

PUBLICITY TILE PANELS IN PORTUGAL: A SINGULARITY WITHIN IDENTITY

AZULEJO PUBLICITÁRIO EM PORTUGAL: UMA IDENTIDADE SINGULAR

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ABSTRACT

In mid-19th century when tiles turn to the outside of the buildings, covering façades, a singularity in tile production came to light: their use as advertising or publicity support. From the third quarter of the 19th century on, very simple signs made of tiles start to inform about products, shops, workshops or services. Since then, until mid-20th century, this sort of production never stopped, being able to update itself to new artistic styles following graphic arts and publicity concepts evolution. Work of unknown artists as well as of consecrated painters and designers, it evolved from the simple lettering to the most exuberant colourful figurative representations. Despite its decline from mid-20th century, this sort of panels never completely disappeared and continued to be produced until nowadays. The present article aims to analyse the publicity panels, a singular tile production scattered all over the country, relating them to the Portuguese artistic identity.

KEYWORDS

Portugal | Tile | Publicity | 19th-20th century

RESUMO

Em meados do século XIX, quando o azulejo é transposto para o exterior dos edifícios, cobrindo fachadas, emergiu uma singularidade na sua produção: a sua utilização como suporte publicitário. Numa fase inicial, a partir do terceiro quartel do século XIX, observam-se pequenos cartazes em azulejo, meramente informativos, integrados nas fachadas, referindo apenas produtos, lojas, serviços ou oficinas. Desde então, até meados do século XX, este género de painéis continuou a ser produzido, renovando-se de acordo com os novos estilos artísticos e seguindo a evolução dos conceitos das artes gráficas e da publicidade. Trabalho tanto de artistas desconhecidos como de pintores ou *designers* consagrados, evoluiu do simples *lettering* para as coloridas e exuberantes representações figurativas. Apesar do declínio sentido a partir de meados do século XX, o uso do azulejo como suporte publicitário permanece ainda hoje. O presente artigo pretende analisar os painéis publicitários, uma singularidade no contexto da produção de azulejos aplicados um pouco por todo o país, relacionando-os com a identidade artística portuguesa.

PALAVRAS-CHAVE

Portugal | Azulejo | Publicidade | Séculos XIX e XX

INTRODUCTION

The long tradition – more than five centuries – of using tiles in Portugal has become recognized as a singularity of this art. If its initial use focuses inside religious buildings, quickly this spreads to the civil space decorating palaces and houses, thus reaching a popularity that will transform the Portuguese architectonic landscape, giving it an identity. Religious, gallant, everyday life and country life scenes and patterns give colour and light to the interior of the buildings that will be transformed, assuming painting on tiles a national character quite often inspired by engravings made by foreign artists, not always faithfully reflecting the reality whether it was Portuguese or not.

In early 19th century tile production decreases, because of social, political and economic transformations, to which the departure of the royal family to Brazil, along with an important part of the nobility and bourgeoisie, will not have been indifferent¹. These circumstances almost lead to an ending of a productive cycle and to a temporal gap of more than thirty years until it's retaken. When this happens, it will present new forms of use, decoration and production.

It is in the 40's of the 19th century that a semi-industrial production system appears – a faster and therefore cheaper manufacturing process – that will lead to the democratisation of the tile use. If, by the end of the 18th century, the use of tiles was confined to the interior of the architectural spaces and gardens, not turning to the streets, from mid-19th century on, the path will be the reverse. Tiles turn now to the outside, covering façades, lighting severe *pombaline*² architectures or of *pombaline* origin, assuming a prominent role in the urban space, giving it a new identity, which can only be found in Portugal and Brazil.

Whether this movement originated overseas as Santos Simões claims³ or whether it was endogenous as Ana Margarida Portela Domingues (2009) says in her

doctoral thesis, it is important to emphasize the identity prominence of its use in Portuguese and Brazilian cities.

It is in this artistic background that in Portugal we will assist to an original phenomenon that will become a singularity feature in tile production, either for its precocity, variety, transversely and longevity: the creation of advertising panels. In no other country has this condition been observed (given its prematurity) as in Portugal, where we already can find publicity panels on tiles in 1840's.

Inseparable from the urban growth and industrialization that the country experienced in the second half of the 19th century, as well as, from the rise of a small commercial bourgeoisie, this was not, however, exclusive to urban centres and spread to small towns, far from larger cities.

