

TRADITIONAL  
ARTS AND  
CRAFTS



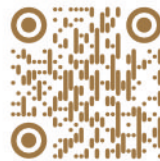
amar o  
**minho**  
"loving Minho"



## PODCAST in Portuguese

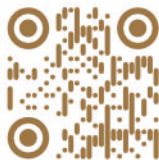


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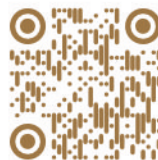


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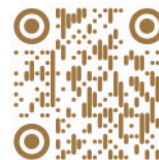
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# —TABLE OF CONTENTS—

2

## Opening remarks

Several public and private entities have shown their commitment to certify traditional arts and crafts.

4

## Certified products in the Minho region

From fabrics to music, from clay to gold. There are 11 certified products in Minho!

16

## Tradition, innovation and identity

Innovation and preservation of local identity through crafts and craftspeople.

22

## Songs to listen to!

A playlist of traditional and contemporary music to explore the sounds of the Braguesa guitar and the Portuguese ukulele.

24

## In the hands of Bucos' women

A woman's hands, wherever she is, are hands of many gestures.

26

## How do looms work?

A remarkable piece of folk engineering, "disassembled" piece by piece.

28

## Shaping health through crafts

The practice of craft activities as a means of exercising the mind.

30

## Intangible Heritage

A kind of heritage that cannot be held but is the most thrilling of all.

32

## "My old skirt"

Even if you have never played the Portuguese ukulele, you'll be able to play this song!

33

## Fairs and museums

A comprehensive list of places and moments where you can get to know our artisans and local traditions.

42

## Take a break

Perfect for relaxing while you're not here to experience everything that Minho has to offer.



# OPENING REMARKS

The Minho region stands out not only for its diverse landscapes and natural heritage of renowned international and national significance, but also for the diversity and quality of its traditional arts and crafts.

Whether it's the intricate festive costumes that are ornamented with gold and filigree pieces, the needlework, the passionate statements on Valentine's handkerchiefs, the clay figurines, the skillful basketry, the handmade toys or the intricate wooden and copper pieces, the Minho's traditional arts and crafts reflect the very soul of the people who live and thrive in this region and an intangible heritage that is second to none.

In this respect, defending arts and crafts products' authenticity is a fundamental condition for their protection and for promoting their added value on national and international markets. On the other hand, upholding the authenticity of traditional arts and crafts can help strengthen and grow production units, and therefore contribute to the development of rural areas and the enhancement of endogenous resources.

Being aware of how important it is to certify traditional arts and crafts as an instrument for their preservation and growth, several public and private entities have shown their commitment to this process, joining forces in a clear engagement to this national and regional goal.

Thus, under the National System for the Qualification and Certification of Traditional Arts and Crafts, of the 22 traditional products that have already been certified nationwide, 10 are originally from Minho. We can add Filigree to these 10 products, which is national in scope but extremely important in the Minho region.

In other words, half of the traditional arts and crafts that qualify for certification are linked to our Minho region.

These figures illustrate the Minho region's great wealth and potential, which, on the one hand, is home to a great diversity of certifiable traditional arts and crafts, and, on the other, reflects a clear commitment to promoting classification processes led by the region's municipalities and respective development associations.

Naturally, getting to know, deepening, and disseminating Minho's cultural identity means highlighting what sets it apart and makes it unique. To this end, in the wake of an ambitious challenge launched by the Estratégia Minho Inovação (Minho Innovation Strategy), the Intermunicipal Communities of Alto Minho, Ave and Cávado soon found that, to talk about Minho's identity, it would be essential to protect and value its "traditional arts and crafts".

This publication was conceived and made with the aim of deepening our understanding of Minho's cultural identity, awakening us to our responsibility to ensure that the collective memory that unites us, and which is clear in the Traditional Arts and Crafts, endures.

On behalf of the Consórcio Minho Inovação (Minho Innovation Consortium), which includes the 24 municipalities that make up the Minho region, I would like to thank everyone who has participated and contributed to the success of this initiative and invite you to take a tour of the Minho's traditional arts and crafts through this publication!



The President of the Consórcio Minho Inovação  
MANOEL BATISTA CALÇADA POMBAL





Photo: Caderno de Especificações para a certificação da Viola Braguesa - Portugal



# CERTIFIED PRODUCTS IN THE MINHO REGION

- ♥ Drawn-thread Embroidery from São Miguel da Carreira - Barcelos
  - ♥ Embroidery from Guimarães
  - ♥ Embroidery from Viana do Castelo
  - ♥ Valentine's Pitcher - Guimarães
  - ♥ Figurines from Barcelos
  - ♥ Portuguese Filigree
  - ♥ Reed from Forjães - Esposende
  - ♥ Valentine's Handkerchiefs from Minho
  - ♥ Pottery from Barcelos
  - ♥ Vianesa Costume - Viana do Castelo
  - ♥ Braguesa Guitar - Portugal
- ♥ Certified products from the Minho region  
♥ Nationally certified products



The National System for the Qualification and Certification of Traditional Arts and Crafts is regulated by Decree-Law no. 121/2015, of June 30, covering non-food productions and whose governing body is the Institute for Employment and Vocational Training (IEFP, IP), with the support of CEARTE, which ensures the collection, documentary assessment and technical analysis of the specifications submitted by the promoting entities.



**CEARTE**

Centro de Formação  
Profissional para o  
Artesanato e Património

## Podcast "Amar o Minho"

an audio journey (in Portuguese) through the tradition and the know-how of Minho's artisans.



Podcast on Youtube  
- Amar o Minho -



Podcast on SoundCloud  
- Amar o Minho -





Photo: website "Município de Barcelos"

## Drawn-thread Embroidery from São Miguel da Carreira – Barcelos

Crivo Embroidery is a craft technique known for its beauty and refinement. This tradition has its roots in the south-east of the Barcelos municipality which, in the past, was an important linen-growing area. Back then, many young women learned the craft from older women, filling the time between domestic and agricultural chores, and especially in the evenings, in a productive way that supported the household income.

As demand grew, Crivo Embroidery evolved from a family tradition to commercial production, aimed at wealthy families and religious institutions. The region of São Miguel da Carreira, near the Minho Railway, became a trade centre for this type of needlework, exporting it all over the country.

The name Crivo emphasizes the net-like appearance that the fabric acquires after the threads have been removed, since, in this embroidery technique, what is removed from the base fabric matters more than what is added to it. The embroiderers cover some squares and leave others open, thus shaping the desired patterns.



### BORDADO DE CRIVO DE SÃO MIGUEL DA CARREIRA – BARCELOS

#### PRODUCTION AREA

Municipalities of: Barcelos, Braga (9 parishes)  
and Famalicão (12 parishes)

#### PROMOTER

Barcelos City Council

#### USED IN

Tablecloths, shirts, bed and bathroom sets,  
altar and baptismal towels, skirts, blouses and dresses.



Photo: Caderno de Especificações para a certificação do Bordado de Guimarães



## BORDADO DE GUIMARÃES

### PRODUCTION AREA

Braga District (municipalities of: Guimarães, Braga, Póvoa de Lanhoso, Fafe, Vizela and Famalicão) and Porto District (municipalities of: Felgueiras, Amarante, Lousada and Santo Tirso)

### PROMOTER

A Oficina - Centro de Artes e Mesteres Tradicionais de Guimarães, C.I.P.R.L

### USED IN

Towels and various table textiles, cloths, curtains, sheets, bath towels, garments.

## Embroidery from Guimarães

The embroidery produced nowadays evolved from the embroidery used in rural costumes in Guimarães. It was influenced by the "rich embroidery" of the 19<sup>th</sup> century, which was intricate and delicate on unbleached linen and a common type of needlework in Portugal, used to decorate bedding and underwear. In the late 19<sup>th</sup> and early 20<sup>th</sup> centuries, its use expanded, and it appeared on farmers' shirts and on rural women's shirts and vests. Traditionally, this embroidery covers a range of six colors, but only one is used for each garment: white, black, red, blue, beige, or grey. Plant-flower patterns are used, as well as hearts, baskets and vases, birds, religious symbols, and decorated monograms. The pieces are often symmetrical and stand out for their harmonious composition. What really matters is the meticulous workmanship of the stitches used, which, by giving the motifs a raised appearance, render this embroidery unique. In recent years, efforts have been made to innovate, including the possibility of using new colors, while preserving the traditional patterns. The labeling of the pieces makes it possible to tell the difference between traditional embroidery and contemporary approaches.

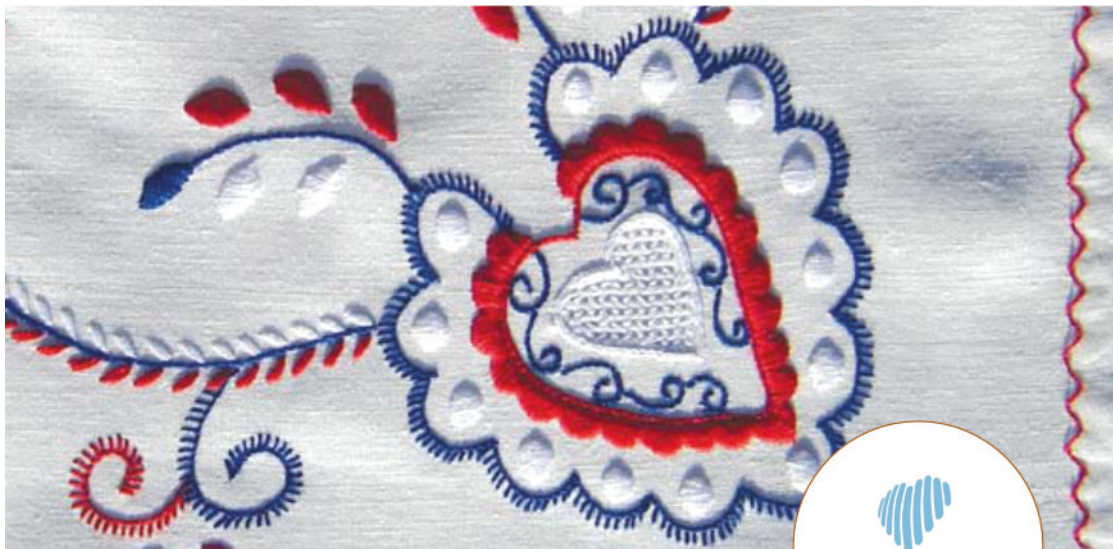


Photo: Caderno de Especificações para a certificação do Bordado de Viana do Castelo



## Embroidery from Viana do Castelo

The embroidery from Viana do Castelo is the result of an intervention carried out by the Portuguese Women's Crusade in 1917. Traditionally, this kind of embroidery was already manufactured. However, at that time, the goal was to turn this know-how into an economic occupation, linking rural craftswomen to an urban market. The tradition is indebted to Gemeniana Branco for this connection and for the art's expansion. So, for at least 100 years, this embroidery has kept the same set of embroidery techniques as the oldest pieces, with the obvious period variations. You can see embroidery on white or unbleached linen or cotton, using bright thread - 100% cotton. This relatively thick thread enhances the efficiency of the work, as it causes the motifs to stand out. The main patterns are the heart (a central and significant motif in the region) and the japonica (camellia), along with flowers, clovers, stars, brambles, snails, or patterns inspired by filigree. These elements are often interwoven into a pattern, creating a cohesive and harmonious composition. Inspired by nature and culture, the Alto Minho women embellished their garments and household items, reproducing the profusion of living elements around them.

