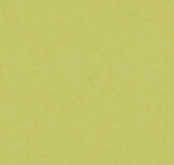
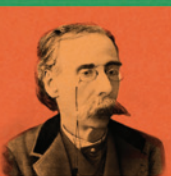


VILA NOVA DE FAMALICÃO MUSEUMS NETWORK

OUR IDENTITY OUR FUTURE



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CULTURE AND TOURISM JOIN HANDS

Vila Nova de Famalicão is proud of the image it has managed to project across its region and throughout Portugal, during the first years of the present century. The image of a young, enterprising municipality that knows full well what it wants for the future, but which, far from forgetting its roots, history or past, focuses on preserving and treasuring its collective identity.

Today, we are widely acknowledged as a municipality that possesses a unique, dynamic and diverse network of cultural infrastructures, namely our Casa das Artes [House of Arts], which stands out due to the richness of its programming, and a large, diverse number of museums, notable in both regional and national terms.

This range of museological institutions was the reason behind the creation, in 2012, of a networked management system that has focused on highlighting the value of these facilities as touristic assets. The Network combines the centuries-old roots and main features of our history with the collective accomplishments of today. It represents our land and our people, while at the same time acting as an educational

and pedagogic instrument for active, transformative citizenship. In short, a network of museums that connects the past, present and future of Vila Nova de Famalicão, while bridging the gap between the local and the universal.

The main goal of our Museums Network is to potentiate these facilities via a policy of cooperation and coordination based on mutual support, shared experience, exchange of technical means and human resources, as well as the organisation of joint initiatives and events. But we also intend to promote Vila Nova de Famalicão as a whole that encompasses a variety of touristic attractions besides museums: gastronomy, recreation, culture and heritage. Only by means of this strategic vision will Culture and Tourism bring competitive leverage and economic and social development to our municipality.

Paulo Cunha
Mayor

CAMILO HOUSE

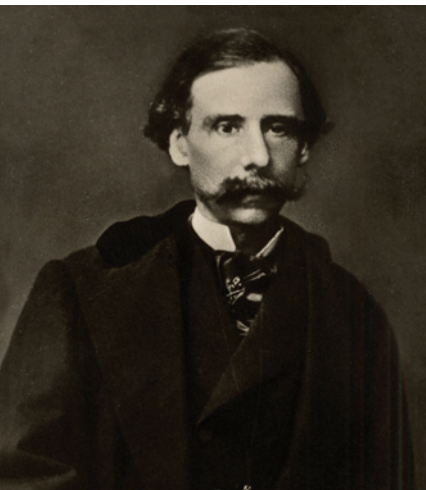
MUSEUM . STUDY CENTRE

OVERVIEW

Widely considered the most important memento of Camilo Castelo Branco, this house in São Miguel de Seide possesses unique historical relevance for the in-depth knowledge of the writer's life and work; each visit to it is a renewed invitation to read Camilo's work and proof of the perennality of the Portuguese Language and Culture, so enriched by his writings.

In order to enhance the didactic and pedagogic role of the Camilo House while divulging the institution's vast collection of books, manuscripts and

art pieces, the Vila Nova de Famalicão Municipality ordered the construction of a building that comprises, among other features, an auditorium, reading rooms, rooms for temporary exhibitions, offices, storage facilities and a cafeteria; this ample and beautiful complex, designed by Architect Álvaro Siza Vieira, is part of the Portuguese Museums Network and in 2006 won the Best Portuguese Museum Prize from APOM – Portuguese Museology Association.



BUILDING

The Camilo House, thus named due to the fact that it was once the home of Camilo Castelo Branco, a towering figure of Portuguese literature, was built by Manuel Pinheiro Alves, Ana Plácido's first husband, around 1840, the year in which he returned from Brazil a rich man. Camilo Castelo Branco shared the house with Ana Plácido for about 26 years, from the Winter of 1863 until his suicide, in 1890. On 17 March 1915, the house was destroyed in a fire. A Tribute Committee was then formed, which purchased the ruins on 17 April 1917. In

1921, after the house had been rebuilt, the Tribute Committee entrusted it to the Vila Nova de Famalicão Municipality for the purpose of housing a Camilo museum. In the late 1940s, the house was the subject of extensive renovations, which left it quite similar to what it looked like when the novelist lived in it. Other preservation works took place over the next years, especially in 1995 and 2005. In 1978, it was classified as a Public Interest Building.



COLLECTION

The Camilo House collection consists of various pieces of furniture that belonged to Camilo Castelo Branco and his nuclear family; personal effects; over 3500 volumes of active bibliography (comprising originals, prefaces and translations) and passive bibliography (quite numerous and wide-ranging, comprising biographic or biobibliographic subjects as well as rich studies in literary exegesis); 787 books from the writer's private library; letters from and to him; Camilo-related press cuttings; several scores of copies of periodicals

Camilo edited or contributed to; and about a thousand art pieces, including sculptures and paintings. A sizeable part of the collection is displayed throughout the House, thus giving visitors a notion of how the place looked like when Camilo lived there. More than a simple collection of objects, this allows us to glimpse the life experiences of one of Portuguese Literature's greatest geniuses.



HIGHLIGHTED PIECE

Camilo Castelo Branco oil portrait

Painted by José de Brito (1855 – 1946) on the occasion of the Camilo Museum's inauguration, in 1920. The painter is depicted standing, wrapped in a large cape and smoking. His left hand holds a cigar, while the right rests on the inkstand of his work table, on top of which lies a copy of *Amor de Salvação*, the first book he wrote in São Miguel de Seide, finished in February 1864.



FEATURES OF INTEREST

Besides being the oldest Portuguese House-Museum open to the public (1921), the Camilo House also includes features such as Ana Plácido's View-point (built into the wall facing the national road; Ana Plácido would sit there, sometimes smoking a cigar and talking to the villagers who passed below) and Jorge's Acacia (an old leafy tree on the left side of the stone steps leading from the House's yard to the first floor, planted by Jorge, Camilo Castelo Branco's first child, when he was 8 years old).

CULTURAL ACTIVITIES AND SERVICES



INFO

Avenida de São Miguel de Seide, 758
4770-631 São Miguel de Seide - VNF

 N 41° 23'48.08" | W 8° 27'50.90"

 252 327 186 (Museum)

252 309 750 (Study Centre)

 www.camilocastelobranco.org

 geral@camilocastelobranco.org

 **Museum: Tuesday to Friday 10h00-17h30/**

Weekends 10h30-12h30 and 14h30-17h30

Closes on Mondays and holidays

Study Centre: Monday to Friday

**10h-17h30/ Weekends 10h30-12h30
and 14h30-17h30**

BERNARDINO MACHADO MUSEUM

OVERVIEW

This museum was born out of the close collaboration between the Vila Nova de Famalicão Municipality and Bernardino Machado's descendants, who had, between 1995 and 2001, deposited and donated to the municipality all the items that would eventually become the museum's collection. Housed in one of the city's finest buildings, the museum opened its doors on 15 December 2001. Most of the pieces on permanent display are connected with Bernardino Machado; they come from various historical periods, from the end

of the Constitutional Monarchy to the founding of the First Republic, followed by the emergence of the Estado Novo authoritarian regime and the years of resistance to Salazar's dictatorship, and also the close and intimate ties between Bernardino Machado and Vila Nova de Famalicão. The study of its varied and extremely rich collection of objects and documents, alongside a vast range of cultural and educational events, make up the main areas of work at the Bernardino Machado Museum, which joined the Portuguese Museums Network in 2002.



