Saiz de Baranda,  
Zona Ah Kim Pech, Campeche,  
Campeche

ArteSana Comunitario Artesanal

Calle 10 #244 entre Calle  
57 y Calle 59. Centro Histórico,  
Campeche, Campeche.

Casa de Artesanías Tukulná (La  
Casa del Pensamiento)

Calle 10 número 333.  
Centro Histórico, Campeche,  
Campeche.

Taller Maya

Calle 59 #65 entre Calle  
18 y Calle 18. Centro Histórico,  
Campeche, Campeche.

Mi Cielo Artesanal

Calle 59 #8 esquina Calle  
12. Centro Histórico, Campeche,  
Campeche.

Taller de Miguel Nadal Arte  
en Cuerno de Toro

Calle 18 #419 Int. 3.  
Colonia Montecristo,  
Campeche, Campeche.





# MEXICO CITY

MEXICO CITY, MEXICO



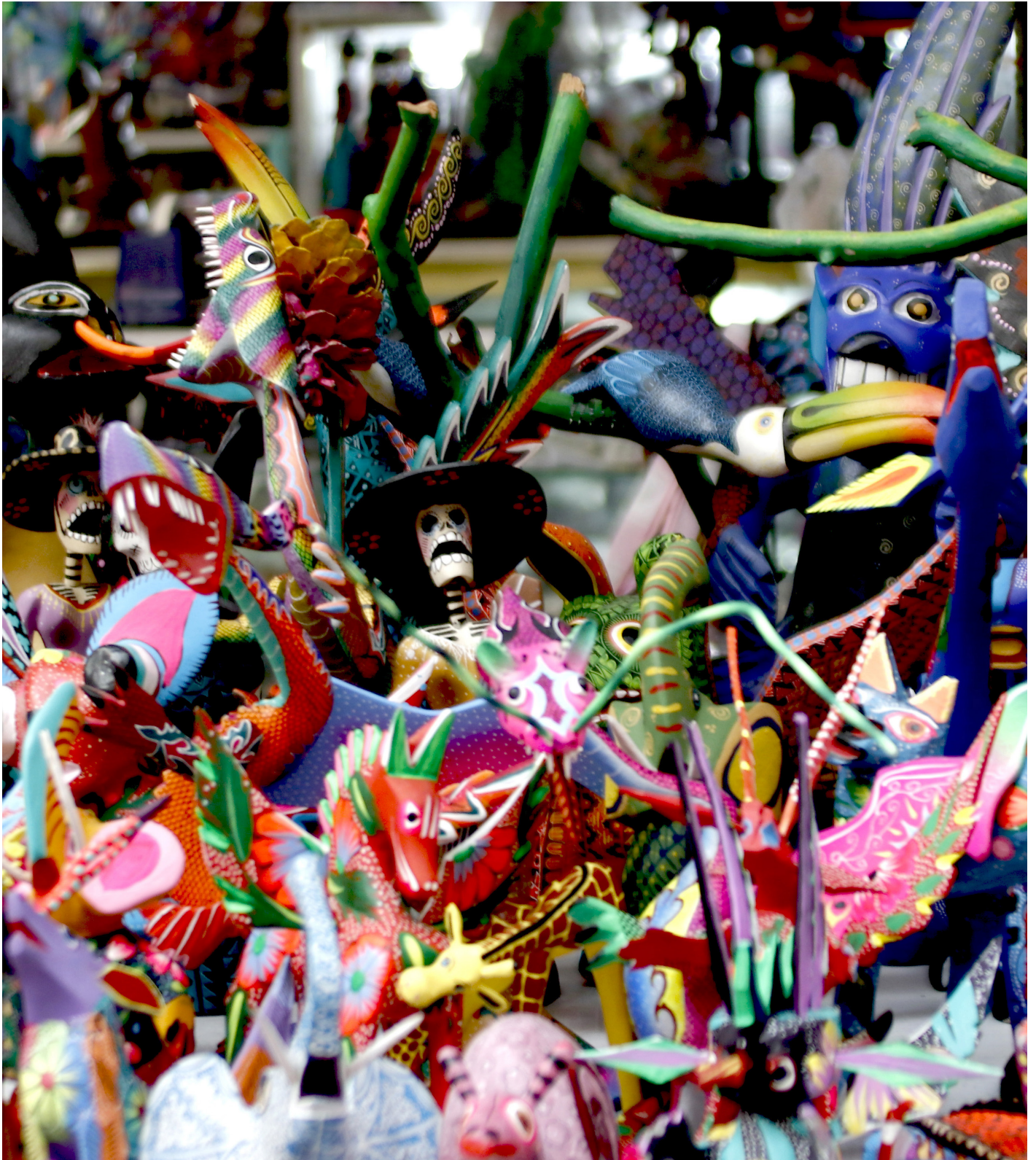




In the Historic Center of Mexico City, three markets stand out in which artisans from different states of the country adhere to the traditional techniques of ceramics, tinware, textiles and leatherwork, saddlery, jewelry, jewelry, embroidery, beads and basketry, among others.









## GARIBALDI CRAFT CENTER

Located in the iconic Plaza Garibaldi in a four-story, 2,000-square-meter building. It has 110 modules for the sale of clothing and handicrafts, a multifunctional room and a terrace where you can enjoy typical food from different regions of the country and a beautiful view. Here you can buy works in talavera, candles, textiles and typical sweets.



República de Honduras 1, esquina Callejón de Garibaldi.  
Monday to Sunday from 11 a.m. to 10 p.m. (Metro Garibaldi, line 8)







## MUSEUM OF CRAFTS OF THE CITADEL

Established since 1968, this market is located next to the Plaza de La Ciudadela

In it you can find from a bed carved in wood to miniatures, going through jewelry, textiles, clay products, hammocks or guitars.





Avenida Balderas y Plaza de la Ciudadela. Monday to Saturday from 10 a.m. to 7 p.m., Sunday from 10 a.m. to 18 hours. (Metro Balderas or Juárez, line 3. Metrobús Balderas.)



## SAN JUAN MUSEUM OF MEXICAN CRAFTS AND CURIOSITIES

Preceding the Ciudadela market by some 30 years, it is located in the popular Barrio de San Juan, a couple of blocks from the famous San Juan Pugibet gourmet market. Remodeled and reopened in 2019, glass products, shawls, silver crafts, textiles, furniture and embroidery, brass products and basketry from all regions of the country are offered for sale here.



Ayuntamiento 22-28 esquina Aranda. Monday to Sunday from 9:30 a.m. to 4:30 p.m.  
(Metro San Juan, line 8. Metrobús Eje Central, line 4. Ruta Sur)





## LA ZAMORANA “WONDERFUL STORE”

Located in an 18th century house, whose façade, interior beams and doors are original, La Zamorana sells objects and decorations made of paper. The variety of designs, colors and combinations vary according to the season. In February we find hearts and cupids; in spring, fruits, flowers and crepe paper crowns predominate; in September he dresses in green, white and red, for national holidays; in November, it is inhabited by papier-mâché skulls of all sizes and papel picado to decorate the Day of the Dead altars, and in December, it is filled with spheres, lanterns and piñatas.

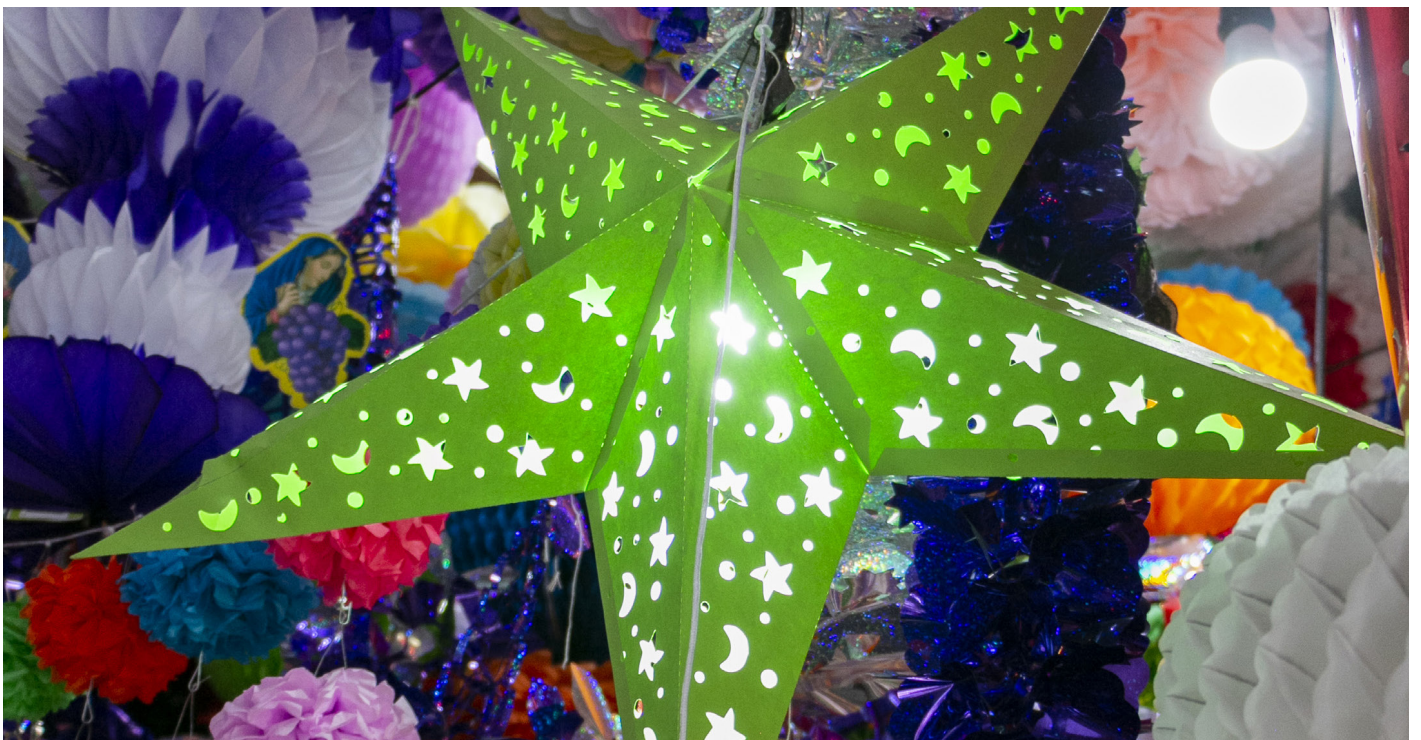
Decorations with a special name or motif can be obtained or requested, both in chopped paper or folded paper, the two techniques in which La Zamorana specializes. They make bowers or streets of various sizes for fifteen years, weddings and birthdays; round and rectangular tablecloths, folders and even dresses.

La Zamorana is one of the oldest stores in the Historic Center, with just over 160 years. The writer Gabriel García Márquez, who visited it in 1992, called it a “wonder store”.



Jesús María 112, Barrio de La Merced. Monday to Saturday from 11 a.m. to 7 p.m. (Las Cruces Sur Metrobus, Line 4, South Route.)





# AWARDS

At number 13 on Manuel Márquez Sterling street, is the Liceo de Paracho Johrengua, a family business that opened its doors in 2014. Its offer includes a degree in luthiery focused solely on guitar. Its duration is one year and it is divided into different modules: wood, construction method, tools and music and acoustics.

The traditional method is taught, characterized by dispensing with power tools and using construction in the air, that is, without a mold; Therefore, part of the program is focused on creating auxiliary tools with wood that replace electric ones.

Silvia Cervantes, who teaches this chair, participated in 2019 in the National Lauderos de Paracho Contest and shared the second prize with another colleague. It was the first time in forty years that women had participated in the event.