From the initial simplicity of anonymous production of grocers' orders to the exuberant panels of *Art Nouveau* (made by well-known artists) and *Déco*, one hundred years have passed, confirming the updated taste in this segment of production.

The present article will observe these different phases of publicity tile panels in Portugal, highlighting some of the most important examples in order to discuss their meaning of identity. Although the extension of a text like this does not allow for a comparative perspective of tile publicity all over Europe, a mention to the Spanish production will be included, due to some similarities observed when compared with the Portuguese tiles.

1. Fundação Calouste Gulbenkian (F.C.G.), João Miguel dos Santos Simões, 10^o palestra, 1968. This manuscript is part of a book project entitled "Manual de Azulejaria" and the original is available online at the Gulbenkian Art Library – <http://www.bibartepac.gulbenkian.pt> (2018.06.22).

2. Referring to Marquis of Pombal, the minister of King Joseph I.

3. Fundação Calouste Gulbenkian (F.C.G.), João Miguel dos Santos Simões, 10^o palestra, 1968. This manuscript is part of a book project entitled "Manual de Azulejaria" and the original is available online at the Gulbenkian Art Library – <http://www.bibartepac.gulbenkian.pt> (2018.06.22).



Fig. 01 · Abrantes, Fabric's store N. J. FIALHO (photo by Francisco Queiroz / IPC)

FROM THE INITIAL PRODUCTION

In Abrantes there is a figurative panel with the representation of an *albarrada* (a flower vase) on a blue patterned background dated from 1847 (Fig. 01). It belonged to a fabric store and exhibits the owner's initials and nickname – *NJ Fialho* (Narciso José Fialho) (Tavares, 1982). The inscribed date might refer to the precocity of its execution or eventually to the store's foundation date. Its original and exceptional character is given by its location away from the large urban centres and by a possible early execution in a period characterized by the absence of figurative painters, which will only reappear fifteen years later. Since information is very limited and concise we cannot speak about seduction or to the call to purchase, but only of the desire to draw attention to a space, given by the exuberance of the decoration and by the novelty that it created.

From the third quarter of the 19th century, in an urban environment, particularly in popular neighbourhoods

that were then being built in Lisbon, a new kind of tile panel develops. In a period when the shortage of tile painters is remarkable, small traders probably without economic and artistic knowledge create an innovative solution: tile bands running through the façades and / or small panels installed between doors advertising the establishment, perfectly integrated on the front's decoration.

The use of tiles as signboards giving them an advertising purpose is an innovating solution, showing continuity both in the process and in form, since the wooden signs were already used along with the painting of the area surrounding doors and windows in commercial establishments. The transposition to tiles, a well-known and recognized support, was only a matter of time and opportunity.

In the third quarter of the 19th century, when this solution was adopted, it is its simplicity that stands out:

only useful and succinct lettering decorates bands and tablets, practically excluding any type of decoration, except the frame. The bands generally run over the doors covering the entire width of the façade or of the establishment, while tablets are integrated between doors' stonework, at potential costumers' eye level. Both merely indicate in a telegraphic way, the shop or the owner's name and some of the products sold there. It was an advertising solution frequently adopted, but not exclusively, by food stores, being common words such as *waters, wines, tobaccos, groceries*, consequence of the popular environment where they were created and the targeted clients.

The graphic design was simple and made with the utmost care allowing an easy reading and internalization of information (not yet the message, which will appear later). The typeface generally sans serifs was in capitals and emphasised by shading, simplifying the reading, preferably choosing blue conjugated with yellow and sometimes with green. These bands and tablets were framed by simple friezes, carefully integrated into the tile façade, having become part of it.

This sort of panel is essentially found in Lisbon, although it may appear in other cities such as in Setúbal (in this case not between doors) where, on São Cristovão Street, *ANTÓNIO JACINTHO DA FONSECA's* shoe store panel presents blue capital letters with sans serifs,

with the owner's name and the type of product sold there – *CALÇADO DE DIFERENTES QUALIDADES*⁴ – standing out from the pattern which is part of, by the white background defined by a frieze in two shades of blue.

In Lisbon, on São Tomé Street, there was a façade that originally had a band running along it and three tablets between doors reproducing a painted advertising model, popular in that period. The strip, as can be seen in photographs from early 20th century, informs *ARMAZEM D'AGUAS ARDENTES VINHOS E AZEITE POR GROSSO E MEUDO*,⁵ while the signs (recently destroyed / disappeared) probably present the owner's initials – *DRF* –, the date of execution of the panel or the store's opening – *1880* – and the products sold there – *tabacos e cervejas e gazozas*⁶.

