

## Cayetano Gómez Felipe House Museum

This House Museum is a **traditional Canary Islands** urban dwelling built in 1703 by the Irish merchant Bernard Valois. In the centre of historical San Cristóbal de La Laguna, the home is situated opposite the first parish church to be built following the town's founding, the Church of Nuestra Señora de la Concepción.

This dwelling was the **family home of the collector Cayetano Gómez Felipe**, who was born in Los Llanos de Aridane (La Palma) at the beginning of the 20th century, and died in La Laguna in 1978.

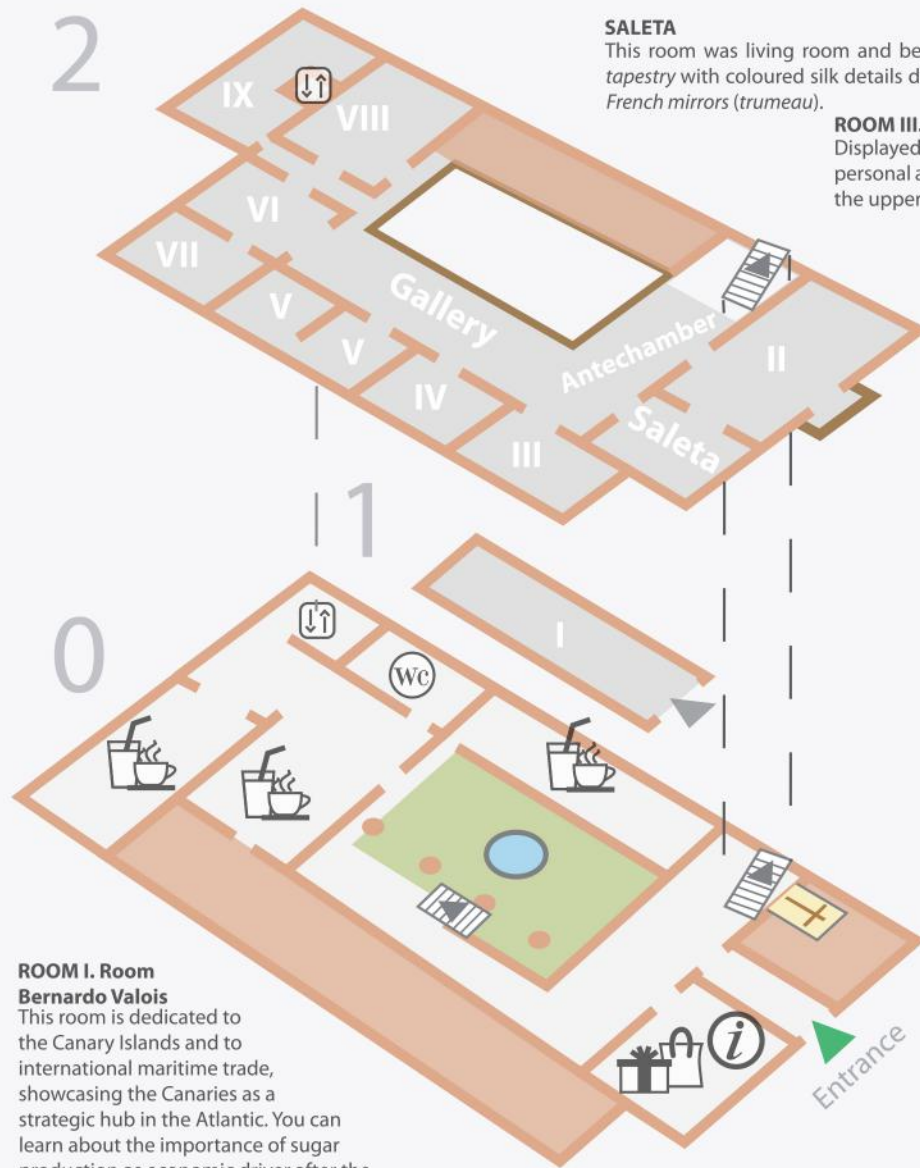
Objects that belonged to his family and which he accumulated throughout his lifetime are displayed throughout the different halls and rooms.

