

N.º 2

2016

ART IS ON

edição especial special issue

AZLAB #14

AZULEJOS AND FRAMES

Proceedings





N.º 2

edição especial – atas do AzLab#14 Azulejos and Frames
special issue – proceedings of AzLab#14 Azulejos and Frames

2016

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Edição / Edition

ARTIS – Instituto de História da Arte, Faculdade de Letras, Universidade de Lisboa.

Conceção gráfica e paginação / Layout

José Dias - Design

ISSN

2183-7082

Periodicidade / Frequency

Anual / Annual

Capa / Cover

Imagem oficial do AzLab#14 Azulejos and Frames concebida por Inês Leitão

Official image of AzLab#14 Azulejos and Frames designed by Inês Leitão

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INTRODUCTION

Rosário Salema de Carvalho

As stated by some authors, the interdisciplinary use of the term *frame*, supported by the so-called frame theory¹, leads to the assumption that “over the past few decades it has become a received notion that there is no human signifying act, no meaningful perception, cognition and communication without «frames» and that frames are practically everywhere”². In consequence, “(...) the term «frame» is at least as multifaceted in the specific reference to artefacts as in general cognitive sense (...)”³.

Considering this wide, interdisciplinary approach, in which frames play a central role, a serious debate of this issue calls for a comprehensive state of the art, including many different studies – namely, the works of Ortega y Gasset⁴, Jacques Derrida⁵, Erving Goffman⁶, Louis Marin⁷, Victor Stoichita⁸ and Werner Wolf⁹, among many others. Elli Doulikaridou, in a recent article entitled *Reframing Art History*, points out that “the «frame» is considered as a cognitive and structural element from the angle of visual semiotics. The frame has a functional value since it shows/presents/indicates – it is a sign of the index family, and provides the conditions of contemplation and critical reception of the object shown. In other words, it is an instrument of cognitive perception that encourages the articulation of visual elements and their appropriation by the viewer. But at the same time, when integrated within a system – or a complex visual environment such as a digital resource user interface (UI) – the frame becomes a nodal element. In other words, without shedding its previous qualities, the frame further enables a network of visual relations through visual perception”¹⁰. In this way, the author calls attention to the interface and to the role played by frames in the reception of a given image, extending this analysis to the digital realm. This particular aspect was also important for the development of the projects presented in this volume, authored by Inês Aguiar or Rosário Salema de Carvalho.

Azulejo frames, as understood in the context of the AzLab#14 conference¹¹, refer to the word *frame* as used in Art History¹². Border *azulejos* is the more “technical” and consecrated term to designate painted or outlined

1. GOFFMAN, Erving – *Frame Analysis. An Essay on the Organization of Experience*. Boston: Northeastern University Press, 1974.
2. WOLF, Werner – “Introduction. Frames, Framings and Framing Borders in Literature and Other Media”. WOLF, Werner. BERNHART, Walter (ed.) – *Framing Borders in Literature and Other Media*. Amsterdam [u.a.]: Rodopi, 2006, 1.
3. Idem, *ibidem*, 8.
4. ORTEGA Y GASSET, Jose – “Meditations on the frame”. *Perspecta*, 26 (1990), 185-190.
5. DERRIDA, Jacques – *The truth in painting*, translated by G. Bennington and I. McLeod. Chicago and London: The University of Chicago Press, 1987.
6. GOFFMAN, Erving – *Frame Analysis. An Essay on the Organization of Experience*. Boston: Northeastern University Press, 1974.
7. MARIN, Louis – “Du cadre au décor ou la question de l’ornement dans la peinture”. *Rivista di Estetica* (1982), 16-35.
8. STOICHITA, Victor I. – *L’instauration du tableau*. Paris: Méridiens Klincksieck, 1993.
9. WOLF, Werner. BERNHART, Walter (ed.) – *Framing Borders in Literature and Other Media*. Amsterdam: Rodopi, 2006.
10. DOULKARIDOU, Elli – “Reframing Art History”. *International Journal for Digital Art History*, 1, (2015), 69. Available at: <https://journals.uni-heidelberg.de/index.php/dah/article/view/21638> (2015.09.02). doi:http://dx.doi.org/10.11588/dah.2015.1.21638.
11. The AzLab is a monthly seminar organised by the research group Az – Rede de Investigação em Azulejo, from the ARTIS – the Art History Institute of the Faculdade de Letras, Universidade de Lisboa, in collaboration with the National Azulejo Museum. The aim of AzLab is to foster new analytical perspectives on issues related to *azulejo*, including the research, inventory, collecting, safeguarding, creation or dissemination of this art form. The idea of developing a research lab focused on *azulejos*, passing through the concept of experimental procedure associated with the lab spaces, is applied here to the discussion of work that is intended for promotion. Moreover, it also introduces a concept that is foreign to Art History, requiring therefore a multidisciplinary research. Every month, a new topic will be up for discussion, suggested by research projects, master and PhD theses, etc. Although national researchers and people connected to several institutions will be invited to collaborate, we will try, whenever possible, to enlist foreign researchers. The AzLab#14, devoted to “Azulejos and Frames”, was the 14th session of the seminar, and consisted of a special one-day conference (please see <https://blogazlab.wordpress.com/category/azulejos-and-frames/>).
12. Once more, the state of the art includes many different articles, among which MENDGEN, Eva (ed.) – *In Perfect Harmony: Picture + Frame, 1850-1920*. Amsterdam: Van Gogh Museum, 1995; DURO, Paul – *The Rhetoric of the Frame: Essays on the Boundaries of the Artwork*. Cambridge: Cambridge University Press, 1996; MITCHELL, Paul. ROBERTS, Lynn – *A History of European Picture Frames*. London: Merrell Holberton, 1996.

tiles¹³ which, regardless of their shape, enclose a figurative, ornamental or patterned composition, just to mention the three main axes in the development of *azulejo* decorative motifs.

As in the wider context of frames studies, *azulejo* frames or borders are also regarded as areas of transition whose purpose is to separate or isolate, but which can also be used to join together and articulate different decorative elements. Moreover, frames can contribute to the appropriation and interpretation of the enclosed motifs, and constitute therefore a specific decorative element, endowed with a specific meaning. While it is true that frames stand for order, in the case of *azulejo* decorations this is to be understood in a much wider sense. In this context, frames also stand for integration, articulation and dialogue with other artistic modes of expression, often leading to global decorative solutions¹⁴.

The choice of the term *frames*, instead of *border tiles*, reflects the aim of opening *azulejo* studies to the more recent research perspectives and multidisciplinary debates surrounding the study of frames¹⁵.

At the same time, on a more practical note, museums worldwide have also devoted some attention to the frames included in their collections, cataloguing them and uploading the information on their websites. Although these processes are still in its infancy, good examples are the Yale Centre for British Art¹⁶ and the Royal Academy of Arts¹⁷. The website of the National Portrait Gallery, as a result of the exhibition *The Art of the Picture Frame*, organised by Jacob Simon in 1996, has also uploaded information concerning frames and including exhibition references, access to online collections and a database of British frame makers, articles and other publications¹⁸. This online resource is continuously updated and constitutes an important research tool, along with *The Frame Blog*, managed by Lynn Roberts¹⁹, where frames are promoted and debated, although within a more museological context. Another example worth mentioning is the exhibition *Frames: state of the art*, which took place at the Statens Museum for Kunst, in Copenhagen. Its catalogue, published in 2008, includes important theoretical contributions covering different aspects of frame studies²⁰.

The *AzLab#14: Azulejos and Frames* was born out of the meeting between the practical task of cataloguing *azulejos* and an in-depth research perspective, using the catalogued data as a means of studying an art form where the frames and the pictures they enclose are usually found together in their original locations, thus allowing for a contextualised interpretation of each decoration.