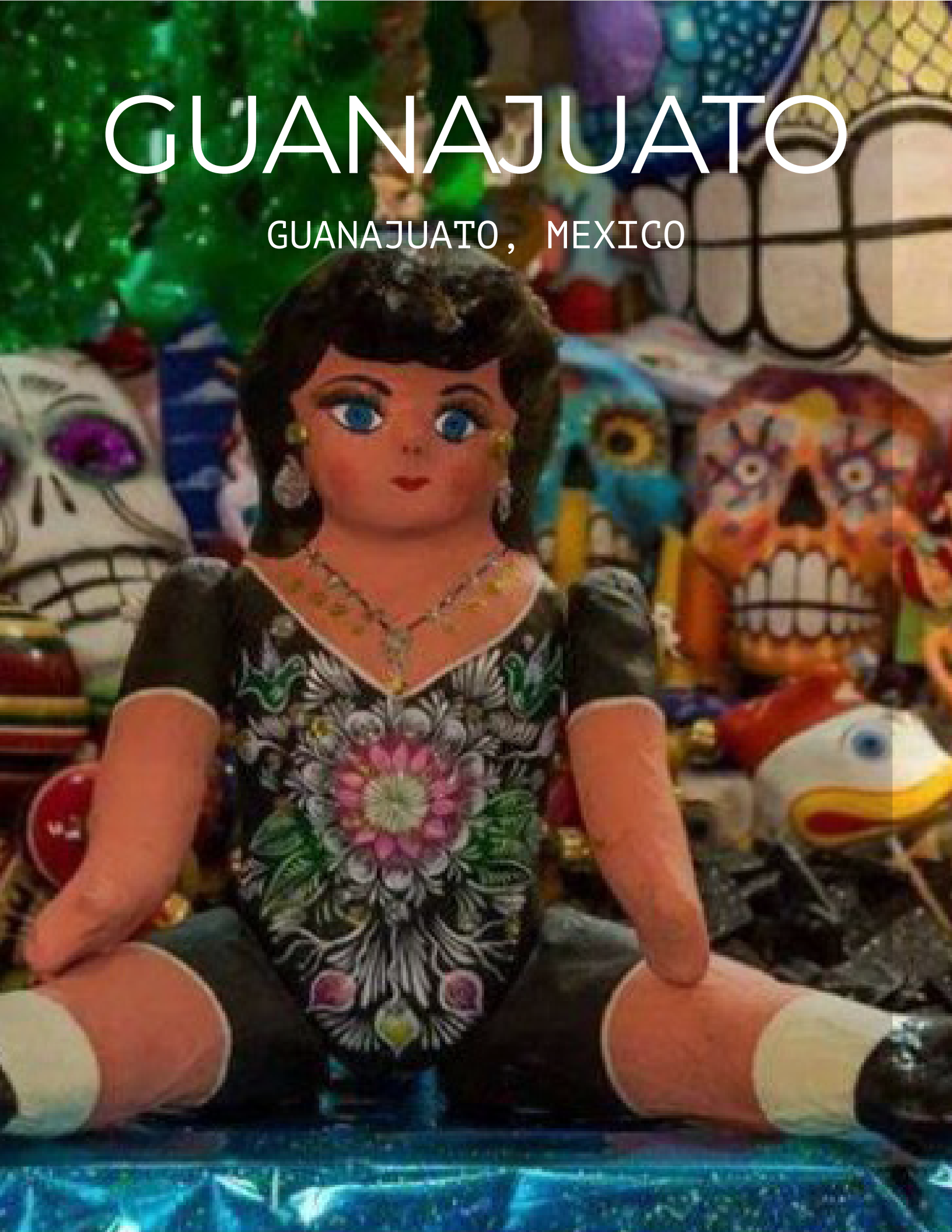






# GUANAJUATO

GUANAJUATO, MEXICO



Since the beginning of man's history, handicrafts have occupied a transcendent place in his daily life. Through them the qualities of the useful, the ornamental and the ceremonial have concurred in the same object, in which, sometimes, the value of one of them predominates over the others. In this process, with its subtle magical features, the human hand is an essential instrument for interpreting and dominating nature in order to model it.

The product of the craft recreates with a human dimension the natural kingdoms through a personal and intimate figuration. In this way, in each of the utensils, the most solid rudiments of an identity and a cultural profile are established.

The objective of this guide is to recognize the historical tradition of the municipality of Guanajuato, our artistic and cultural heritage with the valuable, variable and incomparable crafts; where its artisans are able to create with their imagination and hands, the most beautiful pieces for utilitarian, decorative and ceremonial use. Combining the objective of promoting the economy and technique that are produced today. This tour will serve as a window into the past to make visible the select collections of popular art from Guanajuato.

We know the crafts that survive and those of new existence such as: artistic stonework, sweets, blacksmithing, silverware, among other manual labor.

Within the typical crafts of the municipality of Guanajuato are quarry works, majolica ceramics, pottery and charamusca figures. The silver work “little birds” is distinctive of the city, they become handicrafts and goldsmith work that is excellently done.

Ordinary earthenware, without glaze, is also produced. The old clay toy store has been gradually lost, but tinsmithing continues to be manufactured. High quality objects are produced in an artisanal way from lanterns, mirrors, showcases, chandeliers, etc.







# POTTERY

Coming from 1200 years ago by the Chupícuaro culture, establishing itself outstandingly in Guanajuato. This handicraft is made in almost all the smaller towns and in numerous ranches, construction materials such as tiles, bricks, clay tiles, adobon, etc. are made. All of excellent quality due to the good clays that abound in the State.



Almost all of this pottery is made in very simple molds, covered with a kind of clay tortilla; the large and small pieces are properly made by hand, since the mold only serves as a support for the layer of clay, which the potter shapes with his hands. An inverted pot or jar serves as a mold.

The potter makes the lower part first, the upper part next, and finally the neck or neck and the handle(s) when the shape so requires.

He glues the bottom to the top, then the neck, and finally the handles. For ordinary unglazed earthenware, the potter's wheel is not used. For majolica or glazed earthenware, most of the production is with mold and by hand.







Once the piece is made, it is lowered and burnished while it airs in a room or attic. Finally it is dried directly in the sun, with which it is ready for the oven. Some jars, basins and large pots have flowery decoration and birds, which are made with the same stone burnisher. As it does not penetrate deeply into the surface, the decoration is barely perceptible, it is distinguished by its surface being more burnished than the rest of the body of the vessel.

# MAJOLICA

Talavera-like majolica pottery took root in the city of Guanajuato and Dolores Hidalgo. Considered as a heritage of viceregal pottery for its technical, hygienic and ornamental qualities derived from the glaze, it has acquired a preponderant place in this century among crafts and even among world art.







The pieces, molded with a mixture of various types of clay and limestone earth, remain in a dark room where they dry before being placed in the oven and exposed to temperatures above 750°C. The glaze is then applied.

The craftsman then decorates each piece on the creamy rondo of the glaze and traces the motifs that tradition has defined. Cobalt blue, brown, yellow, black and green are the typical colors of this kind of pottery, whose products, once painted, are put back into the oven and subjected to temperatures close to 1,000°. c.

Along with this more elaborate series, where craft virtues border on the artistic, popular crafts with more rustic finishes and designed for everyday use coexist. Examples of this category are found practically throughout the state, although the one made in the San Luisito neighborhood, in the city of Guanajuato, stands out.



# CERAMICS

Certain ceramics have changed in recent years, while others retain their most important traditional features. The majolica type have almost disappeared, to be replaced by porcelain objects, pseudo porcelain and others that imitate European-type industrial tiles.

Likewise, ceramics have managed to position themselves in a very important way in our crafts, with high-temperature ones standing out.





# STONework

Traditionally they work for utilitarian and decorative purposes, such as metates, molcajetes and many more objects.

The rhythmic sound of the chisel and the mallet is one of the distinctive notes of another trade of illustrious lineage: stonemasonry. Natural seat of this work, the workshops of stonemasons are usually found near the deposits of the famous green and pinkish stone at the foot of the hills of Guanajuato.







# COPPER

Copper crafts are of pre-Hispanic origin, jewelry, weapons and utility items such as needles were made from this metal: they were also used as a symbol of exchange in hatchets, which had a monetary use.

In Guanajuato, laminated copper is worked for the manufacture of ornamental pieces.

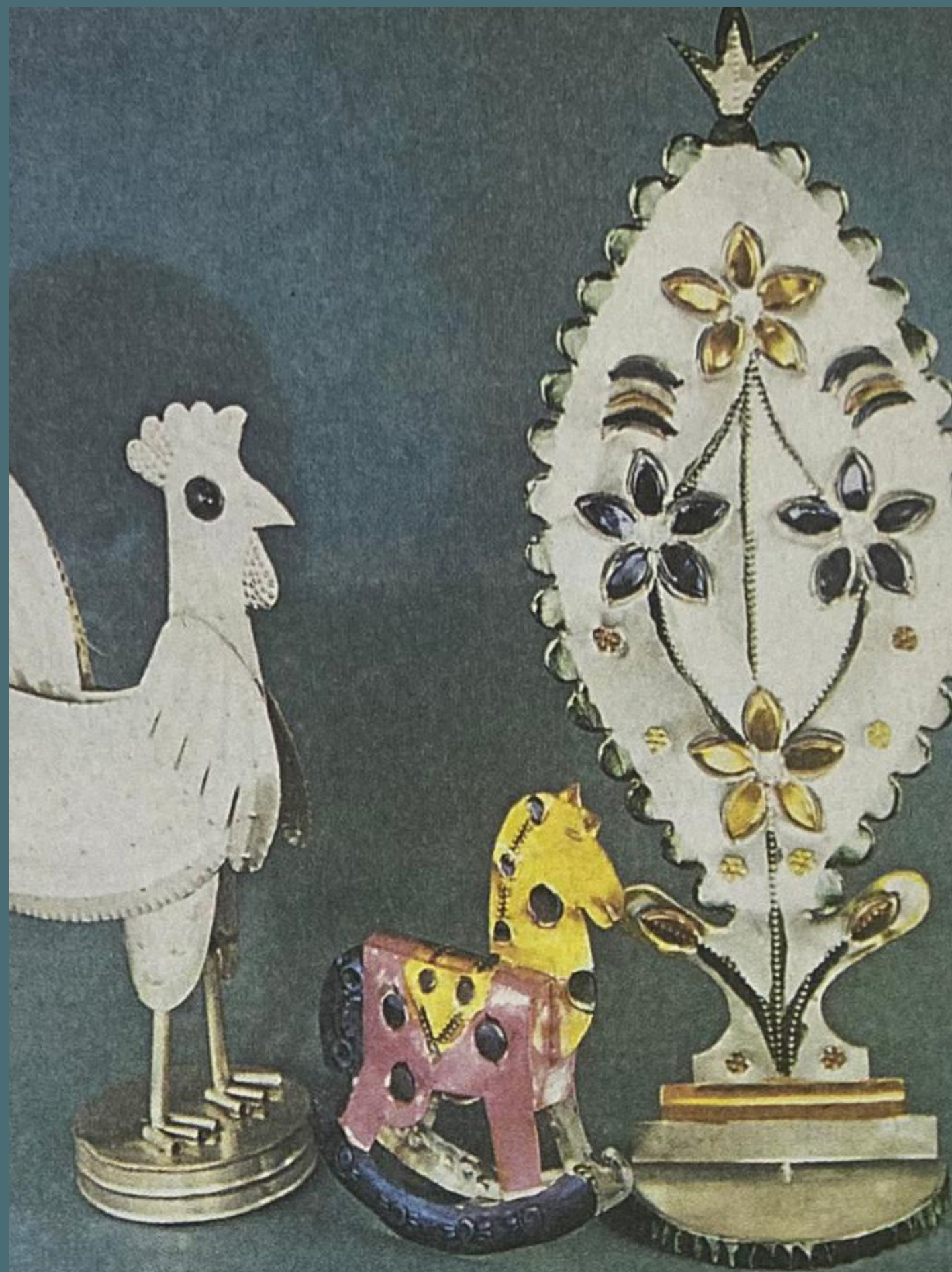


# TINSMITH

Tin or tin sheet, like iron, follows the aesthetic canon inherited by Spain. One of the most important producing centers is Guanajuato.

Various articles of a decorative nature are made of tin, lanterns, candlesticks and candlesticks, they are tinged with flowers and foliage, thus giving them a Mexican touch.





# PAPER AND CARDBOARD

Paper is a thin sheet made of various vegetable substances reduced to paste and is used to make handicrafts. It is a felted material, made up of a network of small cellulose fibers, originally in aqueous suspension, which are deposited on a metal mesh to separate them from the water. Once drained, dried, this deposit of fibers constitutes the paper.

Cardboard is a variety of paper and there are two types: cardboard obtained in machines with several smooth manufacturing tables or with various shapes.