Although there are also bands in the city of Oporto and in other localities in the north of the country, they differ from those in Lisbon both in the typeface and in the decoration, possibly consequence of a more recent execution, as well as, a production of the northern factories.

As the century approached the end, this type of "advertisement" tended to disappear, being replaced by another kind of panels, due not only to a stylistic evolution but also to an economic and social change.

THE RETURN OF FIGURATION: LUIS FERREIRA

The exception in the universe of serial production (third quarter of the 19th century) was given by Luís António Ferreira da Silva (1806 - 1873) (Fevereiro, 2017) a tile painter to whom some tile coverings are attributed, having signed a façade in Setúbal. He is considered by the historiography a pioneer in the (re) use of figurative tile⁷, as well as in the use of tiles as an advertising medium.

Transposing a model of some allegorical figures, previously used in interiors such as the Carreira Palace in Santiago do Cacém and the Trindade Brewery in Lisbon, Luís Ferreira or *Ferreira das Tabuletas*, as he was known, does not hesitate to reuse the same model several times. He represents allegorically the Trade and the Industry through the Greek god Hermes and goddess Athena or Fortuna in *Barateira*

4. Shoes of different qualities

5. Brandy wine and olive oil grocery

6. Tobacco beer and soda

7. About this matter: Fundação Calouste Gulbenkian (F.C.G.), João Miguel dos Santos Simões, 10^o palestra, 1968. This manuscript is part of a book project entitled "Manual de Azulejaria" and the original is available online at the Gulbenkian Art Library – <http://www.bibliartepac.gulbenkian.pt> (2018.06.22).



Fig. 02. Lisbon, Viúva Lamego ceramics factory (photo by Francisco Queiroz / IPC)

(Santarém) and in a fabric store in Setúbal, with not only a decorative purpose but also an advertising one. He has done the same in Lisbon on the façade of the *Viúva Lamego*, a ceramic factory to which he worked for several years (Fig. 02).

Although obvious, this sort of advertising (particularly in *Viúva Lamego* factory) is also innovative. The execution, colours, motifs, letterings and information, everything was carefully selected in order to structure an attractive composition. At a time when the poster and other types of advertising media had not yet spread on a regular basis, a colourful façade displaying the products manufactured there, was something revolutionary and certainly appealing to the potential customer.

Luís Ferreira had an innovative role in the concept and decoration on this type of support, going beyond the use of lettering panels. His work far exceeded the purely informative concept, drawing the public's attention

through an elaborate decoration referring directly or indirectly to the activity and products promoted. To these aspects he associated an aesthetic concern in the use of vibrant colours and exotic subjects as a way of drawing possible buyer's attention. The appeal to emotions made through the image becomes obvious, but now with the intention of selling and buying.

Towards the end of the century, a new path was opened for increasingly lush panels, as new products and more sophisticated stores appeared leading to an evolution in the role played by these "posters that announce" that will begin to seduce and induce to the purchase.

Gradually, the very first simple typologies (bands and tablets) will disappear giving place to the Naturalist figuration and the *Art Nouveau*.

FROM NATURALIST PERSISTENCE TO ART NOUVEAU



Fig. 03. Lisbon, A Camponesa, dairy (photo by Francisco Queiroz / IPC)

From 1884, the year of the Caldas da Rainha Factory foundation, is the *Tabacaria Monaco* (tobacconist) panel that still uses “traditional” colours such as blue and yellow, but with iconographic innovations. Rafael Bordalo Pinheiro (1846-1905) represented a caricature or a satirical panel, as was his specialty, where frogs read, smoke and socialize with cranes and where the chubby frog smokes a cigar and the crane offers him a snuffbox. The decoration creates a direct association to the activity of the space, in a naturalistic style prized by Bordalo Pinheiro, guessing a new taste and reassuming this way the figuration, after a hiatus of about twenty years.

At the turn of the century, the *Art Nouveau* starts to appear, particularly at a decorative level (Rio – Carvalho, 1993). Stonework, balcony guards and tiled details give the touch of modernity desired by a petty bourgeoisie with a smattering of cosmopolitanism, for whom these models were considered a sign of evolved good taste.

