

introduction **The museum and building**

The museum

of Popular Arts and Traditions, Seville is a state-owned institution managed by the Regional Ministry of Education, Culture and Sport of Andalusia. It is one of the museums dedicated to the promotion and research of our Ethnography heritage. Spanish law protects heritage such as this, including not just objects to be displayed in a museum, it also covers the study and documentation of the knowledge skills and active behaviour that maintain long-established heritage in our daily lives.

The building

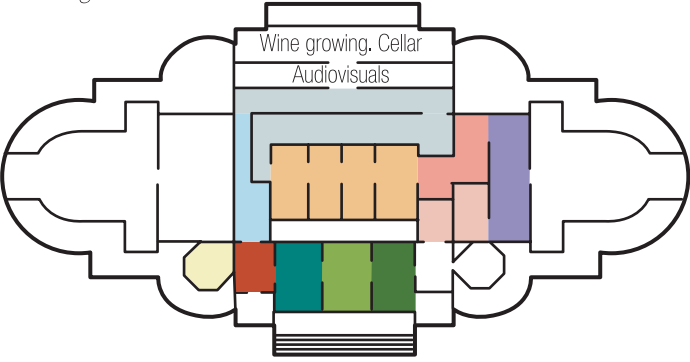
housing the museum was built by the architect Anibal González as part of the groups of buildings in the Plaza de América for the 1929 Ibero-American Exhibition. It was first called the Pavilion of Industries, Manufacturing, and Decorative Arts, then the Pavilion of Arts and Artistic Industries, and, at a later date, the Mudéjar Pavilion.

The museum of Popular Arts and Traditions was established here in 1972 and opened to the public in 1973. The building has four floors, giving a surface area of close to 8,000 m², spread between the public facilities and inhouse services (conservation, restoration, research, promotion, and administration).

The facilities

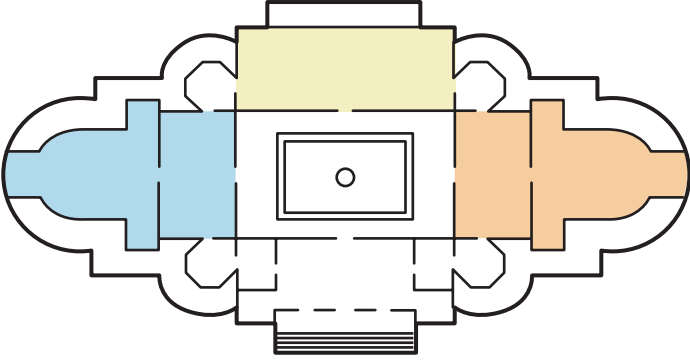
In addition to the permanent galleries, the facilities open to the public include the audiovisual projection rooms, where visitors can view documentaries produced by the museum's Research and Promotion Departments on traditional Andalusian life, and an extensive area dedicated to temporary exhibitions with displays of the collections from the storage area of the museum itself and other similar institutions.

lower ground floor



- ROOM 1. The home: household spaces
- ROOM 2. Functions of household items
- ROOM 3. Types of household containers
- ROOM 4. Craft trades
- ROOM 5 and 6. Tiles. Ceramic production centres Traditional ceramics
- ROOM 7. Pickman. La Cartuja de Sevilla
- ROOM 8. Transformation techniques: metalwork
- ROOM 9. Weapons: firearms and bladed weapons
- ROOM 10. Different transformation techniques Tools for home pig slaughtering Horse-powered thresher
- ROOM 11. Different transformation techniques Forge Beam wine press
- ROOM 12. Weights and measures

main floor



- ROOMS I-II. The Díaz Velázquez Lace and Embroidery Collection
- ROOM IV. Temporary exhibitions
- ROOMS VI-VII. Reconstruction of the Díaz Velázquez home: work areas and private rooms

layout

first floor

This floor is currently out of service and closed to the public, pending refurbishment. Part of it has been converted into a temporary storage area for objects or pieces that were previously on display.

As a result of the natural ageing of the 1972 facilities, the new building project has two objectives: firstly, a fresh ethnography that will contribute to an improved interpretation and insight of the exhibits, and secondly, new facilities that are more comfortable for visitors that and provide the works with greater security.