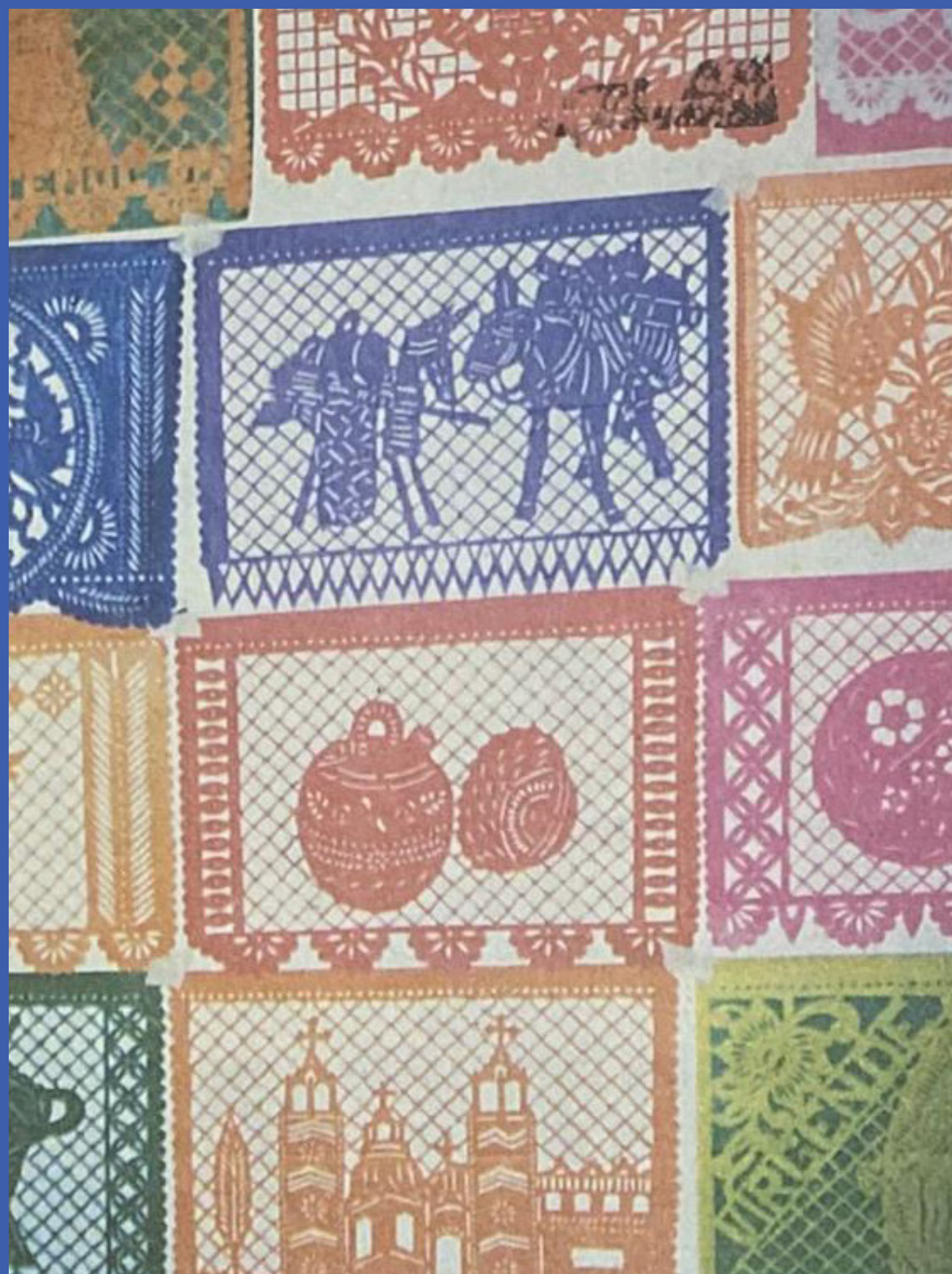


# PAPEL PICADO

Openwork or chopped china paper is very popular in Guanajuato. This material retains the name of its origin, “China”, with it the artisans make real embroideries that are used to decorate festivals and fairs.

These embroideries consist of plant, animal, human or legend figures, which are obtained by cutting the paper.

In Guanajuato they are famous since they are used to cover piñatas and to cover altars on the Day of the Dead or on Friday of Dolores”.



# FOLK TOY

Most of the popular toys sold in all the plazas, tianguis, fairs, and stalls in Mexico come from Guanajuato.

What is the toy itself, which differs from the miniature and the ornamental object, is produced in Guanajuato and in many ranches and small towns close to large cities.

The popular toy is one of the traditional crafts that is maintained in all its splendor and beauty.





# GOLDSMITHING

As a continuation of the pre-Hispanic heritage, in the cities of Guanajuato and San Miguel de Allende it is common to find this delicate and curious work.

Goldsmithing received the viceregal artistic legacy in the forms of Baroque and Neoclassical, and later the influence of Art Nouveau and of other artistic currents of our time.





# ARTISANS



## Artisans of Guanajuato

### CANTERÍA

Vázquez Fritsche, Ing. Oscar  
Paseo de la Presa No. 129-B  
Castro Alvarez, Teódulo  
Presidio No. 23

### ORFEBRERÍA

Mendoza, Rodrigo  
Jardín Reforma s/n  
Sociedad Cooperativa Minera  
Metalúrgica  
Santa Fé de Guanajuato No.

### CERÁMICA

Cerámica y Artesanías Esmeralda  
Tepetapa No. 140  
Sangre de Cristo No. 5  
Cerámica Padre Hidalgo  
Pozo de la Peña No. 12  
Cerámica San Clemente  
San Clemente No. 10  
Cerámica Tamayo

Cooperativa de Alfareros y  
Ceramistas de Guanajuato  
Mercado Hidalgo, Puesto No. 2  
Cabecita No. 5  
Carcamanes No. 53



# MORELIA

MICHOACAN, MEXICO





Michoacán is one of the States with the greatest artisan wealth in Mexico, as a result of its diversity in natural resources such as geological resources, flora and fauna and the presence of native groups of the Entity such as the Purépechas, Nahuas, Mazahuas and Otomi, in addition to the historical legacy of the humanist Vasco de Quiroga, the first bishop of Michoacán who applied the principles based on the Utopia of Tomás Moro.

“...as regards the economy, there are no private owners, only usufructuaries, agriculture or some craft trade of common utility are tasks that everyone has to learn and practice from a young age; the fruits and objects produced are distributed equitably so that no one is in need, there are no luxuries, everyone dresses modestly and in a similar way....”  
(Torres 2018).

The municipality of Morelia, is the capital of the state of Michoacán and has a diversity of cultural expressions of great value for the World Heritage of Humanity, in particular, its artisans have perfected artistic techniques that mix the tradition and greatness of the entity with a own identity.

The pottery in Capula tenencia de Morelia, dates back to the teachings of Bishop Vasco de Quiroga, a trade and style that has lasted to this day, with a unique and particular technique such as the internationally recognized capulineado.

Lapidary art is mastered in the possession of San Nicolás Obispo, located at the foot of Cerro del Águila (3,090 masl) where the raw material is extracted to develop this craft technique; Also in Morelia, lapidary art has deep roots and mastery since its foundation in 1541, since the city was built on a large quarry site with its characteristic and unique pink color.

The ideal places to find the crafts of Morelia and its surroundings are the Mercado de Dulces y Artesanías founded in 1968 and the Instituto del Artesano Michoacano founded in 1972 as the Casa de las Artesanías de Michoacán, oriented towards the development, conservation, dissemination and commercialization of traditional Popular artisanal art, an obligatory stop for tourists in the city where we find traditional Morelia sweets made by hand since 1595, furniture from Pichátaro and Cuanajo, pottery from Capula, snow from Pátzcuaro, handicrafts from Quiroga, guitars from Paracho, fabrics from Aranza , copper crafts from Santa Clara, molcajetes and metates from San Nicolás Obispo, tanning from Teremendo, lacquers from Uruapan, among others.





Feather art, which is a pre-Hispanic practice, is dominated and developed by artisans mainly from the City of Morelia.



# LAPIDARY ART IN QUARRY OF MORELIA

In Michoacán, the quarry has played an important role as raw material, as we can see in the archaeological pieces of pre-Hispanic towns and in buildings from the Viceroyalty Period. Therefore, the title of “City of Pink Quarry” the one that Morelia receives. This material is obtained from different betas, depending on the region in which the workshops are located.

Each one presents its own tones, since in Michoacan lands pink, white, lilac, black and brown quarry is extracted, while from other states a softer one is obtained that facilitates the sculptural work for the stonemasons.





The process to carry out their works is linked to the simplicity of the methods, the artisans use their own ingenuity and strength, simple tools and they shape the veins of stone.

In the work process of creating a quarry piece, the skill of the artisan carver, his rudimentary tools and the origin of the natural quarry are used and combined.

The geological formation processes of the quarry define the color and its consistency, which the artisan stonemason shapes using the following tools: various mallets (depending on the intensity of the blow required) roughing chisel, scratch chisel or gradina, chisel engraver or burin, chisel of a bevel or chisel, straight rule, square rule and polishing stone.







Thus achieving anthropomorphic sculptures such as: sacred figures, historical or fantasy characters. They also achieve a great variety of zoomorphic figures and others that recreate some element of the plant world. (IAM 2022).

Another important component of its production is that which is made up of architectural elements, such as: columns, ledges, stairs, ogivals, cornices, frames, benches, battlements, arches, niches, latticework, capitals, bases for columns, gargoyles, bridges, chimneys, railings, fountains and crosses, to name a few. (IAM 2022).

# FEATHER ART

Regarding the plumage in Morelia and Michoacán, the plumage makers from the workshops in Pátzcuaro and Tiripetío stood out since the 16th century. In the last mentioned town “the Augustinian friars were concerned with conserving and perfecting the crafts of the Purépechas, including featherwork.” (Martínez 2018)

Mastery of the technique of what we now call feather art seduced newcomers from Europe at the time of the conquest. Trade that, for the Mesoamerican indigenous people, was wrapped in a deep tradition, loaded with symbolism and myths...







# POTTERY OF CAPULA

Capula owes its name to the Nahuatl words Capulín and An, which mean “Place of capulines”, the history of pottery production in this town is so old that, upon the arrival of Vasco Vázquez de Quiroga to Michoacán in the year 1538, The inhabitants of the town already worked the clay and the task of this bishop was to assign them the elaboration of pottery articles, helping them to organize and structure the local productive activity, which continues to be the main activity in the community to this day.

“Pottery is the art of making mud or clay objects, an ancient trade of the human being that allows him to make all kinds of utensils and domestic artifacts, thanks to the heritage of Spanish and pre-Hispanic syncretism, Capula stands out as one of the main pottery centers of the country.”

(Gonzalez 2021)









The community protects among its heritage the manufacture of a wide range of household items and figures modeled in clay with techniques such as smoothing, glazing, pastillage in sculpture, high temperature and the traditional dotting and capulineado, as well as catrinas.



The population has three types of crafts: traditional pottery, dotted pottery and catrinas with the brand “Traditional Pottery of Capula Region of Origin”, which certifies the pieces purchased were made by local artisans with the techniques and raw materials of the region. , symbolizes the high specialty and fine work of the pottery trade of this community.



# LAPIDARY ART IN VOLCANIC STONE OF SAN NICOLAS OBISPO

The metates and molcajetes are essential items in traditional Mexican cooking and are generally made by men. Each piece is sculpted in a single rock, whether it is a metate with its hand or a simple or zoomorphic molcajete with its tejolote.

They take approximately two days or more to make, depending on the size and details you have.

Volcanic stone is appropriate for making utensils such as metates and molcajetes, since it is firm at any time of the year, artisans extract this type of rock, preferring the dry season of the year (dry season).







# AWARDS



Lapidary Art of Morelia.  
Awards to which the artisans have been creditors:

Pablo Perez Cincire,  
XLVIII Grand National Prize of Popular Art 2022,  
Quarry work "The Palenque Astronaut Helmet".

Juan Prado Tapia.  
Recognition of the artisan trajectory for being an important part of the  
cultural heritage of the state of Michoacán-Artisan Day 2020.  
First place decorated with "monarch butterfly octagonal table".  
Interstate made in Pedro Escobedo, Querétaro. 2019.  
First place stonework and lapidary-lattice "flight that unites cultures". XLIV  
edition of the national grand prize of popular art. made in complex  
culture the pines CDMX 2019.

Mario Marquez Rodriguez  
First place in sculpture of architectural work in the October Festival,  
Guadalajara, Jalisco 2006  
Second place in sculpture of architectural work in the Fiestas de  
October, Guadalajara, Jalisco 2007  
Second place in sculpture of architectural work in the Fiestas de  
October, Guadalajara, Jalisco, 2009

Feather Art in Morelia.

Awards to which the artisans have been creditors:

Yolanda Sereno Ayala.

National Award in Feather Art “Artistic Expression of Indigenous Peoples,  
in the Third Millennium” 2000.

“José Tocavén” Award for artisanal merit 2005, awarded by the newspaper  
“La Voz de Michoacán”

Special prize from FONART and SEDESOL in Feather Art, 2012.

Special recognition of the UMSNH for the XV years as a teacher of the  
workshop of Feather Art.

María del Rocío Torres Sánchez, Artisan Institute Award for Popular Painting,  
plumaria paintings category. Work Virgin of Health of Pátzcuaro

Lilia Álvarez González, Artisan Institute Award for Popular Painting category  
paintings of feathers Work “The Doctor”.