13. In these cases, the tiles' limiting role is not only physical but also visual.

14. It is worth noting that this issue also extends to painting, where frames were often designed in articulation with the spaces they were meant to decorate (BJERRE, Henrik – "Picture frames in the Royal Danish collections". *Frames. State of the Art*. Copenhagen: Statens Museum for Kunst, 2008. Available at [http://theframeblog.com/2015/08/09/frames-state-of-the-art-part-2-picture-frames-in-the-royal-danish-collections/\(2015.09.02\)](http://theframeblog.com/2015/08/09/frames-state-of-the-art-part-2-picture-frames-in-the-royal-danish-collections/(2015.09.02)), and were therefore closer to architecture than to painting (BISACCA, George. KANTER, Laurence B. – "Introduction". NEWBERY, Timothy J.. BISACCA, George. KANTER, Laurence B. (ed.) – *Italian Renaissance Frames*. Yale University Press, 11).

15. In this regard, it is worth mentioning the lectures presented in the following international conferences, along with the articles published in the proceedings: *Framings – Interdisciplinary Conference on Frames*, University of Copenhagen, 2013 (CARVALHO, Rosário Salema de – "Baroque azulejo's frames". *Framings*. Berlin: Logos Verlag Berlin, 2015, pp.193-210) and *Jeux et enjeux du cadre dans les systèmes décoratifs à l'époque moderne*, Paris, Institut national d'histoire de l'art, May 2014 (CARVALHO, Rosário Salema de – "The frames of Portuguese Baroque Azulejos", in print). The first one questioned the role of frames, extending "(...) the conceptual and material framework of interdisciplinarity between the Humanities, Social-and Communication Sciences (...) [to] contributions from art and media history and theory, philosophy and cultural studies, dance and theater studies, film theory and film semiotics, literature and music, communication science, visual and textile studies, and computer science" (*Framings – Interdisciplinary Conference on Frames*, University of Copenhagen, 2013). The second followed a different research direction, considering frames in their connection with modern day decorative systems. Finally, it should also be noted that in 2015 (May 15th), along with the exhibition *Frames in Focus: Sansovino Frames*, the National Gallery organised the Frame Study Day, with various lectures. A new conference is already scheduled for 2016, in Hamburg, entitled *Rahmen – Frames. Definitions of Function in the Pre-Modern Era*, aimed at debating the different theoretical approaches and their suitability for the study frames.

16. <http://collections.britishart.yale.edu>

17. <https://www.royalacademy.org.uk>

18. <http://www.npg.org.uk/research/programmes/the-art-of-the-picture-frame.php>

19. <https://theframeblog.wordpress.com>

20. The J. Paul Getty Museum is currently hosting the exhibition "Louis Style: French Frames, 1610-1792" (open until January 3rd 2016).

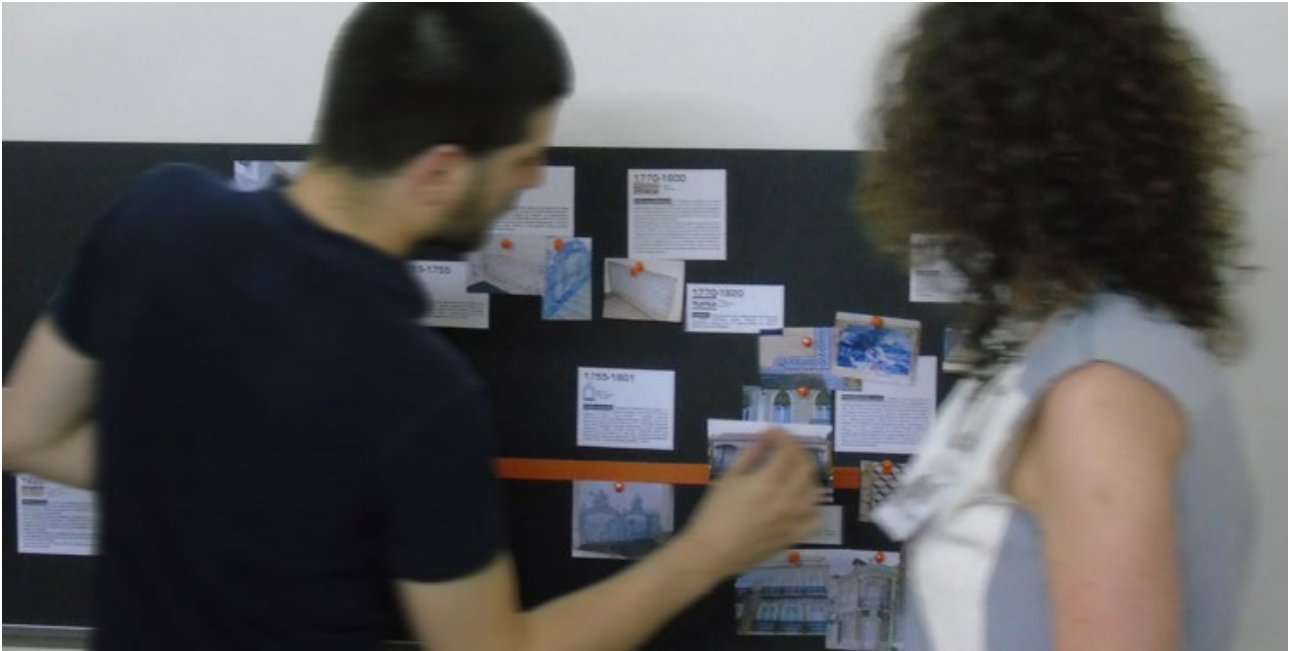


Fig.1 - Participants collaborating in the *azulejo* chronology during the AzLab#14 (photo by Ana Almeida)

Frames are no longer interpreted, today, in a merely functional manner, as purely separating elements, but rather as the media of a wide array of different meanings, active in the communication and perception of a given work. In the case of *azulejo* decorations, this comprehensive understanding is even more necessary, and tile coverings are usually regarded as complex communicational structures, integrated within global decorative systems.

The aim of the special *AzLab* session was to reveal the different frame types typical of the various periods of Portuguese *azulejo* history, and to determine how they influenced the construction of the spaces wherein they are located. The digital inventory of the *azulejo* heritage was also discussed, with a special emphasis on the issues of frame cataloguing and the adoption of a controlled vocabulary.

Even though not all of the contributions were included in the present volume, the following texts are nonetheless a good way of learning more about some of main historical trends of Portuguese *azulejo* frames. However, these texts do not cover the entire, five-century long history of Portuguese tile decorations. In order to bridge this gap, a small experimental project was launched through Facebook, consisting of a collaborative *azulejo* chronology. The followers of *Az Infinitum's* profile were asked to send images of frames and coverings still found in situ, which they considered significant or interesting. The images received were made available on Pinterest²¹, and it is still possible to contribute to each of the albums, organised according to the type or trend of each example, and following a chronological order.

This exercise has enabled us to recognise multiple frame types and to provide a brief description for each one, thus laying the ground for a global study of the entire history of Portuguese *azulejos*. Moreover, the systematisation achieved through specific projects and contributions will also allow, in the near future, to shed further light on the production and circulation of frame types, and to enrich our current understanding of the history of Portugal's *azulejo* tradition.