BUILDING

The Baron of Trovisqueira's Mansion was built in 1857, by order of José Francisco da Cruz Trovisqueira, a former emigrant who had made his fortune in Brazil. Located on the main street of Vila Nova de Famalicão, which was then a town, it was honoured with the visits of King Pedro V and Prince João (1861) and, later, the royal couple of King Luís I and Queen Maria Pia (1863): the Portuguese royal family had in fact selected it as a favourite stopover whenever they travelled to Braga. After hosting a number of local institutions, from the Labour Court to

the Choral Society, in 1998 the building, then the property of the Foco Building Company, was purchased by the municipality, which proceeded to fully restore it, both inside and out. Most architecturally noteworthy are the tile panels that line its front and some of its interior, the grand staircase and the ceilings, which display neoclassical stucco ornaments, including subjects taken from mythology, art and phytomorphic motifs.



COLLECTION

The permanent exhibition highlights the various sides of former President of the Portuguese Republic Bernardino Machado – Man, Pedagogue, Scientist and Politician –, besides including an introductory section that deals with the creation of the Municipality of Vila Nova de Famalicão (1835) and its political, economic and social itinerary until the late 1800s. In a series of thematic rooms, visitors can appreciate, in parallel with the life story of this Famalicão personality, a varied collection of personal, academic and personal objects that belong-

ged to or had some other connection to Bernardino Machado, such as paintings, items of clothing, decorative art pieces and medals, among others. The museum also offers access to a rich collection of documents and books, highly important for the study of the First Republic's history, comprising letters, diplomas, telegrams, periodicals, monographs, ministerial and presidential papers and photographs.



HIGHLIGHTED PIECE

Bernardino Machado's personal desk

This wooden desk was once part of the furniture in the Santa Catarina Palace. The drawers on the right held reams of blank paper and proofs to be read, while the ones on the left contained letters from friends and all sorts of documents. Eng. Aquilino Ribeiro Machado gifted it to the museum in 2006.



FEATURES OF INTEREST

In 1872, Bernardino Machado, who was born a citizen of Brazil, having reached adulthood, stated at the Vila Nova de Famalicão Town Hall, presently the Casa da Cultura [House of Culture], that he had decided to adopt the Portuguese nationality and forsake the Brazilian one, thus becoming 'a Famalicão citizen by his own free will'. He was also a dedicated husband to his wife and a devoted father to his 19 children.

CULTURAL ACTIVITIES AND SERVICES



INFO

Rua Adriano Pinto Basto, 79
4760-114 Vila Nova de Famalicão

-  N 41° 24'28.23" | W 8° 31'09.43"
-  252 377 733
-  www.bernardinomachado.org
-  museu@bernardinomachado.org
-  **Tuesday to Friday:** 10h00 - 17h30
Weekends: 14h30 - 17h30
Closed on Mondays and holidays

CUPERTINO MIRANDA FOUND. MUSEUM PORTUGUESE SURREALISM CENTRE

OVERVIEW

The Cupertino Miranda Foundation was created by Arthur Cupertino de Miranda and his wife, Elzira Celeste Maya de Sá Cupertino de Miranda, on 2 October 1963. From the beginning, this foundation's activity has been especially focused on the visual arts, which lead to the creation of the museum, whose earliest collection consisted of donations from its founders and Eng. João Carlos Sobral Meireles. The Cupertino de Miranda Foundation Museum's mission is thus to divulge Modern and Contemporary Art, particularly Surrealism. The

museum's main concerns are studying, documenting, preserving and divulging its extensive collection, which essentially consists of works by Portuguese Surrealist artists. Besides continuously expanding the collection, the museum keeps it on the public eye via a dynamic exhibition programme. The Cupertino de Miranda Foundation Museum joined the Portuguese Museums Network in 2003.



BUILDING

The building of the Cupertino de Miranda Foundation was erected between 1967 and 1972, on a 1.189 m² terrain that had been donated by the Vila Nova de Famalicão Municipality for that purpose. The construction was supervised by Eng. José Fortunato Paulino Brandão Freire Themudo (from a project by Arch. João Abreu Castelo Branco, which was finished by his assistant, Arch. Luís Praça). Construction costs were covered by the Foundation itself. Besides the museum, the building holds an audi-

torium, a library and a shop, besides various multi-purpose facilities. The edifice's most striking features are its tile murals, designed by Charters de Almeida, and a ten-storey, 34 metre high helicoidal tower.



COLLECTION

The Cupertino de Miranda Foundation Museum is home to an important collection of artworks, most of them by Portuguese Surrealist artists; they came into the museum's possession via donations, purchases and bequests – the latter include the collections of Cruzeiro Seixas, Mário Cesariny, Eurico Gonçalves, Júlio dos Reis Pereira, Fernando Lemos and Sérgio Lima. The full collection

comprises paintings, drawings, sculptures, photographs, collages, objects, graphic works, books, manuscripts and letters, in a total of about 3000 items. It has developed a very unique identity, relevant for the municipality and the country at large.



HIGHLIGHTED PIECE**"Life: Hope, Love, Longing",
oil on canvas (1899–1901)**

This triptych by António Carneiro, a masterpiece of Portuguese Symbolist painting, influenced by Puvis de Chavannes and Munch's 'The Frieze of Life', was initiated in Paris and exhibited for the first time in Porto. It was donated to the Cupertino de Miranda Foundation by its founders.

**FEATURES OF INTEREST**

The building's foundation stone was laid by its founder on his birthday, 15 september 1967; it opened on 8 december 1972, with an exhibition named '1st National New Artists Biennale', an event of major public and social relevance, attended by many leading figures, such as the President of the Republic of the time, Admiral Américo Thomaz.

CULTURAL ACTIVITIES AND SERVICES**INFO**

Praça D. Maria II

4760-111 Vila Nova de Famalicão

 N 41° 24'22.44" | W 8° 31'06.18"

 252 301 650

 www.fcm.org.pt

 geral@fcm.org.pt

 **Monday to Friday:** 10h–12h30 and 14h–18h

Saturdays and holidays: 14h00–18h00

Closed on Sundays, August weekends and holidays (January 1; Good Friday; May 1; Corpus Christi; August 15; November 1; December 8, 24 and 25).

NATIONAL RAILWAY MUSEUM

LOUSADO CENTRE

OVERVIEW

The Lousado Centre is one of several the National Railway Museum main-tains throughout Portugal, all of them focused on divulging and preserving Portuguese railway history. Situated near the railway station of Lousado (Vila Nova de Famalicão), at the junction of the Minho and Guimarães Lines, the Centre fully occupies the former workshops of the Guimarães Portuguese Railway Company. Its creation is the result of the adaptation of a project designed to replace the old Museological Section, which had opened to the public

in 1979, by initiative of one of the foremost promoters and champions of the Portuguese railway legacy: Armando Ginestal Machado. The Centre's collection, one of the most important within the Portuguese railway context, features rolling stock (mostly narrow-gauge) and various kinds of railway materials: way and works equipment, ticketing systems and workshop tools, among others. Especially noteworthy among its exhibits is the oldest narrow-gauge steam locomotive in Portugal.