Poster of the 1930 Spring Fair, entitled *Giralda*, by Manuel León Astruc

Mudéjar Chest. 1450-1500



main floor

The main floor of the museum covers nearly 2,000 square metres. The central room (IV) is reserved for temporary exhibitions, while the 660 square metres of the other four rooms (I, II, VI and VII) house the permanent exhibition area, devoted exclusively to the Díaz Velázquez collection. The museographic installation of this floor dates from 1995 and has recently been fitted with modern climate control, security and lighting systems.

Rooms I and II contain a selection (approximately 10%) of the most representative pieces from the Díaz Velázquez collection of lace and embroidery, one of the most comprehensive of its kind in Europe. These rooms offer a panorama of the

different techniques and uses of white embroidery, ranging from bed and table linen to ladies' underwear and including children's clothing and religious vestments. Rooms VI and VII contain a reconstruction of the donor family's home. The interior of a house normally gives a good idea not only of the social status of its residents, but



also of their aesthetic tastes, their way of conceiving and distributing the space, their activities, their habits and their way of life in general. The concept of this house and its furnishings correspond to the Andalusian upper middle class stereotype from the end of the 19th century.

ROOM I Embroidery

Flat cabinets: the techniques and uses of white embroidery: domestic linen and clothing. Cabinet cases: common embroidery and silk and gold embroidery.



Room I. Shawl embroidered with shadow stitch, festoon and openwork

Room I. Christening cape

ROOM II Lace

Modules: Needle lace and bobbin lace: embroidery, application lace and machine-made lace.



Room II. Mantilla

ROOM IV Temporary exhibition room

ROOMS VI and VII Reconstruction of the Díaz Velázquez family house: work premises and private rooms

Work premises
Cabinet 1: presser. Cabinet 2: storeroom
Cabinet 3: sales room.

Private rooms
Cabinet 1: entrance hall. Cabinet 2: corridor. Cabinet 3: bedroom. Cabinet 4: sitting room. Cabinet 5: dining room. Cabinet 6: bedroom. Cabinet 7: Bedroom. Cabinet 8: office.



Room VII. Sitting room



Photograph: Paisajes españoles, S.A.

Public Transport
Urban bus lines: 1, 3, 6, 30, 31, 34 and 37.

Metro station, line 1: San Bernardo and Prado de San Sebastián.

Taxi ranks: Avenida de Molini.

Private Transport
Nearest street parking:
Avenida de la Palmera and Avenida de la Borbolla.

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location

lower ground floor

The tour of the lower ground floor offers visitors three major subject areas. The first, featured in Rooms 1 to 3, is an analysis of the functions of the home: the spaces composing it and household utensils. The second, dedicated to the trades, is contained in Rooms 4 and 8 to 11; and the third is dedicated to the documentation of ceramic production: tiles, historical pottery, modern traditional pottery and industrial china from Room 5 to 7. Room 8 and 9 develop the theme of metalworking and several examples of it. The last room on the tour of this floor documents traditional dry and liquid measurement systems of weight and volume.

ROOM 1 The home: household spaces

Cabinet 1: the kitchen.
cabinet 2: the bedroom.

ROOM 2 The uses of domestic

Cabinet 1: fire. Lighting and heating. Cabinet 2: hygiene. Cabinet 3: indoor games. Cabinet 4: domestic ornamentation. Cabinet 5: caring for clothes. Cabinet 6: food preparation. Pastoral art related to food consumption.

ROOM 3 Types of domestic container

Cabinet 1: basketwork: olive, wickerwork, cane, palm. Cabinet 2: raw materials for receptacles.

ROOM 4 Crafts trades

Transformation of wood, leather, clay and metal.

Cabinet 1: guitar builder's workshop (Seville). Cabinet 2: barrel-making workshop (Seville). Cabinet 3: castanet maker's workshop (Seville). Cabinet 4: glider's workshop (Seville). Cabinet 5: goldsmith's workshop (Seville). Cabinet 6: tanners' instruments (Ubrique, Cádiz).

Cabinet 7: pottery (Cortegana, Huelva).
Cabinet 8: China painter's workshop (Seville).

ROOM 5 y 6 Tiles, historic centres of ceramic production and traditional ceramics

Tiles with reliefs, in dry cord technique (cuerda seca), and edged and smooth painted tiles: 13-20th centuries). Applications for tiles: roofs, plinths, flooring and step rises, devotional and

Historic centres, ceramics from Talavera and Puente del Arzobispo, ceramics from Triana, ceramics from Manises and Catalonia.