Art Nouveau publicity panels spread also in a continuous taste updating. However, paradoxically, this element of modernity was often associated to the picturesque taste and “trust” granted by the persistent representation of the Portuguese tradition, being the contemporaneity touch frequently given by the *Art Nouveau* framework.

A paradigmatic example are dairies and bakeries where the “return to the origins” and the confidence in the traditional product are transmitted by the naturalistic representation, like the one that Jorge Pinto (1875-1945) gave to the façade of *A Camponesa*, dating from 1908, in Rua dos Sapateiros, Lisbon (Fig. 03). Here, in an apparent paradox, two aims were fused: the tradition given by the figure of a peasant woman dressing the *minhota*⁸ costume and the modernity brought by the *Art Nouveau* frame (on a *pombaline* façade), thus appealing to the consumer’s trust through a well-known image and at the same time a touch of



Fig. 04. Vieira and Lopes Limitada buttery (MNAz 15 Fot.)

modernity. As in easel painting the naturalistic taste will persist through the first part of the 20th century. A similar situation can be seen in the dairies *Leitaria Minhota* and in *Vaccaria da Anunciada*, also in Lisbon, whose panels dating from the 20s and 30s continue to reproduce this traditional and picturesque taste by representing peasants in popular clothing and agricultural activities.

In *Vieira and Lopes Limitada* buttery (Fig. 04), located in Largo do Calhariz n.º. 6, in Lisbon, there was a panel (according to the date on it) made in 1919, which probably have been of great chromatic exuberance.

Representing a female figure dressed in the traditional way of Madeira Island and holding a plate with butter, announcing it, this tile panel keep up this way with the picturesque naturalistic speech. The use of a Madeiran figure is justified by the fact that the brand is *Funchalia, manteiga da Madeira*,⁹ thus associating directly the image and the message, confirming once again the option for the tradition that generates confidence, used by butteries, dairies and bakeries as a way of being recognized by the public. The author¹⁰ has chosen various typefaces, as well as baskets of country flowers, to reinforce the public's attention.

8. From Minho region in the north of Portugal.

9. Madeira's butter

10. The image and a sketch representing the figure's head are part of Jorge Colaço's assets, nowadays belonging to Museu Nacional do Azulejo. Thus, the possibility of this painter being the author of the panel cannot be excluded.

This type of artistic choice did not only happen in Lisbon but also in other Portuguese cities, as shown by the panel of *Padaria Popular de Agostinho Rodrigues Bela*, a bakery in Coimbra, in which a peasant carries wheat, being the representation modernised by the framing of undulated ribbons and *Art Nouveau* type-face.

But there were also areas of business that preferred a more contemporary taste as a way of transmitting their message since their products were the most recent on the market. In a recently electrified and evolving Lisbon, *Júlio Gomes Ferreira's* electrical equipment store presents one of the most exuberant panels in an updated and cosmopolitan taste (Fig. 05).¹¹

The painter, *Júlio César da Silva*, chose an iconographic speech in which he used pastel shades to represent a feminine figure with long, wavy hair and a flowing dress, holding a lamp, referring to the modernity of the products sold there. The novelties *Art Nouveau* and electricity were associated to attract clients to a store that intended to be modern, showing it through an updated advertising tile panel.

Part of the new artistic movement that then spread all over Europe, are the panels of *António Luís de Jesus* for the paint and brush factory – *Fábrica de Tintas Pomba* – at Largo do Corpo Santo in Lisbon. The author represented technical innovations and products such as cans, boxes, brushes and even the interior of a factory, framed by wavy motifs in pastel colours of *Art Nouveau* taste.

Advertising tiles can be found across the country in many different cities like Oporto, Coimbra, Aveiro, Setúbal, Leiria, Figueira da Foz but also in smaller towns such as Sines, Águeda and in places far away from the production centres, like Funchal in Madeira island and Madalena do Pico in the Azores. This wide application is indicative of the popularity reached by tiles, in spite of being “different” from the traditional advertising supports, but at the same time so easily recognizable by the public.