Ma. Refugio Vega Esquivel, Artisan Institute Award for Popular Painting  
category, paintings of plumaria. Work “Aztec Calendar”.

Alma Alicia Arias Díaz Barriga, Artisan Institute Award for Popular Painting,  
Honorable Mention category. Work “Silver Medallion and Brooch 0.925,  
mosaic in miniature plumaria”

Consuelo Sandoval Carranza, National Fund for the Promotion of Handicrafts  
FONART year 2022 Popular painting, with the piece titled “Macaw with fruit  
and flowers” on amate paper with feather technique

Maribel Maya Aguirre, National Fund for the Promotion of Handicrafts FONART  
2022, Piece “Virgen de la Salud” Honorable mention.

Ma. Guadalupe Castro Paramo, National Grand Prize for Mexican Popular Art.

Guillermina Chávez Ávila, Presidential Award 2018.

Alma Alicia Arias Díaz Barriga, Grand National Prize for Mexican Popular Art.

Martha Leticia López Luna, National Grand Prize of Mexican Popular Art 2022.



Capula pottery.  
Prizes to which the artisans have been creditors.

Marcos Martínez Reyes, XLI National Ceramics Award 2017 edition, winner in the Traditional Lead-free Pottery category for his work Traditional Michoacan

Alejandro Romero López, XLI National Prize for Ceramics 2017 edition, in the Clay Figure category for his work My family.

Carlos Ignacio Ávalos Ruiz, National Ceramic Award 2021, Tlaquepaque, Jalisco.

Juan Rosas González, XLII edition of the 2017 FONART National Popular Art Grand Prize Contest, second place in the Lead-free glazed pottery category with the pottery piece in glazed clay with stipple technique

Maritza Reyes Torres, XLII edition of the 2017 FONART National Popular Art Grand Prize Contest, third place in the Polychrome Clay category with the piece "Catrinas monarcas butterflies"

Ignacio Ávalos López, XLII edition of the 2017 FONART National Popular Art Grand Prize Contest, third place in the clay miniatures category with the piece Juego de jarra para agua.

Humberto Salvador Oropeza Guzmán, XLII edition of the 2017 FONART National Popular Art Grand Prize Contest, third place in the natural or smoothed clay category for the Catrina piece of molded natural clay.

Rosa Patricia Neri Peña XLI edition of the Grand National Art Prize Contest Popular 2016 FONART, second place in the Lead-Free Glazed Pottery category with the glazed clay platter, decorated with mineral slips applied with a brush.

Carmen Ayala Vázquez, National Ceramic Award in the Clay category Lead-free glaze, from the IX edition of the Tonallan National Ceramic Contest 2014, in Tonalá, Jalisco.

Juan Carlos de la Cruz Hernández, Catrinas, National Award in Tonalá 2020, Metepec 2020 and Tlaquepaque 2022.

David Guzmán Arroyo, high temperature ceramics, Capula Special Prize, Michoacán Artisan Institute.

# WORKSHOPS AND POINTS OF SALE



Lapidary Art of Morelia.

Juan Prado Tapia  
Avenida Torreón Nuevo  
número 2337, Colonia ampliación  
Gertrudis Sánchez, Morelia.

Mario Zavala Díaz  
calle Venustiano Carranza  
número 556, Colonia Obrera,  
Morelia.

Álvaro Pérez Chávez  
Kilómetro 7 carretera  
Morelia - Salamanca, Morelia.

Rigoberto Hernández Farfán  
Avenida del Quinceo  
número 689, Colonia ejidal  
Francisco  
Villa, Morelia.

Mario Márquez Rodríguez,  
cantero y restaurador de  
monumentos históricos.  
mmrodriguez10@hotmail.com

Gustavo Chacón Correa  
Calle Antonio Roldan  
#167, Col. Medallistas olímpicos,  
Morelia

José Ángel Ramírez Olvera  
Calle sin nombre, Manzana #1.  
Lote#36, Morelia.

Fernando Chacón Correa  
calle Antonio Roldan  
número 167, Colonia medallistas  
olímpicos, Morelia.

Filiberto Sánchez Pérez  
calle Tres Marías número  
43, Colonia ampliación Gertrudis  
Sánchez, Morelia.

Alejandro J. Hernández Farfán  
Avenida del Quinceo  
número 669, Colonia ejidal  
Francisco Villa, Morelia.

Antonio León Elvira  
Domicilio: Periférico Nueva España  
número 277, Colonia Buena Vista,  
Morelia.

Pablo Pérez Cincire  
Calle Loma peruana #48,  
Colonia Loma Colorada, Morelia

Fernando Chacón Ramírez  
Calle Antonio Roldan  
#167, Colonia Medallistas  
olímpicos, Morelia



Feather Art of Morelia.

“Quetzal” School Workshop

It brings together experienced plumagers and some newcomers made up of:  
Consuelo Sandoval Carranza, Irene Reyes Reyes, Betzabe Cárdenas González,  
Maribel Aguirre Maya, Elizabeth Irene Izquierdo, Martha Garduño, María  
Eugenia Negrete, Laura Martínez Herrejón, Caritina Núñez Calderón, Leticia  
Núñez Nares,  
Lilia Álvarez González, Flor Fernández Aguado, Rocío Torres, Carmen Núñez,  
Manuel Cervantes Gutiérrez, Refugio Vega e Irma Sánchez.

Eva Yolanda Josefina Sereno Ayala

Calle Emiliano Zapata #155-2, Colonia Trincheras de Morelos, Morelia

Ma. Guadalupe Castro Páramo

Calle Rincón de Zetina #158, Fraccionamiento Rincón Quieto, Morelia

Guillermina Chávez Ávila

Calle Cerro de Tácuaro #31, Colonia La joya, Morelia

Alma Alicia Arias Díaz Barriga

Domicilio: Calle Zodiaco #23, Fraccionamiento Cosmos, Morelia

Martha Leticia López Luna

Calle Silvestre Revueltas #159, Fraccionamiento Residencial Bosques, Morelia.

## Capula Pottery

La Escondida / El Prendimiento (Pottery with bridged technique)  
Calle Epitacio Huerta número 86, Capula, Morelia.

Taller de Sara y Agustín de la Cruz (traditional pottery)  
Avenida Vasco de Quiroga número 176-A, Capula, Morelia.

Taller de Samuel Ventura (diverse pottery)  
Calle Juan Aldama número 52, Capula, Morelia

Taller y Casa de Mtro. Juan Torres Calderón (Various pottery, paintings,  
sculptures) y Tienda de Velia Torres Canals.  
Calle Santos Degollado s/n, (junto al Panteón Municipal),  
Barrio de Dolores. Capula, Morelia.

Taller de Mauricio Martínez (Pottery with bridged technique)  
Calle Mariano Matamoros s/n, Capula, Morelia.

Mercado de Artesanías Unión Estatal de Artesanos de Michoacán UNEA  
Capula. Avenida Vasco de Quiroga s/n, Capula Morelia.

Taller de Ángel Ávalos Espinoza (Traditional Earthenware)  
Epitacio Huerta s/n, Capula, Michoacán.

Taller Sengua Miguel Ángel Torres Ayala (Catrinas)  
Avenida Vasco de Quiroga número 275-B, Capula Michoacán

Taller de Octavio Fuentes Reyes (Catrinas)  
Avenida Vasco de Quiroga s/n, (esquina con la calle Venustiano  
Carranza). Capula, Michoacán.

Mercado Artesanal Cabaña de los Doce Artesanos.  
Avenida Vasco de Quiroga s/n, Capula, Morelia

Taller de Héctor Iván González Pineda  
Hermenegildo Galeana número 268, Capula, Michoacán.

Taller de Carolina Martínez (traditional pottery).  
Avenida Vasco de Quiroga número 206, Capula, Morelia.

## Lapidary Art of San Nicolás Obispo

Esteban Morelos González  
Calle Diego de Besalenque número 178,  
Barrio de Napiz, San Nicolás Obispo, Morelia.

Mateo Delgado Arias  
Calle Diego de Besalenque número 288, Barrio Napiz,  
San Nicolás Obispo, Morelia.

Rogelio Pérez Arias  
Calle Bartolomé de las casas número 99, Barrio  
del Napiz, San Nicolás Obispo, Morelia.

Luciano Martínez Martínez  
Calle Alonso de la Vera Cruz #205, Barrio El Chicalote,  
San Nicolás Obispo, Morelia.

Ramiro Sopena Ángeles  
Calle Vasco de Quiroga #179, Barrio del Napiz,  
San Nicolás Obispo, Morelia

Cecilio Calderón Martínez  
Calle Vicente Riva Palacio, Esquina con Guadalupe  
Victoria, Barrio Bonito San Nicolás Obispo, Morelia.

Miguel Ángel Gaona Sopena  
Calle Fray Juan Bautista Moya, Lote #5, Barrio El Napiz,  
San Nicolás Obispo, Morelia.







# QUERETARO

QUERETARO, MEXICO





Querétaro is one of the states where the variety of handicrafts is extensive, we find everything from Lele and Donxü dolls to wooden barrels. It is said that these works of art from Queretaro tell stories of the places where they are made and of their ancestors. Each one having a different meaning, some of the crafts originate from indigenous populations such as the Otomi and arise from the materials found there. The traditions and culture of Querétaro are very well represented in the pieces made by its artisans that can be seen in the streets or markets of the various towns of the city, as well as in the historic center, among them is the CEDAI, Manos Queretanas and Queretana House of Crafts.

#### Center for Indigenous Craft Development CEDAI

In this house located in the historic center, 45 artisans from all over the country are established, among them many are from Queretaro and sell products made in the state, each one with a very peculiar characteristic.



Within the CEDAI there are also handicrafts from different municipalities







# AMEALCO

With their Lele and Donxü dolls, cross-stitch embroidery, typical Otomi costumes, baskets, ironed wool capes, basting embroidery, clay crafts, wood crafts such as earrings, spinning tops, rattles, embroidered notebooks, bags, wallets and bracelets woven.





# CADEREYTA

Here the whole stone is used, from the smallest piece to the large stones. His work activity is to extract and produce pieces of marble and onyx; These materials have historically been used for decoration, furniture making and even sculptures.







# PINAL DE AMOLES

## Pinal de Amoles

Artistic representations of flowers created using materials derived from natural sources, such as plants, grasses, stems, leaves, bark, twigs, or any other flexible plant material. These natural fibers are manipulated and assembled to form realistic or stylized flowers. Flowers made of natural fibers can be made by hand using various techniques. Some common techniques include braiding, intertwining, folding, rolling, and weaving. Creative artisans use their skill and knowledge of materials to shape petals, stems, leaves, and other parts of the flower.



# TOLIMÁN

A rabbit fur key ring usually consists of a strong strap or ring that allows keys to be held securely. This strap or ring can be made of metal, leather, or some other strong material.

At one end of the strap or ring, there is usually an ornament made of rabbit fur, which can have different shapes and designs.







# OTHER ARTISANS



#### AC Networks

Association of producers committed to the culture and development of artisan entrepreneurship, through the management of resources for the professionalization and competitiveness of their products. They offer: Handmade Mole, textile design, gourmet tea, coffee, sauces, honey, ceramic crafts, goat milk, cocoa products, table chocolate, clothing and accessories, amaranth products, jams, jewelry, cups, cylinders, products for skin care and crafts among others.

#### Artisan Juhue

Bags embroidered by artisans who are part of a group of women who contribute to the livelihood of their families, proud of their roots and their work.

#### Curripiti

Mexican textile design brand. They make innovative products, revaluing the tradition of popular arts and the work of their artisans, who make garments and accessories fusing the waist loom, embroidery, genuine leather and other materials.

#### Dinei

Elaboration of classic Lele handmade dolls, catrinas, weeping girls, little witches among many others.

#### Cara Larga

Textile design and production workshop inspired by the raw materials of nature. They seek to preserve their essence and highlight their benefits by transforming them into pieces of high quality craftsmanship. Their main resources are raw cotton yarn and textile waste discarded due to errors in weaving, they like simple, natural textures and fibers, for local, sustainable and innovative options, illuminating the beauty of simplicity and a new way of thinking interior decoration pieces.



# WORKSHOPS AND POINTS OF SELL



Centro de Desarrollo Artesanal Indígena (CEDAI)  
Historical, multicultural and artisan wealth of the towns  
indigenous people of Querétaro. Admire the collection of dolls and the  
colorful handicrafts.

C. Ignacio Allende Sur 20, Centro, 76000 Santiago de  
Querétaro, Qro.

.  
Manos Queretanas

It is a Productive Project, whose objective is to provide support to  
artisans from the rural communities of the municipality, for the  
promotion and sale of their traditional products.