BUILDING

The Lousado Centre occupies the former workshops of the Guimarães Portuguese Railway Company, which in 1927 merged with the Porto-Póvoa-Famalicão Railway Company, becoming the Northern Portugal Railway Company. In 1947, the Company began being run by the Portuguese Railway Company. Across an area of 1400 m², we find a number of facilities, all of them connected with the Portuguese 19th-century industrialisation process, such as a sawmill, a carpentry shop and a number of lathes. The workshops were

the object of a careful restoration process, which respected their original typologies, uses and materials. Accordingly, some of the roofs feature Marseilles tiles on French trusses, with longitudinal skylights and a wooden structure, while certain walls are built with black and brown shale.



COLLECTION

The rolling stock exhibition at the Lousado Centre comes from a time period between 1875 and 1965, thus highlighting the various typologies used over the years. Passenger trains between 1874 and 1906 come from the Porto-Póvoa-Famalicão Railway Company; mixed rolling stock between 1874 and 1907 represents the Guimarães Portuguese Railway Company; the freight train combines elements from the Porto-Póvoa-Famalicão Railway Company, the Guimarães Portuguese Railway Company and the Lena Railway

Company, from 1888 to 1928; the 1931 luxury train represents the ambitions of the NORTE Company; finally, in 1947, after a series of mergers, the CP (Portuguese Railways) became the only railway operator in Portugal: it is represented here by pieces from Lena, Companhia do Norte and Vouga. The items shown here come from eight companies, three of which operated the narrow-gauge lines around Porto, and were purchased from thirteen different builders in six countries.



HIGHLIGHTED PIECE

02049 Steam Locomotive 'Andorinha'

The 02049, the oldest surviving steam locomotive in Portugal, was built in 1857 by William Fairbairn & Sons. It was purchased by the Central Peninsular Railway Company, which christened it 'Estremoz'. In 1874, the Minho and Douro Railway Company bought it for the construction work of the Minho and Douro lines, and its name changed to 'Este'. Its popular name was 'Andorinha' [Swallow].



FEATURES OF INTEREST

On 19 December 1876, the Porto-Póvoa Railway Company was authorised to extend its operations to Vila Nova de Famalicão; indeed, the original line was originally set to connect Póvoa de Varzim to Barcelos, but in Laúndos, about 7 km later, it makes a sharp turn towards Vila Nova de Famalicão. The man behind that change in direction was Prime Minister Fontes Pereira de Melo, advised by António Machado Guimarães, a natural from Famalicão, the father of Bernardino Machado.

CULTURAL ACTIVITIES AND SERVICES



INFO

LOUSADO CENTRE

Largo da Estação de Lousado, 2
4760-623 Lousado - VNF

 N 41° 21'04.70" | W 8° 31'37.60"

 252 153 646 | 252 492 139

 www.fmnf.pt

 museuferroviario@vilanovadefamalicao.org
servicoaocliente@fmnf.pt

 **Tuesday to Friday:** 10h00-17h30

Weekends and holidays: 14h30-17h30

Closed on Mondays, Easter and
between December 24 and 27.

AVE BASIN TEXTILE INDUSTRY MUSEUM

OVERVIEW

The Ave Basin Textile Industry Museum was founded in 1987, in the wake of a research project focused on the industrialisation of textile production in the Ave Basin, supported by the Minho University's Industrial Architecture Programme. The only textile museum in Northern Portugal, it is located in a region where the textile industry is of great importance. Its mission is to research, preserve, document, study and divulge all aspects of the Ave Basin industrialisation process, with the aim of safeguarding historic memory and

thus culturally enrich the region. Installed since 2000 in the warehouses of 'A Lanificia do Outeiro', a former wool spinning and weaving mill, the museum offers its visitors the opportunity to journey across Ave Basin textile history, via an approach centred on the production process, being largely organised as any conventional textile facility.



BUILDING

The Ave Basin Textile Industry Museum is installed in the former warehouses of 'A Lanifícia do Outeiro', a wool spinning and weaving mill. Founded in the 1920s, 'A Lanifícia do Outeiro' specialised in producing wool goods, namely blankets, velvet, women's dresses, knitwear and neckties, as well as many other clothing items. The mill had many different proprietors over time; probably the most famous among them were the former owners of 'A Boa Reguladora', the oldest watch and clock factory of the Iberian Peninsula. In the 1950s, the mill's pre-

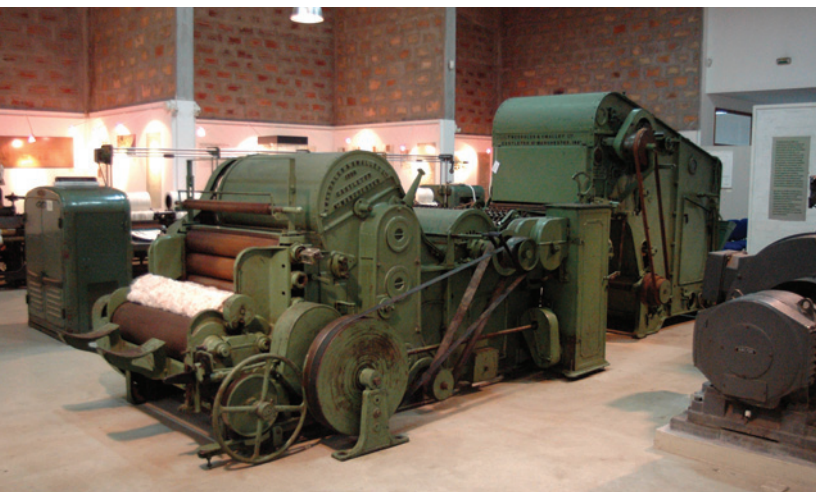
mises were improved and expanded; it was then that the aforementioned warehouses were built. Their architecture was typical of the first half of the 1900: ample pavilions with 'saw-tooth' roofs. Only the warehouses have survived until the present day; the rest of the complex was eventually demolished.



COLLECTION

The museum's collection is a fascinating array of machines, instruments and various objects, totalling about fifty exhibits, illustrative of various times and productive processes, all taken from textile mills that once operated in the Ave Basin region. Displayed across a 1.200 m² space, these machines represent the three main textile production stages: spinning, weaving and finishing. All the exhibits were donated by several textile companies, most of them based on the Ave Basin region, but also in other parts of Portugal. The vast

collection comprises such elements as looms, warp beams, winding frames, calenders, rollers, bobbins, dynamometers and scales. Besides machinery, the museum also possesses a rich collection of documents concerning ancient textile mills in the region and books on various textile-related subjects.



HIGHLIGHTED PIECE

Hydrophilic Gauze Loom

Built by the British firm of Sington & Co. during the first half of the 20th century, this loom belonged to Domingos Barbosa Leão's factory of medical dressing materials. It mechanically produced gauze via the orthogonal crossing of warp and weft threads.



FEATURES OF INTEREST

During guided tours, members of the museum's technical team will offer visitors the opportunity to see some of the machines at work; each one of the selected machines will highlight one stage in the production process: visitors will leave with a notion of the textile production process and its various stages. Nearly all the machines in the museum's collection are in working condition.