Generally speaking, it is presently known that the so-called *Hispano-Moresque azulejos* (late 15th century and the first half of the 16th century) already included borders and friezes used as finishing elements, although patterned

21. https://www.pinterest.com/az_redeazulejo



Fig.2 · The final collaborative *azulejo* chronology completed during the AzLab#14 (photo by Inês Aguiar)

azulejos could also be used for the same purpose. From the very beginning, frames have played a decisive role in creating architectural simulations and articulating the decorations with the surrounding space, a feature that would become a trademark of Portuguese *azulejo* decorations. The *maiolica* technique and the Renaissance and Mannerist periods (16th century) saw the autonomisation of this finishing element, in articulation with figurative or ornamental compositions. Chequered *azulejos* (late 16th century and early 17th century) are enclosed by friezes and clearly articulated with the architecture. 17th century decorations, on the other hand, are usually enclosed by one of three popular frame types, as noted in Inês Aguiar's text. With the increase of popularity of blue and white *azulejos* (1675-1750), frames became more complex – an issue addressed in Rosário Salema de Carvalho's and Ana Raquel Machado's contributions. During the Rococo period (1740-1760), divided into different stages, the separation between frame and representation is heightened not only by the shell-shaped motifs typical of this period, but also (and above all) by the colour scheme – frames become strongly polychrome and the figurative scenes are usually painted in blue and white or purple and white. Coimbra's tile production (18th century) is clearly distinguished from Lisbon's production both by the kind of painting and by the influence of the motifs found in Augsburg engravings, which led to more sinuous frames, "invading" the figurative sections. Although this interaction is typical of the so-called Great Joanine Production (1725-1750), developed in Lisbon's workshops, Coimbra's production stands out for the rhythm and asymmetry of its decorations. In the mid 18th century, in Lisbon, frames abandon the architectural simulations in favour of shell-shaped motifs, foliage, palm leaves, etc., displayed symmetrically, in an unusual decorative solution. With the onset of the Pombaline²² period, frames reacquire more traditional shapes and patterns, repeated later in 19th century façades, as argued in João Manuel Mimoso's contribution. During the Neoclassical period, frames become less full and less intricate, qualities that will only reappear in later revival movements, especially Neo-Baroque ones. Meanwhile, Art Nouveau and Art Deco styles are expressed above all through their frames, and Jorge Colaço's works are a good example of these trends, as shown in Patrícia Nóbrega's contribution. António Cota Fevereiro, on the other hand, argues that Art Nouveau tile decorations applied in buildings display an approach to frames influenced by the building itself and its façades. Finally, present day decorations, and the choice between using frames or rejecting them altogether, which has faced artists ever since the 1950s, is debated in Ana Almeida's And Inês Leitão's contributions.

22. This designation refers to the Marquis of Pombal, minister of king D. José I (1750-1777).

The collaborative chronology ended on the day scheduled for AzLab#14 (May 1st 2015), and the photos received via Facebook were printed and handed to the participants, who were asked to place them within the chronology [fig. 1, fig.2].

Finally, it is worth noting that the choice of English as the AzLab#14's official language, which will enable a wider circulation of this volume's contributions, led to a few translation issues, whose solution must be clarified. As seen above, the words *frame* and *border* translate the Portuguese word *emolduramento*, which stands for a "composition that encloses *azulejo* sections and/or coverings"²³. This concept, due to its wide scope, was used in replacement of the word *guarnição*, traditionally employed in Portuguese *azulejo* studies, but whose etymology, suggesting the idea of adornment or embellishment, was found to be unequally suited to all periods of Portuguese *azulejo* history. Moreover, the term *guarnição* was initially adopted in the context of patterned decorations, and does not reflect the specificities of figurative decorations, for example.

All previous attempts to create a controlled vocabulary for the field of *azulejo* studies²⁴ chose to separate these finishing elements according to their shape and use, dividing them into borders, edgings, friezes, corner tiles and end tiles.

These definitions were updated in 2014, in the *Azulejo in situ Inventory Guide*²⁵, and made available online. *Barra* is a kind of frame formed by two or three juxtaposing tiles; *cercadura* consists of a single row of tiles; a *friso* is formed by one third or one half of a tile; *cantos* are found at the beginning and end of the frames; and *cantoneiras* are used in wall edges.

In previous works published by ourselves or this research group, we have chosen to use English terms to designate these decorative elements: *barra* was translated as border, *cercadura* as edging, *friso* as frieze, *canto* as corner tile and *cantoneira* as end tile. However, it is easy to see that these terms are unable to convey the exact meaning of the Portuguese words: the use of the English word *frieze*, for instance, can prove misleading, due to its immediate association with architecture. For this reason, this volume has adopted a simpler solution, explained in the articles where this vocabulary is recurrently used. *Barras* were translated as *double azulejo frames*, *cercaduras* as *single azulejo frames* and *friezes* as *half or third azulejo frames*. As in the previous versions, *cantos* were translated as *corner azulejos*.

As we will see in the text concerning 18th century frames, a new term was added to the initial vocabulary – namely, mouldings, which stand for sinuous frames, designed together with the figurative sections.

On a final note, we would like to express our sincere gratitude to Emmanuelle Delmas-Glass, who was generous enough to share her vast knowledge with all of the participants and authors. Furthermore, we would like to thank the National *Azulejo* Museum and its director, as well as highlight the Scientific Commission's decisive contribution to the success of AzLab#14 and the present volume, whose publication is also due to the support of ARTIS-IHA/FLUL, its director, Professor Vítor Serrão, and the editor of ARTISON, Professor Clara Moura Soares.

Lisbon, October 2015

23. CARVALHO, Rosário Salema de. PAIS, Alexandre. FIGUEIREDO, Ana Paula (coord.) – *Guia de Inventário de Azulejo in situ*. Lisboa: Az – Rede de Investigação em Azulejo (ARTIS - IHA/FLUL), Museu Nacional do Azulejo and Instituto da Habitação e da Reabilitação Urbana – Sistema de Informação para o Património Arquitectónico, 2014, 46. Available at < http://redeazulejo.fl.ul.pt/multimedia/File/guia_inventario_v1.pdf> (2015.09.02).
24. SIMÕES, João Miguel dos Santos – *Azulejaria em Portugal no século XVII*. Lisboa: Fundação Calouste Gulbenkian, 1997 [1971] and MÂNTUA, Ana Anjos, et al – *Normas de Inventário – Artes Plásticas e Artes Decorativas – Cerâmica*. Lisboa: MC / IMC, 2007.
25. CARVALHO, Rosário Salema de. PAIS, Alexandre. FIGUEIREDO, Ana Paula, (coord.) – *Guia de Inventário de Azulejo in situ*. Lisboa: Az – Rede de Investigação em Azulejo (ARTIS - IHA/FLUL), Museu Nacional do Azulejo and Instituto da Habitação e da Reabilitação Urbana – Sistema de Informação para o Património Arquitectónico, 2014. Available at < http://redeazulejo.fl.ul.pt/multimedia/File/guia_inventario_v1.pdf> (2015.09.02).

THE ART NOUVEAU TILES AS FRAMES TO ARCHITECTURE IN LISBON

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ABSTRACT

The combination of tile with architecture has been used in Portugal for centuries. It achieved a unique level of artistry by the end of the 19th century and beginning of the 20th century. The use of new colours and modern stylizations were explored during the Art Nouveau period. The tile was used as a frame for architectural features in order to enhance the building. By then all the elements were intended to be harmoniously combined as a whole.

A span of case studies, chronologically ordered, illustrates the role and evolution of tiles used during this period, when tiles were designed by academic painters or architects. The comparison of projects published, or kept in archives, with the actual buildings led to a new understanding about this artistic period in Portugal and, particularly, in Lisbon and its surroundings.