### BORDADO DE VIANA DO CASTELO

#### PRODUCTION AREA

Municipalities of: Viana do Castelo, Arcos de Valdevez, Barcelos, Caminha, Esposende, Melgaço, Monção, Paredes de Coura, Ponte da Barca, Ponte de Lima, Terras de Bouro, Valença and Cerveira

#### PROMOTER

Viana do Castelo City Council

#### USED IN

Tablecloths, embroidery aprons, collars, fabric bags.



Photo: website "A Oficina"



## CANTARINHA DOS NAMORADOS DE GUIMARÃES

PRODUCTION AREA  
Municipality of Guimarães

PROMOTER  
A Oficina - Centro de Artes e Mesteres  
Tradicionais de Guimarães, C.I.P.R.L

**CURRENT USES**  
The Cantarinha dos Namorados is a symbol of the city of Guimarães and plays an important role at events, weddings and celebrations, where it is offered to guests. Its function today is merely ornamental.

## Valentine's Pitcher - Guimarães

Archaeological finds trace the production of the Cantarinha dos Namorados back to at least the 16<sup>th</sup> century. Originally, this pitcher was nothing more than a utilitarian item for carrying liquids. However, when lavishly decorated, it became somewhat luxurious. A woman carrying it showed a position of economic prominence or indicated that someone had offered her an expensive pitcher as a gesture of love. In 1884, at the Industrial Exhibition in Guimarães, the potters presented pieces that abandoned their traditional utilitarian function in favor of an ornamental one. They were trying to market to the "elites" who were fascinated by the rural "pittoresque". The Cantarinha, previously shown in an exhibition in Porto and another in Vienna, embodied the most idyllic side of this fascination. The Cantarinha dos Namorados is made up of four pieces: a pitcher, a plate, a cup and a lid. The last one features a small animal figurine, usually a bird with open wings. It is made from red clay and painted with mica powder, incorporating relief floral patterns or geometric elements in bas-relief. Nowadays, whether modern or traditional, its purpose remains the same: the celebration of love.



Photo: Folk &amp; Wild

## Figurines from Barcelos

There is no archaeological evidence of the first clay sculptures in Barcelos. However, the abundance of clay in the region explains the number of potteries that have existed since ancient times. The first known historical reference dates to the 16<sup>th</sup> century, when Friar Bartolomeu dos Mártires mentioned the existence of rough clay figurines in Prado at the Council of Trent. The great appreciation of these pieces came in the 1950s, thanks to the dissemination of Rosa Ramalho's work by the painter António Quadros. Her strange "creatures" - lizards, pigs, roosters, Christs, angels, devils, monsters, and knights - made the urban world fall in love. The search led to the discovery of other potters in Barcelos and the birth of the Barcelos figurine cult. The themes refer to the Minho reality and imagery. The clean (strong) colors and modeling give it a uniqueness that can easily distinguish it from any other figural production.

Today, Barcelos' figurines are a fundamental part of the local culture and economy. Figurines with themes and styles from the past continue to be produced, along with new ones adapted to contemporary reality.



### FIGURADO DE BARCELOS

**PRODUCTION AREA**  
Municipality of Barcelos

**PROMOTER**  
Barcelos City Council

**EXAMPLES**  
Figurines linked to the fantastic, the sacred, everyday life and fauna.



Photos: website "Cá no Minho"



## FILIGRANA DE PORTUGAL

### PRODUCTION AREA

Portugal

### PROMOTER

Gondomar and Póvoa de Lanhoso  
City Councils

### EXAMPLES

Earrings, necklaces, pins, decorative pieces.

## Portuguese Filigree

The oldest piece of gold filigree discovered in Portugal dates to around 2500 to 2000 BCE. Since that distant past, the technique has continued to be used to adorn objects adapting itself to changing political, religious, and economic times. It served as an adornment technique for other pieces until, in the 19<sup>th</sup> century, it became an autonomous activity in goldsmithing, especially in Póvoa de Lanhoso and Gondomar. Although the filigree technique exists all over the world, the quality and specificity of Portuguese pieces are reflected in the "Filigrana de Portugal" certification. Here, gold, and silver wires are twisted, flattened and slenderized, with a thickness of up to 0,2mm. They are wrapped in S-shapes, spirals and circles, scales, snails, and cornucopias. The decorative patterns are the result of meticulous and precise work. Filigree thus owes almost all its value to the craftspeople (usually women) who decorate and fill the framework of the piece, millimeter by millimeter.

Today, its production is still inspired by traditional models but, as with any other technique, new models and designs have been incorporated into contemporary pieces.



Photo: Caderno de Especificações para a certificação do Junco de Forjães - Esposende



## Reed from Forjães - Esposende

Reed (junco) crafts in the village of Forjães, as a family economic activity complementary to agrarian life, date back to the 19<sup>th</sup> century. While it was made at home, its sale required commercial ties beyond the local fairs, reaching as far as Porto, Braga and Lisbon.

The raw material for the baskets and mats is saltwater reed, harvested in the Alto Minho's estuaries, when the tide is out during the summer. In the past, this was a time of social connection between the family and the hired workers. As a group, they would go to work, spending the night in the banks. After the harvest, the process remains the same: the reeds are cleaned and grouped into bundles for transport. Later, they're dyed in the sun and sulfur is added to preserve and achieve the reeds distinctive base color. Part of the harvest is dyed to obtain colors such as green, red, pink, blue, yellow, and lilac. With the colored stems, geometric, linear, floral, or symbolic patterns are made, such as the spinning top, the star or the loom's shuttle, so typical of this art. The use of saltwater reeds, along with the handles made from the same material, differentiates the Forjães baskets from the rest of the Portuguese reed baskets.

### JUNCO DE FORJÃES - ESPOSENDE

#### PRODUCTION AREA

Municipality of Esposende

#### PROMOTER

Esposende City Council

#### EXAMPLES

Traditionally: baskets and mats; today extended to wallets, backpacks and other flat items for household use, such as table runners - as long as the reed is, at least, 75% of the product.



Photo: instagram @alianca\_artesanal



## LENÇOS DOS NAMORADOS DO MINHO

### PRODUCTION AREA

Viana do Castelo, Braga and Porto Districts;  
and Municipalities of: Montalegre, Boticas,  
Ribeira de Pena and Mondim de Basto

### PROMOTER

Adere-Minho

### USED IN

Although the motifs of Valentine's Handkerchiefs are used today on all kinds of utensils (such as lamps, tablecloth, bath towels, wallets, umbrellas, or key rings) only embroidered handkerchiefs that meet the specifications are certified.

## Valentine's Handkerchiefs from Minho

The documented history of Valentine's Handkerchiefs is just over 100 years old. Like so many other rural techniques and practices, it only became recorded and valued by ethnographers at the end of the 19<sup>th</sup> century. The old handkerchiefs, from that past that has disappeared since the 1970s, are relics of a form of courtship, aesthetic and moral values that are no longer relevant. They were unique pieces, created for a special person, conveying a message, and showing off the embroiderer's mastery. Times have changed, but this soulful spirit must remain. In other words, the expression of affection, which nowadays is not limited to dating but to all forms of personal relationships, is a pillar of these handkerchiefs. The embroidered quatrains, which express these feelings, are therefore one of their main characteristics and the distinctive spelling mistakes continue to reflect the local pronunciation. Dating as well as the way this handkerchief is worn have changed. They are no longer worn around the neck or in a pocket with the tip sticking out. Today, they have gained enormous status in a decorative context, often framed like a picture in Minho's living rooms and kitchens.



Photo: website "Município de Barcelos"



## Pottery from Barcelos

Pottery production in Barcelos is rooted in the region's history and geography. The abundance of high-quality clay boosted the pottery tradition. So, over the centuries, local communities have used this raw material, mainly for utility items. Traces of pottery and kilns date back to the Iron Age. The craft thrived during the Roman Empire and the Middle Ages, as evidenced by the first known legislative document, dating from the 13<sup>th</sup> century, which attests to its economic importance. In the 18<sup>th</sup> century, with the emergence of new materials, pottery started to be replaced. It was revitalized in the 20<sup>th</sup> century, when traditional pieces started to be valued as decoration, in a bid to preserve local traditions.

The clays come from the Cávado region and cover different types of pottery, including red earthenware (matte or polished), glazed red earthenware and black earthenware (matte or polished). Each category has its own features and production methods. Creating pieces on a potter's wheel is still the preferred method, but molds and presses are used as well, particularly for kitchenware.

### OLARIA DE BARCELOS

**PRODUCTION AREA**  
Municipality of Barcelos

**PROMOTER**  
Barcelos City Council

### EXAMPLES

**Red earthenware (matte or polished):** Pitchers, pots, pans, chestnut roasters, sponge cake molds.

**Red glazed earthenware:** Baking dishes, platters, plates, bowls, cups, cruets, piggy banks.

**Black earthenware (matte or polished):** Pitchers, small pitchers, pots, pans, chestnut roasters, vinegar bowls.



Photo: Caderno de Especificações para a certificação do Traje à Vianesa - Viana do Castelo



## TRAJE À VIANESA - VIANA DO CASTELO

### PRODUCTION AREA

Alto Minho, Cávado and Ave's Municipalities

### PROMOTER

Viana do Castelo City Council

### CURRENT USE

Folklore groups and ethnographic parades. Individually, the garments - namely scarves, vests and shirts - are worn at festivals and pilgrimages.

