

8 IGREJA MATRIZ DA CAMACHA

Sítio da Igreja

A little further up this emblematic square, you can see the former Igreja Matriz da Camacha (Mother Church), dedicated to São Lourenço, and which was built at the end of the 18th century, following a late-Mannerist architectural language. With a rectangular plan consisting of two side chapels, the church houses a high choir with an unusual sinuous design that advances over the single nave and rests on three round arches with pilasters, all painted using the plaster technique. The bell tower has a square plan with a balustraded balcony at the level of the second register. The third register is octagonal with an opening for the bells, in perfect arches, topped by a spire with a Latin cross. The main façade displays a portal with a round arch surmounted by a quadrangular window, all in stiff regional stonework. The interior of the temple has neobaroque and proto-neoclassical altarpieces in gilded and polychrome woodcarving. The pulpit, which must date from the 19th century, is in wood painted with marble and is topped by a canopy, all surrounded by gilded woodwork with plant motifs.

The main chapel is torn by a triumphal Mannerist arch, in a perfect round, marbled. The side altars, of proto-neoclassical carving, feature twisted columns, and are dedicated to the Sacred Heart of Jesus and Mary, as evidenced by the curved pediment Attics, which are simply adorned with glitters around a heart. The main altarpiece, in proto-neoclassical style, is gilded and white, with smooth columns in scallop, featuring a central opening with a dressing room and two lateral niches for the saints.



Outside perspective



Interior

Presbytery

The three-ply wooden ceiling was painted by Luís Bernes and José Zeferino Cirillo at the beginning of the 20th century presenting several biblical themes, highlighting, in the oldest, that of the chancel, the representation of the patron saint with the grill, symbol of his martyrdom. Above the high choir an allegory to music is represented.

The exuberant altarpiece in the Chapel of the Blessed Sacrament is in neo-Baroque grammar, dating back to the beginning of the 20th century, in white and gilded woodcarving, imitating the language of the 18th century, which at first sight may deceive the spectator. In it we can see the detailed

decoration, on the twisted columns, with bunches of grapes, flowers and putti, which constitute Eucharistic symbols. In the center a radiance stands out above the circular tabernacle. The entire set is finished at the top by an undulating canopy with pelmets and a phoenix bird.



Altarpiece of Santíssimo Sacramento

This church has the particularity of having the last neo-baroque altarpiece on the island, located in the Chapel of the Rosário de Fátima, from the beginning of the 20th century, which was never completed, presenting itself without gilding or marbled, only completely painted in white. Another curious note of this altarpiece is its unique body divided into five sections, which is unique in Madeira.