1: Calle 16 de Septiembre 44 Pte (a lado de la Cineteca Rosalío Solano)  
2: Av Constituyentes 3 Ote, San Francisquito, 76058  
Santiago de Querétaro, Qro.

.  
Casa Queretana De Las Artesanías

Social Development Project that promotes the standard of living of the  
Queretaro artisans, through marketing and disseminating their  
products.

And. Libertad 52, Centro, 76000 Santiago de  
Querétaro, Qro.  
L-D 11am-5pm

.  
Redes A.C

Outdoor Store in "Los Platitos", every Saturday from 11:00  
at 7:00 p.m.

Filomeno Mata 5, Centro, 76000 Santiago de Querétaro

Juhue Artesanal  
Paseo de la Constitución 17, Arboledas,  
76220 Santiago de Querétaro, Qro.

.  
Curripití  
Av. del 57 no.77A int 5, Centro, CP 76000  
Santiago de Querétaro, Qro.  
Also their products are inside the store  
Talento Nativo on Plaza de Armas, Madre Tierra in  
Querétaro and at local events.

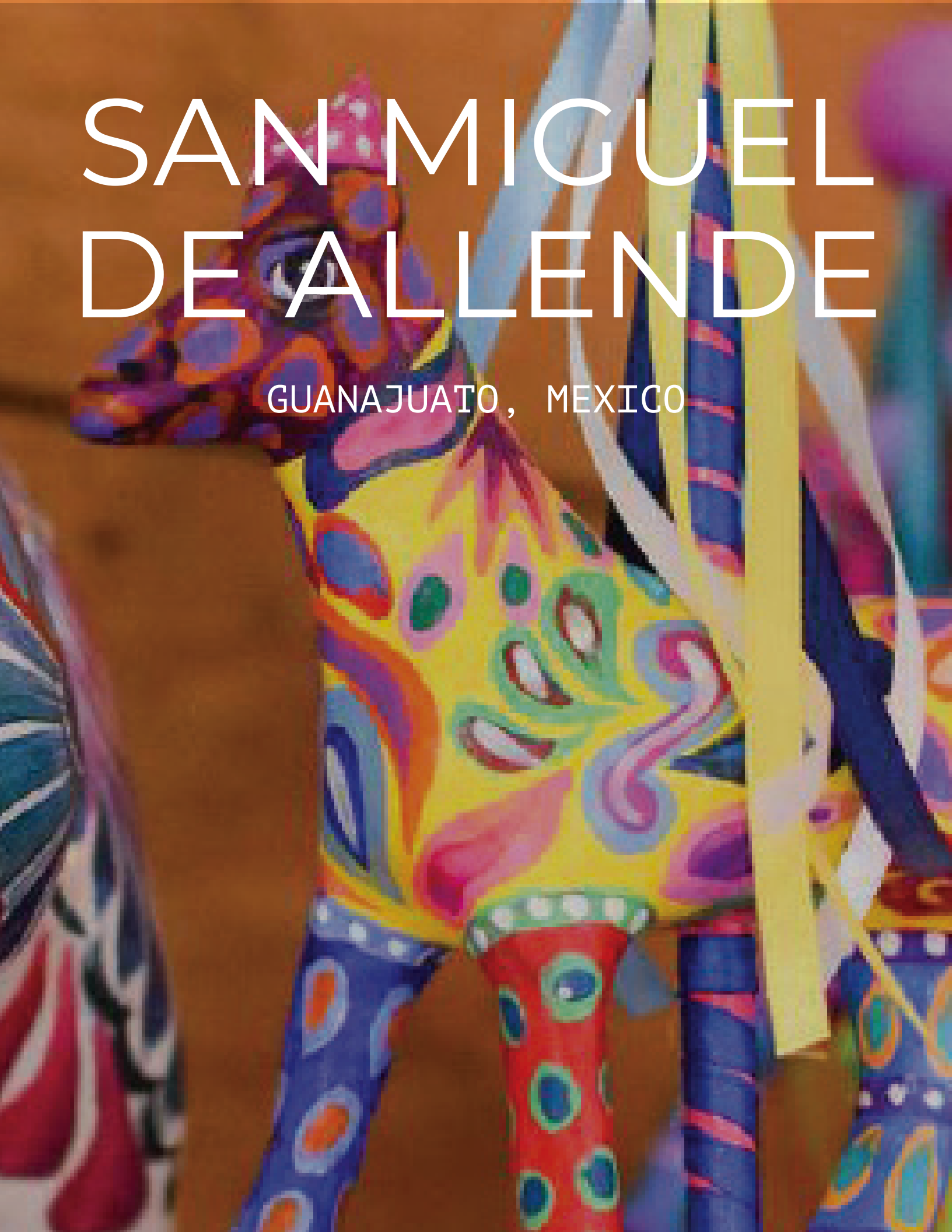
.  
Di Nei  
Los Quetzales Mercado Artesanal, en calle 15  
de Mayo 121-105, Centro, 76000 Santiago de Querétaro,  
Qro.  
Cara Larga  
Showroom+ Workshop  
Av. Hércules Oriente 1, Hércules, 76069 Santiago  
de Querétaro





# SAN MIGUEL DE ALLENDE

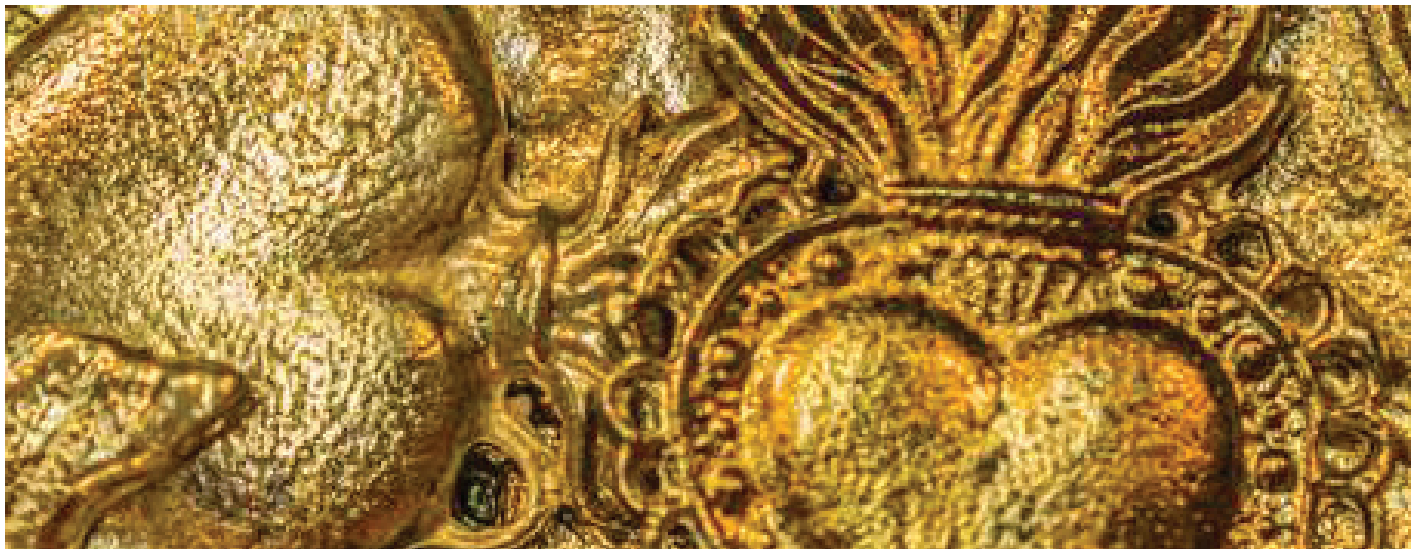
GUANAJUATO, MEXICO



San Miguel de Allende is a historic city located in central Mexico, known for its beautiful cobblestone streets, magnificent churches, and vibrant culture. In addition, San Miguel de Allende is recognized for being an artisan center of great importance in the country.

The handicrafts of San Miguel de Allende are famous for their beauty and quality. The city has a large number of workshops and shops where you can find all kinds of handicrafts, from textiles and ceramics to jewelry and decorative objects.





Historically, the region of San Miguel for almost five centuries has developed a large number of “minor” manufactures linked mainly to livestock, agriculture and textile production; same priority activities to which its former and extensive territory was dedicated.

But not only those, it is from the viceregal era in the course of the 19th century and during the first half of the 20th century that the population dedicated itself to the multiple activities offered by a diverse economy, the so-called “major” and “minor” arts; However, the elements manufactured with wool and brass, translate specialized trades, materials, creative processes, techniques and own designs, inherited through a succession of generations that today are quintessential bastions of the cultural heritage of San Miguel de Allende.

The Wool and Brass Fair is the pioneer of the most recognized crafts of San Miguel de Allende that begins in the period of Lic. Manuel Martínez Maldonado in 1978. The founders were Don Salvador de Lara Martínez, his wife Doña Evelia León, Mr. Raúl Romay and Mr. Baltazar Ramírez García. They were the ones who gave life to this incredible project, putting the Ignacio Ramírez Cultural Center “El Nigromante” as the first headquarters. A beautiful and peculiar enclosure without a doubt, a point to visit in the city.

However, over the years the venue of the fair has evolved and changed to a more famous and visited location; now it is held in the main garden, the main point for visitors and locals, this with the intention of seeking to promote and generate an identity for the representative crafts of San Miguel de Allende, bringing together the artisans who make their crafts a work of art, decoration pieces and gifts such as: mirrors, lamps, lanterns, frames, hearts, among many others. It has been moved a few steps from its original headquarters, in the main point of interest of the city, the well-known main garden.

All the pieces follow the same creation process, what makes them different are the designs that each artisan makes. What is reflected is that they are handmade. The process is represented as follows:

- Design of pieces
- Making molds
- Scratched mold
- Mold cutting
- Assembly of piece
- Piece solder
- Finished piece



# WORKSHOPS AND POINTS OF SALE

San Miguel de Allende has multiple artisan workshops that create different works of art throughout the city, but mainly it has 385 economic units of handicrafts and 120 independent artisan workshops, not to mention that in the Ignacio Ramírez market you can find all kinds of handicrafts; from the most traditional to the new techniques with different colors, shapes and materials. Even visitors who take a walk around the viewpoint can find another, although a little smaller, beautiful and charming craft market.





# AWARDS

By the president of the international capital of culture was named as:

## TREASURE OF THE CULTURAL HERITAGE OF SAN MIGUEL DE ALLENDE







# DURANGO

DURANGO, MEXICO

In the work of Durango artisans, you can see the miscegenation and pre-Hispanic heritage of this land, as they have managed to express their traditions and customs, as well as the conception of beauty and the relationship with nature through their creations.

Throughout the state of Durango you can find different handicrafts, from those made with leather such as bags, wallets and belts, to typical indigenous handicrafts. The Huichols make hats, bags and backpacks, as well as beaded ornaments. For their part, the Tepehuans create and manufacture, among other things, wool blankets and woven baskets. The Tarahumara make clay pottery.

The manufacture of handicrafts in other cities, and their different techniques, have influenced the current producers and artisans of Durango, since each teacher who implemented a workshop was trained by great teachers, or many times people who know and master the craft are hired. technique of each craft, as is the case of the yarn and textile workshops that are worked in the School of Painting, Sculpture and Crafts of the Juárez University of the State of Durango, and the saddlery workshop that takes place in the Gómez Palacio Market of the City of Durango.



In the state of Durango, the handicrafts that are marketed are influenced by the states that produce them, as mentioned above, since each teacher who implemented a workshop was sent to train at the place where it is produced, and/or people they know and are hired. master the technique of each craft, which is the case of the yarn and textile workshops that are worked in the School of Painting, Sculpture and Crafts of the Juárez University of the State of Durango, and the saddlery workshop that is produced in the Gomez Market Palace of the City of Durango.









Regarding the creative process, the craftsman must master the bases and characteristics of the type of crafts he makes, and in the process add elements in search of improving his production, giving originality to each of his pieces.

An artisan piece is made with raw materials obtained from the environment, so in many cases it is required to cut, collect, treat manually for its transformation, and later, shape it until the final product is left; so the time invested is from one day to weeks of work. It must be taken into account that the elaboration of each craft, in addition to time, requires ancestral techniques and designs.







In Durango, apart from ceramics, yarns, textiles, and saddlery, silverware, prints, stained glass, beadwork, and small-scale woven thread are also made. You can also find the traditional and very famous scorpion craft, which consists of encapsulating scorpions to make key rings, buckles, watches, ashtrays and decorative paintings.