In Oporto, also due to its geographical proximity to several ceramic factories such as *Fábrica do Carvalhinho* and a little further south in Aveiro,



Fig. 05· Lisbon, *Júlio Gomes Ferreira's* electrical equipment store (photo by Museu de Lisboa/Câmara Municipal de Lisboa – EGEAC)

11. Unfortunately, the store disappear and the tile panel is now part of the Museu de Lisboa's collection.



Fig. 06. Oporto, Araújo e Sobrinho stationary (photo by Francisco Queiroz / IPC)

Fábrica Aleluia, the use of publicity panels also flourishes in parallel with the decoration of façades. Nevertheless, these panels present some peculiarities that are characteristic to the northern region, such as the integration in the architecture which they perfectly reproduce like in semi-circular pediments of eclectic taste adorned by wreaths, branches and baskets of bucolic flowers of mixed bright colours, characteristic of *Fábrica do Carvalhinho*.

Of great exuberance is the decoration dated from 1906 of the former stationery *Araújo e Sobrinho*¹² founded in 1829, signed by Carlos Branco and executed by *Fábrica do Carvalhinho* (Fig. 06). Of eclectic taste, it associates a decoration of classic elements such as the head of Hermes, God of Commerce, with dolphins, masks, foliage scrolls, flower wreaths and ribbons, panels of bucolic landscapes and decorative elements

directly related to the products sold there – palette with brushes, squares, compasses, ruler, plumb bob, roll of paper – not forgetting the monogram of the house. The client's attention is drawn by the decorative exuberance and by the blue colour contrasting with the stone façade.

From the same factory is the panel dated from 1918 belonging to the *Grande Bazar do Porto* a toys, perfumes and trinkets shop owned by Luiz Soares (Fig. 07). The panel takes advantage of the available spaces between masonry to develop an exuberant and colourful decoration, targeting children by displaying some of the products that can be found there such as cube games, wooden carts and dolls. In a skilful strategy, the author plays with the cubes by using them as an information sign, immediately attracting the public's attention, both to the shop's name and to

12. Nowadays hotel.



Fig. 07· Oporto, Grande Bazar do Porto (photo by Francisco Queiroz / IPC)



Fig. 08· Oporto, Grande Bazar do Porto, detail (photo by Francisco Queiroz / IPC)

the game, even using the car's registration plate to write the initials GBP (*Grande Bazar do Porto*) (Fig. 08). The modernised aesthetic language is given by using a wavy *Art Nouveau* typeface.

Adriano Vieira da Silva Lima's new deposit of soles and leather (Fig. 09) was inaugurated in 1917 as reported on the newspaper *Ilustração Portuguesa* from April 2. This thirty-year-old firm was then forced to move to Rua

Passos Manuel, following the urban transformations of the city. The news given by the *Ilustração Portuguesa* allows us to date the panel that is still on the original sight. With a façade of integrated decoration made from the start in which stone, iron, glass and tile are combined, producing a global effect, the panel presents a touch of modernity given by the chosen font of rolling shapes and rounded serifs alternating fine and full-bodied stems.



Fig. 09· Oporto, Adriano Vieira da Silva Lima & Comp (photo by Francisco Queiroz / IPC)

ART DÉCO ADVERTISING PANELS

Opposing to *Art Nouveau* taste, the Paris Exhibition (in 1925) introduces simple geometric lines and strong colours changing the art paradigm. In the Portuguese Decorative Arts the evolution will be slow and gradual, resulting in a continuity of the previous taste that will coexist with the new trend, consequence of the interest and creativity of updated artists.

In this period, an important evolution in advertising and in propaganda associated with the graphic arts took place: their role to the industrial and economic development was recognized. Now the poster is deeply coloured, with geometric lines, transmitting a short but strong message. The information is carefully selected, disregarding the accessory and the “visual noise”, strongly appealing to emotions.

At the same time, helped by new advertising means such as electric light panels and radio, as well as, by a new concrete architecture, it would be expectable that publicity tiles tended to disappear. Nevertheless, this did not happen, being noteworthy the relative large number of panels identified in this period.

For this “proliferation” of Déco panels, the *Companhia das Fábricas Cerâmica Lusitânia* and the *Fábrica de Loça de Sacavém*, two of the largest factories at the time, contributed a lot. In fact, these two companies made the panels that we know of this period.

Currently in the *Berardo* Collection in Funchal, the panel of the *Grandes Armazéns das Ilhas*, a store that sold furniture, originally located in Rua de São Bento



Fig. 10. Lisbon, *Grandes Armazéns das Ilhas* (photo by The Berardo Collection)

in Lisbon, is one of the best examples of *Déco* aesthetics (Fig. 10). The background decoration of triangular motifs and the typeface of linear capital letters sans serifs highlighted by a contour, clearly show this taste. In this case, the unknown author used store's pieces of furniture reproductions to create a greater impact on the consumer in order to seduce him.