Traditional Andalusian ceramics Uses and provinces. Ceramics for liquids,

ROOMS 10 and 11 manufacturing techniques

Implements for domestic slaughter. Winch for mixing dough (Cortegana, Huelva). Forge: Firebox and bellows (Cortegana, Huelva; 19th century). Wheel drill and workbench (Carmona, Seville; first half of 20th century). Beam wine press (Ubrique, Cádiz; 18th century).

ROOM XII weights and measures

Cabinet 1: roman scales. Cabinet 2: precision scales and weights. Cabinet 3: liquids and dry goods measures (17th-19th centuries).



Room 6
Grosques jug, Andújar (Jaén)

animals, for cooking and the larder. Table and kitchen service Decoration, hygiene, construction and the toy industry.

Winecellar. Wine-growing techniques. Winecellar for ageing sherry, and stall with stand of half barrels from the Condado de Huelva.

ROOM 7
Pickman. La Cartuja de Sevilla
Sevillian tile industry: La Cartuja factory production.

ROOM 8 Transformation techniques: metalwork

Cabinet 1: forge.
Cabinet 2: other techniques: cauldrons and cowbells.
Cabinet 3: foundry.



Room 11. Forge

ROOM 9 Weapons: firearms and bladed weapons

Cabinets 1 to 3: firearms: long and short firearms with wheel, flint and percussion cap mechanisms; front loading and rear loading (17th-20th centuries). Cabinets 4 to 6: Weapons: swords and daggers (16th-19th centuries); knives (18th-19th centuries); helmets and armour (16th-19th centuries).

Dear visitor:

For years, the Andalusian Ministry of Education, Culture and Sport has endeavoured to modernise the region's museums and make them centres capable of facing new cultural and social challenges. Our aim has been to achieve the best and greatest possible access by the public to their collections.

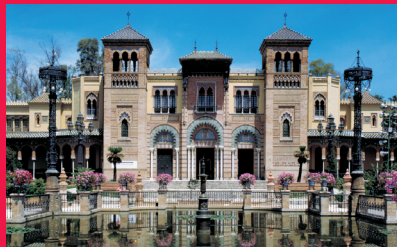
The Museums of Andalusia, which the Ministry of Education, Culture and Sport manages, form a network consisting of 23 institutions that differ widely from each other: the Museum of Almería, the Monumental Ensemble of La Alcazaba in Almería, The Andalusian Centre of Photography, the Museum of Cádiz, the Archaeological Ensemble of Baelo Claudia, the Archaeological Museum of Córdoba, the Museum of Fine Arts (Córdoba), the Archaeological Ensemble of Madinat al-Zahra, the Archaeological Museum of Granada, the Casa de Los Tiros Museum, the Museum of Fine Arts (Granada), the Museum of Huelva, the Museum of Jaén, the Archaeological Museum of Úbeda, the Museum of Arts and Traditions of the Upper Guadalquivir in Cazorla, the

Archaeological Ensemble of Cástulo, the Museum of Málaga, the Archaeological Ensemble of Dólmene de Antequera, the Archaeological Museum of Seville, the Museum of Popular Arts and Traditions (Seville), the Museum of Fine Arts (Seville), the Archaeological Ensemble of Carmona and the Archaeological Ensemble of Itálica.

They are there for the enjoyment of anyone with an interest in learning more about our land and our heritage through their collections and the activities they organise. This artistic, archaeological and ethnographical heritage reflects how we were and how we have become what we are. Through their exhibitions and activities, the institutions show what we would like to be in the future.

We would like to welcome you to this museum and hope that you enjoy your visit. We encourage you to get to know all the Museums of Andalusia and we appreciate the bond you have created with Andalusian heritage, a bond that is bound to last forever.

Andalusian Ministry of Education, Culture and Sport



Main façade of the Museum of Popular Art and Traditions, Seville

welcome



Opening times
To confirm opening times and days, consult the museum's web site or see www.museosdeandalucia.es

Group visits and volunteer-guided tours
Arrange in advance by letter, fax or telephone with the Museum's Educational Department or by completing the request form on the website in the Educational Programmes section.

Researchers
Monday to Friday: from 8.00 to 14.30.

Library specialising in the Ethnography and Museology
Monday to Friday: from 8.00 to 14.30.

Other facilities
Archive.
Conference room.
Restoration workshop.
Photography laboratory.
Insect control room.

visit us

museum of
**popular arts and traditions,
seville**

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