# AWARDS



Between the years of 1970 to 2000, handicraft exhibitions were promoted and carried out at the national level in Mexico City, holding contests in various categories. The School of Painting, Sculpture and Crafts of the UJED participated with ceramics and textiles, obtaining first places in each of the categories and in the blown glass category three consecutive times.

The State Craft Award was created in 1998 with the objective of promoting and strengthening traditional crafts and new crafts in the different social spheres of Durango: Urban, Indigenous and Rural.

The handicrafts and popular arts in this generation are in the process of being redefined, the handcrafted pieces merge with the traditional and the new proposals for designs and materials that go hand in hand with the new applications of the object. This fusion of elements is recreated according to the needs of society and the creativity of the artisan.



# WORKSHOPS AND POINTS OF SELL



The workshops that have been installed and remain within the School of Painting, Sculpture and Crafts of the UJED are ceramics, stained glass, textiles and decorated glass. The EPEA has the “Los Tlacuilos” kiosk in the Plaza de Armas in the Historic Center as a place of exhibition and sale.

Similarly, it is possible to find basketry, saddlery and clay crafts in the Mercado Gómez Palacio, the most central and oldest in the city.

On the other hand, beaded handicrafts and silver jewelry can be purchased directly from the artisan or in specialized stores.



# OAXACA DE JUÁREZ

OAXACA, MEXICO





Few places in Mexico have the cultural richness of the city of Oaxaca de Juárez, a city that preserves centuries-old traditions of the native peoples of the region.

Since ancient times, Oaxacans learned to express their beliefs in items loaded with meaning. The black clay that is equally taken in a vase or in a sculpture, the multicolored textiles dyed with natural pigments, the goldsmithing of delicate and elegant pieces, or the mysticism of the wood carvings of dreamlike origin, fascinate lovers of crafts. .

The artisans have created and recreated the Oaxacan tradition. Crafts are a natural landscape and a human landscape as well, colors and shapes that are transformed from their ancient expression.

Most of the craft expressions that we know today have a utilitarian origin. Over time and with the changes imposed by the industrial model, handicrafts survive due to their outstanding aesthetic characteristics, generating pieces of great beauty.

The techniques of making handicrafts are handed down from father to son for generations and form an essential part of the identity of the communities. In the City of Oaxaca we can find artisan expressions from all over the state, but with a greater presence of manifestations from the Central Valleys.









# BLACK MUD SAN BARTOLO COYOTEPEC

It is a community of Zapotec origin where pottery is a centuries-old family tradition. The black clay is molded by hand, in some pieces aided by a rudimentary wheel. Once the piece dries, fretwork, scratching or burnishing are used to generate various textures and designs. The elegant and characteristic black color is obtained during the firing of the pieces.







# GREEN CLAY SANTA MARÍA ATZOMPA

In Atzompa, utilitarian pieces such as plates, pots, jugs and casseroles are made. The pastillage technique is worked on, consisting of applying additional figures on the already molded main piece. The peculiarity of this clay is the traditional green glaze, a unique characteristic that distinguishes it among the diversity of clay in Oaxaca.





# WOOD CARVINGS FROM SAN MARTÍN TILCAJETE

Inspired by the papier-mâché alebrijes by Pedro Linares, San Martín Tilcajete has generated a vocation for the elaboration of one-piece copal wood carvings that are finely decorated. Fantastic figures arise from the imagination and skill of the artisans of this town.







# TIN SHEET

In the Xochimilco neighborhood, family workshops dedicated to the production of tin handicrafts persist. This metallic alloy is extremely light and malleable, a circumstance that allows it to take on multiple forms. Mirrors, jewelry boxes and flat ornament figures are carefully decorated and some with paint applications that highlight their figures.



# TEXTILES OF XOCHIMILCO AND PUEBLO NUEVO

Made on pedal looms with chicotes, the textiles produced by artisans from the Xochimilco neighborhood and from the Pueblo Nuevo agency adorn Oaxacan houses in the form of tablecloths, bedspreads, pillowcases, and curtains. The pieces are made of cotton and on the looms you can clearly see the weft and the warp that, thread by thread, give shape to these textiles.







# SANTO TOMAS JALIEZA TEXTILES

The waist loom used in Santo Tomás Jalieza dates back to pre-Columbian times. Cotton pieces such as blouses and dresses have color applications with natural dyes in a unique fabric.

Designs of pre-Hispanic origin persist in contemporary items that are popular with the public, such as backpacks, belts, purses and wallets, among others.







# WORKSHOPS AND POINTS OF SALE



The artisans and artisans of Oaxaca stand out for their artistic sensitivity. Masters in their techniques and with innovative visions, many master craftsmen have managed to transcend with their work beyond their localities, even internationally, achieving recognition as Great Masters of Popular Art granted by the National Fund for the Promotion of FONART crafts.

#### Santa María Atzompa

Irma Garcia Blanco. mud, gumpaste  
Leticia Garcia Blanco. glazed clay  
Fidel Martínez Vásquez Barro miniature modeling  
Leonor Torres Martinez. mud, gumpaste  
Angelica Vasquez Cruz. gumpaste mud  
Enedina Vasquez Cruz. gumpaste mud

#### San Martín Tilcajete

Jacobo Ángeles Ojeda  
Emanuel Fabián Hernández  
Magdaleno Fabián Melchor  
Elpidio Fabián Ojeda  
Norberto Fabián Xuana  
Víctor Ángel García  
María Florentina Jiménez Ojeda  
Félix Ortega González

#### San Bartolo Coyotepec

Elba León Cantón  
Abraham Mateo Reyes  
Antonio Eurípides  
Pedro González  
Carlomagno Pedro Martínez  
Magdalena Pedro Martínez

#### Santo Tomás Jalieza

Crispina Navarro Gómez  
Elsa Abigaíl Mendoza Antonio  
Verónica Mendoza Antonio  
Inés Navarro Gómez  
Eustacia Antonio Mendoza



# WORKSHOPS AND POINTS OF SALE





ARIPO  
Calle de Manuel García Vigil  
809, RUTA  
INDEPENDENCIA, Centro,  
68000 Oaxaca de Juárez, Oax

ARIPO Casa 8 Regiones  
Av. Benito Juárez 506,  
ruta independencia, Centro,  
68000 Oaxaca de Juárez, Oax.

HUIZACHE ARTESANÍAS  
Macedonio Alcalá 301, Centro  
Histórico, Oaxaca

GALERIA VOCES DECOPAL  
Macedonio Alcalá 303, Centro  
Histórico, Oaxaca

GALERIA MESTIZO  
Macedonio Alcalá 305-1, Centro  
Histórico, Oaxaca

LA CASA DEL ARTESANO  
Macedonio Alcalá 800, Centro  
Histórico, Oaxaca

TEOTITLÁN  
Macedonio Alcalá 402, Centro  
Histórico, Oaxaca

LA CASA DEL REBOZO  
5 de Mayo 114 Centro Histórico,  
Oaxaca

REAL ISTMO  
5 de Mayo 315-A, Centro  
Histórico, Oaxaca

BARRO Y PALMA  
Reforma 412-A Centro  
Historico, Oaxaca

ARTESANIAS XQUENDA  
Murguía 107-A, Centro  
Histórico, Oax.

ETNICO TEXTILES  
TÍPICOS  
Gurrion 104, Centro Histórico,  
Oax.

MUCHITOS  
Valdivieso 120, Centro  
Histórico, Oaxaca.

ARTE AMUZGO  
Armenta y Lopez 102 Centro  
Historico

MERCADO BENITO  
JUÁREZ  
Las Casas s/n, Centro Histórico,  
Oaxaca

MERCADO DE LAS  
ARTESANIAS  
Gral. Ignacio Zaragoza, Centro  
Histórico, Oaxaca

MUJERES ARTESANAS DE  
LAS REGIONES DE  
OAXACA  
Garcia Vigil 204, Centro  
Historico , Oaxaca

CASA DE LAS  
ARTESANÍAS  
Matamoros 105, Centro  
Histórico

LA PLAZA DE LAS  
ARTESANIAS OAXACA  
Matamoros 103, Centro  
Histórico

ravo 214, Centro Histórico,  
Oaxaca

ETNICO TEXTILES  
TÍPICOS  
Ignacio Allende 113-A, Centro  
Histórico, Oaxaca.





# PUEBLA

PUEBLA, MEXICO



The Four Times Heroic Puebla de Zaragoza, is a city that breathes the deep heritage of art, history, culture and gastronomy, of which its proud inhabitants are heirs, which is present in every corner of the city and the Historic Center, inscribed on the UNESCO World Heritage List since 1987. Considered a fundamental reference in the history of Mexico, today it is also one of the most important, versatile and exciting tourist destinations in the country.

Being part of the cities declared World Heritage by UNESCO in Mexico, guarantees that what the city offers its visitors is to enjoy unique experiences, so that Puebla continues to be a consolidated tourist destination.



## TALAVERA

After the Spanish conquest, European artisans introduced the production of majolica ceramics to the American continent. The prior availability of pottery materials in Puebla facilitated the establishment of groups of artisans from the Talavera de la Reina workshops and, over the years, the region would become the most important center of pottery production in New Spain. In 1550, 20 years after the founding of the city, it already had glazed earthenware and tile workshops from what would become known as Talavera Poblana, its name comes from the origin of the first artisans and because it is a copy of the one produced in Talavera de the Queen,

Spain. In the mid-17th century, the pottery guilds standardized the production of talavera from Puebla through the following guidelines:

- Use of cobalt blue and tin for a better texture.
- Signature to guarantee originality of the pieces.
- Quality levels, from daily use to fine china.





## CREATIVE PROCESS

The theoretical and practical knowledge related to this element of cultural heritage covers the preparation of the clay, its modeling with a wheel or a mold, the ornamentation of the modeled piece, the preparation of the pigments and the glaze and the firing in the kiln. Some potters and ceramists perform all stages of manufacturing and others specialize. They do some specific tasks.

For the most part, they are the repositories of the knowledge related to this artisan manufacture -including those related to the extraction of raw materials, the processing of materials, decoration and cooking techniques. They are master potters and ceramists who have acquired their skills over time and have transmitted them orally to the younger generations, either in their workshops or within their families. Each workshop has its own identity that is manifested in specific details of the modeling, ornamentation, colors and enamels of the pieces.



## AWARDS

On March 17, 1995, the resolution granting protection to the Denomination of Origin “Talavera de Puebla” was published in the Official Gazette of the Federation. Subsequently, on September 11, 1997, the Modification to the aforementioned General Declaration of Protection was published, to be simply “Talavera”. In 2019, UNESCO declared the “Talavera Ceramic Manufacturing Process” as Intangible Cultural Heritage of Humanity.





## HUEYAPAN TEXTILES

Hueyapan has a great tradition in weaving wool for making everyday clothing such as shawls, cotton wool, huipiles, sashes, shawls, jorongos, bedspreads, and rugs, which make up the wide variety of garments that can be made.

### CREATIVE PROCESS

In the community of San Andrés Hueyapan, the ancient tradition of creating valuable textiles is preserved through the following process: first the wool of the sheep is sheared, washed with crystal clear water from springs of the Popocatepetl volcano, dyed with indigo, cochineal scarlet and various shells and plants. Using the thistle, the fiber is aligned, preparing it for spinning with the ancestral winch, it is warped. It is woven on a waist loom and the fringes at the ends are twisted.

### AWARDS

Modesta Lavana Pérez obtained the Living Legend Award at the 2008 Popular Art Grand Prize for her career, in addition to being recognized as a Popular Art Teacher by Fomento Cultural Banamex.





## AMATE PAPER

Amate paper is a clear example of the transformation that men and women have made of nature; necessity and imagination led them to discover the great qualities and properties of everything around them. In its pre-Hispanic origins it had a ceremonial, ritual and political function.

Amate paper is made from the bark of the tree called jonote, the bark is heated in large copper pots, adding chlorine to bleach it and ash or caustic soda to soften it. A grid is made with strips of bark on a wooden plank and shrouded with stone to form a sheet of paper. Depending on the final use, figures are cut out or the leaves are sold.





#### AWARDS

The paper artisans have applied for and obtained the collective mark Artesanía de papel amate, P'TE-I de San Pablito, Pahuatlán (Pahuatlán, Puebla).



## BURNISHED CLAY

The elaboration of burnished clay handicrafts has been a pre-Hispanic activity, the ancient tradition of burnished clay in America is preserved, in addition to among the Popolocas, in Acatlán de Osorio (Mixtec-Zapotec culture) Puebla.