CULTURAL ACTIVITIES AND SERVICES



INFO

Rua José Casimiro da Silva - Outeiro
4760-355 Calendário - VNF

 N 41° 24'02.10" | W 8° 32'00.10"

 252 313 986

 www.museudaindustriatextil.org

 geral@museudaindustriatextil.org

 **Tuesday to Friday:** 10h00-17h30

Weekends: 14h30-17h30

Closed on Mondays and holidays

CASTRO ALVES FOUNDATION CERAMIC ART MUSEUM

OVERVIEW

The Castro Alves Foundation emerged out of the former São Pedro de Bairro Popular Art and Culture Centre, through the initiative of Commendator Castro Alves. The foundation possesses three main sections: the Music School, which began operating in 1971; the Ceramic Art School/Workshop, founded in 1979, and the Ceramic Art Museum, which opened in 1987. The museum is closely connected to the Ceramic Art School/Workshop; indeed, all of its collection consists of thousands of pieces created in that school by many young people

from Bairro and neighbouring parishes, under the guidance of such founders and teachers as painters Júlio Resende and Francisco Laranjo, potter Fernando Sousa and architect Fernando Lanhas, who conceived and organised the museum, having designed its building and planned its museological approach. More than a simple museum, this is a place where popular culture is present everywhere in the displayed pieces.



BUILDING

The edifice that hosts the Castro Alves Foundation Ceramic Art Museum, known back then as the São Pedro de Bairro Popular Art and Culture Centre, was designed and had its construction supervised by Architect Fernando Resende da Silva Magalhães Lanhas during 1986. This project, based on the São Pedro de Bairro parish, part of the Vila Nova de Famalicão municipality, was quite innovative for its time, and continues to be considered as a major instance of the pedagogically-focused museological spaces projected and su-

pervised by this renowned Portuguese architect. Born on 17 September 1923 in Porto, Fernando Lanhas made a career of teaching and working on the arts, namely painting and architecture. He was a pioneer of abstract art in Portugal. He died on 4 February 2012. His name is forever tied to the Castro Alves Foundation Ceramic Art Museum, as the author of its architectural and museological projects.



COLLECTION

The museum's permanent exhibition comprises two sections: Pottery and Ceramic Sculptures, in a total of over 1300 pieces, displayed across three rooms with a total area of 400 m². This collection consists of a multiplicity of art objects that were wrought at the Ceramic Art School/Workshop, including pots, jars, platters, dishes, tea and coffee sets, nativity scenes, folk art effigies, small sculptural compositions and others. The permanent exhibition also includes a section of exhibits that narrate the evolution of the ceramics

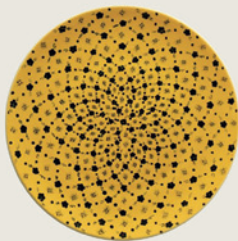
section, from its first steps, taken still in the School/Workshop's primitive facilities, a factory warehouse property of Castro Alves, up to its present form. Besides the items on display, many other pieces illustrative of the history of the Ceramic Art School/Workshop are kept in the museum's vaults.



HIGHLIGHTED PIECE

Dish, 1985

Clay dish turned at the potter's wheel by female students of the Castro Alves Foundation Ceramic Art School/Workshop. Its floral design in various shades of blue, done in high-fire paints, is covered with a transparent glaze. This piece was selected by Fernando Lanhas for the museum's collection.



FEATURES OF INTEREST

The works produced at the Castro Alves Foundation Ceramic Art School/Workshop are well known for the colour of their clay and for their delicate expressiveness and painting, which set them apart from other clay pieces. The unique colouring is achieved through the mix of two different clay minerals at the premises of the School/Workshop. Many potters and other ceramic artists came out of this institution; some of them have become notable in the field of Portuguese pottery.

CULTURAL ACTIVITIES AND SERVICES



INFO

Rua Comendador Castro Alves, 391
4765-053 Bairro – VNF

- N 41° 22'31.26" | W 8° 25'30.71"
- 252 931 053
- www.fundacaocastroalves.org
- fundacao@fundacaocastroalves.org
- Monday to Friday:** 10h00–12h00 and 14h00–17h00

Saturday: 15h00–18h00 (By appointment)
Closed on weekends and holidays

AUTOMOBILE MUSEUM

OVERVIEW

Inaugurated on 14 September 2013, the Automobile Museum of Vila Nova de Famalicão fulfilled the dream of many local car lovers, strengthening Vila Nova de Famalicão's claim to the title of Portuguese Antique Cars Capital. The museum's inception can be said to date back to the founding, in 1993, of the Vila Nova de Famalicão Antique and Classic Car Club. Over time, this club launched a number of initiatives that eventually led to the creation of a museological space dedicated to cars, such as a number of historical parades and two major exhibi-

tions, one in 1997 and the other in 2005. With an area of more than 3.000 m², this museum offers its visitors the opportunity to enjoy a retrospective of the evolution of automobile design throughout the 20th century. The facilities also host the headquarters of the Vila Nova de Famalicão Antique and Classic Car Club and of the Northern Portugal Antique Car Clubs Association.



COLLECTION

The collection comprises about one hundred cars, as well as several (road, sand and racing) motorcycles, bicycles and prototypes. The number of pieces cannot be considered definitive, considering the dynamic mobility that underlies the very genesis of the project. Featuring cars from all decades of the 20th century, this collection is unique within the Portuguese context, in terms of diversity, heterogeneity and level of conservation. Especially noteworthy among the models in display are the mythical Ford-T, from the early 1900s,

the museum's oldest car, produced in the USA by Henry Ford, which made having a car more accessible for people at large and revolutionised the automotive industry itself; the Vinci, a sports car developed in Portugal by CEIIA (Centre for Excellency and Innovation in the Automobile Industry); a 1991 Ferrari Testarossa de 1991; and a Hupmobile, American gangster Al Capone's vehicle of choice.

Most of the vehicles on display belong to members of the Vila Nova de Famalicão Antique and Classic Car Club and of the



Northern Portugal Antique Car Clubs Association (both of which have their headquarters installed in the museum), as well as to a number of Portuguese car collectors and lovers. Besides this collection of antique cars, the museum also has an interesting array of motorcycles, such as several Indian Scouts from the 1920s (one of which was dug up from beneath a kitchen floor in Sweden, where it had been hidden during WW2) and the KTM with which Famalicao pilot Paulo Marques won one streak of the

1997 Paris-Dakar Rally. At the end of the exhibition, visitors will also have the opportunity to appreciate a vast collection of wall clocks produced by 'A Boa Reguladora', the only watch and clock factory in the Iberian Peninsula that made and repaired both wall and longcase clocks.



HIGHLIGHTED PIECE

Ford T

Made in Canada in 1927, this car, equipped with a 2894 cm³, 20 HP engine, was exported to Mozambique (hence its steering-wheel on the right), where it received the Q-70 (Quelimane) license plate. Its present owner found it on the Island of Mozambique, bought it and later restored it.



FEATURES OF INTEREST

Of all the museums in the Vila Nova de Famalicão municipality, this is the only one whose permanent collection is constantly changing. It is quite possible that, on each new visit to the museum, visitors will find a new set of motorised vehicles on display. This mobility is due to the fact that the museum acts in fact as a 'garage' for classic vehicles.