Completely different but within this taste is one of the most exuberant panels in the city of Lisbon, from the *Fábrica Florescente* in Rua da Boavista, where it is possible to observe an unprecedented association between figurative and linearity with the products sold there forming letters in contrasting colours such as grey, red, blue and yellow.

Panels from the *Companhia das Fábricas Cerâmica Lusitância* were less common in the northern part of

the country, probably due to the distance from the factory, situated in Lisbon. Because of that, the panel of *Padaria Auxiliadora* (bakery) in Rua de São Dinis, in Oporto, deserves mention. Dated from 1932, it presents a simple typeface sans serifs on an ink blue tone opposing to the white background, framed by stylized floral motif, within the simplicity promoted by the *Déco* taste.

Within the same aesthetics and from the same factory, the former grocery *A Primorosa*, in Sines, bears a perfectly integrated panel on the *Déco* cement façade, whose decorative motifs were the source of inspiration for the panel decoration. It only features a geometric lettering¹³ with the name of the store, framed by a border of triangular motifs, in two shades of blue that contrasts to the white background, being part of the architecture that supports it.

ADVERTISING IN PORTUGAL IN THE BEGINNING OF THE 20TH CENTURY

Teresa Lobo attributes the beginning of advertising in Portugal to Raul de Caldevilla (1877-1951), who founded the first agency with this purpose – *Empresa Técnica de Publicidade (E.T.P.)* – in 1914, in the city of Oporto (Lobo, 2001). Caldevilla introduces the

concept of the advertising company and its importance in the dissemination of products and services. According to him, the poster should be the main mean of communication or divulgation in which, appealing colours but not too exuberant, informative and

13. Partially using Broadway font created in 1929.

convincing letterings that lead to the consumption of the product, should be employed (Lobo, 2001). *E.T.P.* was thus a revolution in advertising in Portugal, by professionalizing this activity, at a time when few artists were connected to advertising agencies, which were practically non-existent. This void leads us to believe that many contacts made by the advertisers were established directly with the artists, without intermediation of the agencies. We trust that this *modus operandi* has also been used in tile advertising, given the scarcity of projects as well as of identified or signed copies that have come to us.

In Lisbon, the first advertising agency was *Atelier Arta*, which developed its activity in the 20s. Here, Fred Kradolfer (1903-1968), an artist of Swiss origin who came to Portugal in 1927, introduced a new geometrical taste, focusing the attention of the observer on the essential rather than on the accessory

(Silva, 1999). An “emphasized” image opposed to an austere and imposing lettering as demonstrated by the projects for the tile panels executed for example for *Nicola Cafés* and for *Vinhos Borges*.¹⁴

The disruption with the type of poster and publicity made until then in Portugal was done. Profusion of colours, letterings, decorative motifs, humour messages, undulating movements, and so on were left behind, reaching a new era in which simplicity, pure colours and lines were supposed to highlight the essential. Advertising tiles were not immune to these changes, being updated in parallel with the poster, as evidenced by the stylistic evolution registered in the cases analysed above. The progressive recognition of publicity and the importance of its role led several renowned artists to produce posters to survive, in the beginning of their careers when they were still unknown.

LISBON / MADRID: COMPARATIVE ROUTES?

Although publicity tile panels are known in other European countries, like in England and in the Low Countries, we think Spain presents a similar situation to ours, justifying this way a brief analysis / mention to it.

In Madrid, as well as in other Spanish cities (specially in Seville), painters and pottery workshops from several regions of Spain created publicity tile panels that can be found on the façades still nowadays. Though there was an analogous path in the two Iberian countries, the evolution of the tile development process did not mature exactly the same way. In Spain, we cannot speak of tiles of serial patterned production covering façades as in Portugal, so there is no parallel in this type of situation, except in Brazil.

The decoration of commercial façades in Madrid appeared in late 19th century, when an evolution and specialization in the typology of the existing stores such as dairies, fishmongers, cafes, breweries, bakeries, pharmacies, herbalists, etc. took place (Agromayor, 1990).