## Vianesa Costume - Viana do Castelo

The Vianesa Costume is made up of a set of garments, all of which (except for the scarves) are handmade in the Minho region. The costume includes two scarves, shirt, vest, skirt, apron, external pocket, socks and slippers. Homemade production allowed to tailor them to different uses and to the influences of trends and tastes. This led to variants appearing in the different parishes of Viana do Castelo, where folklore groups played a crucial role in defining local features, aiming for a unique identity. Like any other cultural aspect, the Vianesa Costume was never immutable, nor was it born according to a single model.

Nowadays, this costume has a greater significance than what it had 150 years ago. Back then, it was the most eye-catching garment worn by wealthy girls from villages on the outskirts of Viana during festive days. Thus, since 1908, an "Agricultural Parade" has been part of the festivities in honor of Nossa Senhora d'Agonia and, currently, this parade is a huge tourist attraction and an affirmation of Viana and Minho's culture as well as its "chieira" (pride).



Photo: Caderno de Especificações para a certificação da Viola Braguesa - Portugal



## Braguesa Guitar - Portugal

The Braguesa Guitar is a musical instrument with medieval roots. It is part of the Portuguese Guitar family - played all over the country - and is one of its regional variants. Easy to play and rich sounding, the Braguesa lends itself to both solos and rhythm in folk dances and songs. It is an important instrument as it has remained in use to this day and is still played in Portuguese folk music, especially in Minho. It has a medium size (85 to 90cm) and ten steel strings (five double strings). It is traditionally played in "rasgado" - a fast up and down strumming technique with the fingernails, resulting in a unique sound.

Over the years, the Braguesa Guitar has been adapted to improve its sound quality. Changes to the size of the body, the shape of the neck and the replacement of the tuning pegs were all innovations that improved the instrument. While preserving the knowledge passed down through the generations, skilled craftsmen - who were also musicians themselves - have sought to improve the sound without altering the technical and formal specifications that make this guitar a unique icon among guitars in Portugal.

### VIOLA BRAGUESA - PORTUGAL

#### PRODUCTION AREA

Portugal

#### PROMOTER

Braga City Council

#### CURRENT USE

Traditional and contemporary music.  
See pages 22 and 23.



# TRADITION, INNOVATION AND IDENTITY

Photo: Caderno de Especificações para a certificação do Traje à Vianesa - Viana do Castelo



HERMENEGILDO VIANA

— Ethnographer —

Museu do Traje de Viana do Castelo  
(Folk Costume Museum of Viana do Castelo)



The various craft products that can, nowadays, be found in different stores and fairs are much more than a repository of the arts and crafts of bygone days; they are the material representation of a region's customs, identity and culture.

Focusing on the crafts produced in Minho and their certification, in this article we will look at some matters relating to innovation, certification and production.

As many ancestral practices disappear in a mostly consumerist society, the 21<sup>st</sup> century continues to "allow" the coexistence of artisanal knowledge with industrial production. However, the distinction between artisanal and industrial production is clear and UNESCO clarifies it:

*"Products that are produced by artisans, either completely by hand or with the help of hand-tools or even mechanical means, as long as the direct manual contribution of the artisan remains the most substantial component of the finished product... The special nature of artisanal products derives from their distinctive features, which can be utilitarian, aesthetic, artistic, creative, culturally attached, decorative, functional, traditional, religiously and socially symbolic and significant."*

(UNESCO, 1997, apud BORGES, 2001, p. 21)

In other words, from the passing on of knowledge to the marketing of the craft product, we promote local culture and assert the identity linked to the ways and traditions of a people.

### CRAFTS AND IDENTITY

Crafts, rather than just a product, can have a whole social connotation for a certain group of people, that is, they can represent a people's identity.

According to Haesbaert (2004), the sense of belonging to a place is directly associated with the territory. Mello and Froehlich (2015) state that craft products from rural regions are objects that possess traditional knowledge and practices that re-

flect the symbiosis between the territory and the craftsman, portraying their values, stories, and identity. Furthermore, Schein (2001) describes that all peoples are endowed with culture, which is often shared through manufacturing products, forms of organization, knowledge, and experiences. Finally, Lima (2011) states that the handmade product has two distinct aspects: on the one hand, it is a commercial good; on the other, it is a cultural product resulting from the identity of the artisan. This is the case in the Minho region, where the various craft products are born and are representative of the regional identity and culture.



Vianesa Costumes at the Pilgrimage of Nossa Senhora da Agonia.

Photo: Rui Carvalho



Thinking in terms of the territory, let's take the following certified products as examples: Embroidery from Viana do Castelo and Vianesa Costume (municipality of Viana do Castelo), Figurine and Pottery from Barcelos (municipality of Barcelos) and Valentine's Handkerchiefs (Minho).

Each of these five types of craft production is associated with defined territories, where they are considered cultural hallmarks of their population. While four of the above examples are representative of restricted areas within a municipality, Valentine's handkerchiefs, with a wider distribution, appear as an identity element for all of Minho. However, even if their distribution applies to the entire Minho, the types and features of the embroidery used on these handkerchiefs can be divided into two sub-regions: Alto Minho (cross-stitch embroidery, with red thread) and Vila Verde (full-stitch embroidery in different colors).

### INNOVATION AND CERTIFIED PRODUCTS

The number of certified products does not represent the total number of craft products that exist throughout the country.

When we say certified products, we're talking about hand-crafted items that, in most cases, are part of local traditions, are representative of a region and are an integral part of local identity. While some of these products are allowed to add new variations - "innovation" - others are not, as they would lose their own attributes and cease to fulfill their role. When innovation is "allowed", it is guided in such a way that the product does not lose its identity.

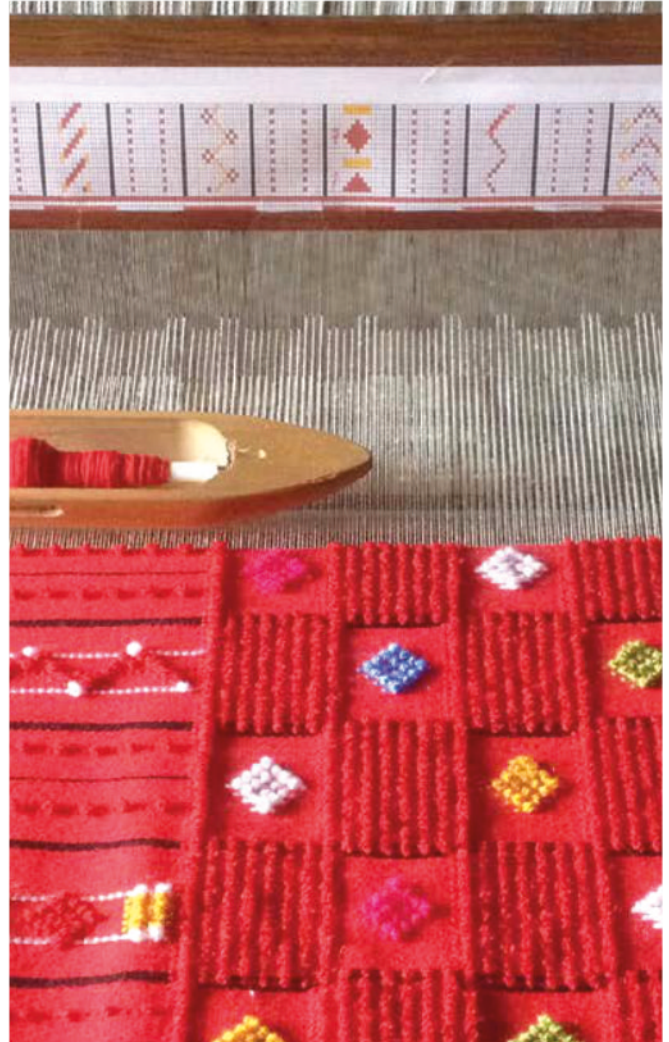


Photo: Caderno de Especificações para a certificação do Traje à Vianesa - Viana do Castelo

## WHAT ARE CERTIFIED PRODUCTS?

In October 2022, there were 22 certified products in Portugal, whose production's quality and authenticity are guaranteed through a Specifications Booklet that portrays the craft practices that are part of a region's tangible and intangible heritage.

*"The traditional arts and crafts that are part of this system are emblematic of certain territories, constituting an integral part of their heritage, and are registered and protected as geographical indications at national level, preventing the appropriation of their name and reputation. Certification is a guarantee of quality and authenticity of production, but also a way of differentiating and singularizing a product with its own features within a particular culture, informing and promoting consumer confidence."*

(CEARTE, 2023)

It should be noted that of the 22 certified products, 10 come from the Minho region, in addition to Portuguese Filigree, which has a nationwide reach and is made here, namely in Póvoa de Lanhoso.

Even though there are currently 11 certified craft products in Minho, which were intended to protect the specificity of their unique features through the Specifications Booklet, other forms of Minho handicraft can also enjoy this "protection". Simply being aware of the basic features of several of these expressions, with or without innovation, could allow local identity to be preserved through crafts and craftspeople, and guarantee their perpetuation for generations to come.



For example, the Embroidery from Viana do Castelo and the Vianesa Costume are examples of whether, or not, innovation is possible: Viana do Castelo embroidery, like other handmade embroidery, combines a set of hand stitches associated with a series of decorative patterns, listed in the respective Specifications Booklet. They are executed with a specific type of thread, on a specific support - linen cloth. Viana do Castelo embroidery is characterized by patterns of camellias, hearts, clovers, flowers, stars (among others) interconnected by stems and brambles, snails, buttons, and leaves. To make these shapes, 16 types of stitches are used, with a cotton thread called Perlé No. 8 (blue, white, and red), on a linen cloth or a linen-cotton mix.

While not neglecting the characteristics of this embroidery, a certain level of innovation is allowed. As a result, its application, traditionally on towels, is now also "allowed" on (contemporary) clothing. But, as a general rule, innovation is limited: either only to the color of the threads or only to the color of the fabric. Only one variant can be modified at a time.

From the same geographical area comes the Vianesa Costume which, much more than a regional costume, is part of the Viana's identity and is an iconic costume of Portuguese folk culture. In this case, unlike the Embroidery from Viana do Castelo, the Specifications Booklet does not allow for any innovation in its artisanal production. In order to be certified, it cannot be modified.