KEYWORDS

Art Nouveau | Lisbon | Architecture | Tile | Frame

RESUMO

O azulejo integrado na arquitetura tem sido utilizado durante séculos em Portugal. No fim do século XIX e início do século XX atingiu um particular nível de originalidade, através do uso de cores e estilizações modernas, exploradas no período Arte Nova. O azulejo foi usado como moldura dos elementos arquitectónicos, realçando o edifício. Neste período tudo era conjugado de forma harmoniosa contribuindo para uma visão global de conjunto.

Neste estudo ordenamos cronologicamente alguns exemplos de aplicações de azulejo Arte Nova, com o objectivo de perceber a evolução deste género de revestimento, discutindo o seu entendimento como moldura das arquiteturas, numa época em que a grande maioria dos desenhos era criada por pintores com formação académica ou por arquitectos. A confrontação dos desenhos técnicos em arquivo, ou publicados, e a comparação com os edifícios que ainda se conservam, conduziu a reflexões em torno deste período artístico em Portugal e, em particular, na área de Lisboa.

PALAVRAS-CHAVE

Arte Nova | Lisboa | Arquitectura | Azulejo | Moldura

INTRODUCTION

During the 19th century the eclecticism and beaux arts defined most of the Portuguese architecture. Buildings were lined with tiles, partially or totally, conveying colour, patterned motifs or naturalism to the façades. Friezes of tiles were used around doors, windows and entablatures to enhance architectural forms.

By the end of the century, the work of architects and builders led to different and new approaches on the use of tiles. These achieved a distinct level in the Art Nouveau period. Although there are some full-covered façades with Art Nouveau tiles, this article will focus mostly on those cases where the tiles were applied in panels and how they worked as a frame.

This article describes, in chronological order, several examples of buildings with tiles, in Lisbon and its surroundings. The selection, reflects years of study and research that allow the understanding of the evolution of the use of tiles in architecture, throughout the century during the Art Nouveau period. The analysis is based on surviving documentation and existing buildings.

Not only tiles are in focus here. The use of bricks, also working as frames, and the use of fresco paintings are aspects to be discussed here. The comparisons between the plans and elevations designed by architects, or constructors have been a matter of reflexion.

1885 EARL OF CASTRO GUIMARÃES HOUSE CRUZ DO TOREL LANE, LISBON

Designed by architect José Luís Monteiro, this house is a fine example of beaux arts and, eclectic style, mostly of Moorish influence. A grid indicating tiles was drawn in the original plans for the turret's entablature¹, which do not appear in 1909 when the house was photographed (Achilles, 1909). This is one of the first attempts to combine harmoniously tiles with architecture in a totally new approach, working as a frame and uniting the façades.

stone window-sills, above the second floor lintels and over the turret french windows. The tile, works as frames uniting the façades with colour and expression. On the original drawn elevations² the architect designed two distinct patterned motifs, composed of geometric and stylized figures, which can still be seen today.

A similar house, with similar patterned motifs in tiles³, was designed by the same architect for the Earl of Nova Goa in Lisbon. Between the roof and the second floor lintels of all façades the tile panels are framed by two friezes made of bricks. The sophisticated use of these common and available materials enhances the architectural forms of the building.

1896 ALFREDO BENSÁUDE HOUSE SÃO CAETANO STREET, LISBON

After finishing his studies in Paris the architect Miguel Ventura Terra designed two houses in Lisbon where he integrated tile panels into architectural forms. In Alfredo Bensaúde's house, tiles were placed just below the

1898-1899 MARIA DO ROSÁRIO GOMES HOUSE ACÁCIAS AVENUE, MONTE ESTORIL, CASCAIS

Raul Lino's first project in Monte Estoril (he projected other houses in the same style nearby) replaced a small summer house built in 1898 according to the

1. Arquivo Municipal de Lisboa (A.M.L.), José Luís Monteiro, *Projecto que apresenta Manuel de Castro Guimaraes em substituição do que foi aprovado pela Ex.ª Camara em 22 de Novembro de 1884 para a construção d'um predio no seu terreno sito na Travessa do Thorel no 29-31 – freguesia da Pena*, 1885, 543/1ºREP/PG 18851, fl. 1.

2. A.M.L., Miguel Ventura Terra, *Projecto de casa de habitação, propriedade de Alfredo Bensaude*, 1896, 3021/1ºREP/PG 18961, fl. 1.

3. A.M.L., Miguel Ventura Terra, *Conde de Nova Goa*, 1896, 3022/1ºREP/PG 18961, fl. 1.

draughtsman Paul Leonard Gaston Landeck project⁴. The new edification combined elements of the Moorish architectural style with others from the so called *casa à portuguesa* movement (which means Portuguese house⁵)⁶.

Here Lino drew a grid suggesting the use of tile panels under the south balcony on each side of the window. This was his first attempt to combine tiles into architecture in a totally new fashion that influenced other architects and draughtsmen.

1902 JÚLIO CÉSAR DE MOUTA E VASCONCELOS HOUSE

BENFICA, LISBON [fig. 1]

This project by architect Álvaro Augusto Machado was not built. In the drawn elevations (Collares, 1902: 169-171) he designed a patterned motif to be used in tile panels on the small turret and vestibule entrance. The project was innovative in modelling volumes which were masterfully achieved by the architect, in Estoril (Fevereiro, 2011: 402-403).

1902-1904 DOMINGOS DE SOUSA ANDRADE HOUSE ANTÓNIO AUGUSTO DE AGUIAR AVENUE, LISBON

Until the present day, this was the first building identified, where we can find Art Nouveau tiles and frescoes combined in a very particular way. The project

was signed by the architect José Alexandre Soares and dated from 1902, but, only in 1903, it was presented, appreciated and accepted by the town hall services.

Tiles included on the drawn elevations⁷ were lined in the following way:

- as a frame under stone window-sills of the first floor main and north façade;
- as a frame between the first floor window arches on the main and north façade;
- as panels framed by stone architectural features on the second floor windows main and north façade;
- as a frame between the wall and the entablement of the building, interrupted by corbels, in most of the façades.

The pattern motifs were designed by the architect and produced in *Fábrica de Cerâmica e Fundição das Devezas*, in Gaia. The main motif was Art Nouveau stylized flowers. Other patterns were a mixture of geometric figures. These tiles made, harmoniously, the transition between the main and south façades.

Under the main façade on the first floor, the windows arches, painted by Domingos Costa (Carvalho, 1908: 41-44) represented frescoes of feminine faces surrounded by voluptuous flowers and leaves. These paintings were highlighted by the tile frame. The vestibule exterior east façade was also decorated with Art Nouveau frescoes of flowers.

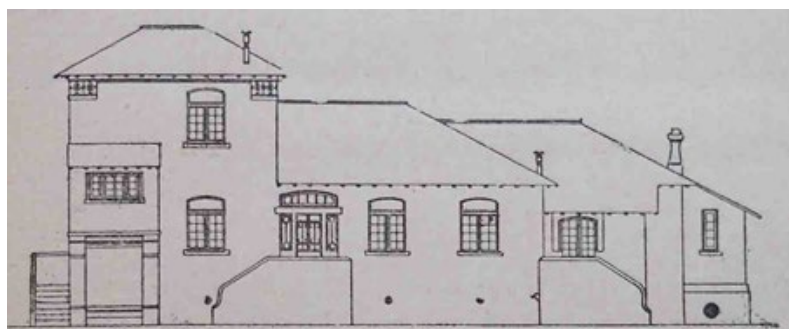
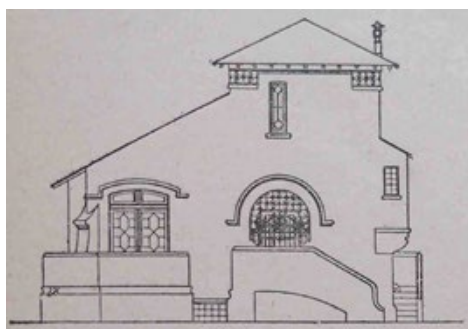