CULTURAL ACTIVITIES AND SERVICES



INFO

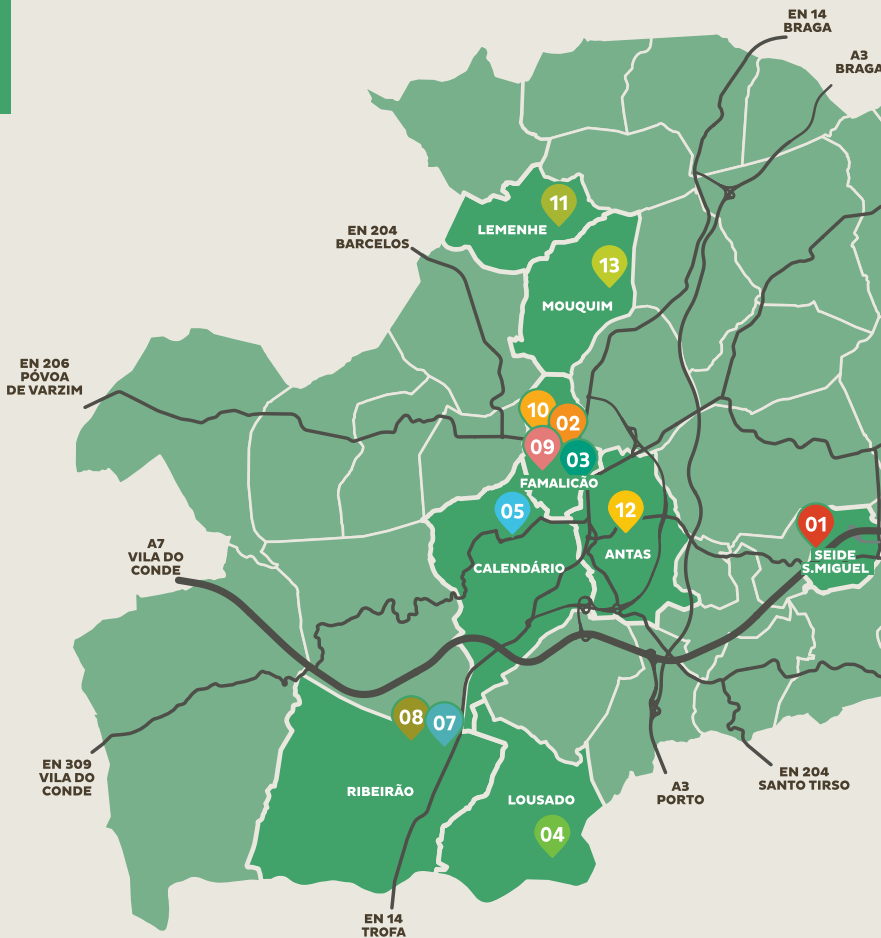
Lago Discount, Lote 48 B
4760-673 Ribeirão - VNF

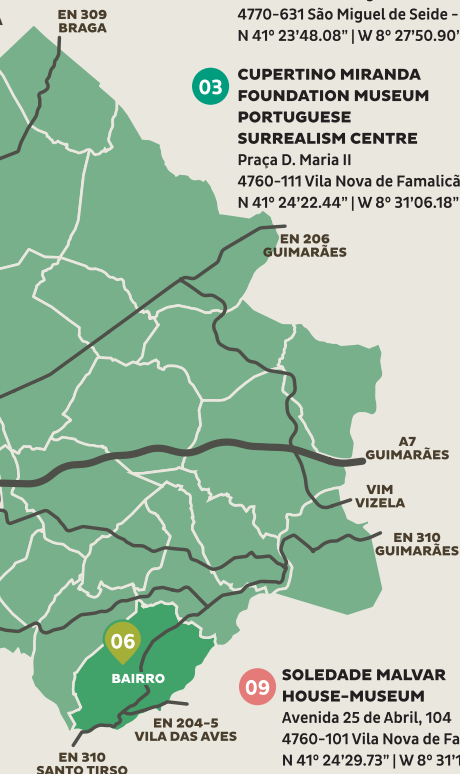
 N 41° 22'07.29" | W 8° 32'47.04"

 252 314 045

 museudoautomovelfamalicao@gmail.com

 **Mondays to Fridays:** 10h-12h30
and 14h30-17h30
Closed on Saturdays, Sundays,
holidays and in August.





- 01 CAMILO HOUSE MUSEUM . STUDY CENTRE**
Avenida de São Miguel de Seide, 758
4770-631 São Miguel de Seide - VNF
N 41° 23'48.08" | W 8° 27'50.90"

- 03 CUPERTINO MIRANDA FOUNDATION MUSEUM PORTUGUESE SURREALISM CENTRE**
Praça D. Maria II
4760-111 Vila Nova de Famalicão
N 41° 24'22.44" | W 8° 31'06.18"

- 02 BERNARDINO MACHADO MUSEUM**
Rua Adriano Pinto Basto, 79
4760-114 Vila Nova de Famalicão
N 41° 24'28.23" | W 8° 31'09.43"

- 04 NATIONAL RAILWAY MUSEUM LOUSADO CENTRE**
Largo da Estação de Lousado, 2
4760-623 Lousado - VNF
N 41° 21'04.70" | W 8° 31'37.60"

- 05 AVE BASIN TEXTILE INDUSTRY MUSEUM**
Rua José Casimiro da Silva - Outeiro
4760-355 Calendário - VNF
N 41° 24'02.10" | W 8° 32'00.10"

- 06 CASTRO ALVES FOUNDATION CERAMIC ART MUSEUM**
Rua Comendador Castro Alves, 391
4765-053 Bairro - VNF
N 41° 22'31.26" | W 8° 25'30.71"

- 07 AUTOMOBILE MUSEUM**
Lago Discount, Lote 48 B
4760-673 Ribeirão - VNF
N 41° 22'07.29" | W 8° 32'47.04"

- 08 COLONIAL WAR MUSEUM**
Lago Discount, Lote 35 A
4760-727 Ribeirão - VNF
N 41° 22'03.62" | W 8° 32'54.57"

- 10 LAPA CHAPEL SACRED ART MUSEUM**
Largo Tinoco de Sousa
4760-108 VNF
N 41° 24'36.74" | W 8° 31'19.72"

- 09 SOLEDADE MALVAR HOUSE-MUSEUM**
Avenida 25 de Abril, 104
4760-101 Vila Nova de Famalicão
N 41° 24'29.73" | W 8° 31'14.75"

- 11 MUSEUM OF THE LEMENHE BROTHERHOOD OF OUR LADY OF MT CARMEL**
Largo de Nossa Senhora do Carmo
4775-418 Lemenhe - VNF
N 41° 26'53.78" | W 8° 31'18.94"

- 12 SÃO TIAGO DE ANTAS CHURCH SACRED ART MUSEUM**
R. Frei Bartolomeu Mártires, 1281
4760-037 Antas - VNF
N 41° 24'09.19" | W 8° 30'35.40"

- 13 MOUQUIM CIVIC AND RELIGIOUS MUSEUM**
Largo Pe. Domingos Simões Abreu
4770-361 Mouquim - VNF
N 41° 26'17.00" | W 8° 31'22.52"

COLONIAL WAR MUSEUM

OVERVIEW

The Colonial War Museum was born in 1999, through a partnership between the Vila Nova de Famalicão Municipality, the ADFA (Armed Forces Disabled Veterans Association) and Alfacoop (Infante D. Henrique School, Ruilhe); it was based on 'The Colonial War, an untold story', a pedagogic/didactic project launched in 1989/1990 by Dr. José Manuel Lages and several students of the Ruilhe school. That project, which took place in several parishes of the municipalities of Vila Nova de Famalicão, Braga and Barcelos, was focused on gathering memories

and mementoes from former combatants of the Colonial War. The museum opened on 23 April 1999, in the Famalicão headquarters of ADFA, and was transferred to its present premises in 2012. More than a simple museum, this is a place aimed at giving visitors a vivid knowledge of this period in Portuguese history, conveyed by those who lived and experienced it firsthand.