The Costume, which is representative of the clothing worn by wealthy girls from the outskirts of the city of Viana do Castelo on festive days, consists of: an embroidered linen shirt, a pair of lacy socks, a pair of slippers, a skirt and apron woven on the loom, a vest, and an embroidered external pocket, half a scarf over the chest and a full headscarf. In addition to these handmade garments, several pieces of popular Portuguese jewelry can be found.

The Vianesa Costume Specifications Booklet exemplifies five variants existing in the region and some small variations within these five. If innovation is not "allowed", by changing the base color of a scarf, the lining of the skirt, the color and type of embroidery or even the pattern on the apron, the certification of that product as a certified Vianesa Costume will be rendered impossible.

### TRADITION AND INNOVATION

At festivals and pilgrimages throughout Minho, many people wear traditional clothing to affirm their connection to local ancestral practices. Thus, a linen shirt or an embroidered vest, a scarf around the waist or over the shoulders or even the use of pieces of popular Portuguese jewelry, passed down from generation to generation, engender a sense of belonging, reinforcing one's social identity with their land and with the traditions and customs of their ancestors.

However, for several decades now, as well as traditional pieces that follow the canons established over time, artisans have been imbuing their personal creativity into the pieces they make. For example, although traditionally the shirts of the Vianesa costumes of Santa Marta de Portuzelo were only embroidered with blue cotton thread, nowadays examples can be found in a wide variety of colors and supports. These shirts don't fit in with Vianesa folk costumes, nor do they fit in with certification, but of course they remain a local craft product.

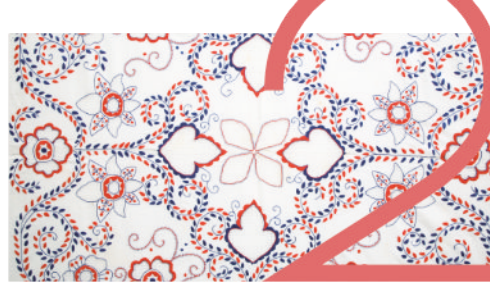
This example extends to other forms of craft, certified or not. The creativity of the artisans not only enriches the work, but also makes it possible to reach new costumers.

## INDUSTRIAL OR CRAFT PRODUCTS?

The Minho Valentine's Handkerchiefs, particularly the full-stitch embroidered handkerchiefs with threads of various colors, associated with the Vila Verde region, are a certified product and widely used as a source of inspiration. As a result, artisans began to embroider the motifs of the Valentine's Handkerchiefs on, say, cushions, garments, or lampshades. Even though these new products are not certified, they are still considered to be handmade. However, if we consider ceramic objects, utilitarian or decorative, decorated with the handkerchief patterns and easily found in various stores and fairs, these cannot be considered handmade products, since almost the entire production process is mechanized. Printed towels with the same patterns are also made using an almost entirely industrial process. These examples allow us to understand the differences between a handmade piece and one that, while it may look like it or be inspired by it, is not handmade.

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Certified embroidery from Viana do Castelo. Photo: Rui Carvalho



Vianesa Costume from Areosa. Photo: Rui Carvalho



Sleeve of a dress inspired by the embroidery from Viana do Castelo. Photo: Marta Prozil

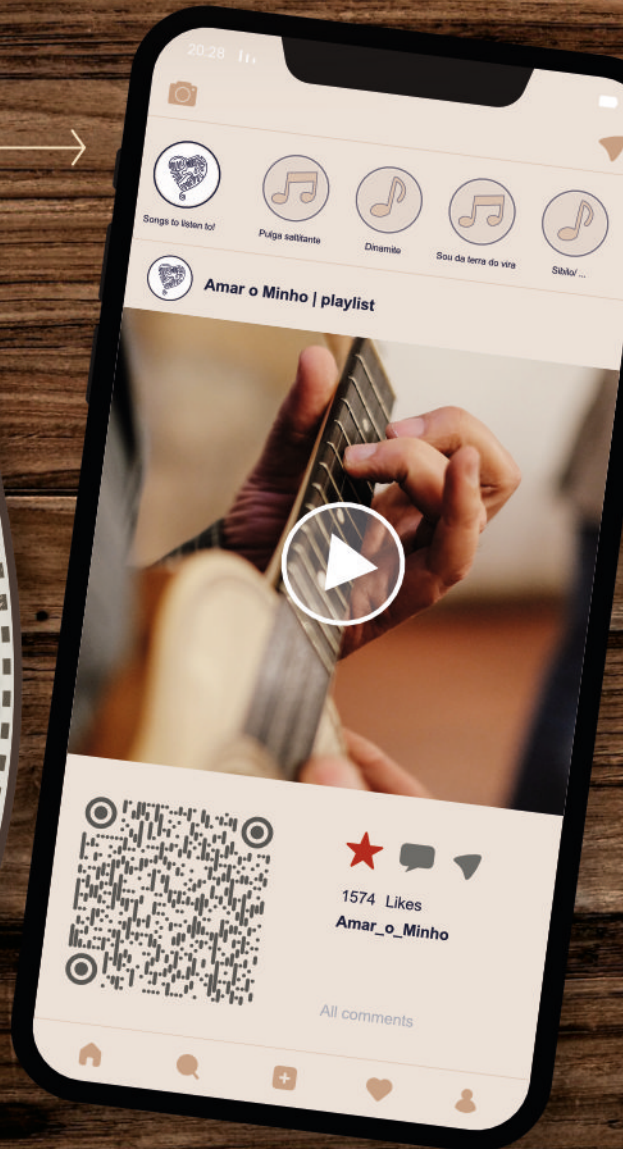


Blouse and skirt inspired by the embroidery and weaving from Viana do Castelo. Photo: Marta Prozil



# SONGS TO LISTEN TO!

Playlist by PEDRO VIANA





### *Júlio Pereira*

"PULGA SALTITANTE" | Cavaquinho.pt (2014)

*Júlio Pereira* was largely responsible for popularizing the Cavaquinho (Portuguese ukulele) in the 1970s. His quality as a performer restored the instrument's image nationwide. His contributions to important albums by *Fausto* and *José Afonso* paved the way for a solo career that continues to churn out excellent albums on a regular basis.

### *Amadeu Magalhães*

"DINAMITE" | O Cavaquinho do Amadeu (2015)

*Amadeu Magalhães* made a name for himself with the group *Realejo* in the 1990s and is still considered one of the most accomplished Portuguese Cavaquinho players. In 2015, he released his first solo album "*Cavaquinho do Amadeu*". It was the first album published under the aegis of the *Museu do Cavaquinho Cultural Association*.

### *Daniel Pereira Cristo*

"SOU DA TERRA DO VIRA" | Cavaquinho Cantado (2017)

*Daniel Pereira Cristo* carries on the strong tradition of the Braga region when playing the Cavaquinho. He has an extensive discography under his own name, with *Azeituna*, with *Arrefole* and with *Origem Tradicional* - his father *Casimiro Pereira's* ensemble.

### *Palankalama*

"SIBILO/ O PRIMEIRO PORTUGUÊS NO ESPAÇO/ CEM NOMES" | Boca de Raia (2018)

*Pedro João* is the most contemporary and experimental approach to the Cavaquinho. With his projects *Palankalama* and *Colectores* he explores countless new paths for the instrument, crossing the worlds of jazz, rock and traditional Portuguese music with outstanding virtuosity.

### *Sérgio Mirra Trio*

"FLORES DE MAIO" | (2020)

*Sérgio Mirra* is an excellent Cavaquinho and Braguesa Guitar player. His music is based on the joy of Minho festivities, and he continues to seek out new sounds for Portuguese traditional music.

### *Chico Gouveia*

"MALHÃO VELHO DE BRAGA" | (2018)

*Chico Gouveia* is one of the main promoters of traditional Portuguese guitars, with decades of work on albums and on the internet. His compositions and adaptations, to the Braguesa Guitar, of themes from the most diverse sources have attracted a new legion of fans to the instrument. In his teaching videos on *YouTube*, you can learn the techniques of playing the Braguesa Guitar.

### *Pedro Viana*

"ALMAPASMA" | Ainda sonho com este som (2019)

*Pedro Viana* has worked with the Braguesa Guitar from a very personal perspective, combining ancient music with contemporary sounds. His compositional work reveals influences from various historical instruments from southern Europe: vihuelas, cistres and lutes.

### *Ai Braguesa*

"CANTIGA PARA O JOÃO" | (2022)

*Ai Braguesa* is a project with *Luis Capela's* Braguesa Guitar as the main instrument of songs. He is also a reference in teaching the instrument and organizing events: the *Jornadas da Viola Braguesa* are held annually in Braga and serve as a meeting point for musicians from all over the country.

### *Abel Gonçalves & João Martins*

"VALSA MUNDANA" | (2023)

*Abel Gonçalves* has a very distinctive sound on the Braguesa Guitar, with compositions influenced by troubadourism and by the music of *Carlos Paredes*. His combinations with the flute and accordion result in beautiful and timeless sounds.

### *João Diogo Leitão*

"LÍRIO AVE" | Por onde fica a primavera (2020)

*João Diogo Leitão* raises the Braguesa Guitar to the level of classical music, with extremely refined compositions and performances. Between a large amount of experimentation and avant-gardism, there is a strong influence of 20<sup>th</sup> century Spanish guitar composers.



# IN THE HANDS OF BUCOS' WOMEN

ISABEL MARIA FERNANDES<sup>1</sup>

— Researcher —



**A woman's hands, wherever she is, are the hands of many gestures: of love, of giving, of pain, of fear, of joy, of sharing and of work. Always of a lot of work.**

The Women of Bucos are an example of this. Until the second half of the 20<sup>th</sup> century, born, bred and raised in a landscape of flat land and mountains, between subsistence farming and domestic work, these women used their hands to work the wool.

There is, we might say, a sort of restlessness in these hands, which can't seem to sit still. In old photos, we see them going back and forth between two chores, walking the rough roads of the village, spinning wool with their spinning wheels, using their hands.

On the hills around the houses, flocks of Churra and Bordaleira sheep grazed. These sheep helped increase the meagre incomes of people living far from the major urban centres, providing them with meat, milk, wool and money. Here, *manna* never fell from the sky (Psalm 78:23-25). It has always taken a lot of work to earn it, in a joint effort between

men and women, but spinning wool and all the related tasks have always been the exclusive work of women. It wasn't a profession as we understand it today, with working hours and a certain monthly income. Not at all. Working with wool was done to keep the hands busy during the moments when they were free from their daily chores.