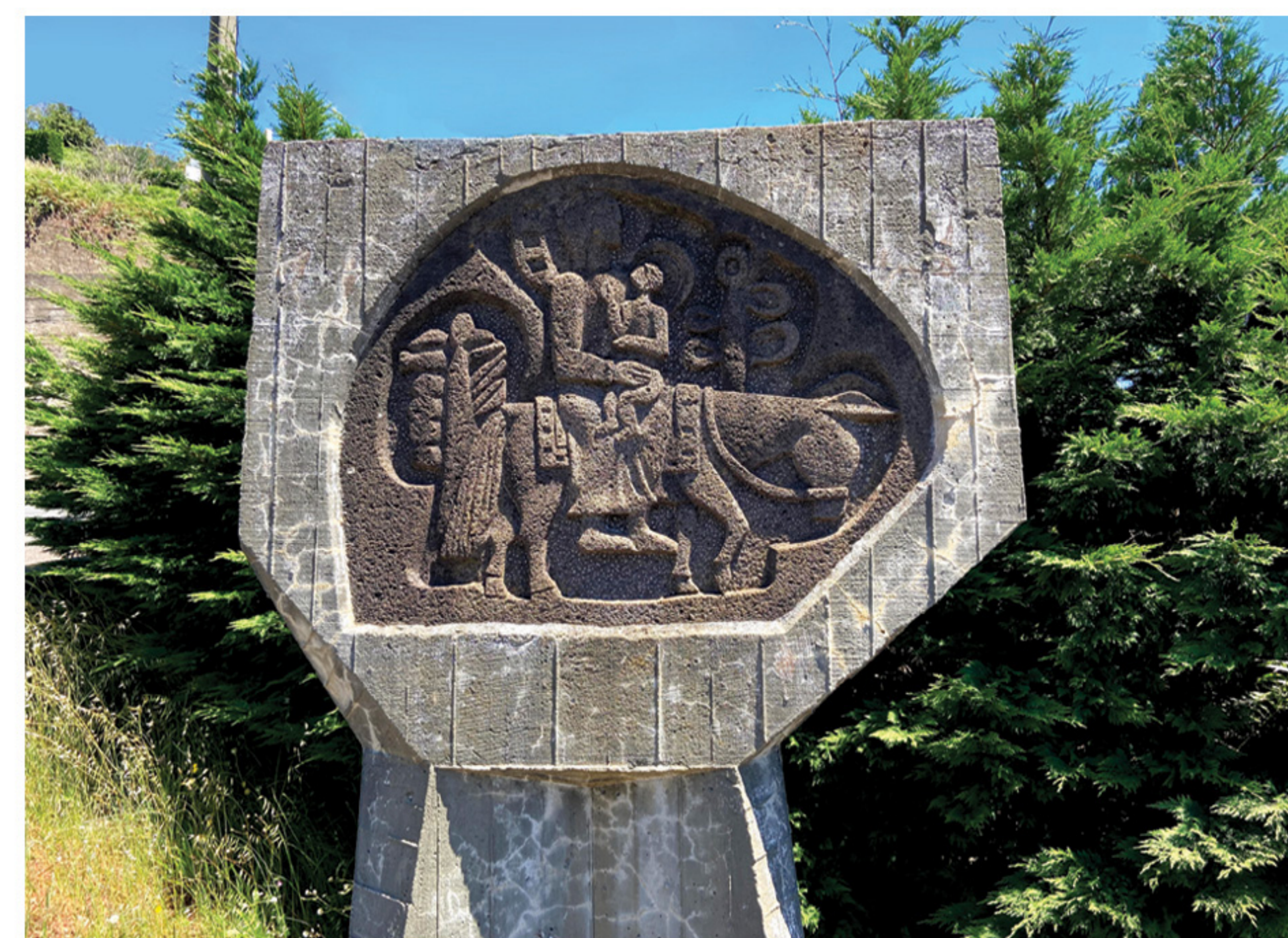


Altarpiece of Capela do Rosário de Fátima

9 NOSSA SENHORA DOS BONS CAMINHOS

Estrada dos Casais D'Além

A little further on, at Casais de Além, passing unnoticed by the most incautious gaze, is the first sculpture by Amândio de Sousa, dated 1965. It is a Sculpture of Our Lady of Good Paths/ N.ª Sr.ª dos Bons Caminhos, a bas-relief in hard masonry with a pedestal and framing in exposed concrete, with a geometric and shapeless profile. There is a perfect dialogue between exposed concrete and gray stonework, with the bas-relief presenting a stylized and refined plasticity, indebted to modern language.



Sculpture of Nossa Senhora dos Bons Caminhos

10 QUINTAS Camacha

Quintas da Camacha or Camacha Farmhouses, dating from the 19th century, are an ex-libris of the locality, place chosen by the English colony that inhabited Funchal to build summer farms, as the cooler and humid climate was reminiscent of the atmospheric conditions of native England. Madeirans of large possessions followed in their footsteps building summer houses as well. All of them are characterized by being surrounded by large gardens, framed in tripe, richly ornamented with acclimatized exotic plants and Madeiran flora, in a romantic bucolicism typical of the time, constituting a micro Eden of refuge.

The houses of the properties present an architectural language similar to each other and homogeneous, which is affiliated with the Portuguese plain, mannerist architecture, with regional adaptations and English influences. They are characterized by having clean facades with simple moldings on the windows and doors in stiff regional stone, the use of dark green sunshades in the fenestrations with guillotine windows, painting of the facades in old pink, white or other and always the punch in maroon. Covering broken roofs, they feature wooden trough ceilings with elaborate stucco designs and a half-cane tile roof. Some of these farmhouses feature rocking porches with guards made of simple cast iron plumbs and porches with elaborate scalloped lambrequins. The paths are paved in traditional cobblestones in sea pebble or in angled basalt stone.

Among the farms that can be visited, we highlight Quinta das Faias or Camacha, right in the center of the parish, between Largo da Achada and the former Igreja Matriz, Quinta da Moscadinha, on the Casais de Além site and the former Quinta Vale Paraíso, which was owned by Viscount João António Bianchi and which currently houses the Aldeia do Padre Américo, located on the site with the same name, an institution that supports young people with problems of social integration.