COLLECTION

The permanent exhibition depicts the itinerary of a Portuguese soldier on the three fronts of the Colonial War – Angola, Mozambique and Guinea-Bissau – that Portugal waged between 1961 and 1974, during a period known as the Estado Novo regime. All the exhibits in the museum were given or donated by former combatants or their relatives, various branches of the Armed Forces Disabled Veterans Association and the Portuguese Armed Forces. The Colonial War Museum is divided into two sections, each with an area of 500 m². In

the first, visitors will follow, by means of a series of panels, the 'Itinerary of a Colonial War Combatant', divided into the following thematic sections: Departure; Everyday Life; Military Operations; The Natives; Social and Psychological Actions; Religiosity; The Horrors of War; The Wounds of War; Death; Letter-writing and War Godmothers. Besides this, visitors will also have access to several panels on the 25 April 1974 Revolution and on the War's aftermath.

The information on the panels will be complemented, throughout the



exhibition's two sections, by a very diverse and heterogeneous set of objects, all of them part of the museum's collection, namely: War Chest (personal belongings, food, clothing); Military Uniforms and Equipment (transmission towers, parachutes, helmets, weapons), War Vehicles (light armoured car, helicopter and jeeps); Casualty Notifications; Reports and Confidential Procedures; Correspondence; Social and Psychological Action Documents; Personal Diaries; Medals; Upper and Lower Prosthetic Limbs; Indigenous Folk Art;

Photographs; Newspaper Clippings; African Bibliography, and a Memorial with the names of all the Portuguese combatants that died in the Colonial War, besides a wealth of other objects and information closely connected to the context of this war, which remains quite vivid in the memories of many.



HIGHLIGHTED PIECE

Alouette III Helicopter

Donated by the Portuguese Air Force, this helicopter is roughly 50 years old. From 1964 on, it saw action on all three fronts of the Colonial War. Its versatility allowed it to be used on assault, rescue, patrol, and medical evacuation missions.



FEATURES OF INTEREST

The museum possesses a collection of letters exchanged between the combatants and their families, friends, sweethearts and 'war godmothers'. But, who were these celebrated 'godmothers'? Most of them were single women who wrote letters to combatants whom they did not know personally. The forms on which these letters were written were known as 'aerograms'. They were furnished by the Feminine National Movement (a State-supported organisation), did not need a stamp and were taken to their destinations on TAP planes, free of charge.

CULTURAL ACTIVITIES AND SERVICES



INFO

Lago Discount, Lote 35 A
4760-727 Ribeirão - VNF

 N 41° 22'03.62" | W 8° 32'54.57"

 252 217 998

 www.museuguerracolonial.pt

 museuguerracolonial@adfa.org.pt

 **Tuesdays, Thursdays and**

Saturdays: 14h30 - 18h00

(Group and School visits must
be scheduled in advance)

SOLEDADE MALVAR HOUSE-MUSEUM

OVERVIEW

The Soledade Malvar House-Museum came to be in the wake of the bequeathing to the Vila Nova de Famalicão Municipality of the art collection of Maria da Soledade Ramos Malvar Osório, a Famalicão antiquary born in Quinta de Portela, in the parish of São Tiago de Antas. The idea of bestowing on the people (as she liked to say) the fruit of her labour (as she also liked to remark), had accompanied her for many years. A combination of several factors allowed her wish to be fulfilled in 1998, thanks to an agreement with the municipa-

lity, whereby the municipality would organise a House-Museum in exchange for the art collection and the house in which it is installed. The House-Museum was duly inaugurated on 29 September 2002, within the scope of the European Heritage Days. On the building's ground floor, a gallery hosts temporary exhibitions that share similar themes with the exhibits in the rooms of the permanent collections.



BUILDING

The term 'House-Museum' usually designates a museological space that recreates the intimate surroundings of the collection's original proprietor in the same place in which that person lived or worked. The building that houses the Soledade Malvar House-Museum perfectly fits this description, being the house where Maria da Soledade Ramos Malvar Osório resided and also where her antique shop, Bric-à-Brac, was located. The building was designed by architect Eduardo Martins and built, between 1955 and 1957, by engineer

António Pinheiro Braga, who would later become Mayor of Vila Nova de Famalicão from 1974 to 1976. Located on 25 de Abril Avenue, one of the city's arterials, the house underwent a few alterations in order to be able to function as a museum. However, its original appearance has remained largely unchanged, thus allowing the permanent exhibition to recreate the atmosphere of its past and convey it to the visitor.



COLLECTION

The collection consists of antiques acquired by Maria da Soledade Malvar during her near-centennial life. The antiquary's cultural life and fruitful professional experience combined with her social connections, as well as with her devotion to art and love of reading, allowing her to assemble with passion and wise care an extremely rich, original and diverse art collection, where gold and silver jewellery, faïence and paintings harmonise perfectly with furniture pieces from the 18th and 19th centuries, and also with pieces of Sacred Art,

namely a 16th-century effigy. Each art piece displayed in this House-Museum conceals a brief story, where affection and friendship often combine with picturesqueness. Particularly noteworthy are the Renaissance cupboard in the entrance hall, the 16th-century limestone statuette of St. Margaret and the wooden music box that plays eight different tunes from the golden age of Romanticism.



HIGHLIGHTED PIECE

Italian Renaissance carved cupboard

Its beauty, rarity and craftsmanship make it one of the most important items on the collection of the Soledade Malvar House-Museum. The time of its making, the Renaissance (15th-16th centuries), was characterised by the rediscovery and adoption of cultural references from Greek and Roman classical antiquity. In symbolic or decorative terms,



it consists of three angels and four columns, all of them highly wrought and ornamented.

FEATURES OF INTEREST

In the early 1960s, Maria da Soledade Malvar opened Bric-à-Brac, an antique shop, on what is now the 25 de Abril Avenue. The shop became famous on a national level, drawing to Vila Nova de Famalicão the cultural and artistic elites of Northern Portugal, including such figures as Francisco Sá Carneiro, Artur Santos Silva and architects Fernandes de Sá and Januário Godinho (the latter designed the present City Hall of Vila Nova de Famalicão).