The wool, once spun, was woven on old wooden looms, often inherited from their mothers or grandmothers. From these women's hands came, for example, the socks used in the fields. These socks were open at the ends and allowed the lower part of the legs to be protected from the harsh vegetation. Some of these women said that, by protecting their legs, the socks allowed them to present them clean and well-groomed on Sundays. From their hands came the blankets and quilts that sheltered the body in bed, keeping it warm on cold winter nights.

In the second half of the 20<sup>th</sup> century, particularly after April 25<sup>th</sup>, 1974, the living conditions of these people changed. The women of Bucos began to work outside the household, in paid occupations; the income from emigration, mainly to France, allowed them to improve their living conditions; they were able to earn a retirement pension after many years of work; their homes now had running water, a fridge and a stove; it became easy to buy products that had never reached these lands before; their children studied and tried to earn a living elsewhere. But the farmland became deserted, as did the livestock and herds. The truth is, when sheep and wool began to run out, the garments these women used to produce were no longer sought commercially.

The burel cloak is no longer worn (it's cheaper and more practical to buy a quilted jacket in the town store); there's no longer any thought of using wool items such as quarter-length



Photos: Consórcio Minho Inovação

socks; gaiters; calf-length socks; and sturdy wool blankets are no longer used in bed (houses with heating and duvets are preferred).

Is this a negative change? No. It's just the way times have evolved and our relationship with the territory - "the whole world is made up of change / always taking on new qualities", as Luís de Camões wisely put it<sup>2</sup>. And while it's true that these women miss the times when they were young, they also recognize that life is better nowadays. However, these women's art doesn't have to die, but to "always take on new qualities".

The Casa da Lã (House of the Wool) was founded in 2012 in the old Bucos elementary school. It is a space that serves as a centre for the interpretation of wool work and in which the women of Bucos enchant us with their art. For them, this house is a meeting place, a place of sociability, a space where they

continue to practice their art for a few hours a week.

It was soon understood that there was a need to bring contemporaneity to this art. In fact, the products made in the past were no longer in great demand, but the know-how and the art's beauty were still in the hands of the women of Bucos. That's why designer Helena Cardoso began working regularly with these women, getting to grips with their knowledge and helping them to tread a new path. Visitors can be sure to find hand-made products, full of modernity but made with the same know-how as before.

What really matters is that they still use the knowledge and techniques of yesteryear, producing beautiful pieces, "always taking on new qualities".



Photo: Consórcio Minho Inovação

#### FOOTNOTES

1. This text is an edited summary of the article by Isabel Maria Fernandes: Fernandes, Isabel M. (2022) *O Minho nas mãos das mulheres de Bucos*. In Rufino, Maria de L. (editorial coordination) *Histórias do Minho - Narrativas no Feminino de uma Geografia Identitária. S/Local*. Minho Innovation Consortium.
2. Camões, Luís de (1980) *Lírica Completa*. Porto, Imprensa Nacional, 3 vol.



# How do looms work?

FERNANDO REI  
Artisan - Tearte

## 2. Harness or Shafts

The warp threads pass through here, guided by *heddles*<sup>B</sup> that keep them tensioned and separated. The harness, when moved up and down, create space between the warp threads at the front of the loom. Through this space (called the *shed*<sup>C</sup>), the weaver passes the weft threads (with the help of the shuttle) from side to side, creating the interlacing of the fabric.

## 3. Pulleys / Rollers

These support and move the harness. They are activated by the treadles, causing the harness to ascend and descend.

## 5. Reed and Reed Beater

The reed consists of many vertical steel wire rods. Like the heddles, these also keep the warp threads evenly separated. After passing the shuttle from side to side, the reed beater is pulled to compress the weft thread, thus, creating the cloth.

## 6. Cloth Roller

A roller where the cloth is wrapped as it is completed.

## 1. Warp roller

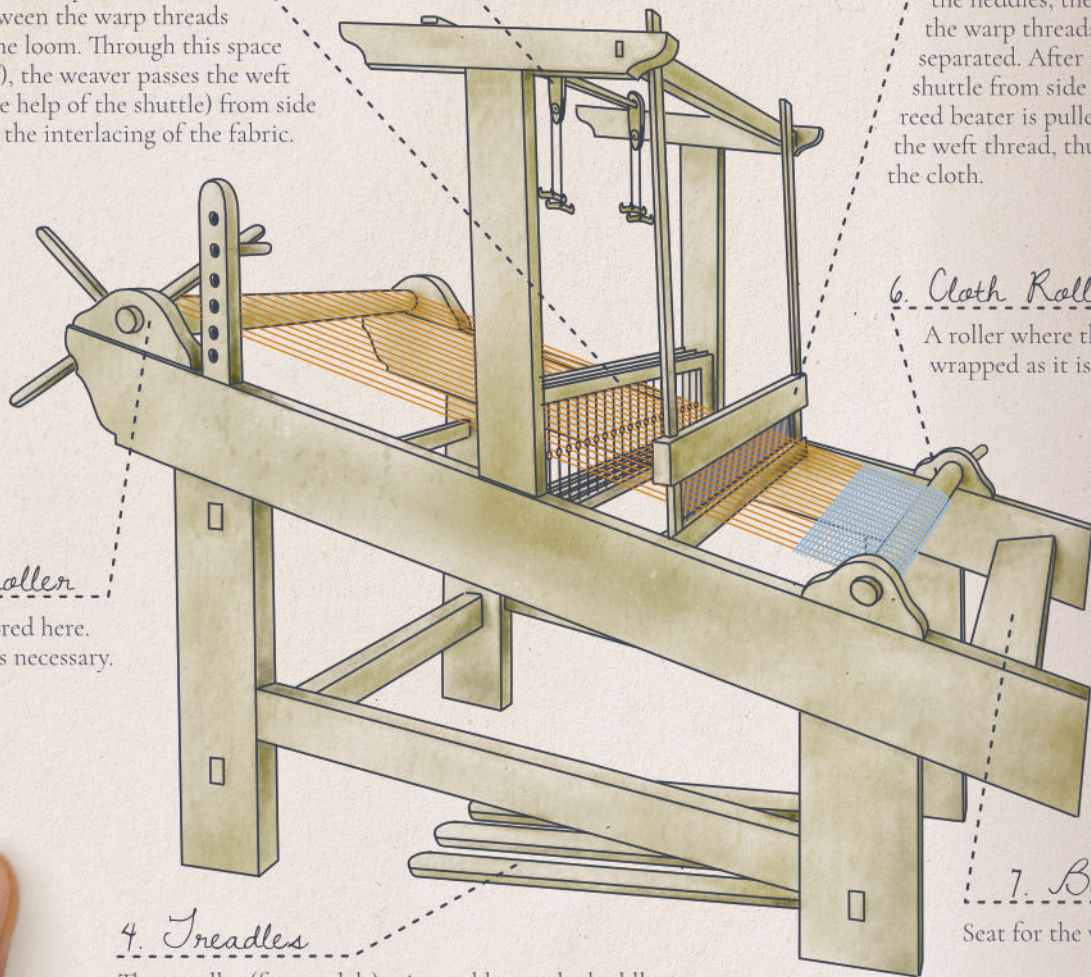
The *warp*<sup>A</sup> is stored here. It is unwound as necessary.

## 4. Treadles

The treadles (foot pedals) raise and lower the heddle frames. The way the frames are combined allows the creation of different patterns in the cloth.

## 7. Bench

Seat for the weaver.







## 8. Shuttle

Similar to a needle, its function is to carry the weft thread through the *shed*<sup>c</sup> (warp opening). Its boat-like shape is important as it facilitates its passage from side to side.

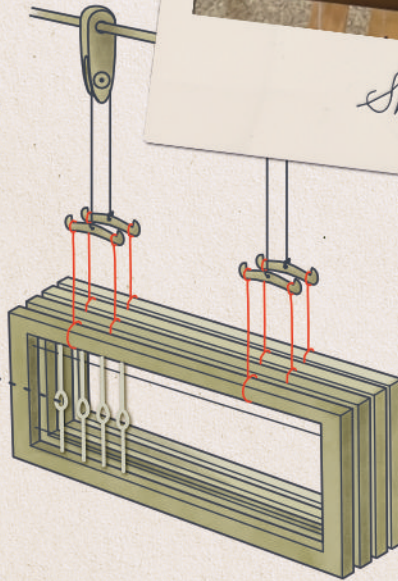


Shuttle

A) **Warp** - These are the lengthwise or longitudinal threads that are held stationary in tension on the loom (orange and green lines in the images below). The horizontal thread (weft - blue lines) is drawn through and inserted over and under the warp.

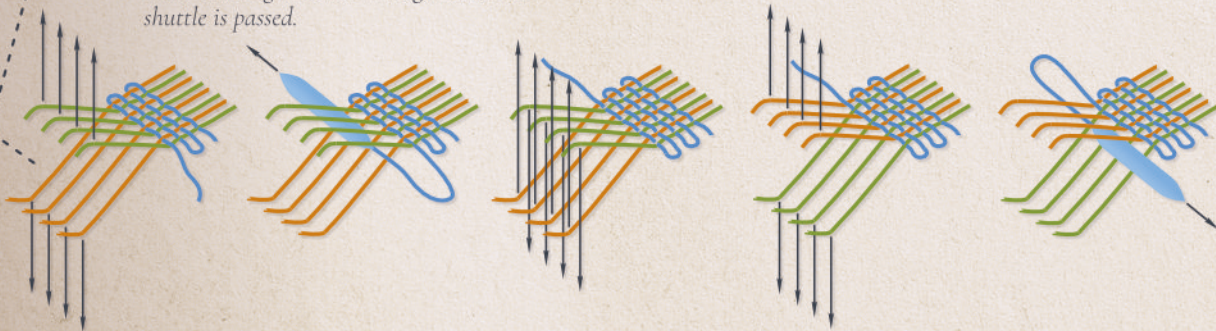
B) **Heddles** - a kind of needle in cord or wire. It has an eye in the middle through which the warp threads pass, with the purpose of separating and guiding them in parallel.

C) **Shed** - opening in the warp through which the shuttle is passed.



Harness  
or Shafts

The treadles move the warp (orange and green lines) creating the shed through which the shuttle is passed.





# SHAPING HEALTH THROUGH ARTS & CRAFTS

Creative energy is valuable and can prove to be a powerful resource in promoting physical, mental and emotional well-being.