Quinta das Almas (photo ABM)



Quinta Vale Paraíso



Quinta da Moscadinha

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ROAD MAP THROUGH THE STATE PROPERTY OF CAMACHA



CAMACHA

Concelho de Santa Cruz - Madeira

Camacha, formerly known as Serras do Caniço and belonging to the parish of the same name, only acquired its current name, according to history, under the influence of one of the first settlers, who had the surname Camacho, from which the name of this picturesque town comes.

But its first populating nucleus seems to have been the Salgados site, around the disappeared hermitage of S. Lourenço, built by Francisco Gonçalves Salgado, on a sloping terrain, where today you can see a nucleus of ancient and unique popular dwellings, built in grey and red basalt stone, covered with tile with curious roof trim. These houses, delicately nestled between the cultivated terraces, can be observed along an access path paved in the traditional carved stone cobblestone.



Salgados, Camacha

1 LARGO DA ACHADA

Largo Conselheiro Aires de Ornelas

Today, the nerve center of the parish Freguesia da Camacha is called Largo da Achada (toponym meaning small plane on top of a mountain) where we can find many points of interest, starting with the bust of Counselor Aires de Ornelas and Vasconcelos (1866-1930), work by the sculptor Anjos Teixeira, dated 1969, and which currently gives its name to this landscaped square, where Rhododendrons (*Rhododendron ponticum*), Camellias, Magnolias, Lindens, Ginjeiras-Bravas (*Prunus lusitanica ssp. hixa*) and deodara cedars stand out. The personality was an illustrious citizen of Camacha, born in Quinta das Almas, was the son of the last Morgado do Caniço and was Minister of the Navy and Colonies.



Largo da Achada



Largo da Achada

C. Aires Ornelas bust

2 CAPELA DE SÃO JOSÉ

Largo Conselheiro Aires de Ornelas

To the east of this square / Largo we find the D. Nuno Álvares Pereira school, with the attached Chapel of S. José, founded by José Ferreira de Nóbrega and ordered to be built in 1924 by Dr. Alfredo Ferreira Nóbrega Júnior, with the support of the parents, in honor of his only brother who had died very young. He also had the help of Counselor Aires de Ornelas e Vasconcelos, a fervent Catholic who committed himself to the beatification of Constable D. Nuno Álvares Pereira.