CULTURAL ACTIVITIES AND SERVICES



INFO

Avenida 25 de Abril, 104
4760-101 Vila Nova de Famalicão

 N 41° 24'29.73" | W 8° 31'14.75"

 252 318 091

 soledademalvar@vilanovadefamaliao.org

 **Tuesday to Friday:** 10h00 - 17h30

Closed on Mondays, weekends and holidays

LAPA CHAPEL SACRED ART MUSEUM

OVERVIEW

This museum is installed inside the Lapa Chapel, a religious temple built in the 18th century over the ruins of a 1570s chapel consecrated to the martyr St Sebastian. Rich with memories of the past and full of traces of a unique history, the premises were ideal for the public display of Catholic religious objects; consequently, during the 1990s, the interior of the Chapel was renovated and transformed into a museological space for Sacred Art. The museum opened in 1997, and its collection consists of valuable decorative and functional pieces

that were once connected to the Catholic cult in Famalicão, besides holding the complete Historic Archive of the Archpriestship of Vila Nova de Famalicão, a resource of crucial importance for those who wish to know the past, not only of the parish, but of the municipality itself.



BUILDING

Constructed in the mid-1700s, in place of a late 16th-century temple consecrated to St Sebastian, this chapel would eventually be dedicated to Our Lady of Lapa. It shares a front with the former Misericórdia Hospital (the current premises of Universidade Lusíada) after renovation and expansion works in the late 1800s (the Bell Tower dates from that time); until then, the Chapel had acted as an annex to the Old Parish Church, but afterwards it became the chapel of the Misericórdia Hospital and, after the Hospital's closing, a mortuary

chapel. Its most noteworthy features include three 18th-century gilded and carved rocaille altars; a pulpit, also gilded and carved, dated from the same time, and its wood-lined ceiling, decorated with paintings of angels, baskets of flowers, conchs and a wealth of phyto-morphic motifs. It is one of the most beautiful and precious temples in the Vila Nova de Famalicão municipality.



COLLECTION

The museum's collection comprises free-standing sculptures, devotional and decorative objects and liturgical trappings connected with the parishes of the Archpriestship of Vila Nova de Famalicão, namely: various effigies, processional crosses, candlesticks, lanterns, chasubles, stoles, banners, crowns, chaplets, monstrances, chalices, nativity scenes, missals, vases, paintings and papal bulls, besides other structures that, though part of the chapel, are also worthy of contemplation, such as the baptismal fountain, various altarpieces

and the high choir. Besides that valuable collection, this museological space also holds the complete Historic Archive of the Archpriestship of Vila Nova de Famalicão. Considered an important part of the municipality's cultural and religious heritage, the collection is quite rich and diversified, both in terms of its antiquity, materials and artistic value, and of the language that expresses the ways of being, thinking and feeling of the inhabitants of Vila Nova de Famalicão.



HIGHLIGHTED PIECE

Our Lady of Lapa

Religious effigy from the 18th century, made of wood, with its vestments edged with gold-leaf. A tunic covers its feet. Its hands are raised in prayer. The Lady is held up by six winged angels, and the whole group rests on a pedestal shaped like a truncated cone and decorated with gold-leaf.



FEATURES OF INTEREST

Another part of the chapel is an oratory, turned towards the public path, consecrated to 'Our Lord Christ of the Chapter'. The effigy inside it was once carried in the Ecce Homo Procession, which takes place at night and covers the main streets of Vila Nova de Famalicão's centre.

CULTURAL ACTIVITIES AND SERVICES



INFO

Largo Tinoco de Sousa

4760-108 Vila Nova de Famalicão

N 41° 24'36.74" | W 8° 31'19.72"

252 320 900

museuartesacra@vilanovadefamalicao.org

Tuesdays: 10h00 - 13h00

Thursdays: 14h30 - 17h00

Closed otherwise

MUSEUM OF THE LEMENHE

BROTHERHOOD OF OUR LADY OF MT CARMEL

OVERVIEW

The Museum of the Lemenhe Brotherhood of Our Lady of Mt Carmel was inaugurated on 8 July 2012, by a group of representatives of the Brotherhood itself, of the Archpriestship of Vila Nova de Famalicão and of the Vila Nova de Famalicão City Council. Housed in the former Judges' House, near the Our Lady of Mt Carmel Sanctuary, this museological space preserves mementoes of over three centuries of history and work of the Brotherhood of Our Lady of Mt Carmel, which was founded in the distant year of 1660.

After spending several decades locked in cabinets, a variety of documents, liturgical trappings and sacred art objects are finally presented to the public, in a space that attempts to combine devotion to Our Lady of Mt Carmel with the approach of a secular brotherhood. Part of the religious tourism routes, this museum reveals a different side of the religious life of the naturals of Lemenhe and its neighbouring parishes, both residents and emigrants, especially to Brazil, a country where many of this Brotherhood's members reside.



BUILDING

This is one of the oldest sanctuaries dedicated to Our Lady of Mt Carmel in the Archdiocese of Braga; it was built with the alms of her devout. According to the legend, a traveller found an effigy of the Virgin among the rocks of Água Levada Mount, which he added to his belongings. In the following morning, he noticed that the effigy had disappeared. He decided to go back to where he had found it, and there it was. Amazed at the situation, he decided to tell what had happened to the people of Cantanhede, who at once thought it a miracle,

and decided to build a chapel for the effigy. At first the effigy was known as Our Lady of Água Levada [Water Course], because on the mount there was a spring from which the Mouquim locals drew their water. In 1745, the Brotherhood was reformed, and its members allowed to wear scapulars by permission of Friar *Dom Diogo*, of the Discalced Carmelites Order. Devotion to Our Lady of Mt Carmel quickly spread to the whole region; it is one of the oldest effigies of Our Lady worshipped there.



COLLECTION

The museum's collection contains many memories from the history of the Brotherhood of Our Lady of Mt Carmel, founded in 1660, besides being also closely connected to the emigration to Brazil in the late 1800s and early 1900s. This profuse array of items includes minute books, statutes, letters, brothers' inscription books, account books, a papal bull, pieces of sacred art, a 17th century missal, an 18th century effigy of the Miraculous Virgin and several ex-votos, as well as an interesting group of liturgical trappings, such as garments,

chasubles and altar cloths. However, what is on display is just a fraction of the Brotherhood's vast vaults: according to the people in charge of the museum, a space with triple the size of the existing one would be necessary to display all that the brothers have kept through time, and which has been kept away from the public eye for many years. This confirms the richness of this collection, not only in terms of artistic and historic value, but also of information useful for the study of Portuguese religious brotherhoods.



HIGHLIGHTED PIECE

Scapulars' Monthly Draw Box

Wooden box with tripartite interior, for a voting system. That voting could be for either an election or a draw. Taking the year of the Brotherhood's reformation into consideration, it can be dated to around the 18th or 19th century. The box contains a number of lines that, though incomplete, allow the identification of who ordered the box made



and some of its uses.

FEATURES OF INTEREST

The Brotherhood of Our Lady of Mt Carmel was founded in 1660, and quickly spread throughout the Vale do Este region and its neighbouring cities and parishes. Many of the brothers are emigrants in Brazil, especially in the city of Rio de Janeiro, a much sought destination for Portuguese emigrants since the late 1800s. Besides their religious component, this brotherhood focused mainly on giving social assistance to its members and their immediate families.