In Madrid, as in other Spanish cities, the use of tile as an advertising vehicle prevailed mainly in the period from the end of the 19th century to the forties of the 20th century, with a development in the twenties, characterized by the *Art Déco* taste, a period in which, as in Portugal, the number of produced examples was significant.

This type of panels generally followed the predominant aesthetic models at the time that combined lettering and iconography, in a similar way to what was being made in Portugal, using appealing phrases and colours. As in Lisbon, in general, the panels were carefully outlined by friezes and bevels. However, there were some details in which they differ from the Portuguese, as the fact that they frequently integrated the door number into their décor.

The Spanish painters, like the Portuguese, have used the allegorical speech in the conception of their works, by using certain motifs and colours to define

14. Coffee and wine advertising panel projects belonging to *Museu Nacional do Azulejo* collection.

the advertising message: they have used, respectively, spikes, grapes and cows in bakeries, taverns and dairy. The colours also had meanings: white for milk and pharmacies, green for fruit, cream and brown for coffees, blue for fisheries, as well as green and red for taverns (Agromayor, 1990).

In both countries, façades of shops can bear a tailor-made decoration, ordered by the shop's owner for a specific space, being therefore unique. From the examples we know, it seems to exist a preference for a profusion of decorative motifs including, masks, putti, scrolls, vases, birds, medallions, foliage, ribbons, etc. framing the information, "...coexisting then several artistic currents on the decoration of publicity [tile] panels..." (Agromayor, 1990). On the other hand, national and international brands have created or transposed to tile, posters advertising well-known products such as beverages, tires...that can be found all over the country.

Despite a comparable reality in Madrid, in Lisbon there is an earlier production that anticipated about forty years, creating (informative) advertising messages on

tile as we do not (seem) to find in Madrid: a production of bands, tablets and even figurative, as early as in the sixties of the 19th century.

Madrid's production seems to be associated with renowned craftsmen / painters and tile workshops who have left recognized work, while in Lisbon, we also find a high percentage of anonymous works, particularly in the first phase of its use with a publicity purpose. As in Portugal, the 40's of the 20th century marked the beginning of the decline of these workshops and several of them disappeared until the beginning of the 60's, ending this way a chapter of the Decorative Arts.

The existence of tile advertising panels in Madrid, in other Spanish cities and even in other countries, does not diminish the identity character they have assumed in Portugal since, according to us, this concept does not have to be exclusive. This fact does not invalidate that, in the two countries, tiles have been used with this purpose because they are a recognized support, being part of the artistic-cultural identity in both cases.

FINAL COMMENTS

This analysis intends to draw up a brief overview of the development of a specific area in tile production in Portugal, which can only have happened since tiles are an identity feature of the Portuguese art, having been part of it over the centuries. Its recognition, in generally speaking, led to their use as an advertising vehicle.

In this article, we have tried to emphasize the importance of its precocity, location all-over the country, periods in which was produced, diversified activities it covered, tracing its stylistic and decorative evolution over one hundred years, from the use of simple letterings made by anonymous workers to the most elaborated panels. The later underlined advertising concepts made by consecrated artists, thus reflecting the importance of this type of support in advertising and artistic terms, creating a singularity within tile production.

The innovative nature of the tile as an advertising mean is the result of a variety of circumstances, such as the

fact that it was an alternative that precedes the use of posters and advertising agencies. Tiles were colourful and used figurative language which contrasted with the concept of bill in vogue in the mid-19th century, having been able to modernise itself over time.

As an advertising vehicle, we consider that tiles present an identity character since they are part of one of the most "remarkable" production cycles in Portugal, which reinvented themselves by giving a new feature to Portuguese cities, to which they became part of. Either they were combined or not with a tiled façade, they were used for a new purpose: to announce. This would only have been possible given the recognition of tiles in general and its long existence in national territory, having become an integral factor of Portuguese art. On the other hand, the precocity of its execution, the geographic transversally and activities that covered, as well as the long use in time, reinforce this idea only possible when recognized as being part of the Portuguese artistic and cultural identity.

Finally, even when we talk about posters made by and for international companies or products, like the *Nitrato do Chile* or the *Fernet Branca*, they were specifically adapted and transposed to tiles in Portugal and Spain, reinforcing once more the singularity of this support acknowledged by international companies, as an identity element.

Despite the decline of its use from the 1940s onwards, however, tile panels with an advertising purpose have never completely disappeared, tenaciously persisting to present day.

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