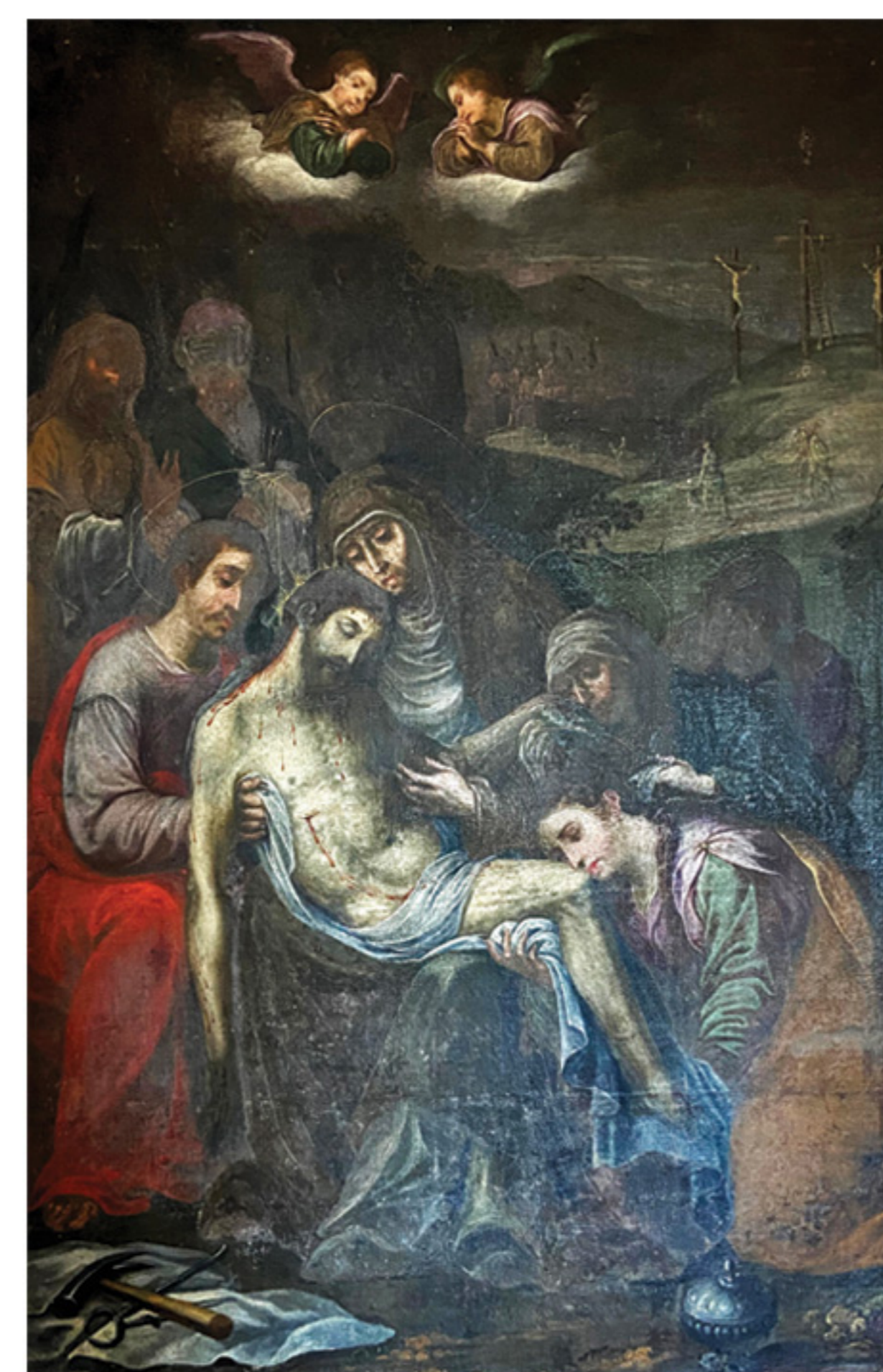
Inaugurated in 1928, the main façade of the Chapel, finished in gable, with the globe and Latin cross, where a perfect-round late-Mannerist portal is inscribed, in mortar with a projection flanked by two windows with curved lintels. On the portal there is also a tile panel representing the traditional iconography of St. Joseph with the baby Jesus on his lap and a wide stripe, made of cement in relief, with the name of the chapel and the school. The interior shelters a simple main altarpiece, tripartite, neoclassical, gilded, bluish and marbled, with two empty side niches. This space also houses an interesting painting representing Nossa Senhora da Piedade, signed by Martim Conrado, dated 1653, which is currently located on an upper floor of the D. Nuno Álvares Pereira school, not knowing its original origin.



Main facade



Presbytery



Descida da cruz, Martim Conrado, painting on canvas, 1653

3 TORRE DO (CAFÉ) RELÓGIO

Largo Conselheiro Aires de Ornelas

On the west side we can see the vast development of the iconic Café Relógio, whose tower was built by Dr. Michael Graham and inaugurated in 1896, in his Quinta da Camacha. The clock and bell were brought from Walton Church in Liverpool.



Torre do Relógio (clock tower) inauguration, late 19th century, photograph of Charles Frederick Raleigh Blandy

In this space there are several wicker works so characteristic of the village of Camacha, its main diffusion and producer center, the place where this production began. Probably this type of craft work arose in the 19th century, at the encouragement of the English community that had vast summer farms in this location. The building, for sale and production of the wicker work, grew around the iconic clock tower, having been expanded in 1956, within a language of tropical modernism, being enlarged again in 1986 and, once again undergoing small works by extension after 10 years.



Craftsmen of wickerwork in the workshops of the Café Relógio

4 MONUMENTO AO FUTEBOL

Largo Conselheiro Aires de Ornelas

In this square, remodeled in 2021 by the Santa Cruz City Council, we can also find the sculpture, dated 1969, by Amândio de Sousa, in honor of the first football game played in Portugal, in this place, in 1875, under the influence of English colony that had children who studied in London, and who practiced this sport here in the summer holidays. This sculpture constitutes the first modern language sculpture on the island of Madeira.