First, mud is extracted, generally in mines in the area, to be pulverized and transported. When mixed with water, it is modeled in different ways, with the hands, that is, without the help of lathes. Once they finish shaping the pieces, they are left to dry in the sun for a couple of days; then, with a small knife, they are polished to the desired thickness. The carving is done with quartz or river stones, hence the name of burnished clay. Subsequently the pieces are baked. Finally, the pieces are painted with natural dyes such as coffee in shades, ocher red and orange. They are also decorated with red, yellow, white and black clays.

The Popolocan potters of Los Reyes Metzontla obtained the National Prize for Sciences and Arts in Field VI, Popular Arts and Traditions, in 2005. In the assembly held, 199 utilitarian and artisan pottery artisans were brought together.







## SPHERES

The production of the famous Chignahuapan spheres began more than three decades ago, when the first workshop was set up with a few artisans. Currently, this industry employs hundreds of workers scattered in various workshops, who by hand trace the lines and figures that make up this delicate craft.

The elaboration of the Christmas spheres consists of five steps. The first step is to give the shape, defining the size and thickness. Afterwards, the cooling process is carried out and the base paint is applied; Once cold, the decoration process begins with paints, oils and glitters. At the end of the process, the hook is inserted and they are packed.



## ONYX

Since pre-Hispanic times, the indigenous people of the Tecali de Herrera region have worked artistically with onyx; This tradition continues to this day in the numerous family workshops in the community.

The raw material is extracted from the quarries that abound in the region. Each craftsman transforms the rough materials into a wide variety of figures and decorative objects of great beauty.



# WORKSHOPS AND POINTS OF SALE

Mercado de Artesanías  
“El Parián”  
Calle 8 Norte entre 2 y 4  
oriente, Col. Centro

Uriarte Talavera  
Avenida 4 Poniente 911, Col.  
Centro.

Fábrica de Talavera  
Armando  
Calle 6 Norte 408, Col. Centro

Experiencia Talavera  
Casa Reyna  
Privada 2 Oriente 1007, Col. Centro

Plazuela de los Sapos  
(Sábados y Domingos)  
Calle 6 sur entre 5 y 7 oriente,  
Col. Centro

Barrio del artista  
Calle 6 Norte entre 4 y 6 Oriente, Col.  
Centro



# TLACOTALPAN

VERACRUZ, MEXICO



Tlacotalpan is the cradle of illustrious Veracruzans and Mexicans, in the arts and academy Agustín Lara, Gonzalo Aguirre Beltrán and Cayetano Rodríguez Beltrán stand out, as well as the painter Salvador Ferrando, as well as great decimists such as Guillermo Cházaro Lagos. Currently, Tlacotalpan continues to be a hotbed of the arts, it is common on weekends to see jaraneros, decimistas and dancers in the main square, carrying out the traditional fandango.

One of its main attractions are the handicrafts since they cover different materials and styles, with fabrics and wood being the most exploited. Within the fabrics there are: forked fabrics and hook applications in cotton crochet thread, hand-embroidered grids in perle cotton thread. Tlacotalpeño-style furniture is made of wood, with armchairs being the most representative piece of furniture, tambourines, jaranas and requintos are also manufactured. The crafts of the reed, material with which works such as landscapes and fans are created.

Knowing the crafts of a place is to immerse yourself in the mixture of ancestral cultures and understand, at least a little, the rich traditions of each of the country's regions.

# GUAYABERAS

They are masculine garments that cover the upper part of the body, similar to a shirt and generally made with long sleeves in colored linen and blanket fabric, meshed by hand. As a craft it has become a demanded and elegant product, the price of which depends on the quality of the materials and the careful embroidery on the collar, sleeves and buttons.





# WOVEN BLOUSES OR IN MESH

This technique is based on the fine art of mesh weaving in the Tlacotalpan style. Depending on the direction in which the stitches are formed, we can distinguish between two different knitted fabrics: Weft knitting (loop connections are horizontal) and warp knitting (loop connections are vertical and diagonal).







# WOODEN ARMCHAIRS

The vast majority of the typical Tlacotalpeños armchairs are made of cedar wood, which have a matte or direct gloss finish, partridge eye fabrics, you can find them in three sizes: large, sewing and small.



# MUSICAL INSTRUMENTS

In Tlacotalpan there are different lauderies where they perform instruments such as the jarana, the harp, the requinto, tambourines, etc. all of them in wood. One of the musical instruments that stands out in the jarocho tradition is the jarana that provides the rhythmic-harmonic support and serves to accompany and harmonize the melodies. Listening to the sound of the revelry of Tlacotalpan accompanying the harp, requinto, singing and tapping makes the skin tremble and makes the heart happy.

The construction of these instruments is done by hand. Its body is much thinner than the body of a sixth guitar (which is the one we know best today) and its size is also smaller. It is built using fine woods such as Cedar or Mahogany and the body, neck and headstock of the Jarana Jarocho are made from a single piece of wood.





The jarocho laudería is a fully alive tradition in the state of Veracruz. The term luthier or luthiere, is derived from French luth and refers to the builder of lutes or any stringed instrument and that is why the builder of jaranas, requintos, harps and other jarocho instruments is called “traditional jarocho luthier”.

JARANA MOSQUITO

JARANA PRIMERA

JARANA SEGUNDA

JARANA TERCERA

GUIARRA DE SON (REQUINTO)

LEONA (GUIARRA BUMBURONA)





# TYPICAL CRAFTS IN MINIATURE





# AWARDS





Rafael Figueroa Alavés  
First prize winner of the Las Manos  
de México, awarded by FONART and  
SEDESOL.

Julio César Corro  
Lara  
National and State Award for  
Artisanal Heritage of  
Mexico "Great Masters".  
First place in the Gran Premio al  
Arte Popular de  
Mexico and the Living Legends of  
Art Award  
Popular from Mexico

Cesar Ademir Gamboa  
Hernández  
Second place in the Popular Art  
Award 2022



# XOCHIMILCO

MEXICO CITY, MEXICO





Xochimilco is one of the most emblematic places in Mexico City, known for its canals, trajineras, and colorful chinampas. In addition to being a popular tourist attraction, Xochimilco is also a center for artisan production where they ran various objects using traditional techniques passed down from generation to generation.

Xochimilco's handicrafts are a sample of the region's rich cultural heritage and reflect the creativity and skill of local artisans.

Each piece of crafts is unique and represents an important part of the culture and identity of the Xochimilco community. Through its production and sale, local artisans contribute to the local economy and preserve the ancestral traditions of the region.



# TRAJINERA

Throughout the years the Trajineras have stood out in the Xochimilco area because it is the last existing pre-Hispanic transport. The trajinera is a flat-bottomed wooden boat that sails in shallow water, propelled by an oar.

In Xochimilco we have artisans who, through the use of different materials, such as Mr. Pablo Torres Arias, originally from Barrio San Marcos, Xochimilco, makes miniature chairs, which are woven with two different threads; cotton and Yucatan. His work can be found as “Watch Torres” and his crafts are located inside the Mercado de Plantas y Flores de Cuemanco, local 6.



# AXOLOTL

In Xochimilco there are artisans who are dedicated to making Axolotls from different materials, such as: Elizabeth Camacho Castañeda. Originally from the mayor's office of Xochimilco, in the San Lorenzo neighborhood, she makes axolotl figures made of flexible pasta. The ingredients are the traditional ones such as:

white cornstarch  
flexible glue  
Glycerin  
greasy cream  
Sodium benzoate

Everything is mixed in precise measurements and then put on a slow fire until the mass looks like plasticine, which has to be allowed to cool and the figure is made, but the most important thing about the ingredients is the love and dedication they give to their creations.







# WORKSHOPS AND POINTS OF SALE



Xochimilco House of Culture:

This cultural center located in the calle Reforma s/n, in the center of Xochimilco, offers craft workshops and has a craft store where you can buy products from various local artisans.

Xochimilco Handicraft Market:

Located on the Cuemanco pier, this market has more than 70 stores where all kinds of handicrafts are sold, from textiles and ceramics to traditional food.

Nahui Ollin cooperative workshops:

This indigenous women's cooperative offers waist loom weaving workshops and the sale of its products in its store located on Emiliano Zapata street.

Sánchez family workshop:

This family of artisans makes high-quality clay and papier-mâché figures and sells them in their workshop located on San Cristóbal street.

Garcia family workshop:

This family of artisans is dedicated to making rag dolls and hand embroidery, which can be purchased at their workshop located on Emilio Carranza street.



# ZACATECAS

ZACATECAS, MEXICO



The concept of crafts can be applied to the crafts of Zacatecas, since the elaboration of some artisan pieces requires the use of specialized commercial tools that facilitate their process, such as stonework and lapidary, jewelry, saddlery, among others. others.

It is also important to mention that some raw materials used in some pieces do not have their origin in the state, but have been incorporated as new cultural manifestations over time. In order to adequately value handicrafts, it is necessary to understand that they are much more than objects produced for sale, that they are involved in a complex web of social meanings and the affirmation of a historical identity, a way of being, feeling and expressing oneself.

# POTTERY AND CERAMIC

This branch is divided into two definitions since it attends to a distinction of the raw material, hence it distinguishes between pottery and ceramics. Pottery is the elaboration of pieces based on clays extracted from the soils of the local environment, whose firing reaches up to 900 degrees Celsius. The pieces made in this branch are generally for utilitarian and ornamental use; For example, pots, crockery and kitchen utensils, toys, piggy banks, comales, molcajetes, gutters, sculptures, murals, masks, etc.

Ceramics, on the other hand, are made based on ceramic paste, a semi-industrial alloy, whose firing reaches 1250 degrees Celsius. Generally, the pieces that are made are crockery, kitchen utensils, pots and jewelry, and objects aimed at the plastic arts such as sculptures, large-format murals, etc.





# LAPIDARY AND QUARRY

The quarry is a hard stone, from rhyolites, and is an architectural resource traditionally used in facades, ballasts, columns, cornices, floors, etc. In the city of Zacatecas, the reproductions of the Southern Cross, located in the Basilica Cathedral, and the Fuente de los Faroles, an iconic element of the city, stand out. In addition, sculptures of different formats, religious and zoomorphic figures, pots, jewelry boxes, jewelry, among other objects, are made.

Lapidary is the carving of precious and semi-precious stones. Zacatecas is a state rich in quartz, pyrites, geodes, onyx, marble and other minerals with which ornamental and utilitarian objects are traditionally produced. Hence, we can find jewelry, fruit bowls, lamps, home accessories, among other creations.





# SADDLERY

This branch consists of the elaboration of utilitarian and ornamental pieces, through the transformation of skins or leather. They are objects mainly related to charrería such as saddles, chaps, belts, quarters, and other accessories such as hats, belts, bags, wallets, knife holders, and sandals. Among the techniques used are tanning, embossing, thinning, stamping, embroidery, weaving, painting, pyrography and riveting.



# TEXTILES

It is defined as the elaboration of woven objects with fibers of natural origin such as wool and cotton; and synthetic, like acrilan. You can make utilitarian and decorative products such as coats, blankets, rugs, rugs, ruana cape, bags, wallets, horse mantillas, among others. The techniques range from washing and brushing the wool, to dyeing, spinning, weaving, tailoring and knotting. Currently there are few artisans who carry out the entire process, however, the essentials of the weaving technique on the pedal loom remain.





# VEGETAL FIBERS

It is the elaboration of pieces with hard or semi-hard fibers of vegetable origin, such as reed, otate, soyate, palm, ixtle, tule, pine leaf, palm and pita. Baskets, maguey cuticle flowers, bases for furniture, zoomorphic figures, masks, petates, hats, belts, backpacks, jarciería products such as brushes, scourers, etc. are made with these materials. The main techniques applied to the fibers are extraction, spinning, twisting, star, plain and crisscross weaves, and painting.





# WIXARIKA ART

It is the set of objects produced exclusively by the Huichol or Wixárika indigenous group, as they call themselves, in which elements of their worldview are reproduced as an imitation of sacred symbols. Figurative sculptures of fauna such as deer, jaguars, snakes are made; eyes of god, nierikas, gourds, arrows; traditional clothing such as blouses, shirts, pants, belts, backpacks, hats; jewelry and masks. The techniques used in this branch range from the wood carving of the figures; the making of clothing and backpacks; Campeche wax, with which the yarn and beads are adhered; embroidery, generally cross-stitch and beadwork; the crimp, for the elaboration of necklaces, bracelets and earrings; and the waist loom, which is practiced above all for traditional belts. The Wixaritari (wixárika in the plural) represent their shamanic tradition through the use of mythological elements that can be seen in their paintings and thread weaving.



# WOOD ARTS

It is the elaboration of objects based on wood of different characteristics. Furniture, chests and trunks, religious sculptures and figurines are made; masks; tortilla machines, frames, canes, trays, kitchen utensils, chairs, among others. The main techniques are carving, marquetry and the assembly of the pieces.