The variety of objects is such that this House Museum is considered to be of special importance to learn about the **everyday objects** that families from the Canary Islands used from the 16th century onwards.



Although the collection was gathered in its entirety on the islands (paintings, sculptures, glass, furniture, textiles, clothing, jewellery, personal effects, chinaware, photographs, documents, and so on), the artefacts come from far and wide. This variety of sources reflects what the Canaries have stood for throughout their history: **a nexus between far-flung places and a strategic stop-over** on trade routes that connected the old continent to the New World.

*Cayetano Gómez Felipe*



### ROOM I. Room

#### Bernardo Valois

This room is dedicated to the Canary Islands and to international maritime trade, showcasing the Canaries as a strategic hub in the Atlantic. You can learn about the importance of sugar production as economic driver after the conquest. Objects from Europe, East and America are exhibited.

### MAIN STAIRCASE

Two large works decorate the main staircase: a painting of *Virgen de la Soledad* with the symbols of passion carried by angels and a *carved work* with eight high relief scenes of the passion of Christ. Its ceiling, in the Mudejar style, has a domed effect and from its centre hangs a *muqarna* or ineapple-type piece of Hispano-Muslim tradition.

### ANTECHAMBER

This area was used by the family as a secondary reception room to sit and chat. The main paintings are *St. Barbara*, *the Death of St. Joseph* and *the Ascension of Jesus*. These are 18th century works from the Canaries.

### ROOM II. Main hall

The family's favourite room to get together in as well as to welcome guests. This was the place chosen by Cayetano to keep his most important pictorial works and valuable items of furniture. It was lit by huge open sash windows. You can contemplate the Church of the Concepción from its balcony.

### SALETA

This room was living room and bedroom. This 19th century style room is dominated by a *tapestry* with coloured silk details dedicated to Ferdinand VII, a *French gondola bed* and large *French mirrors (trumeau)*.

### ROOM III. Textiles and clothing

Displayed in this room are textile pieces, clothing and objects of personal adornment that came from the male and female spheres of the upper classes and popular classes.

### GALLERY

It is decorated mainly with furniture from the 19th century, in different styles and types. Its huge windows afford a view of the courtyard.

### ROOM IV. Bedroom

This room retains the function it served in the past as a family bedroom. Religious images of popular devotion dedicated to the Virgin and Child make up this room. It exudes an air of privacy and shelter. It was also used as a prayer room and a place for women to spend some of their time.

### ROOM V. Faith room and Oratory

This room is a prime example of the proliferation of a type of medium- and even small-scale religious imagery, adapted to the size of the house and also for personal and private use. This room provides access to a prayer room dedicated to the Virgin Mary.

### ROOM VI. Estrado

This area recalls the custom of Hispano-Muslim ancestry, where the women read, wrote, drank chocolate and did work, reclining or sitting on platforms that were carpeted or covered with mats, cushions and stools. Two display cases are dedicated to private worship: crosses, prints, rosaries, etc.

### ROOM VII. The table and the household

This room houses all the objects gathered by Cayetano that are related to the domestic environment of a kitchen. Of note: a collection of dishes and pieces of popular glazed pottery from different Spanish regions, also kitchen utensils made of pewter, copper and bronze. A corner of the room is dedicated to traditional Canarian pottery and the utensils typical of the islands' kitchens, especially those used for preparing *gofo*.

### ROOM VIII. Dining room

On display are many pieces of *crocker* that serve as an interesting representation of some of the most important factories and styles of 18th-19th century tableware, including examples of Chinese porcelain and objects associated with *table service*.

### ROOM IX. Forging room

The variety of architectural elements and pieces made of forged iron belonging to different homes and long-disappeared religious buildings pay witness to the great affection that Cayetano felt for the architectural heritage of the Canary Islands.