Fig. 1 · Main façade drawn elevation (left) and side elevation (right) for Júlio César de Mouta e Vasconcelos house (Collares, 1902: 169)

4. Arquivo Histórico Municipal de Cascais (A.H.M.C.), Paul Leonard Gaston Landeck (1898), *Planta da casa que a Ex.^{ma} Sr.^a D. Maria do Rosário Gomes pretende construir no Mont'Estoril*, 1898, EST/0165, fl. 1.
 5. The Portuguese house movement appeared in the late 19th century after an ideological, political, economical and social crisis, which led to new and modern approaches to architecture and other forms of art in Portugal.
 6. A.H.M.C., Raúl Lino da Silva, *Casa da Ex.^{ma} Sr.^a D. Maria do Rosário Gomes Mont'Estoril*, 1899, EST/0183, fl. 1.
 7. A.M.L., José Alexandre Soares, *Projecto de habitação que o Ex.^{mo} Sr. Domingos de Sousa Andrade, pretende construir no seu terreno sito na Rua Antonio Augusto d'Aguiar*, 1903, 1644/1^oREP/PG 19031, fl. 1.

1904-1905
ANNE ROUSSEL SCHOOL
 REPÚBLICA AVENUE AND DUQUE DE ÁVILA AVENUE,
 LISBON [fig.2]

Another project by architect Álvaro Augusto Machado is, the former Roussel School. The building is considered neo-romantic, due to its architectural features and volumetry. The use of tiles was carefully planned by the architect, as we can see in the elevations⁸, in comparison to the surviving ones. The tiles were painted by the renowned artist José António Jorge Pinto⁹ (Fevereiro, 2011: 103-131, 542-551).

The ground floor has a patterned motif of geometric figures and leaves. The use of blue, orange and green over white is well balanced, depicting Celtic crosses and other medieval Christian symbology. This panel is framed by stone friezes, bounding the main façades around the corner and interrupted by doors and windows.

The walls of the balcony on the first floor, on the corner, have one of the most well achieved motif designed by Jorge Pinto: a cross enclosed by a square and surrounded by other geometric figures, giving an impression of movement. He used the same colours



Fig.2 · Anne Roussel school ground floor patterned motif (photo by the author)

8. A.M.L., Álvaro Augusto Machado, *Projecto que a Ex.^{ma} Senhora D. Anna Roussel deseja construir no seu terreno na Avenida Ressano Garcia*, 1904, 2010/1^oREP/PG 19041, fl. 1.
9. José António Jorge Pinto was one of the most important Art Nouveau painter of tiles in Portugal. He was born in Lisbon, on September 20, 1875 and died in the same city on September 9, 1945 (Fevereiro, 2012: 241-292). Pinto attended the Royal Academy of Fine Arts in Lisbon between 1890 and 1894 and started painting on tiles around 1896 in Constância Factory. He had his studio in Ajuda parish and was one of the co-founders of the Arcolena Artistic Ceramic in 1909 (Fevereiro, 2011: 64). He participated in the following exhibitions: Grémio Artístico in 1898; Sociedade Nacional de Belas Artes (Fine Arts National Society) in 1904, 1905, 1906, 1915, 1918 and 1922.

as the previous one but included the yellow. The use of blue over white is really characteristic of the history of Portuguese tiles, but here it is used in a modern approach to the Jugendstil movement. The other exterior tile panels adorn four windows on the second floor.

1904-1905

PAINTER JOSÉ VITAL BRANCO MALHOA HOUSE AND STUDIO

5 DE OUTUBRO AVENUE AND PINHEIRO CHAGAS
STREET, LISBON

The house and the studio are composed by three distinct connected volumes that separate the ground floor, where the house is situated, from the studio on the first floor. The project was signed by the architect Manuel Joaquim Norte Júnior and in the drawn elevations¹⁰ a grid suggests that some parts of the façades should be lined with tiles. However that did not happen. Instead, the building was embellished with frescoes, drawn by the owner, the painter António Ramalho, and executed by another painter, Eloy Ferreira do Amaral.

In spite of the fact that the referred building was the first to have its façades decorated only with frescoes¹¹, the importance of that, is mentioned in several magazines because the frescoes imitate tiles (also referred as *frosted paintings* (Fevereiro, 2011: 647- 654).

Since then most of the buildings projected by the architect Norte Júnior were ornamented with astonishing Art Nouveau frescoes imitating tiles, for example in:

– Antonio da Costa Correia Leite House by unknown painter¹² (Carvalheira, 1908: 5-8);

– Amélia Augusta Pereira Leite apartment building¹³ (Mendonça, 1910: 9-12) and Nuno Pereira de Oliveira House¹⁴ (Mattos, 1913: 1-4) both by Gabriel Constante.

In 1908, the architect designed again a grid for João Baptista de Macedo House project¹⁵ but the tiles were not made or applied.

1906-1907

PEOPLE'S DEPARTMENT STORE IN ALCÂNTARA

PRIOR DO CRATO STREET, LISBON

The building firm *Vieillard & Touzet* and foundry *Cardoso Dargent & C.ª* constructed this fine iron and stonemasonry corner building. The first project¹⁶ was altered by a second one¹⁷ suppressing the third floor. On both projects the use of tiles was contemplated. They line the surface just over the large windows, corner French windows, and were commissioned by the firm to the painter José António Jorge Pinto. On the corner it, is visible a panel featuring a feminine head with sensuous hair, framed on the top by stylized flowers. The painter used red, shades of orange, green and purple over white. On the same level of the previous panel the other façades have the same patterned motif. It consists of an original composition of geometric figures, giving an impression of movement, clearly inspired on the Jugendstil movement (Fevereiro, 2011: 558-561). These panels function as frames themselves and are framed by the architectural elements – steel, below and stone, above.

10. A.M.L., Manuel Joaquim Norte Júnior, *Projecto de construção que José Vital Branco Malhoa pretende fazer no seu terreno sito na Rua Antonio Maria d'Avellar tornejando para a Rua Pinheiro Chagas, freguezia de S. Sebastião da Pedreira, 5 Bairro, 1904, 1464/1ªREP/PG 19041, fl. 1.*

11. Frescoes were used like tiles, framing or framed by architectural features in Portugal.

12. A.M.L., Manuel Joaquim Norte Júnior, *Projecto para uma casa de habitação que Antonio da Costa Corrêa Leite deseja edificar no seu terreno limitado pelas avenidas Ressano Garcia e Martinho Guimarães (talhões n.º 131 e 133), freguezia de S. Sebastião da Pedreira, 3º Bairro, 1906, 2286/1ªREP/PG 19041, fl. 1.*

13. A.M.L., Manuel Joaquim Norte Júnior, *Casa Amélia Augusta Pereira Leite, 1908, 755/1ªREP/PG/19081, fl. 1.*

14. A.M.L., Manuel Joaquim Norte Júnior, *Projecto de uma propriedade que Nuno Pereira de Oliveira pretende construir no seu terreno sito na Praça Duque de Saldanha tornejando para a Avenida Praia da Victoria – Talhão n.º 64A – Freguesia de S. Sebastião da Pedreira – 3º Bairro, 1910, 2546/DAG/PG/19101, fl. 1.*

15. A.M.L., Manuel Joaquim Norte Júnior, *Projecto de uma casa que João Baptista de Macedo pretende mandar construir no seu terreno, situado nas ruas Pinheiro Chagas e Filipe Folque freguezia de S. Sebastião da Pedreira – 3º bairro, 1908, 508/1ªREP/PG 19081, fl. 1.*