Practicing or merely observing craft activities, as a hobby or commercial activity, has been associated with positive effects on mental and cognitive health. It can improve mood, emotions, physical abilities and psychological state. But that's not all - it also seems to improve laboratory test parameters!<sup>1</sup>

CLÁUDIA MARGARIDA SILVA

— General practitioner specialized in family health —

Crafting is not just a form of entertainment - it's also a way of exercising the mind. Like a muscle, the brain benefits from the challenge and training that crafting provides.

Each artistic task requires focus and creativity, allowing for an immersive state that balances and trains skills, as well as a state of abstraction from everyday stressors. By devoting time and attention to a task that requires commitment and creative production, you can temporarily put your worries aside and focus on the present moment. Afterwards, the completion of each artistic piece results in a feeling of accomplishment and self-worth, which contributes to the sense of personal satisfaction that is so often lacking in everyday life.

This has been studied in various situations<sup>2</sup>, including people with chronic fatigue syndrome, depression and other medical conditions. The results point to improvements in self-esteem, self-image, well-being, hope and in the ability to turn a bad situation around and reducing depressive thoughts. One of these studies analyzed the impact of artistic activity on depression and concluded that there are benefits to including these activities early in the therapeutic plan.

When someone is diagnosed with a chronic illness, feelings of anxiety, anger and depression are common. Such a diagnosis calls into question expectations and plans for the future. It challenges a person's identity and self-worth. Art can also be a "haven" from the intense emotions triggered by a difficult diagnosis.

In the specific case of modeling, communicating emotions through this art seems to facilitate verbal expression, while allowing a cathartic release through a symbolic communication ability that was not achieved with verbal expression. Whether through color, textures or shapes, art allows the exploration of emotions in a progressive and non-verbal way.

In clinical practice, art has been used in different ways in therapeutic techniques:

♥ In psychology, as a way of increasing self-knowledge and knowledge of others, the development of reflective capacity, in reducing symptoms and changing patterns of thought and behavior.

♥ In occupational therapy, for example, the benefits of using sewing and other activities in the occupational rehabilitation of veterans soldiers who fought in the World War I<sup>3</sup> have been verified, with improvements in well-being, a reduction in the sensation of pain and even improvements in functional capacity.

Preferred activities in this therapeutic context are:

- ♥ those that allow the use of mind and body;
- ♥ those that are meaningful to the person carrying them out;
- ♥ those that generate a creative process with several phases;
- ♥ and those that allow skills to be developed.

Finally, the possibility of doing them individually or in groups also offers benefits. Why is this so? Because taking part in craft activities can create a network of social relationships, which creates a sense of belonging to a community that shares similar interests. For those who are shy or have some kind of social anxiety, being able to manage group or individual moments is important.

Now that you know all the benefits of craft activities, and if you've been putting off this experience, the time has come to dedicate some of your time to arts and crafts, recognizing that the health benefits are a worthy investment... in you!

#### FOOTNOTES

1. Ross EA, Hollen TL, Fitzgerald BM. Observational study of an arts-in-medicine program in an outpatient hemodialysis unit. *Am J Kidney Dis* 2006;47(3):462-468.
2. Camic PM. Playing in the mud: health psychology, the arts and creative approaches to health care. *J Health Psychol* 2008;13(2):287-298.
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3. Pettigrew J, Robinson K, Moloney S. The Bluebirds: World War I Soldiers' Experiences of Occupational Therapy. *Am J Occup Ther.* 2017 Jan/Feb;71(1).





HUGO MORANGO  
— Folk & Wild —

Photo: Eduardo Anes

# INTANGIBLE HERITAGE

Alongside the National System for the Qualification and Certification of Traditional Arts and Crafts (see pages 4 to 15), traditional know-how can be registered in the National List of Intangible Cultural Heritage.

While the idea of heritage was initially defined by History and its material focus (documents, objects, buildings), UNESCO has been expanding its scope to include natural spaces and intangibility, in short, a more anthropological vision.

*“That in its widest sense, culture may now be said to be the whole complex of distinctive spiritual, material, intellectual and emotional features that characterize a society or social group. It includes not only the arts and letters, but also modes of life, the fundamental rights of the human being, value systems, traditions and beliefs.”*

(UNESCO, 1982, World conference on cultural policies<sup>1</sup>)

Heritage now includes manifestations that are not physical (or material) - a style of music, a festivity, the know-how to create a traditional rug. These are intangible manifestations! Studying them requires anthropological fieldwork: getting to know and participate in the life of the community that performs them, as knowledge resides in people and not in documents.

What is intangible cultural heritage? In summary, it is the creations of a community, founded on tradition, recognized by its members as reflecting their cultural identity and values.

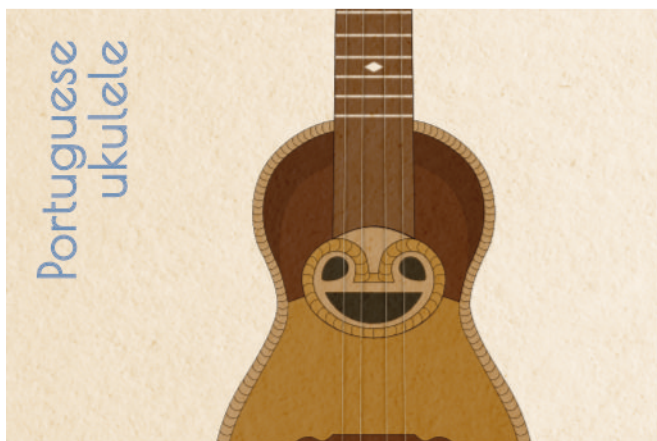
## THERE ARE FIVE DOMAINS

- ♥ Performing arts: e.g., music, dance, and popular theater;
- ♥ Knowledge and practices concerning nature and the universe: e.g., empirical knowledge about medicinal plants or cosmogonies;
- ♥ Social practices, rituals and festive events: e.g., secular celebrations, pilgrimages, processions;
- ♥ Oral traditions and expressions: e.g., music and narratives;
- ♥ Finally, traditional craftsmanship: including techniques of artisanal production.

In Portugal, the National List of Intangible Cultural Heritage can be found at <http://www.matrizpci.dgpc.pt/>. Many manifestations from Minho are registered, and two are in the candidacy phase: the Cavaquinho (Portuguese ukulele) and the Capotilha (cloak), both fitting into Minho's traditions and arts and crafts.

## FOOTNOTE

1. UNESCO (1982) World conference on cultural policies, Mexico City: final report. Paris: UNESCO.



The Cavaquinho (Portuguese ukulele) is a small four-string chordophone built in many regions of the country and paramount in our popular music culture. Also found in Cape Verde, Brazil, and Hawaii, its Minho variant evokes joyful times, where the rhythm of locals festivities and pilgrimages reflects its musical energy. The use of steel strings and its small body size contribute to the well-known high pitch distinctive sound. Although it can be played solo, its timbre stands out when played with other instruments such as the Braguesa guitar, accordion, drum, cowbells, and scrapers.

It was in the early 20<sup>th</sup> century that the Cavaquinho, in its Minho's specificity, emerged and became part of the popular culture. From the 1930s and 40s, with the will of the dictatorship to define an idyllic idea of rurality and Portuguese identity, the Cavaquinho became firmly established in Minho, prominently featured in the newly created folklore groups. But the sound of the Cavaquinho is noteworthy on its own and, over time, has asserted itself in popular festive moments. In fact, it easily adapts to the characteristics of Minho's popular music, where the sharp and vibrant voices of women set the tone.

Its registration in the National List of Intangible Cultural Heritage aims to safeguard the traditional know-how associated with its artisanal luthiers. A very specific endeavor that requires in-depth knowledge of materials and techniques.

Text created from the "Caderno de Especificações para a certificação do Cavaquinho de Portugal", by Graça Ramos and Pedro Régo



The Capotilha (cloak), a warm garment widely used in the second half of the 19<sup>th</sup> century, was worn by women in regions such as northern Portugal, Madeira, and even in Galicia. The Capotilha is worn over an attire - shirt, vest and/ or jacket, skirt, and traditional apron. It has a triangular shape with a sort of elongated collar or hood, made from the same fabric, at the back, formed by two triangles ending in tassels or ribbons. Although it fell out of use, it gained significance in the political fervor of the 1930's, contributing to the nationalist definition of regional identities. It saw a revival in the costume of the valley of the river Cávado and of the city of Braga, setting it apart from other costumes in Minho. In contrast to the vibrant colors of the Vianesa costume, the Capotilhas, excluding the tassels, typically come in monochromatic variations of red, blue, green, and black. Traditionally, red ones are worn by single women, while darker ones are reserved for married or widowed ones. This restraint and solemnity suited the city of Braga where the Church held a strong presence in all aspects of local life.

Folkloric groups played a crucial role in the survival of the Capotilha. It is in this performative and symbolic context that the Capotilha continues to be worn. This is how a warm garment can be used in dances or in the musical parade of the São João festivities (June 23<sup>rd</sup>), in summer weather - their prime showcase. Attend these festivities in Braga. Who knows, you might be inspired to start wearing a Capotilha yourself!

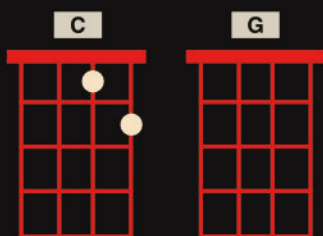
This text is based on the work in progress document for the registration in the National List of Intangible Cultural Heritage



# "MY OLD SKIRT"

"A MINHA SAIA VELHINHA" is a disarmingly beautiful folk song. Any beginner can learn to play it on the Cavaquinho (Portuguese ukulele). The chorus of the song revolves around a girl's worn-out skirt from dancing, contrasting it with her newly acquired one. The verses touch upon themes of flirtation and express the desire to marry early, drawing a metaphor between the girl's romantic experiences and the belief that delaying marriage, like late-harvested corn, may not yield fruitful outcomes.

## CHORUS



Learn the advanced version



**C**  
A minha saia velhinha  
**G** **C**  
Está toda rotinha d'andar a bailar  
  
Agora tenh'uma nova  
**G** **C**  
Feitinha na moda p'ra eu estriar.