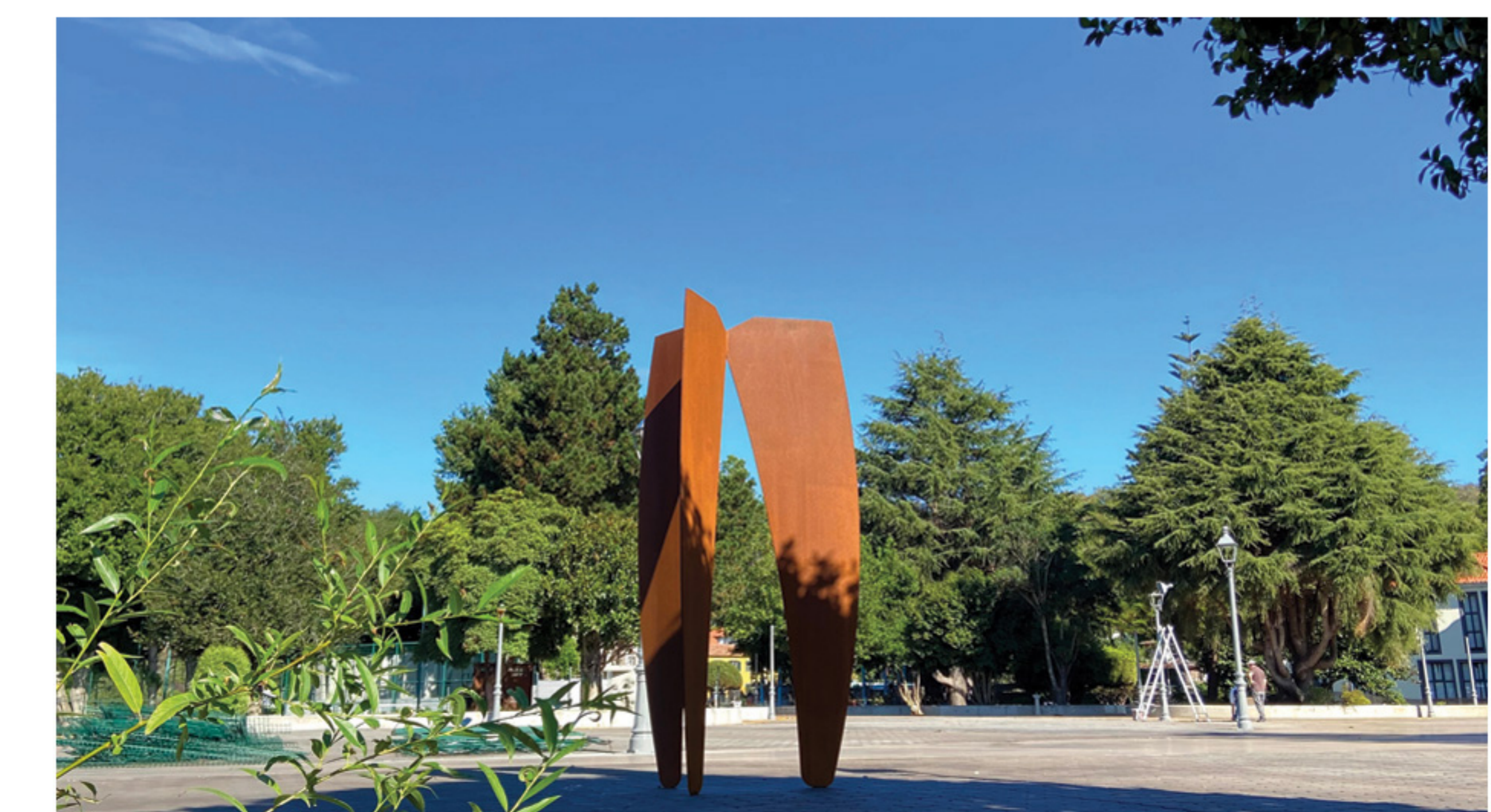


Monumento ao Futebol

5 ESCULTURA 'O RACHADOR'

Largo Conselheiro Aires de Ornelas

In dialogue with this sculpture, we find another artistic piece by the earth sculptor Helder Folgado, dated 2021, a tribute to the wicker industry and inspired by the woodcutters of local artisans.



'O Rachador'

6 EIRA DA ELSA

Largo Conselheiro Aires de Ornelas

Here you can also see the threshing floor of Elsa, an ancient popular structure and once abundant throughout the island, which was used for threshing wheat. This threshing floor belonged to Prof. Leonete Freitas and was transferred here, in an ethnographic project conceived by Prof. Elsa Nóbrega, who was president of the Folklore Group of Casa do Povo da Camacha and later president of this institution.



Eira da Elsa: general perspective and landscape framing

7 MERCADINHO

Largo Conselheiro Aires de Ornelas

Also in this iconic center is the Mercadinho da Camacha, inaugurated in 2018, featuring a contemporary architectural language designed by the architect Bruno Ferreira, which also ensured the urban rehabilitation project carried out in 2021 in Largo da Achada.



Interior overviews, where regional agricultural production stands out