



In the "Casa de Fora" there's a one flap table, which was normally used in more important events, like weddings, baptisms or other family reunions. There's also a settee, "bunho" chairs and showcases painted in Alentejo style, as well as "Ratinho" dishes, glazed ware from Coimbra and Saccavim and, also from this factory, tableware with "Canto Popular" motives. In the bedroom, there's painted furniture and also a set of craft works made by women, using paper, wax, fish scales and lines. We ask your attention to the bed, with a "D. Maria" style headboard, and to the "senhor da Cana Verde", represented in a little chapel with the Steps of Christ. The other little chapels are also painted in Alentejo style, with 2 "Cruified Christs", in the 2 showcases there are several popular works, with Baby Jesus, but also made in convents and in rich people houses.

This area is placed in the original building's kitchen. Its main structure was maintained. This is a reconstruction of a "typical" Alentejo's kitchen, "Casa de Fora" (similar to a living room) and a bedroom, using the pieces that were already owned by the museum, the Chambel collection. In the kitchen, besides common tableware and furniture from a regional house, there's a lovely chimney, with the usual utensils, including a big iron support for an also big "cacholo" (an Alentejo food made with pork blood) bowl. Above we can see as well a set of "chavões", used to mark cakes and sometimes bread.

## ROOMS 3-4-5 HOUSE OF ALENTEJO



The decoration is essentially zoomorphic, with plants and geometric, although many times, but always of extreme beauty. In room 2, we ask for your attention especially for the miniatures of Joaquin Pereira, gifted with superb technique, combined with a constant will to challenge his visual limitations. We also have to pay great tribute to "Mestre Roló", one of the most talented and skilled craftsmen of the whole Alentejo region. He treats horn in a way that makes it look like ivory! Or his wood pieces, which were made with such mastery, imagination and fidelity to traditional models, that is very hard to match.

The pieces in these rooms were mostly acquired by the Municipality, but also donated by the craftsmen that made it, between the 1940's and the 1980's. Works by Joaquin Velinho and José Vinagre are showed in Room 1. Here the skilled hands of these craftsmen sculpted wood and cork, presenting to us the Alentejo rural day-to-day life of "their time", but also the way to "kill time" (there's an old Portuguese saying: "Who does have nothing to do, makes spoons"!)

## ROOMS 1-2 HANDCRAFT



# PROF. JOAQUIM VERMELHO MUNICIPAL MUSEUM GUIDE

## PROF. JOAQUIM VERMELHO MUNICIPAL MUSEUM'S HISTORY

The museum is housed in a 13th/14th Century building, with subsequent transformations. Throughout time, in the same building, was installed an asylum for poor people, a Royal School, a Boys Primary School, and the Industrial and Commercial School of Estremoz. The idea to create a Town Museum belongs to José Fernando Deville, the Town Hall President at the time, when, in 1879, he included, in a council meeting, a request to create a small museum in the already existent Library rooms, in the extinct "Congregados" Convent, where the Town Hall (Municipality) was and is installed. It was temporarily opened in March 6th, 1880, but only inaugurated in May 2nd. In the meanwhile, the museum begins to acquire some collections of "Bonecos de Estremoz" (clay figurines exclusively made in Estremoz). Later, in 1941, it buys to the Industrial and Commercial School about 70 pieces and, in the late 1960's, acquires, to an antiquary named Chambel, some pieces of religious art, handcraft, antique furniture and stoneware (faience). In July 23rd, 1971, the museum buys to the collector Reis Pereira 375 pieces of "Bonecos de Estremoz". With this purchase, more space was needed, and the museum was transferred to another building located near the mediaeval castle, where it's now. In December 1979 it was installed a pottery demonstration workshop for "Bonecos de Estremoz", where Irmãos Ginja worked, due to an agreement with the National Parks Service.

In 1982, a space for exhibitions was opened, while, at the same time, the "Galeria de Desenho" (Drawing Gallery) was inaugurated in the Mediaeval Town Hall, very near this building. Between 1996 and 1997,

two new local handcraft rooms were available in the museum. At March 8th, 2003, it changed its name to "Museu Municipal Prof. Joaquim Vermelho".