16. A.M.L., Vieillard & Touzet, *Projecto de edificação dos armazens Casa do Povo d'Alcantara por João de Oliveira Miguens no seu terreno sito na rua do Livramento angulo da rua Cascaes, descripto com os números 137 a 143 para a rua do Livramento, e 35 e 36 para a rua Cascaes, 1904, 5994/1ªREP/PG 19041, fl. 1.*

17. A.M.L., Vieillard & Touzet, *Alçado do novo projecto das fachadas dos armazens Casa do Povo d'Alcantara de João de Oliveira Miguens, rua do Livramento e rua Cascaes, em substituição do alçado aprovado na licença no 565, do anno de 1905, 1906, 145/1ªREP/PG 19061, fl. 1.*

1905-1906

JOÃO VAZ HOUSE AND STUDIO

D. FRANCISCO DE ALMEIDA STREET, DAFUNDO, ALGÉS

[fig.3]

This summer house, unfortunately demolished, had a studio and it was especially designed by the Italian architect Nicola Bigaglia for the painter João Vaz. The architect combined traditional architectural features from his native country with a modern approach to the Portuguese house movement.

The tiles lined specific parts of the façades. In the corner window between the east and south façade, below the stone window-sills there were two tile panels, repeated

in the south bow window. The painter is unknown to the present day (Collares, 1912: 37-40).

The bow window rooftop had a balcony on the second floor and a french window with shutters. The backward window in relation to the main façade had a large tile panel above, partially drawn in the original elevation¹⁸. The rounded shape had a frame of stylized flowers surrounding it and, below a bow with *Gratia Plena*¹⁹ written. This relationship between the façade, window and, tile panel was quite rare and exquisitely explored here. The flowers and the roundness edges worked as a double frame. Above there were a bunch of flowers tied with elegant bows on tile.



Fig.3 · João Vaz house south façade (Manaças, 1912: Intercalar XIX)

18. Arquivo Municipal de Oeiras (A.M.O.), Nicola Bigaglia, *Projecto de uma casa d'habitação que João Vaz deseja construir no terreno que possui na quinta de S. Matheus, Dafundo, freguesia de Carnaxide, concelho d'Oeiras*, 1905, 33/1905, fl.1.

19. The painter's wife name was Maria da Graça Stockler Salema Garção de Moraes and died in 1906.

1906-1907
AUTO-PALACE GARAGE
 ALEXANDRE HERCULANO STREET, LISBON

Another emblematic building by *Vieillard & Touzet* made of iron structure by *Cardoso Dargent & C.ª* is an epitomy of the Portuguese Belle Époque. Specifically built for automobiles its large windows were all embellished with stained glass by artist Cláudio de Azambuja Martins²⁰ (only two have survived).

The large pediment on the main façade has an advertisement tile panel painted by José António Jorge Pinto. The comercial name of the firm is surrounded by stylized curves in Art Nouveau, giving a striking effect due also to the use of contrasting colours (Fevereiro, 2011, 565-568). These curly lines that once involved the name of the firm, *Sociedade Portuguesa d'Automóveis L.da*, were replaced by a flower pattern motif.

Again we see the double combination of frames between architecture and tiles which was essential in this case to promote the firm's trade.

The drawn elevation²¹ of the main façade has only the name of the firm, a pattern or motifs were not suggested (Fevereiro, 2011: 565-568).

1907
ANIMATÓGRAFO DO ROSSIO
 SAPATEIROS STREET, LISBON

One of the best recognizable Art Nouveau tile panels in Lisbon are the ones in the former *Animatógrafo do Rossio*. The two panels adorn each side of the main doors and represent female figures holding lamps, surrounded by voluptuous foliage and flowers. The panels are slightly different in the use of colours and its shades. Both are perfectly integrated and surrounded by symmetrical Art Nouveau carved wood frames. The

patterned motifs on tiles are by graphic designer Miguel da Torre do Vale Queriol²² and probably painted by José António Jorge Pinto. The same motif was used in a tile panel in Brussels (Fevereiro, 2011: 570-575).

1907-1908
**DOCTOR JOSÉ CAETANO DE SOUSA
 PEREIRA DE LACERDA HOUSE**
 GUIOMAR TORREZÃO STREET, ESTORIL [fig.4]

The house for the psychiatrist José de Lacerda is one of the most impressive Portuguese architectural Art Nouveau buildings. The architect Álvaro Augusto Machado joined form and function through a complex union of plans revealing an extraordinary aesthetic quality, besides having distinct Art Nouveau features employed. He adapted the building to the terrain and the asymmetrical façades are coordinated with views and cardinal points. The Winter Garden was built in calcium-silicate bricks which resemble part of the Belgian Art Nouveau architecture but unfortunately it was altered. Some architectural features were inspired in the Portuguese house movement.

Painter José António Jorge Pinto did two distinct tile panels and a patterned motif to the façades. The first panel was in the main façade over the dining room window. It had the name of the house *Casa dos Arcos* (Arches House) framed with bows and cutting edge tiles. The second panel was on the east façade. A long vertical stripe of tiles ended in a semicircle and is framed below and on top by bricks.

The first floor had a patterned motif framed by the same previous bricks. Lined side by side, the window and door jambs are interrupted by these and by the vertical tile panel. These tiles that enhanced the architectural forms, were carefully planned by the architect²³ and bound the building façades.

20. Cláudio Augusto de Azambuja Martins was born in Lisbon, around 1879 and died in 1919. He married in 1902 to Laura do Carmo Duarte da Silva (Arquivo Nacional da Torre do Tombo (A.N.T.T.), Registos Paroquiais Lisboa São Mamede, Livro C 13 Ano 1902, fl.46v n.º 51). Important Art Nouveau stained glass painter who revived this art in the beginning of the twentieth century. His studio was in Escola Politécnica Street, Lisbon, and his apprentice was Ricardo Leone.

21. A.M.L., Vieillard & Touzet, *Projecto da construção de uma "garage" que o Sr. Manoel Joaquim Alves Diniz deseja construir no seu terreno da rua Alexandre Herculano*, 1906, 4088/1aREP/PG 19061, fl. 1.

22. Miguel da Torre do Vale Queriol was born in Lisbon, on May 5, 1873 (A.N.T.T., Registos Paroquiais Lisboa São José, Livro B 23 Ano 1873, fl.32v n.º 61). Drawing Course student of the Royal Academy of Fine Arts in Lisbon between 1886 and 1891 (Faculdade de Belas Artes de Lisboa (F.B.A.L.), Ficha individual Miguel da Torre do Vale Queriol (1886). Caixa 133).

23. A.H.M.C., Álvaro Augusto Machado, *Projecto que o Ex.º Sr Dr. Jose de Lacerda deseja construir no seu terreno no Alto do Estoril*, 1907, EST/0475, fl. 1.



Fig.4 - Psychiatrist José de Lacerda house in Alto do Estoril (Achilles, 1910, Intercalar XI)

The patterned Art Nouveau motifs were symbolic, portraying birds and other naturalistic representations, in shades of blue over white. Unfortunately most of the tiles have disappeared²⁴.

1907-1908
ARCHITECT ÁLVARO AUGUSTO
MACHADO TWIN HOUSES

FLORES STREET, ESTORIL [fig.5]

On the same street of Doctor José de Lacerda House, the architect Álvaro Augusto Machado had two houses designed by him. The existing blue print of the elevations and floor plans only contemplated tiles in the dining room²⁵. The final project is totally different except for the organization of the interior spaces.