INFO

Largo de Nossa Senhora do Carmo
4775-418 Lemenhe - VNF

📍 N 41° 26'53.78" | W 8° 31'18.94"

📞 967 323 979

✉️ senhoradocarmo@sapo.pt

🕒 Visits by appointment only

SÃO TIAGO DE ANTAS CHURCH SACRED ART MUSEUM

OVERVIEW

The São Tiago de Antas Church Sacred Art Museum was inaugurated on 28 July 2002. Its mission consists in the preservation and divulgation of religious objects and liturgical trappings from the temples in the São Tiago de Antas Parish (the São Tiago Church and the Santo António Chapel) that are no longer used for Catholic services. Installed in a building close to the Romanesque São Tiago Church that had previously served as a priest's residence and also as a horse-stable, this museological space stands in a privileged location, with centuries of

history, surrounded by all the experiences and memories of its past. The whole architectural complex, which dates back to the 13th-14th centuries, is deserving of an attentive and leisurely visit, not least because it is seen as a magnificent specimen of the Romanesque religious architectural heritage in the Vila Nova de Famalicão municipality.



BUILDING

Classified as a Public Interest Monument since 1958, the building was erected between the 1200s and 1300s. Its architectural style reflects the transition from Romanesque to Gothic. It has a simple, single-naved structure with a quadrangular main chapel. Its decoration is somewhat recent and of local inspiration. A salient feature of the building's main façade is the portal, whose four archivolts rest on columns with ornamented capitals. The interior is quite rich in artistic and architectural elements. The Gothic chancel arch rests

on four columns, two on each side, with large capitals in the same style, as do the high-relief decorations that cover them: birds, geometric motifs, foliage and paired quadrupeds. The highlights of the main chapel are its coffered ceiling, ornamented with gold-leaf, and the 17th-century tile panels that line the walls. The Neo-Gothic bell-tower dates from the late 19th century.



COLLECTION

The museum's collection consists of various kinds of religious implements and liturgical trappings, most of them dating from a time span between the 17th and 20th centuries; they are the property of the São Tiago de Antas Parish, and can be seen both inside the museum's building and inside the Romanesque São Tiago Church (these pieces in particular are still being used for cult purposes). Making up a diversified and quite rich whole, both in terms of their antiquity and of their artistic and historic value, all the items in the collec-

tion are noteworthy; still, some of the most valuable ones include a late 16th-century Chalice that long ago belonged to a local abbot; a 16th-century effigy of the Christ Child as Lord of the World and four wooden reliquaries from the 18th century. Due to the special circumstances of featuring objects that are still being used for religious purposes, the museum's exhibitive approach is currently being reformulated, in order to most efficiently preserve and divulge this centuries-old treasure.



HIGHLIGHTED PIECE

Saint James

According to some specialists, this small effigy probably dates from somewhere between the 17th and 18th centuries. It depicts St James or St James the Apostle. The saint stands barefoot, covered with a tunic. Even though both its arms have been mutilated, it is still a fine depiction of the pilgrim saint.



FEATURES OF INTEREST

Some researchers on Local History wonder about the hypothetical existence, during the Middle Ages, of a Monastery in the vicinity of the São Tiago Church. There are, indeed, documents that mention the existence, in this parish, of several monasteries, housing Templars, Augustinian Canons Regular, or simply described as the Church's Monastery; however, their existence lacks corroboration, because other documents do not use the word 'Monastery', only 'Church' or 'Parish Church'.

INFO

Rua Frei Bartolomeu Mártires, 1281
4760-037 Antas – VNF

📍 N 41° 24'09.19" | W 8° 30'35.40"

📞 917 730 906 / 252 322 417

✉️ antas.s.tiago@gmail.com

🕒 Visits by appointment only

MOUQUIM CIVIC AND RELIGIOUS MUSEUM

OVERVIEW

The Mouquim Civic and Religious Museum, which opened in 2002, was planned by the Council of the Mouquim Parish Church: the main figures behind the project were Monsignor Joaquim Fernandes, the former parish priest of Vila Nova de Famalicão, and Father Domingos Simões Abreu, then parish priest of Mouquim. Installed in the former Parish Hall, contiguous to the Church, this facility aims to be more than just a museum: its intention is to become a place where the memory and identity of the people in the São Tiago

de Mouquim parish can be preserved and cherished by the community itself, via the display of a number of objects connected to religious life, to agricultural and entrepreneurial activities and to the usages and customs of its inhabitants. All the items in the museum's collection were donated by the locals themselves. This being a space that gathers together several strands of local everyday life, the museum's exhibitive approach is currently being reformulated, with the intention of offering visitors a better understanding of the parish.



BUILDING

The Mouquim Parish Church is the result of several transformations that occurred over the centuries. It was probably built in the 18th century; during the second half of the 1800s, a bell-tower was added to the building, as well as a few annexes in the back, one of which housed, until a few years ago, the parish hall, and today hosts the museum. Some of its more important features are the gilded and carved main altar, with a depiction of Christ's Resurrection; four side altars, also gilded and carved, and the ceiling, decorated with allegorical

figures. Since the building is so connected to the history of the parish, it bears mentioning here that the São Tiago de Mouquim parish appeared for the first time in documents as 'De Sancto Jacobi de Maoquin', in 1085. Over time, it was also known as 'Sancto Jacobo de Mooquim' and 'Villa Maloquin'. Other records tell us that for a while, it was the domain of a nobleman, with its own Judge, Council and Officials, and a Charter, issued by King Afonso III on 16 May 1258.



COLLECTION

The museum's collection is a diverse grouping of ethnographic pieces and sacred art works that illustrate the religious worship and agricultural and industrial activities of the São Tiago de Mouquim parish's population, including sculptures, effigies, clocks, lanterns, vases, bells, reels, scutchers, distaffs, yokes, crucifixes, missals, various documents, candle-sticks, machinery, tube organs and scales, among many others. All the items were donated by Mouquim locals, lending the museum a very particular identity among all

the museological spaces that make up the Vila Nova de Famalicão Museums Network. More than a museum, this is a place that tells the history of this ancestral parish through its exhibits. The objects are freely displayed, with no constricting concept behind their layout, which allows visitors to wander around as they see fit, unrestricted by rules defined by museologists.



HIGHLIGHTED PIECE

Our Lady of Conception

Effigy of the Immaculate Conception, in polychrome wood with gold decorations. The drapery is somewhat unusual for a religious sculpture, and there are some anatomical mistakes. It probably dates from the 18th century.



FEATURES OF INTEREST

Even though their parish (São Tiago) is named after St James, the Mouquim population is quite devoted to St Philomena. During the second half of the 1900s, the parish even had a chapel dedicated to her, but it was quickly demolished. The Mouquim Train Station was known in 1960 as the Mouquim-Santa Filomena Wayside Station. The museum's collection includes two effigies of St Philomena.

INFO

Largo Padre Domingos Simões Abreu
4770-360 Mouquim – VNF

📍 N 41° 26'17.00" | W 8° 31'22.52"

✉️ museu.s.tiagomouquim@gmail.com

🕒 Visits by appointment only

CREDITS

Director Paulo Cunha

Coordination Diana Couto Pereira

Textual Research Paulo Campos Correia

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CONTACTS

Culture and Tourism Department

Praça Álvaro Marques

4764-502 Vila Nova de Famalicão

Phone 252 320 900

Email rededemuseus@vilanovadefamalicao.org

Internet www.vilanovadefamalicao.org

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