In the meanwhile, the permanent exhibition was renewed. The Religious Art Room was adapted to a non-visitable reserve area in 2004. During the next years, the number of educational activities and temporary exhibitions remarkably increases. With new subtitling, renewal of the Reception Area, repair construction works, new offices, small interventions in the permanent exhibition and a strong investment on research, the museum activity surprisingly obtained very positive results.

In 2013, the Municipality initiates an application process to include "Bonecos de Estremoz" in the UNESCO's Representative List of the Intangible Cultural Heritage of Humanity, where the museum is deeply involved. It developed a Safeguard and Appreciation Plan of the "Bonecos de Estremoz", with almost immediate results, namely in the successful inscription in the National Inventory of Intangible Heritage, in the multiplication of educational actions and material acquisition. The new permanent exhibition of the museum was inaugurated in June 2015, another proof of the pertinence of all these actions.



more information at:  
[www.cm-estremoz.pt](http://www.cm-estremoz.pt)



## ROOM 6 TILES, FURNITURE AND METROLOGY (RECEPTION)

The museum has some sets of tiles, from the 15th to the 19th centuries, all placed in the Reception room. The motives are mainly "albarradas" (a vase of flowers, surrounded by other various motives), various carpets and religious themes, such as "Alminhas" ("Little Souls"), "Anjos" (angels) and "Nossa Senhora da Conceição" (Our Lady of Conception). Most interesting are the sets of tiles made in "Corda Seca" and "Aresta" techniques (15th and 16th centuries), of Islamic influence.

Regarding furniture, there are 3 big arks from the 17th and 18th centuries, used to store all the working clothes of the house. Its feet can be fixed or movable, as we can see in each piece. These arks are clearly from wealthier houses, which is evident in the amount of iron used and the quality of its craftsmanship.

In the Metrology area, the most valuable piece is a "Caixa Padrão Manuelina" (Weight Standardization Box from the Manueline period) from 1499, a clear attempt of the Crown to standardize weight measuring in commerce.



## ROOM 10 ESTREMOZ STONEWARE (FAIENÇA)

Estremoz Stoneware is a kind of ceramics with a tinny painted cover, made in a factory that existed at the end of Rua Brito Capelo (Brito Capelo Street), in the same place where today is Pátio dos Solares Hotel, which laboured between 1773/4 and 1806.

The Oporto painter Sebastião Gavixo (that learned with Tomás Brunetto and Sebastião de Almeida in the Rato Factory in Lisbon), and, from Estremoz, Luís Freme da Roza and Joaquim Freme da Roza (the first learned its craft in the Massarelos Factory in Oporto), were a few of the known skilled workers of the factory.

The first pieces here produced were mainly painted in blue over a white background, but some polychromatic stoneware was already being made. In a second phase, when Gavixo moved to the Miragaia Factory in Oporto around 1774/5, polychrome takes over definitely.

The motives are especially phytomorphic (flowers mainly), but also zoomorphic, anthropomorphic, stylized architectural representations, landscapes and geometrical elements. There are also subtitled versions, in dishes or ewers.

Despite the production being mainly made in the wheel, there are some examples of dishware made with molds, especially in the first phase of the factory's labouing.

Regarding the tiles made here, only one panel survived with the inscription "Fábrica d'Estremoz" (Factory of Estremoz), which is exhibited in this room. Others were probably produced, but its identification is difficult, because these pieces weren't usually marked.



## ROOMS 7-8-9 "BONECOS DE ESTREMOZ"

### "BONECOS DE ESTREMOZ" WORKSHOP

This area is used to recreate a "Bonecos de Estremoz" workshop since the early 1900's to the 1960's. On top, in the wall, there's a reconstitution of a showcase of Sabina Santos (a craftswoman who made "Bonecos de Estremoz"), from the 1960's. For safety and space availability, the museum chose not to show the piece "Presépio de Altar" (Altar Crib).

In April 1976, Lauro António (a portuguese film-maker) made a short film where he shows the process of making a "Boneco de Estremoz", from the collection of the clay until the final product. It's an historic docu-

ment, showing a very different time regarding means and materials used in the production of these clay figurines.

In the centre of the room there's a "barrista" (producer of "Bonecos de Estremoz") table, inspired by that of Mariano da Conceição (a "barrista" from Estremoz), which we know by a photograph from the 1940's. On the table are placed the basic instruments used for modeling the figurines, according to what's written from the 1900's to the 1960's.