The two houses are of modest dimensions and striking elegance. The architect ingeniously combined Belgian and German architectural features with the Portuguese house movement. The tile lining was again painted by José António Jorge Pinto who masterfully used shades of blue over white, enhancing the architectural forms in a very original way.

The main façade has five groups of tiles:

- first panel, is a stylized, almost abstract, bunch of swirly leaves and flowers with cut edges. The base of this motif is formed with leaves and flowers framed by bricks. They line the volume of the chimney and its shape deceives the eye, looking bigger than it is;
- second panel, has a patterned motif of butterflies and bees (?) over the staircase window of the second floor;

24. The dining room had Art Nouveau furniture designed by the architect and on the walls a frieze of tiles or painted frescoes framed by wood (Fevereiro, 2011: 209-228, 586-588).

25. AHMC, Álvaro Augusto Machado (1907b), *Projecto da casa de habitação que Alvaro Augusto Machado deseja construir no seu terreno no Alto do Estoril*. EST/0463, fl. 1.

- third panel, adorns the house entrance and is framed by bricks. The motif is a stylized Art Nouveau basket of roses and leaves;
- fourth panel, is a striking and ethereal composition of a woman involved in swirly branches and stylized circles. This panel bears the painter's signature and date;
- fifth panel, makes the transition between the main and south façades and is framed by bricks. It is a composition of abstract leaves and circles. The same pattern is used in the same way between the south and east façade.

The east façade between the first floor door and window has a patterned motif of abstract circles and leaves framed by bricks. This is the base of a huge cut edge panel portraying a man holding a small flower and surrounded by circles and abstract swirls. Behind this figure there is another patterned motif framed by bricks between the second floor windows.

This is one of Jorge Pinto most seductive and original works where symbolism shines exuberantly through the mastery and vigor of the paint strokes. The use of sophisticated patterns and ethereal themes reveals an extreme delicacy, which still captivates the human spectator and keeps them timeless (Fevereiro, 2011: 251-265, 589-598).

1907-1909

MANUEL FERREIRA DOS SANTOS HOUSE

SANFRÉ AVENUE, ESTORIL

Designed by the builder Rafael Duarte de Melo for a brasilian capitalist, this summer house is characteristic of the combination of various eclectic styles, fashionable in the beginning of the 20th century. In the drawn elevations²⁶ parts of the façades were carefully chosen to be highlighted with tiles, painted by the artist Joaquim Luís Cardoso²⁷, and distributed in the following way:

- framed by stone friezes in the entrance, south and main first floor windows;



Fig.5 · Patterned motif in east facade between the door and window (photo by the author)

26. A.H.M.C., Rafael Duarte de Melo, *Projecto de predio que Manuel Ferreira dos Santos pretende construir no Monte (Palmella) Estoril, sitio indicado a carmim (A) na planta topográfica, concelho de Cascaes, freguezia de, 1907, EST/0465, fl. 1.*

27. Joaquim Luís Cardoso was born in Lisbon, on April 20, 1868 and died on April 9, 1967, (A.N.T.T., Registos Paroquiais Lisboa Santa Justa, Livro B 18 Ano 1865-1875, fl.87 n.º 53) (A.N.T.T., Registos Paroquiais Lisboa Coração de Jesus, Livro C 23 Ano 1906, fl.16 n.º 21). He studied draw at the *Real Academia de Belas Artes* (Royal Academy of Fine Arts) in Lisbon, between 1881 and 1884 (F.B.A.L., Ficha individual Joaquim Luís Cardoso (1881). Caixa 50, Pasta 62, Processo n.º 106), and worked as oil and tile painter in his studio in Tomás Ribeiro Street, Lisbon. Most of his works on tile were made for buildings designed by Rafael Duarte de Melo. Unfortunately only few have survived. He participated in the following exhibitions: Grémio Artístico in 1892 and following years; Oporto Art Exhibition in 1893; Fine Arts National Society in 1903 and following years; Rio de Janeiro 1908 Exhibition.

- a tile panel in the main façade side by side of the window jambs. The composition has flowers and leaves with curly ornaments;
- framed also by stone friezes above second floor window-sills and below the roof edges.

Here the painter used bright and contrasting colours, combining *fin de siècle* ornaments with Art Nouveau stylizations.

1908-1909
DOCTOR FORTUNATO JORGE
GUIMARÃES APARTMENT BUILDING
DUQUE DE LOULÉ AVENUE, LISBON

The architect Adolfo António Marques da Silva did two projects for Doctor Fortunato Jorge Guimarães. The first was a building with two apartments²⁸ and immediately replaced by a second one with three apartments per floor²⁹. On both, exterior tile lining was proposed.

The main assymetrical façade was embellished with different patterned motifs on tiles by José António Jorge Pinto and, a bas-relief by the sculptor José Isidoro d'Oliveira Carvalho Netto.

The tile lining was distributed in the following way:

- between first floor window jambs (only three of four) and under the stone window-sills. The patterned motif had hanging flowers framed by Art Nouveau stylizations;
- a motif of intertwine Art Nouveau flowers framed by the pediment and a frieze.

This last tile lining and the pediment involved the semi-circle of the bas-relief, a woman involved in foliage and flowers, working as a double frame.

The building was demolished in 1965 and none of the art work has been preserved (Fevereiro, 2011: 608-610).

1908-1909
A NAPOLITANA
MARIA LUÍSA HOLSTEIN STREET, LISBON [fig.6]

An enormous complex of various buildings were constructed by *Vieillard & Touzet* for the large producer of pasta *A Napolitana*. The intensive use of calcium-silicate bricks in the façades of the various buildings is extremely sophisticated, enhanced by friezes with grey bricks. Some of these bricks were



Fig.6 · Tile panel in the main building (photo by the author)

28. A.M.L., Adolfo António Marques da Silva, *Projecto de edificação que o Ex.º Dr. Fortunato Jorge Guimarães, deseja construir no seu terreno, situado na Avenida Duque de Loulé*, 1908, 4506/1ªREP/PG/19081, fl. 1.

29. A.M.L., Adolfo António Marques da Silva, *Projecto de levantamento de um andar e modificação da fachada da casa do Ex.mo Sr. Dr. Fortunato Jorge Guimarães, a construir na Avenida Duque de Loulé, freguesia do Coração de Jesus*, 1908, 3773/1ªREP/PG/19081, fl. 1.

displayed in a 45° angle creating shadows with a very modern appeal.

The painter José António Jorge Pinto was commissioned for the tile lining of the main building. However, in the drawn elevations tiles were not included³⁰. The south façade had a large advertisement panel, destroyed in the 1960's, with the name and brand of the company. The east and north façades were decorated with small panels just below the large windows archs and 45° angle bricks. The patterned motif has squares in different colours and sizes over two circles of different and contrasting colours. They give a sense of dynamism and work as a frame uniting the façades. The colours used are blue, yellow, red and green (Fevereiro, 2011: 604-606).

1908-1909
CENTRAL TEJO
BRASÍLIA AVENUE, LISBON

Built by *Vieillard & Touzet* the first *Central Tejo* (electric power plant) was demolished in 1937. The architectural features were very similar to the buildings of *A Napolitana* where the calcium-silicate bricks were also employed. The drawn elevations³¹ do not integrate tile panels but the main façades of the building were ornamented with them, painted again, by José António Jorge Pinto. A frame composed of painted circles gave an impression of movement, theme quite suitable for a power plant. The name of the building and the firm had frames and other stylized ornamentations (Fevereiro, 2011: 607-608).