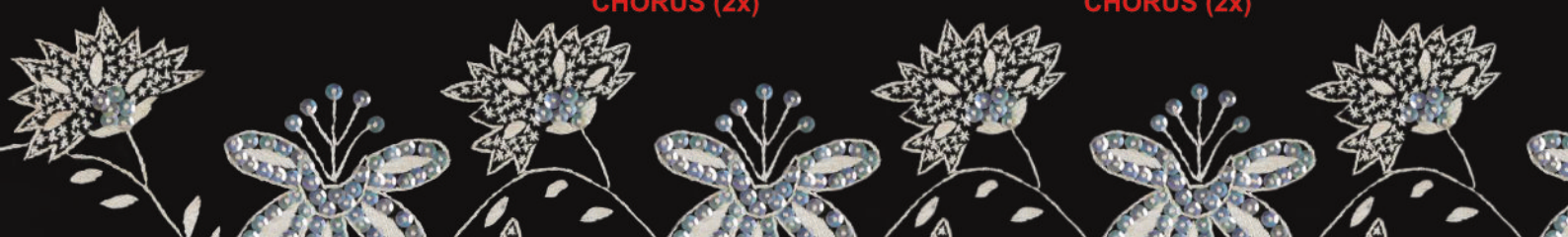
## VERSES

**C**  
Ai não olhes para mim  
**G**  
Ai não olhes tanto, tanto  
**G7**  
Ai não olhes para mim  
**C**  
Qu'eu não sou o teu encanto  
  
Ai não olhes para mim  
**G**  
Ai não olhes por favor  
**G7**  
Ai não olhes para mim  
**C**  
Qu'eu não sou o teu amor

**CHORUS (2x)**

**C**  
O meu amor era torto  
**G**  
E eu mandei-o cavacar:  
**G7**  
Agora já tenho lenha  
**C**  
Para fazer um jantar.  
  
Minha mãe casai-me cedo,  
**G**  
Enquanto sou rapariga:  
**G7**  
Que o milho ceifado tarde  
**C**  
Não dá palha nem espiga!

**CHORUS (2x)**





# FAIRS & MUSEUMS



We invite you to fall in love with the craftsmanship that makes Minho unique. Get to know our artisans, in person, at vibrant events and traditional fairs. While here, uncover the treasures preserved in museums and interpretive centres.

On the next pages, you'll find a list of events and places you can visit in each municipality. Before heading to any museum or interpretive centre, please contact the municipal Tourist Office.



# FAIRS & MUSEUMS

- ♥ Fairs and Events
  - 🍷 Arts & Crafts
  - 🍷 Food & Drinks
- ♥ Museums and Interpretive Centres

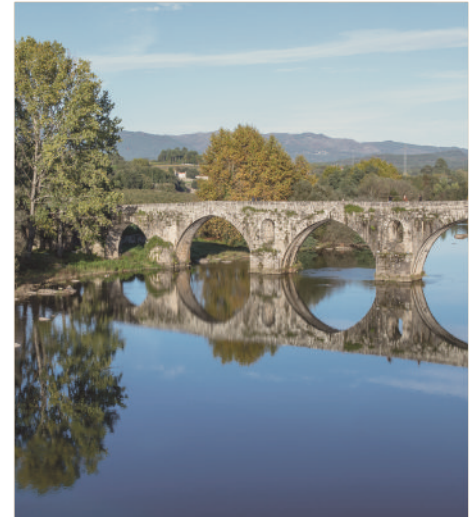
## 1 Amares

- ♥ 🍷 Feira de Artesanato e Velharias (1<sup>st</sup> Saturday of the month)
  - ♥ 🍷 Festival de Papas de Sarrabulho (February)
  - ♥ **Arts and Crafts** - Galeria de Artes e Ofícios de Amares
- geral@municipioamares.pt | 253 991 660

## 2 Arcos de Valdevez

- ♥ 🍷 Fim de Semana Gastronómico (May)
- ♥ 🍷 Expovez - Feira do Alto Minho (May)
- ♥ 🍷 Festivinhão - "Festival de Vinhos de Arcos de Valdevez" (June)
- ♥ 🍷 Feira de Artes e Ofícios da Vila de Soajo (July)
- ♥ 🍷 Festas de Nossa Senhora da Lapa (August)
- ♥ 🍷 Romaria de Nossa Senhora da Peneda (August 31<sup>st</sup> to September 8<sup>th</sup>)
- ♥ 🍷 Romaria de Nossa Senhora da Porta (September)
- ♥ 🍷 Mercado de Natal (December)
- ♥ **Rural Ethnography** - Centro Interpretativo e Etnográfico de Soajo
- ♥ **Rural Ethnography** - Centro Interpretativo da Paisagem de Sistelo

lojaturismo@cmav.pt | 258 520 530



## 3



## 3 Barcelos

- ♥ 🏠 Feira Semanal de Barcelos (Thursdays)
- ♥ 🏠 Serões do Bordado de Crivo de S. Miguel da Carreira (trimestral)
- ♥ 🏠 Dia do Artesão (March 19<sup>th</sup>)
- ♥ 🏠 Festa das Cruzes (May 1<sup>st</sup> to 3<sup>rd</sup>)
- ♥ 🏠 Feirinhas de Artesanato ao Vivo (Thursdays of June and July)
- ♥ 🏠 Feira de Artesanato de Cristelo (in 2023: from July 28<sup>th</sup> to 30<sup>th</sup>)
- ♥ 🏠 Mostra Nacional de Artesanato e Cerâmica de Barcelos (from the last weekend of July until the 1<sup>st</sup> Sunday of August)
- ♥ 🏠 Barlos (in 2023: September 23<sup>rd</sup>)
- ♥ 🏠 Festival do Mel e Artesanato de Durrães (in 2023: from October 14<sup>th</sup> to 15<sup>th</sup>)
- ♥ 🏠 Mercado de Natal (December)

- ♥ 🌿 Pottery - Museu da Olaria
- ♥ 🌿 Arts and Crafts - Torre Medieval
- ♥ 🌿 Arts and Crafts - Casa da Criatividade

turismo@cm-barcelos.pt | 253 811 882



## 4

## 4 Braga

- ♥ 🏠 Feira de Artesanato de São João (June)
- ♥ 🏠 Mercado de Natal (December)

- ♥ 🌿 String Instruments - Museu dos Cordofones Domingos Machado
- ♥ 🌿 Costumes - Museu do Traje Dr. Gonçalo Sampaio

turismo@cm-braga.pt | 253 262 550



## 5

## 5 Cabeceiras de Basto

- ♥ 🏠 Festa da Orelheira e do Fumeiro (weekend before Carnival)
- ♥ 🏠 Feira e Festas de S. Miguel e Agro-Basto (September 20<sup>th</sup> to 30<sup>th</sup>)

- ♥ 🌿 Wool - Casa da Lã (Bucos)
- ♥ 🌿 Arts and Crafts - Casa do Tempo

pturismo@cabeceirasdebasto.pt | 253 669 100 ou 253 669 070



## 6 Caminha

♥🏠 Feira de Artesanato e Artes Decorativas (May)

♥ **Arts and Crafts** - Núcleo Museológico da Memória, Artes e Ofícios de Riba de Âncora

turismo@cm-caminha.pt | 258 921 952

## 7 Esposende

♥🏠 Feira de Artesanato de Esposende (3<sup>rd</sup> Sunday of the month)

♥🏠 Março com Sabores do Mar (March 1<sup>st</sup> to 31<sup>st</sup>)

♥🏠 Galaicofolia (3<sup>rd</sup> weekend of July)

♥🏠 Verão Eslocal (August 15<sup>th</sup> to 20<sup>th</sup>)

♥🏠 Romaria de S. Bartolomeu do Mar (August 24<sup>th</sup>)

♥🏠 Festa do Marisco e da Cerveja e Feira de Artesanato (August)

♥🏠 Festa do Pão (1<sup>st</sup> weekend of October)

♥🏠 Natal Eslocal (2<sup>nd</sup> and 3<sup>rd</sup> weeks of December)

♥ **Ethnography** - Museu Municipal

♥ **Reed from Forjães** - Centro Interpretativo do Junco

♥ **Fishing Ethnography** - Museu Marítimo / ISN

♥ **Water Mills** - Parque dos Moinhos da Abelheira

♥ **Agro-Maritime Ethnography** - Museu do Sargaço

cit.esposende@cm-esposende.pt | 253 961 354

## 8 Fafe

♥🏠 Feiras Francas (May 16<sup>th</sup> to 17<sup>th</sup>)

♥ **Ethnography (Reed)** - Centro de Etnotecnologia e Design - Museu da Palha

♥ **Ethnography** - Museu do Moinho e do Povo de Aboim - Centro Interpretativo Aldeia Pedagógica da Montanha e do Centeio

geral@cm-fafe.pt | 253 504 294

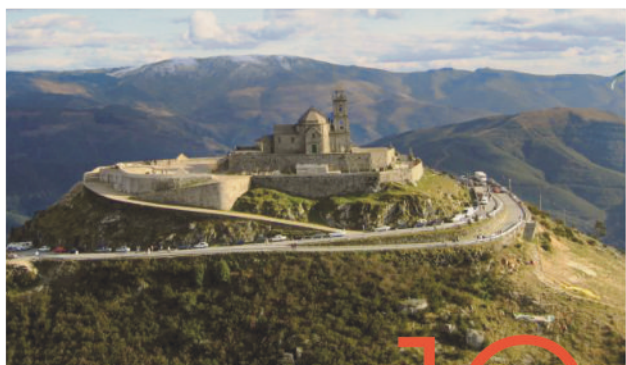
## 9 Guimarães

♥🏠 Feira de Artesanato de Guimarães (end of July, beginning of August)

♥ **Ethnography** - Casa da Memória de Guimarães

info@visitguimaraes.travel | 253 421 221





## 10 Melgaço

- ♥ 🍷 Festa do Alvarinho e do Fumeiro de Melgaço (end of April and/ or beginning of May)
- ♥ 🏰 Mercado Medieval e Festa Crasteja (Melgaço em Festa) (August)
- ♥ 🏰 Dia do Brandeiro (Melgaço em Festa) (August)
- ♥ 🍷 Festa do Espumante (November)