# SILVER JEWELRY

It is the elaboration of ornamental and silver-based objects. The main techniques are casting, filigree, lost wax, hammered and embossed. The production of earrings, bracelets, rings, necklaces, charms, sculptures stands out. But the most iconic and representative element is the Jerez ring, which since the end of the 19th century has characterized the silver tradition of the municipality of Jerez and constitutes an important element of the daily and festive life of the community.

Its original crescent shape, coming from Mozarabic Spain, adopted with the silversmiths of Jerez its own design consisting of floral motifs, leaves and filigree that simulates colonial ironwork. These shapes are framed by a perimeter halo, an element that gives profile to the traditional hoop earrings. Currently there are countless variants to which filigree floors are added to increase its perimeter, as well as other elements such as pulls and shells. One is the tear of the virgin, a pendant that takes the shape of an elongated drop and that is related to the deeply rooted Marian cult in this town.





# WORKSHOPS AND POINTS OF SALE



Mónica Velásquez Roque /  
Machihuero  
Jalpa

Francisco Lara Limones  
Pinos

Ana Bocanegra Vargas /  
Bocanegra Clay  
Zacatecas

Floricia Calderón  
Zacatecas

Juan Noé Maldonado Báez  
Zacatecas

Comunidad wixárika:  
Valparaíso y Huejuquilla

# SAN LUIS POTOSI

SAN LUIS POTOSI, MEXICO





The City of San Luis Potosí has expressed its customs and history in a wide variety of handicrafts that give it identity and culture. And that they have been considered as part of the tradition of their people in their neighborhoods and communities.

Despite having an artisanal influence from the 57 remaining municipalities of the State, as it is the Capital City, over time it has preserved its own manufacture of utensils and decorative items, which have been offered to locals and visitors, thus giving them the opportunity to have a beautiful tangible memory of this Ciudad Potosina.

Within the artisan offer we could highlight the work done in communities such as Escalerillas, Villa de Pozos and Bocas, as well as in the tradition of Patron Saint festivities of the seven neighborhoods and of the Saucito Community.

# QUARRY

The stone that by similarity is extracted from local quarries is called “quarry”. The stonemasons at the national level differentiate the type of stone based on the diversity of colors that exist in the Mexican territory, yellow quarry, brown, gray, green, viper’s eye, etc. Being in San Luis Potosí the so-called “Rosa San Luis” which prevails and has been used for the construction of buildings, temples, fountains, streets, utensils and crafts.





This is made up of four stages, with the intervention of different people in each one, who have specific functions:

- The extraction of the material is carried out by the Cayuquero, following the vein or strand with wedges, hammer, bar and landing pick.
- The carver is in charge of cutting the stone block, using wedges, pick, mandarria and square;
- The stonemason is responsible for regulating the shapes, also taking charge of making the designs by means of life-size or scale sketches.
- The final finish given by the carver or carver, who is in charge of all the decorative details of the piece.

In this process of elaboration of the stone, a large number of tools are needed, among which are measuring utensils, such as meters, compasses and squares. Also percussion tools such as wedges, mallets, hammer, pick, hammer, bush hammer and brush. To make the cuts, we always use tools and tools such as chisels, punches, carving, guarantor, brushes, chisels, bush hammers and plumb bobs.





# FLAKED WAX

It represents one of the largest crafts in the State of San Luis Potosí due to its degree of finesse in the design of the scales and filigrees made with pure beeswax, and are mounted on the candles and trays, which are used in religious rites and devotionals of a popular and traditional nature.

In the City of San Luis Potosí, the offering of the scaled candles occupies an important role for the patron saint and religious festivals of the Barrios, Temples and Chapels, since they have formed a fundamental part of the Traditions and devotion with which they have been for several generations. the people of Potosi manifest their faith.





Obtaining the flakes for the technique is done using only pure beeswax under the following steps:

1. Bleaching: thin sheets of wax are made, which are exposed to the sun in order to bleach their original tone, which presents yellowish to brown tones. Over time the wax turns white and is used mainly for openwork scales.
2. Coloring or dyeing: to give color to the wax, fat-based dyes are used, mainly fat aniline, which is used for pink, yellow, red and green tones, colors most frequently used in San Juan crafts. Luis Potosi.
3. Elaboration of scales and flowers: to obtain the openwork scales, flowers and leaves, wooden and clay molds are used, which are submerged in the melted wax and later go into cold water to demold and detach the filigree, flowers and leaves.
4. Frame: for the assembly of the scales in the sail it is necessary to use frames, the most traditional ones are made of reed where it is necessary to clean it, cut it and wet it to shape it according to the desired design. There are also frames made of wire and cardboard.
5. Assembly and assembly: The frame is fixed to the candle and layers of wax and pitch are applied to glue the different scales, flowers and leaves of the design to be elaborated. In this manufacturing process, tools such as tweezers, knives and scissors are used. Also some utensils such as wire, yarn, wood and clay pots, aluminum and pewter. It is also necessary to use a stove, stove or stove to melt the wax, and water to cool it and achieve the formation of flowers and filigree.





# ROLLING ALEBRIJES

The alebrije is a type of craft originating in Mexico. They are traditionally made with cardboard or paper, and a wire structure, or with wood. They are painted with cheerful and vibrant colors. The alebrijes are imaginary beings made up of physiognomic elements of different animals, a combination of various animals, not only fantastic but also real that form a fantastic being. The characteristic that makes the Alebrije Potosino special is the addition of wooden tires or wheels given by the master craftsman Humberto Roque.



The process of the rolling alebrijes begins with the sketching, the drawing contains the two-dimensional and three-dimensional details of the pieces. Subsequently, they are transferred to digital software where the sketches are vectorized in order to process them through laser cutting. The design of each piece seeks to give expression to each figure through the details that constitute it.

With the puzzle of the pieces that make up the figure, they are ordered to determine the order of the painting, seeking harmony and contrast of colors to maintain the concept that characterizes the alebrijes. Each alebrije is assembled and painted by hand, giving particular characteristics, which make each piece unique.







# AWARDS



The most outstanding has been the tribute paid to the Master Stonemason Benjamín Ojeda Fraga for his stonemasonry work in emblematic spaces of the Potosina Capital such as Plaza del Carmen and Plaza de Aránzazu, in addition to his intervention in the restoration of various historical monuments. Said recognition was granted by the city council of San Luis Potosí in the Year 2018.

- Master Lic. Miguel Ángel Gámez López:

2014 Stewardship tray with different scaling techniques. Honorable Mention of the November 20 Contest in the category of popular arts "Socorro Perea". o 2021 Offering candle with floral motifs. Honorable Mention of the November 20 Contest in the category of popular arts "Socorro Perea". o Currently his works are sought after and required by people from different cities in States such as Aguascalientes, Jalisco, Zacatecas, Guanajuato, Querétaro, Hidalgo, Michoacán, State of Mexico, Mexico City and San Luis Potosí to be exhibited in altars, temples and Museographic exhibitions, in addition to having various recognitions granted by the government of the State of San Luis Potosí, H. Ayuntamiento de San Luis Potosí, Museo Del Virreinato, Tradiciones Potosinas A. C. among others.

- Master Mauricio Castillo:

Winner of the November 20 award in the category of traditional popular arts in 2009, with a scaled wax tray. o Winner of the November 20 award in the category of traditional pop art in 2017, with a mixed work consisting of scaled wax and ex-votos. o He has made decorated candles for different cultural institutions such as: Municipal Palace Cultural Center, on altars and Day of the Dead offerings.

National Mask Museum, San Luis Potosí Centennial Arts Center, San Luis Potosí Viceroyalty Museum, Tradiciones Potosinas A.C. and House of Culture of the Barrio de San Sebastián. In addition to a large production of decorated candles for individuals for domestic devotion, marriage ceremonies and first communions.



- Master Félix Iván Luna Victorino:

First Place Winner in the San Luis Potosí State Handicraft Contest in 2004. o Third Place Winner in the San Luis Potosí State Handicraft Contest in 2016. o Honorable Mention of the November 20 Contest in the arts category traditional popular in the year of 2016. o He has obtained various recognitions for his work in Cerería and workshops given by different cultural institutions such as: From Art to Culture, Secretary of Culture of the State of San Luis Potosi, Technological Institute of San Luis Potosi, H San Luis Potosi City Council, San Sebastián Neighborhood Parish, Potosi Regional Museum, Our Lady of Lourdes Parish, Secretary of Economic Development of the State of San Luis Potosí, National Museum of the Mask, Autonomous University of San Luis Potosi .

- Master Humberto Roque:

Second Place Winner at the 9th Design Biennial in the Commercial and Product category in 2017.

First Place in 1997, Fifth Place in 2000 and Second Place in 2002 in the Judas Elaboration State Contest, which have had the Alebrije Characteristic. o Ibero-American Design Biennial, officially selected by Fundación Diseño Madrid in 2018. In 2023 his work is delivered for exhibition as an artisanal representation of San Luis Potosi as part of the Mexican World Heritage Cities at Casa México, in the City of Madrid, Spain 115



# SAN JUAN DEL RÍO

QUERETARO, MEXICO



San Juan del Río, located in the state of Querétaro, Mexico, is known for its rich artisan tradition.

The crafts of San Juan del Río reflect the creativity, skill and cultural identity of its people. Through generations, local artisans have preserved and transmitted their techniques and knowledge, turning this region into an important center of artisan production.

The diversity of handicrafts in San Juan del Río is impressive. Local artisans work with a wide variety of materials, including ceramics, wood, textiles, metal, glass, and leather, among others. Each material has its own distinctive technique and style, resulting in a wide range of unique and beautiful products.

The handicrafts of San Juan del Río are not only appreciated for their beauty and quality, but also for their cultural value and their contribution to the local economy. The handcrafted products are sold both in local markets and in specialized shops, attracting tourists and collectors from all over the world.

# LAPIDARY AND GOLDWORK

Today's lapidary artisans capture in their works the mixture of past and present culture, due to the historical heritage (dating back to pre-Columbian Mexico) that their ancestors gave them. In antiquity, the lapidary was motivated by different causes, the status that appeared to possess precious stones, the prestige or the great commercial activity that it represented and continues to represent.





Goldsmithing is described as the art of carving objects, whether ornaments or utensils, of precious metals or their alloys.

The goldsmith usually works with gold or silver to develop his works. San Juan del Río is famous for its richness in multicolored opals with which goldsmith works are made.





# HANDMADE EMBROIDERY

Handmade embroideries are another of the legacies left by ancient civilizations, in this case, the Otomi. It is not surprising that, like the lapidary, it is an activity that is still alive thanks to the inheritance that occurs in families and among the same community, starting from an early age. Some embroideries that can be found are embroidery on square fabric (which requires great precision to avoid wrinkles in the fabric), cross stitch, which is one of the oldest embroidery techniques and one of the most representative of Mexico; Animals, people and even landscapes can be made, obtaining as a final result, blouses, skirts, aprons and shirts, making the natives of the area who wear it feel proud of their origins.





# CLAY CRAFTS

Pieces made of clay are sold in workshops throughout the state of Querétaro. One of the towns that makes them is the aforementioned Amealco de Boni, where there are a large number of family clay workshops. Due to the lack of sources of work, most decide to involve their family members in pottery. Nearly 60% of the clay handicrafts that come from Amealco are sold in the neighboring municipalities, San Juan del Río, Tequisquiapan, Ezequiel Montes and Querétaro.





# AWARDS



Craft Identity Certification

Certification of 132 artisan pieces that stand out for their manufacturing quality and their original value, made by 65 artisans from different departments of San Juan. San Juan del Río, Querétaro, 2021.

# WORKSHOPS AND POINTS OF SALE





Galerías San Juan del Río  
Your space, your time with fashion and brands for the  
whole family  
Av. Panamericana No. 202, Poniente, Centro  
Tel: (427) 272 5858  
[www.galeriassanjuandelrio.com.mx](http://www.galeriassanjuandelrio.com.mx)

Mercado de artesanías y minerales  
Benito Juárez Poniente 4 Centro, 76800  
San Juan del Río, Querétaro

El Duende  
Pablo Cabrera 128 Centro, 76800  
San Juan del Río, Querétaro

Unión De Artesanos Y Comerciantes De Sjr  
Benito Juárez Oriente 0 Centro, 76800  
San Juan del Río, Querétaro  
Teléfono: 4274278804

Artesanías Santa Fe  
Benito Juárez Poniente 17 Centro, 76800  
San Juan del Río, Querétaro  
Teléfono: 4272725825

Bordado artesanal Dionimar  
Jesus María Martínez 118 colonia Nuevo San Isidro  
San Juan del Río, Querétaro  
Código Postal 76803





ciudadespatrimonio.mx