## ROOM 11 ESTREMOZ POTTERY

Estremoz pottery was very famous in the 16th and 17th century, and is, like "Bonecos de Estremoz", one of its cultural specificities. Unfortunately, from this "Golden Era", the museum only has a little "púcaro" (a small clay vase, mainly used to serve water). This room is filled especially with pieces from Olaria Alfacinha and "Cerâmica Estremocense" (owned by Emídio Viana). Estremoz pottery uses three little pieces of marble for decoration, applied directly on the fresh clay, as well as ornaments made by scratching or polishing and vegetable motives also applied in the same way, usually branches, leaves and acorns. These last ones were introduced by Caetano Augusto da Conceição (nicknamed the "Alfacinha"), founder of the Olaria Alfacinha, in the 1880's.

The traditional pieces here represented are ewers, bottles, "púcaros" and "moringues" (two entries clay jugs, one for drinking and the other to fill the "moringue" with water). There are also less conventional models exposed, like bole or float shaped deposits, a model of the old Municipality building, an ewer shaped like a fountain, pilasters inspired in tiles from the old Congregados Convent, as well as some dishes related to personalities, awards or general events. An invention of the 20th century are the "Picassos", molded pieces representing vanguard versions of animals, jars and ewers.



## ABOUT "BONECO DE ESTREMOZ"

### 17th Century: Origins of the tradition

Through a fragment of a "Menino Jesus de Santo António" (Baby Jesus of Saint Anthony), found in a 17th century stratum from an archaeological dig and by a document from 1716, it's possible to place this tradition as far as the 16 Hundreds. The figurines from this time were probably only used for devotion, in a niche or an oratory. Because wooden or stone statues were not accessible to majority of the portuguese population, clay was a solution that allowed for everyone to have a Saint in their homes.

### 18th Century: The Golden Era

It was in this time that "Bonecos de Estremoz" acquired its main features and got a very important impulse, with the appearance, in Portuguese Art, of the Christmas Crib. Mainly inspired by the school of Mafra, the Estremoz "barristas" adapted the theme to their own production and the result was the birth of multiple figurines associated to Nativity (Christmas).

### 19th Century: Innovation and decadence

This is the time where "barristas" started to introduce new themes, namely the "Carnaval" ones, Rural and Urban World, among others. The end of this century watched the decadence of the "Presépio" production and a poorer quality of modeling and technique.

### 20th Century: From the end of tradition to renewal

In the beginning of this century only the Estopa e Marques Families matriarchs made "Bonecos de Estremoz", with the help of their daughters and other women in search of an occupation. In the 1920's only one woman, Ana das Peles, made some whistles, with no one else continuing this traditional craftsmanship. In 1935, due to sculptor José Maria Sá Lemos, the principal of the Industrial and Commercial School of Estremoz, there's a great recovery and renewal of the art, with the help of Ana das Peles and Mariano da Conceição. From this point, mainly after the 1950's, there's a significant growth of the number of "barristas", mainly influenced by the School's work and Mariano da Conceição. Until the end of the century new craftsmen and craftswomen, that produced "Bonecos de Estremoz", appear: José Moreira, António Lino de Sousa, Sabina Santos, Maria José Carfaxo, Liberdade da Conceição, Isabel Carona, Mário Lagartinho, Fátima Estroia, Irmãos Ginja (Ginja Brothers), Irmãs Flores (Flores Sisters), Maria Luísa da Conceição, Quirina Marmelo, Célia Freitas/Miguel Gomes and Isabel Pires.

### 21st Century: Art appreciation

Today, the "Boneco de Estremoz" is in a hinge period, between extreme attractiveness and decadence due to the lack of "barristas". However, because of the great propagation of "Bonecos de Estremoz", these figurines are recognized in any part of the country. In the meanwhile, besides Irmãs Flores, Fátima Estroia, Afonso Ginja, Isabel Pires and Célia Freitas/Miguel Gomes, the youngsters Ricardo Fonseca e Duarte Catela also decided to start making "Bonecos de Estremoz", as well as Carlos Alves and Jorge da Conceição. There's still a fidelity to the traditional models but, at the same time, there's also a profound renewal, leading to a finest and boldest technique.