- ♥ **Rural Ethnography** - Porta de Lamas de Mouro
- ♥ **Rural Ethnography** - Núcleo Museológico de Castro Laboreiro
- ♥ **Emigration and Smuggling Ethnography** - Espaço Memória e Fronteira
- ♥ **Wine** - Solar do Alvarinho

turismo@cm-melgaco.pt | 251 402 440

## 11 Monção

- ♥ 🏰 Feira de Artesanato e Velharias (4<sup>th</sup> and 5<sup>th</sup> Sundays of the month)
- ♥ 🍷 Feira da Foda (3<sup>rd</sup> weekend before Easter)
- ♥ 🍷 Feira do Alvarinho (1<sup>st</sup> weekend of July)
- ♥ 🏰 Nossa Senhora das Dores (3<sup>rd</sup> weekend of August)
- ♥ 🏰 Festa do Linho (August)
- ♥ 🏰 Festa do Linho do Vale do Gadanha (August)
- ♥ 🏰 Feira do 27 (August)
- ♥ 🏰 Mercado de Natal (December)

- ♥ **Wine** - Museu do Alvarinho
- ♥ **History and Ethnography** - Museu Monção e Memória
- ♥ **Rural Ethnography** - Museu Etnográfico de Longos Vales
- ♥ **Linen** - Casa do Linho (Moreira)

turismo@cm-moncao.pt | 251 649 013

## 12 Mondim de Basto

- ♥ 🏰 Feira da Terra (August)

turismo@cm-mondimdebasto.pt | 255 389 370



## 13 Paredes de Coura

- ♥ 🏠 Feira CouraMe (2023: in June)
- ♥ 🏠 Feira de Padornelo (last Saturday of July)

♥ **Rural Ethnography** - Museu Regional

pit.coura@portoenorte.pt | 251 780 168



## 14 Ponte da Barca

- ♥ 🏠 Feira de Artesanato de Ponte da Barca, inserida nas Festas de São Bartolomeu (August 18<sup>th</sup> to 24<sup>th</sup>)

♥ **Arts and Crafts** - Artebarca - Associação de Artesãos de Ponte da Barca

lojaturismo@cmpb.pt | 258 455 246



## 15 Ponte de Lima

- ♥ 🏠 Artesalima - Feira de Artesanato (second to last Sunday of the month)

- ♥ 🏠 Feira de Artesanato (July)

♥ **Rural Ethnography** - Centro de Interpretação do Território

♥ **Traditional Toys** - Museu do Brinquedo Português

lojaturismo@cm-pontedelima.pt | 258 240 208



## 16 Póvoa de Lanhoso

- ♥ 🏠 Festas de S. José (March)

♥ **Filigree** - Oficina do Ouro (Sobradelo da Goma)

♥ **Filigree** - Museu do Ouro (Travassos)

turismo@mun-planhoso.pt | 253 639 708





17

## 17 Terras de Bouro

- ♥📅 Subida da Vezeira (May)
- ♥📅 Romaria em honra de S. Bento da Porta Aberta (August)
- ♥📅 Evento Geira Romana (in 2023: September 22<sup>nd</sup> to 24<sup>th</sup>)
- ♥📅 Feira da Chanfana (in 2023: from September 30<sup>th</sup> to October 1<sup>st</sup>)
- ♥📅 Feira-mostra de São Martinho nas Terras do Gerês (November)

♥ **Rural Ethnography** - Museu Etnográfico de Vilarinho da Furna  
[turismo@cm-terrasdebouro.pt](mailto:turismo@cm-terrasdebouro.pt) | 253 350 010



18

## 18 Valença

- ♥📅 Feira Semanal de Valença (Wednesday)
- ♥📅 Feira das Velharias e Antiguidades (2<sup>nd</sup> Sunday of the month)
- ♥📅 Feira das Tradições (June or July)
- ♥📅 Sabores da Raia (August)
- ♥📅 Festas do Concelho (week of the 15<sup>th</sup> of August)
- ♥📅 Feira dos Sabores (September)
- ♥📅 Desfólhada (October)
- ♥📅 Feira Anual dos Santos (October 31<sup>st</sup> to November 2<sup>nd</sup>)
- ♥📅 Mercado de Natal (December)

♥ **History and Ethnography** - Núcleo museológico de Valença  
 ♥ **Ethnography** - Museu Rural de Taião

[turismo@visitvalenca.com](mailto:turismo@visitvalenca.com) | 251 823 329



19

## 19 Viana do Castelo

- ♥📅 Feirão da Patanisca (March)
- ♥📅 Feiões com produtos regionais (Saturdays from May to September)
- ♥📅 Festa dos Descobrimentos (June)
- ♥📅 Feira do Artesanato na Romaria da N.ª Sr.ª d'Agonia (August)
- ♥📅 Feirão das Vindimas (October)
- ♥📅 Feirão de São Martinho (November)
- ♥📅 Mercado de Natal de Viana do Castelo (December)

♥ **Folk Costumes** - Museu do Traje  
 ♥ **Agro-Maritime Ethnography** - Núcleo Museológico  
 ♥ **Agro-Marítimo de Carreço** and Núcleo Museológico do Sargaço de Castelo do Neiva  
 ♥ **Bread** - Núcleo Museológico do Pão de Outeiro

[vvc@vivexperiencia.pt](mailto:vvc@vivexperiencia.pt) | 258 098 415



## 20 Vieira do Minho

- ♥ 🏠 Feira do Fumeiro (second to last weekend before Carnival)
- ♥ 🏠 🏠 Agro Vieira (1<sup>st</sup> weekend of June)
- ♥ 🏠 Feira da Ladra (1<sup>st</sup> weekend of October)
- ♥ 🏠 Mercado de Outono (November)

♥ **History and Ethnography** - Casa da Cultura de Vieira do Minho - Casa de Lamas

postodeturismo@cm-vminho.pt | 253 649 240



## 21 Vila Nova de Cerveira

- ♥ 🏠 Mercado da Páscoa (Easter weekend)
- ♥ 🏠 Festas Concelhias em honra de S. Sebastião (1<sup>st</sup> weekend of August)
- ♥ 🏠 Festa da História (3<sup>rd</sup> weekend of August)
- ♥ 🏠 Mercado de Natal (2<sup>nd</sup> weekend of December)

♥ **Fishing ethnography** - Aquamuseu do Rio Minho

♥ **Water Mills** - Núcleo Interpretativo dos Moinhos da Gávea

turismo@cm-vncerveira.pt | 251 708 023



## 22 Vila Nova de Famalicão

- ♥ 🏠 Feira de Artesanato e Gastronomia (September)

♥ **Textile Industry** - Museu da Indústria Têxtil da Bacia do Ave

famalicaoturismo@famalicao.pt | 252 315 950



23



## 23 Vila Verde

- ♥ 🏠 Feira de Artesanato de Vila Verde (1<sup>st</sup> and 2<sup>nd</sup> Sundays of the month)
- ♥ 🏠 🍷 Festa das Colheitas (2<sup>nd</sup> weekend of October)
- ♥ 🌿 Linen - Museu do Linho
- ♥ 🌿 Pottery - Centro Interpretativo do Artesanato em Cerâmica na Vila de Prado

posto.turismo@cm-vilaverde.pt | 253 310 582

## 24 Vizela

- ♥ 🏠 Feira Romana (June)
- ♥ 🏠 Festas da Cidade (August)
- ♥ 🏠 Vizela Cidade Natal (December)
- ♥ 🌿 Rural Ethnography - Centro Etnográfico do Grupo Folclórico de Santa Eulália
- ♥ 🌿 Marching Band - Núcleo da Associação Família Peixoto

turismo@cm-vizela.pt | 253 489 644



24



Embroidery  
from Guimarães



# TAKE A BREAK



Find the following words in one of these directions: → ↓

- ARTISAN
- AVE
- BASKET
- BRAGUESA
- CÁVADO

- CHORD
- CLAY
- COSTUME
- EMBROIDERY
- GOLD

- HEART
- INOVATION
- LINEN
- LOOM
- LOVE

- MINHO
- REED
- TRADITION



Allow your creativity to flow and connect yourself with the colors of Minho. Paint this mandala and bring our cultural richness to life!



AMAR O MINHO (LOVING MINHO)  
TRADITIONAL ARTS AND CRAFTS

*EDITION*

Consórcio Minho Inovação | [minhoin.com/pt/](http://minhoin.com/pt/)

*CONCEPT AND DESIGN*

Folk & Wild | [folkwild.pt](http://folkwild.pt)

*TEXT CONTRIBUTORS*

Cláudia Margarida Silva, Isabel Maria Fernandes, Fernando Rei,  
Hermenegildo Viana, Hugo Morango and Pedro Viana

*PHOTOGRAPHS UNCREDITED IN THEIR OWN PAGES*

p. 27 - Folk & Wild

p. 32 - "Traje à vianesa" Specifications Booklet

pp. 33 to 41 - 1) Consórcio Minho Inovação; 2) Jesus David Gomez;  
3 e 4) Consórcio Minho Inovação; 5) Cabeceiras de Basto municipality website;  
6 e 7) Consórcio Minho Inovação; 8) Guimarães municipality;  
9 e 10) Consórcio Minho Inovação; 11) Folk & Wild; 12) CIM do Ave website;  
13) Folk & Wild; 14) Consórcio Minho Inovação; 15) Daniela Sá;  
16) Póvoa de Lanhoso municipality website; 17) Consórcio Minho Inovação;  
18) Valença municipality website; 19 a 22) Consórcio Minho Inovação;  
23) Vila Verde municipality website; 24) Vizela municipality  
p.41 - "Bordado de Guimarães" Specifications Booklet

*ILLUSTRATIONS*

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Eva Monteiro and Folk & Wild

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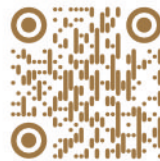
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## PODCAST in Portuguese

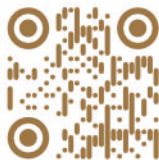


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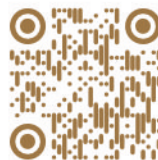


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- Amar o Minho -

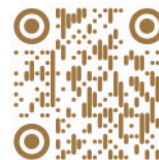
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# amar o

The Minho region stands out not only for its diverse landscapes and natural heritage of renowned international and national significance, but also for the diversity and quality of its traditional arts and crafts.

This publication was created with the aim of deepening our understanding of Minho's cultural identity, awakening us to our responsibility to ensure that the collective memory that unites us, and which is clear in the Traditional Arts and Crafts, endures.

# minho

"loving Minho"



**cim alto minho**  
comunidade intermunicipal do alto minho



Comunidade  
Intermunicipal  
do Ave

vale do  
**cávado**  
comunidade intermunicipal  
do cavado

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PROGRAMA OPERACIONAL REGIONAL NORTE

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