1907-1910
ÉMILE VAN OLSELEN CARP HOUSE
JUNQUEIRA STREET, LISBON

The first project by an unknown architect or builder ordered by Émile Van Olselen Carp was a four story

house. The main façade was ornamented with two coloured bricks, tile panels above the first floor windows lintels and, above the pediment³². The architectural design does not seem to be of Portuguese influence, but rather French, Belgian or Dutch. This project was later replaced by another on³³. The bricks were substituted by stone and plaster. The tile lining was extended to the window jambs.

The tiles are signed by *Cerâmica Artística Arcolena* (Arcolena Artistic Ceramic) and they must have been painted by José António Jorge Pinto, one of the factory shareholders along with António Tomás da Conceição e Silva³⁴. The brushes and other detailed ornamentation are characteristic of the painter. The main patterned motif is composed of bows, flowers and leaves framed by another patterned motif. They line the two first floor window jambs and the frame pattern goes around the semi-circle stone above the windows, where there are another two panels. Each panel portrays a woman involved by a frame of luxurious foliage and flowers. Here we can observe a triple frame not very common during this period. The painter used shades of pink, yellow, blue and orange to create an amazing effect. The architectural features and tile lining were wisely combined.

1912-1913
A CONCORRENTE
SARAIVA CARVALHO STREET, LISBON [fig.7]

The former butcher, tobacconist, stationery and billiard room *A Concorrente* was completely rebuilt from 1912 to 1913, after a granade damage during the Republican Revolution in 1910.

The architect Raúl Martins, a student at the time, projected an eclectic style building combining symbolic sculpted architectural features, a memorial plaque and tile panels. He drew bull heads and bows for the main

30. A.M.L., *Vieillard & Touzet, Projecto da construcção de uma fabrica de massas alimenticias que a firma Gomes, Brito, Conceição, Reis & C.º deseja construir no seu terreno sito – rua da Cosinha Economica e Travessa do Calvario em Alcantara*, 1908, 1144/1ºREP/PG 19081, fl. 1.

31. A.M.L., *Vieillard & Touzet, C.ºs Reunidas Gaz e Electricidade: Projecto da ampliação do edificio da casa das machinas da nova fabrica central de Electricidade da Junqueira*, 1908, 1219/1ºREP/PG 19081, fl. 1.

32. A.M.L., *Projecto de casa que Emile Carp deseja mandar construir no seu terreno, sito na rua da Junqueira freg.º S.ª Maria de Belem*, 1906, 6564/1ºREP/PG 19061, fl. 1.

33. A.M.L., *Projecto de casa que Emile Carp deseja mandar construir no seu terreno, sito na rua da Junqueira, em substituição do projecto aprovado pela Ex.ª Camara, em sessão de 13 de Dezembro de 1906*, 1907, 24/1ºREP/PG 19061, fl. 1.

34. António Tomás da Conceição e Silva was born in Lisbon, on May 19, 1869 and died on January 5, 1958, (A.N.T.T., Registos Paroquiais Lisboa Lumiar, Livro B 14 Ano 1867-1870, fl.52 n.º 20). Drawing Course student of the Royal Academy of Fine Arts in Lisbon between 1882 and 1885 (F.B.A.L., Ficha individual António Tomás da Conceição e Silva (1882). Caixa 14, Pasta 19, Processo n.º 97). Art professor and co-founder of the Arcolena Artistic Ceramic (Fevereiro, 2011: 64).



Fig.7 · A Concorrente main façade (photo by the author)

façade on tiles³⁵. Instead the tiles were painted by José António Jorge Pinto in a totally original way. Lined just below the first floor stone frieze and cut edge, these tiles are iconic of the Portuguese Art Nouveau period. Their sensuous foliage and poppy flowers, framing women faces, were exquisitely adapted to the windows, doors and sculptures. Each face represents different human races enhancing the democratic message suggested by all the symbols (Fevereiro, 2011: 640-643).

1910-1914

PASSOS MANUEL RECTOR LYCEUM HOUSE

CONVENTO DE JESUS LANE, LISBON

Unfortunately there aren't any records of the architect or builder and painter of this house. Under the first floor pediment and above the window arches Art Nouveau women faces are involved in delicate foliage and flowers. The colours are smooth and contrasting.

These are very exquisite and special commissioned tiles. They enhance the architectural features but features. Unfortunately the house is very poorly maintained.

35. A.M.L., Raúl Martins, *Projecto de ampliação e modificação que o Ex.º Sr. José Dias Ferreira pretende realizar na sua propriedade sita na rua Saraiva Carvalho no 105 A-B-C freguesia de Santa Isabel, 4º bairro, 1912, 1365/DAG/PG/19121, fl. 1.*

CONCLUSION

The 1890's crisis was the turning point on what refers to the appreciation and reinterpretation of the Portuguese various forms of art. The tile and architecture among others, were exquisitely explored to new approaches and variations. As in many other European countries the movement originated similar effects, within the particularities of each territory. The work developed by artists, architects and builders, combined the native culture to modern tendencies abroad, mostly radiating from England (Arts and Crafts), Germany and Austria (Jugendstil), France and Belgium (Art Nouveau).

The traditional use of frames, as a limit or a border, is not present in the examples of the time. The tile panels were not used as borders to the architecture. This was the time when they especially highlighted specific architectural forms in the façades accomplishing in a certain way the role of frames to architecture. In some examples the subject on the tile panel is surrounded by a patterned motif. This may be painted or rendered on any other type of material (bricks, volumetric tiles, stone, stucco for instance) standing as a double frame. In various cases the patterned motifs are framed by architectural features, conveying expression and colour, but also bounding the façades. However, the tile coverings are not restricted to the examples mentioned. As stated before there are plenty cases of integral coverings of the façades³⁶ as there are of the use of tiles in the interior decorations³⁷.

Furthermore, if the specificity of framing the architecture can be considered a feature of Art Nouveau, the use of tiles in this period still needs deeper research in order to conclude about the importance of tiles by the architects. The way a project is conceived and the question of the integration of arts that will be discussed later in the 20th c., which are aspects to be taken into account when considering the Art Nouveau use of tiles.

The use of specially commissioned tiles for private and holiday houses was extended to factories, garages, cinemas, electric power plants, apartment buildings and to shops. Their originality reinforces a social or artistic statement, a memory. But those also work as advertisement panels.

According to the study cases the tiles were planned on drawn elevations by architects and builders to be used specifically in certain parts of the façades. Rarely indicating pattern motifs, except in very few cases, the task was then ordered to specialized painters or factories. The partnership between them was fundamental in the creation of original tile panels intended for a singular building. It is important to stress out that sometimes tiles were not included in the original project. Sometimes though these were on project but replaced during construction by exterior frescoes, used in much the same way to enhance the architectural features. Unfortunately none of these cases have survived to the present day.

The majority of the specialized painters on ceramics attended the Royal Academy of Fine Arts in Lisbon. For the first time some biographical elements of these artists have been researched and made public. Due to this work it is possible to point out that they were all almost of the same age, had their studios in Lisbon and participated in the major art exhibitions in the beginning of the 20th c. (Lisbon and Rio de Janeiro especially). It is now clear that their contribution was pivotal for the Portuguese Art Nouveau period.

The innovative way that the Portuguese Art Nouveau tiles worked as frames, in order to enhance the architectural features, is quite singular and should be valued.

36. See in Lisbon or in other cities such as Aveiro where in Estremoz there is an interesting example of an eclectic house embellished with several tiles by *Fábrica de Louça de Sacavém* and painted by Carlos Afonso Soares.

37. The Winter Garden of the Sant'Anna Hospital, lined with one of the most original Portuguese Art Nouveau tiles, is an important case. It was painted by José António Jorge Pinto, and also the tile wainscot of the old refectory of the Roussel School.

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